



Music Program

Handbook

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BERRY COLLEGE MUSIC PROGRAM

DEPARTMENT OF VISUAL AND PERFORMING ARTS

This handbook has been developed to guide the music student in the use of music facilities, and to acquaint the students and faculty with policies and regulations regarding the music program at Berry College.

The music program at Berry College is part of the Department of Visual and Performing Arts in the Evans School of Humanities, Arts, and Social Sciences.

Mission Statement

The Berry College music program seeks to support the mission of the college by educating students in the discipline of music in three ways.

1. The Music Program prepares music majors to pursue a variety of academic and professional interests by means of a comprehensive education designed to inculcate a deep understanding of music history, music theory, music education, performance practices, and principles of music business;
2. The Music Program contributes to the general liberal arts education of all students by providing a well-rounded study of various music styles, historical periods, fundamentals, and a music vocabulary appropriate for a well-educated individual.
3. The Music Program seeks to enrich the cultural atmosphere of the institution and the community by presenting concerts and recitals by faculty, students, and guest artists.

Degrees Offered

The program offers both Bachelor of Arts and Bachelor of Music degrees. The Bachelor of Music degree includes majors in Music Performance, Music Education and Music with Elective Studies in Business.

Piano Proficiency

In order to graduate with a music degree, all music majors are required to demonstrate basic piano proficiency in one of two ways: 1) pass the Piano Competency Exam or 2) pass Class Piano - MUS 297 with a grade of a B or better. All entering first-year students and transferring music majors (excluding keyboard majors) must take a Piano Diagnostic Exam by appointment with the keyboard faculty. The purpose of this exam is to assess the student's current level of keyboard facility and to determine which level of piano class the student will need to take to complete their degree requirements. The student may place into any of the levels of the Class Piano curricula or may be sufficiently advanced to have all the class piano requirements waived. The Piano Proficiency requirement is part of a continuing

effort to prepare music graduates for their respective careers in the best and most thorough manner possible. The development of basic functional keyboard skills is considered essential to success in all music careers. It is recommended that music majors complete the examination no later than the fall semester of the third year.

Performing Ensembles

All performing ensembles can be taken for academic credit or non-credit using the zero-credit course number during registration. Music majors must participate in a major ensemble every semester they are enrolled in a private lesson. Music minors are required to participate for at least four semesters. Students with music scholarships may have additional performance requirements. Participation in a variety of ensembles, including chamber ensembles, is encouraged.

Major Ensembles

- Berry Singers
- Concert Choir
 - Treble
 - Tenor/Bass
- Orchestra
- Wind Ensemble

Chamber Ensembles

- Berry Brass Ensemble
- Berry Voices
- Berry Winds
- Clarinet Ensemble
- Contemporary Music Ensemble
- Drumline
- Flute Choir
- Jazz Ensemble
- Opera and Musical Theatre Workshop
- Percussion Ensemble
- Saxophone Quartets
- Trumpet Ensemble

Vocalists fulfill their major ensemble requirement through vocal ensembles as assigned by the Director of Choirs. Wind Band primaries fulfill their major ensemble requirement through wind band ensembles as assigned by the Director of Wind Studies. String primaries fulfill their major ensemble requirement by participating in the Orchestra.

Practice Rooms

Students are asked to sign up for practice rooms during the first week of every semester. Sign-up schedules will be posted on every practice room door. Music majors are allotted two hours per day. Music minors taking applied lessons are allotted one hour per day. The following rules apply:

- No food or drink in the practice rooms.
- No smoking or vaping in the practice rooms.
- Do not leave personal items in practice rooms for extended periods.
- All furniture must be returned to original configuration, including music stands and chairs.

Students are asked to use the pianos properly and to help maintain the quality of the instruments. If you find issues with the pianos (tuning, pedals not working, etc.) please report them to the department secretary.

Music Building

Hours and access to be determined each fall by the Director of Fine and Performing Arts.

Music Office Equipment

Office equipment such as stapler, 3-hole punch, paper cutter, binding machine, etc., is available in the Music Office. The bulletin boards across the hall from the Music Office and on the south end of the lockers can be used to post notices for recitals or other music events. All posters must be submitted to the departmental secretary. Nothing should be taped to walls, glass entrance door surfaces, doors, or lockers. Use of the copy machine is for faculty, staff, and student workers only. NO copying of music will be allowed that violates copyright. Copy machines are available in Memorial Library for student use.

Video/Audio Production and Social Media Policy

The Berry College Music Program strives for high-quality performances for all students, faculty, ensembles, and guest artists. Our online presence is an important platform for departmental publicity, recruiting, and fundraising. Therefore, only the finest quality performances should appear in video form and on social media. The following guidelines are asked of all students, faculty, and guest artists.

Any recorded performances held in the Bell Recital Hall are property of Berry College. No third-party audio or video recording is allowed without written permission of the department.

Student Senior Recitals

- No livestream available
- One archival video will be made available to the student, understanding it will not be posted online via YouTube, Vimeo, or any social media platforms
- No third-party videotaping of Berry student recitals

- Add to student recital form – understanding of this contract

Ensemble/Faculty recitals

- Livestream will only be available to faculty who request at least one month in advance.
- Performance will immediately be taken down after livestream.
- Once the mechanical license has been secured from the publisher, musical excerpts may be published on departmental YouTube channel.

Guest artist recitals

- May be livestreamed under special circumstances
- Must be requested by Berry faculty sponsor at least 3 months in advance
- One archival video will be made available to the artist, understanding it will not be posted online via YouTube, Vimeo, or any social media platforms.
- No third-party video or audio recording of guest artist recitals without written permission from the department chair.

General Social Media protocols

- Any video under thirty seconds does not need a mechanical license to post online.
- Short videos may be posted on the departmental Facebook channel for recruitment and publicity but must be submitted to the Department Chair at least one week ahead of a scheduled performance.
- Any video for social media should be of high quality and must represent the highest level of performance expectations.

Bell Recital Steinway

The music program will use the following protocols for use of the grand piano on the Bell Recital Hall Stage:

- Except for Dr. Carlisle's use, any request to access the Steinway grand piano in the hall must be sent to Steven Wooddell.
- Accessing and moving the grand piano is off-limits to all students, except student managers who have been previously trained.
- All juniors and seniors who have scheduled a recital in the hall are granted **one** rehearsal in the hall. Both the rehearsal and performance must be booked a minimum of 2 weeks prior to that event. For these events, a student hall manager will be on hand to move the grand piano.

- Any students reserving the hall for a recording project will need to use the rehearsal piano or have their applied faculty member make a special request to Steven Wooddell to use the Steinway and have a hall manager present.
- The recital hall is to remain locked unless in use for a scheduled class, rehearsal, or event.
- The Steinway should be stored keyboard-first in the cage, with cover, and remain plugged in. Please do not put the bench or other items on top of the piano.

Classroom and Rehearsal Room Use

All classroom and rehearsal space usage must be scheduled by the Music Office. This includes during school hours, evenings, or weekends. It is strongly advised to make your reservations as far in advance as possible as rooms and space are limited. All furniture must be returned to original configuration, including music stands and chairs.

Student Recitals and Juries

All Music Majors are required to attend all department student recitals – no exceptions.

Student recital dates will be announced at the beginning of each semester, with students assigned to a specific date. Each student is expected to perform on the date assigned without exception. In order to appear on a student recital, a completed student recital application, signed by the applied teacher, must be submitted to the department secretary no later than one week before the scheduled recital. Please check all spellings and include accurate timing of compositions.

Student recital performance requirements may be found on pp. 11-19.

Student recitals are held on Tuesdays and/or Thursdays at 11:00 a.m. starting after midterm. Recitals will be limited to 60 minutes.

Studio Class Requirements

- For vocalists and instrumentalists:
 - All students taking a lesson for two credit hours are required to attend all studio classes and perform in studio class as assigned.
 - All students taking a lesson for one hour credit are encouraged to attend studio classes and perform studio class during the semester.

- Music major students' grades will be impacted by Studio class attendance and participation.
 - The Studio attendance grading policy is consistent with the concert attendance policy.
- Studio Class meets on Tuesdays from 11:00am-12:00pm.

Degree Recitals/Hearings

All music majors are required to prepare a degree recital during their senior year. In addition, performance majors must present an additional degree recital during their junior year. Music appropriate to a senior music major will be selected in consultation with the student's primary teacher. At least two weeks before the date of the recital, the student is required to perform a pass/fail hearing of the recital program for at least three faculty members. A completed and edited recital program must be submitted to the departmental secretary at the time of the hearing. The primary instrument instructor is responsible for proofreading the concert program before the hearing. A template for the recital program is available from the departmental secretary.

If the student passes the hearing, the recital will be scheduled, and programs will be printed. The music program will provide printed programs. If the student does not pass the hearing, a grade is assigned, and the recital will be canceled.

Senior recitals may not be given during the semester of student teaching. The student must be enrolled in applied lessons during the semester of the recital. Piano proficiency exams must be passed prior to the hearing. (See Piano Proficiency requirements).

Pi Kappa Lambda Honors Recital

An additional Honors Recital will take place in the spring of each year. Students will be chosen by faculty members for the honor of performing in this recital based on their talent and ability. Students performing in the Pi Kappa Lambda Honors Recital will not be required to perform on the student recital during that semester.

Accompanists

Students are responsible for hiring their own accompanist for degree recitals. For instrumentalists needing an accompanist, a list of possible accompanists, contact information, and fees is available from your applied teacher or from the Music Office, Ford 215.

Concert Attendance

All Music Majors are required to attend a minimum of ten scheduled concerts/recitals each semester. All non-majors taking applied lessons (including Music Minors) are required to attend a minimum of five scheduled concerts/recitals each semester. Concerts include programs by faculty and guest artists, student recitals, and ensemble concerts. Should a music student fail to attend the required number of programs, the applied lesson grade may be lowered at the discretion of the applied teacher by one letter grade. Concert attendance will be monitored at each program, and a report of attendance will be posted for faculty at the end of each semester. *Students may not receive concert credit for performances in which they participate.*

Recital/Studio Class Dress Code

Student performers should dress professionally to reflect the importance of the occasion. Concert black or business attire is appropriate. For men, this could mean dress pants with a button-down shirt (tie or jacket optional unless specified). For women, dress pants, a skirt, or a dress with a blouse or top that is modest and professional. Avoid casual clothing such as jeans, t-shirts, sneakers, or anything overly flashy or distracting. The goal is to present yourself in a polished way that allows the focus to remain on the music.

Music Library

Music Literature holdings are housed in Memorial Library on the main campus. Music and reference scores are available for check-out. Student accounts will be charged for fines and replacement of scores. The Choral and Wind Studies libraries are located on the third floor and are available upon request.

Computer/MIDI Lab/Digital Studio Lab

The music technology lab is available for students to develop skills in keyboard as well as providing an opportunity to work on audio recording and editing. The equipment in the lab is available to be used by students who are currently enrolled in either keyboard or music technology classes. Other students will need approval before using equipment. The equipment must remain in the lab to ensure that it is consistently available to all students working on projects. Any faculty projects requiring audio gear will likewise require approval as well as a student worker to assist with the project.

Lockers

Lockers are available for all Berry College students who participate in the Music Program. These are free and are issued through the Music Office.

Academic Advisor

All music majors are assigned a faculty advisor within the music program. The advisor assists the student with degree requirements, application for degree, registration, and communication with the Registrar. The advisor's approval is needed for registration, drop-add forms, application for degree, overload approval, and other academic matters.

Financial Aid and Scholarships

Music scholarships are determined by audition. All music students are eligible to audition for music scholarships. Recommendations regarding music scholarships are made based on quality of the audition, needs of the music program, and the financial needs of the student. These recommendations are made by the faculty, vetted by the Director of Visual and Performing Arts, and sent to the Financial Aid Office. Music scholarships may be awarded to both new and continuing students.

Faculty will regularly review the academic and performance progress of students receiving scholarships. Those students who are making satisfactory progress can expect that their scholarships will be renewed on a yearly basis. Students who do not demonstrate satisfactory progress may have scholarships reduced or eliminated. Music scholarships will be revoked after being placed on academic probation for two consecutive semesters.

Berry College annually recognizes academic achievement and service to the institution each semester.

Music honors/awards are:

- **Bollam Memorial Choir Scholarship** – Awarded to rising junior or seniors, music majors who have been leaders in a Berry College choral ensemble for at least 2 years, have financial need, and who have earned a GPA equal-to or greater-than the overall Berry College average GPA at the end of the most recent school year.
- **C. Bernard Keim Scholarship** – Award based on financial need to a student working in the student work program and active in the Berry College Music Program. Preference is given to music majors and minors.
- **F O Keown Scholarship** – The Frances Olmsted Keown Scholarship is awarded to students majoring in music or contributing in a significant way to the Berry College Music Program.
- **Hoogerwerff Music Scholarship** – Awarded to women showing special promise in music.
- **Hubert J. Garner Scholarship** – Awarded to a sophomore music student showing the most improvement in musicianship after their first year.
- **John Henry Dorminy Scholarship** – Awarded based on general merit and need with a preference to students from Ben Hill County, or any Georgia

resident, or southeastern state resident, if such a student does not exist. Must be a music major.

- **Louise Paul Brown Scholarship** – Awarded to a female student from rural Georgia with financial need and a 3.0 GPA who works in the work program and has an intense interest in music and English. Chosen by the Directors of Music and English and the Director of Financial Aid.
- **Martha Centennial Scholarship** – Awarded to a music major based on need and talent.
- **Nettie W Glaze Scholarship** – Awarded to music majors or minors based on need. Recipients must participate in the student work program.
- **Ross Magoulas Music Scholarship** – Awarded to a student studying voice, showing talent and promise of continued vocal experience. The award may be given to first-year students. Award may continue through senior year if criteria is met.
- **Ruth Simmons Smith Scholarship** – Awarded to students with financial need and enrolled in student work program. Preference is given for Christian, African American students with good character in the music program or preparing for a career in education or counseling.
- **Stephen & Lisa Swain Scholarship** – Awarded to a student in good standing with a 3.0 GPA. Music be a non-music major who participates in the Berry College Music Program.
- **Trey Tidwell Scholarship** – Awarded to music majors with preference given to students pursuing diverse study abroad courses (EDU 222).
- **WM Walter Duncan Music Scholarship** – Awarded to music majors, sophomore or higher, who have demonstrated significant contributions in music performance at Berry.

Students may contact the Director of Visual and Performing Arts for more information about the above scholarships.

Health and Safety Policy

Using assigned readings, guest lectures, and studio/classroom components, the Music Program will promote a culture of health and safety that encourages faculty, staff, and students to proactively address issues related to:

- The practice and performance of applied instruments
- Prevention of potential hearing loss
- Vocal health
- Musculoskeletal health
- Injury prevention
- Teaching
- The safe use of equipment and technology
- Health-related conditions in practice, rehearsal, and performance facilities.

To this end, faculty, staff, and students are encouraged to report accidents, incidents, and hazards that may negatively impact health and safety. Reports should be made to the Director of Visual and Performing Arts or the Dean of the Evans School of Humanities, Arts, and Social Sciences.

Health and safety issues related to practice, performance of applied instruments, vocal production and procedures, musculoskeletal care and wellness, and teaching, are addressed in guest lectures, applied lessons, pedagogy classes, choral and instrumental ensembles, and music education methods courses. A presentation is held at the beginning of each year for new students to identify health issues related to 1) hearing loss, 2) vocal and musculoskeletal health, 3) injury prevention 4) the safe use of equipment and technology, and 5) environment in music facilities.

Vocal health is addressed in applied lessons, vocal ensembles and regularly scheduled master classes with visiting artists and clinicians. Additionally, the program recommends the following website to all faculty, students, and staff.

Neuromusculoskeletal and Vocal Health

As a matter of course, students should always abide by the following measures to ensure the health and safety of all who use the Music Program facilities.

- Hallways and access doorways should always be kept clear of music cases or bags.
- Instruments, books, and book bags should be stored in lockers or in student living quarters.
- Instrument practice and performance should take place within approved rooms or performance venues, never in hallways, stairwells, or other public spaces unless specifically sanctioned by the department.
- Media with audio should be played through headphones in public spaces of the music facilities, never over speakers on laptops, cell phones or other electronic equipment.
- Moving furniture and equipment should be avoided unless under the supervision of a staff or faculty member.
- Except for students working as stage managers, students should never move pianos

Music Student Organizations

Collegiate National Association for Music Education - Is the college student division of NAFME, which exists to acquaint the students with practical aspects of music education. Student officers are elected each year, and a member of the music faculty serves as advisor. Student members receive reduced registration fees at

conventions, and the Georgia Music News publication. Music education majors are expected to take part in this organization.

Phi Mu Alpha Sinfonia - Phi Mu Alpha is a professional fraternity for men in music. Membership is open to the student body. Invitation to pledge is issued by the membership.

Sigma Alpha Iota - Sigma Alpha is a professional fraternity for women in music. Membership is open to the student body. Invitation to pledge is issued by the membership.

Student Chapter of American Choral Directors Association – The Student Chapter of the American Choral Directors Association is an integral part of the National American Choral Directors Association. The membership of this organization consists of students at Berry College who are interested in the improvement of choral music and the profession of choral director.

Pi Kappa Lambda is a music honor society. Students are invited by members of the society to join based on academic and artistic excellence.

RECITAL AND JURY REQUIREMENTS FOR EACH DEGREE

All music majors must perform in recitals and juries. The following outlines the requirements in each area according to the degree sought.

General Information re. Recitals and Juries

- All recital and jury repertoires must be approved by the applied instructor.
- For instrumentalists
 - An accompanist may be used for juries, but it is not expected. If a composition calls for an accompanist, the student will engage an accompanist for the student recital.
 - The jury may request the student perform any scales and arpeggios studied during the semester, with the approval of the student's applied instructor.

Bachelor of Arts in Music

Freshman Year: MUS 151

- Perform on one student recital during the first year.
- Perform a jury examination at the end of each semester.
 - Vocal Repertoire Requirement
 - Prepare a minimum of four songs to be performed from memory on a vocal jury at the end of each semester.
 - Instrumental Repertoire Requirement
 - Prepare a solo excerpt or étude demonstrating the work done in applied lessons during the semester; the jury pieces should be different pieces or movements from those performed on a student recital.
 - The jury repertoire will be approved by the applied instructor.
 - Piano Repertoire Requirement
 - Prepared scales.
 - Prepare 2-3 pieces with at least one memorized.

Sophomore Year: MUS 251

- Perform on one student recital in each semester of applied study during the second year
- Perform a jury examination at the end of each semester
 - Vocal Repertoire Requirement
 - Prepare a minimum of six songs to be performed from memory on a vocal jury at the end of each semester
 - Instrumental Repertoire Requirement
 - Prepare a solo excerpt or étude demonstrating the work done in applied lessons during the semester; the jury pieces should be different pieces or movements from those performed on a student recital
 - The jury repertoire will be approved by the applied instructor
 - Piano Repertoire Requirement
 - Prepared scales
 - Prepare 2-3 pieces with at least one memorized

Junior Year: MUS 351

- Perform on one student recital in each semester of applied study during the third year
- In lieu of one student recital, the student may perform a solo junior recital of at least 20 minutes in length during one semester of the third year, to be combined with another student giving an extended recital (junior or senior)

- Perform a jury examination at the end of each semester
 - Vocal Repertoire Requirement
 - Prepare a minimum of six songs to be performed from memory on a vocal jury at the end of each semester
 - Instrumental Repertoire Requirement
 - Prepare a solo excerpt or étude demonstrating the work done in applied lessons during the semester; the jury pieces should be different pieces or movements from those performed on a student recital
 - The jury repertoire will be approved by the applied instructor
 - Piano Repertoire Requirement
 - Prepared scales
 - Prepare 2-3 pieces with at least one memorized

Senior Year: MUS 451

- Perform on one student recital in the semester of applied study during the fourth year in which the senior recital is not performed
- In addition, perform a solo senior recital of at least 30 minutes in length during one semester of the fourth year
- Perform a jury examination at the end of the semester in which the senior recital is not performed; in the semester in which the senior recital is performed, the student will perform the recital program for a group of faculty members as a barrier to the performance
 - Vocal Repertoire Requirement
 - Prepare a minimum of six songs to be performed from memory on a vocal jury at the end of the semester in which the senior recital is not performed
 - Instrumental Repertoire Requirement
 - Prepare a solo excerpt or étude demonstrating the work done in applied lessons during the semester; the jury pieces should be different pieces or movements from those performed on a student recital
 - The jury repertoire will be approved by the applied instructor
 - Piano Repertoire Requirement
 - Prepared scales
 - Prepare 2-3 pieces with at least one memorized

Bachelor of Music Education

Freshman Year: MUS 151

- Perform on one student recital during the first year
- Perform a jury examination at the end of each semester

- Vocal Repertoire Requirement
 - Prepare a minimum of four songs to be performed from memory on a vocal jury at the end of each semester
- Instrumental Repertoire Requirement
 - Prepare a solo excerpt or étude demonstrating the work done in applied lessons during the semester; the jury pieces should be different pieces or movements from those performed on a student recital
 - The jury repertoire will be approved by the applied instructor
- Piano Repertoire Requirement
 - Prepared scales
 - Prepare 2-3 pieces with at least one memorized

Sophomore Year: MUS 251

- Perform on one student recital in each semester of applied study during the second year
- Perform a jury examination at the end of each semester
 - Vocal Repertoire Requirement
 - Prepare a minimum of six songs to be performed from memory on a vocal jury at the end of each semester
 - Instrumental Repertoire Requirement
 - Prepare a solo excerpt or étude demonstrating the work done in applied lessons during the semester; the jury pieces should be different pieces or movements from those performed on a student recital
 - The jury repertoire will be approved by the applied instructor
 - Piano Repertoire Requirement
 - Prepared scales
 - Prepare 2-3 pieces with at least one memorized

Junior Year: MUS 351

- Perform on one student recital in each semester of applied study during the third year
- In lieu of one student recital, the student may perform a solo junior recital of at least 20 minutes in length during one semester of the third year, to be combined with another student giving an extended recital (junior or senior)
- Perform a jury examination at the end of each semester
 - Vocal Repertoire Requirement

- Prepare a minimum of six songs to be performed from memory on a vocal jury at the end of each semester
- Instrumental Repertoire Requirement
 - Prepare a solo excerpt or étude demonstrating the work done in applied lessons during the semester; the jury pieces should be different pieces or movements from those performed on a student recital
 - The jury repertoire will be approved by the applied instructor
- Piano Repertoire Requirement
 - Prepared scales
 - Prepare 2-3 pieces with at least one memorized

Senior Year: 451

- Perform a senior recital of at least 30 minutes in length during the semester prior to student teaching
- Perform a jury examination at the end of the semester in which the senior recital is not performed; in the semester in which the senior recital is performed, the student will perform the recital program for a group of faculty members as a barrier to the performance
 - Vocal Repertoire Requirement
 - Prepare a minimum of six songs to be performed from memory on a vocal jury at the end of the semester in which the senior recital is not performed
 - Instrumental Repertoire Requirement
 - Prepare a solo excerpt or étude demonstrating the work done in applied lessons during the semester; the jury pieces should be different pieces or movements from those performed on a student recital
 - The jury repertoire will be approved by the applied instructor
 - Piano Repertoire Requirement
 - Prepared scales
 - Prepare 2-3 pieces with at least one memorized

Bachelor of Music with Related Studies in Business

Freshman Year: MUS 151

- Perform on one student recital during the first year
- Perform a jury examination at the end of each semester
 - Vocal Repertoire Requirement
 - Prepare a minimum of four songs to be performed from memory on a vocal jury at the end of each semester
 - Instrumental Repertoire Requirement
 - Prepare a solo excerpt or étude demonstrating the work done in applied lessons during the semester; the jury pieces should be different pieces or movements from those performed on a student recital
 - The jury repertoire will be approved by the applied instructor
 - Piano Repertoire Requirement
 - Prepared scales
 - Prepare 2-3 pieces with at least one memorized

Sophomore Year: MUS 251

- Perform on one student recital in each semester of applied study during the second year
- Perform a jury examination at the end of each semester
 - Vocal Repertoire Requirement
 - Prepare a minimum of six songs to be performed from memory on a vocal jury at the end of each semester
 - Instrumental Repertoire Requirement
 - Prepare a solo excerpt or étude demonstrating the work done in applied lessons during the semester; the jury pieces should be different pieces or movements from those performed on a student recital
 - The jury repertoire will be approved by the applied instructor
 - Piano Repertoire Requirement
 - Prepared scales
 - Prepare 2-3 pieces with at least one memorized

Junior Year: MUS 351

- Perform on one student recital in each semester of applied study during the third year
- In lieu of one student recital, the student may perform a solo junior recital of at least 20 minutes in length during one semester of the third year, to be combined with another student giving an extended recital (junior or senior)

- Perform a jury examination at the end of each semester
 - Vocal Repertoire Requirement
 - Prepare a minimum of six songs to be performed from memory on a vocal jury at the end of each semester
 - Instrumental Repertoire Requirement
 - Prepare a solo excerpt or étude demonstrating the work done in applied lessons during the semester; the jury pieces should be different pieces or movements from those performed on a student recital
 - The jury repertoire will be approved by the applied instructor
 - Piano Repertoire Requirement
 - Prepared scales
 - Prepare 2-3 pieces with at least one memorized

Senior Year: MUS 451

- Perform on one student recital in the semester of vocal study during the fourth year in which the senior recital is not performed
- In addition, perform a solo senior recital of at least 30 minutes in length during one semester of the fourth year
- Perform a jury examination at the end of the semester in which the senior recital is not performed; in the semester in which the senior recital is performed, the student will perform the recital program for a group of faculty members as a barrier to the performance
 - Vocal Repertoire Requirement
 - Prepare a minimum of six songs to be performed from memory on a vocal jury at the end of the semester in which the senior recital is not performed
 - Instrumental Repertoire Requirement
 - Prepare a solo excerpt or étude demonstrating the work done in applied lessons during the semester; the jury pieces should be different pieces or movements from those performed on a student recital
 - The jury repertoire will be approved by the applied instructor
 - Piano Repertoire Requirement
 - Prepared scales
 - Prepare 2-3 pieces with at least one memorized

Bachelor of Music in Performance

Freshman Year: MUS 151

- Perform on one student recital during the first year
- Perform a jury examination at the end of each semester
 - Vocal Repertoire Requirement
 - Prepare a minimum of four songs to be performed from memory on a vocal jury at the end of each semester
 - Instrumental Repertoire Requirement
 - Prepare a solo excerpt or étude demonstrating the work done in applied lessons during the semester; the jury pieces should be different pieces or movements from those performed on a student recital
 - The jury repertoire will be approved by the applied instructor
 - Piano Repertoire Requirement
 - Prepared scales
 - Prepare 2-3 pieces with at least one memorized

Sophomore Year: MUS 251

- Perform on one student recital in each semester of applied study during the second year
- Perform a jury examination at the end of each semester
 - Vocal Repertoire Requirement
 - Prepare a minimum of six songs to be performed from memory on a vocal jury at the end of each semester
 - Instrumental Repertoire Requirement
 - Prepare a solo excerpt or étude demonstrating the work done in applied lessons during the semester; the jury pieces should be different pieces or movements from those performed on a student recital
 - The jury repertoire will be approved by the applied instructor
 - Piano Repertoire Requirement
 - Prepared scales
 - Prepare 2-3 pieces with at least one memorized

Junior Year: MUS 351

- Perform on one student recital in each semester of applied study during the third year
- In lieu of one student recital, the student may perform a solo junior recital of at least 20 minutes in length during one semester of the third year, to be combined with another student giving an extended recital (junior or senior)

- Perform a jury examination at the end of each semester
 - Vocal Repertoire Requirement
 - Prepare a minimum of eight songs to be performed from memory on a vocal jury at the end of each semester
 - Instrumental Repertoire Requirement
 - Prepare a solo excerpt or étude demonstrating the work done in applied lessons during the semester; the jury pieces should be different pieces or movements from those performed on a student recital
 - The jury repertoire will be approved by the applied instructor
 - Piano Repertoire Requirement
 - Prepared scales
 - Prepare 2-3 pieces with at least one memorized

Senior Year: MUS 451

- Perform on one student recital in the semester of applied study during the fourth year in which the senior recital is not performed
- In addition, perform a solo senior recital of at least 50 minutes in length during one semester of the fourth year
- Perform a jury examination at the end of the semester in which the senior recital is not performed. In the semester in which the senior recital is performed, and in a hearing comprised of faculty members, the student will perform the recital program as a barrier to the performance
 - Vocal Repertoire Requirement
 - Prepare a minimum of ten songs to be performed from memory on a vocal jury at the end of the semester in which the senior recital is not performed
 - Instrumental Repertoire Requirement
 - Prepare a solo excerpt or étude demonstrating the work done in applied lessons during the semester; the jury pieces should be different pieces or movements from those performed on a student recital
 - The jury repertoire will be approved by the applied instructor
 - Piano Repertoire Requirement
 - Prepared scales
 - Prepare 2-3 pieces with at least one memorized

STYLE GUIDE FOR VOCAL RECITAL PROGRAMS

This guide is intended as a resource to aid students in the preparation and submission of proper information for recital programs.

When compiling the written information, it is important to keep in mind that an accurate and appropriately detailed program enhances the listening experience for the audience. The program provides the listener not only with the name of the work and the composer, but also other important points of reference, including information that places a work in its particular time period and within a composer's own body of works. The program also provides documentation of your work, something that will prove valuable in future endeavors such as graduate school applications or other auditions.

The following guidelines and examples represent a variety of genres and show the required format for capitalization, use of italics, punctuation, and abbreviations.

IMPORTANT: Please submit your material using Times font, point size 12.

I. TITLES

Songs

- Individual songs are in Roman face type (not italics or quotes).
- Keys and opus numbers are typically not included in individual song titles.
- Opus number and name of the larger work from which the song comes are used if performing more than one song from a collection.
- Titles of song cycles use italics. The cycle title should be listed first, and the names of the individual songs should be indented and listed underneath. If performing selections from a song cycle, indicate that by stating "from" before the song cycle title.
- Verify the use of capital and lowercase words with what is marked in the score or what is traditional for the poetic title. Some (not all) English-language titles use capitalization on every word of a title, while some foreign-language titles use a variety of capital and lowercase words.
- Include accents and umlauts where appropriate.
- The name of the poet may be included in parentheses after the song title.

Arias

- Arias from operas, oratorios, and cantatas use Roman face type and quotation marks.
- Do not capitalize every word of the title in quotations—rather, it should read like a sentence. However, there are exceptions (oratorio, in particular). Refer to the score for accuracy.
- Titles of operas, oratorios, and cantatas are normally in italics, and should be listed under the aria title, indented, with the word "from" in front of them.

- If performing an aria with a recitative, the recitative title should be separated from the aria title with an ellipses (. . .). Include a space on each side of the ellipsis.

Musical Theater

- Selections from musicals use Roman face type.
- Generally, musical theater song titles use capitals in every word of the title.
- Titles of musicals are normally in italics, and should be listed under the song title, indented, with the word “from” in front of them.

EXAMPLES

Songs

Stand-alone song titles:

Mandoline (Verlaine)	Gabriel Fauré (1845–1924)
Von ewiger Liebe	Johannes Brahms (1833–1897)
When I Have Sung My Songs	Ernest Charles (1895–1984)
Già il sole dal Gange	Alessandro Scarlatti (1660–1725)
L’invitation au Voyage	Henri Duparc (1848–1933)

Two or more songs not from a cycle (same composer):

La Sirène Adieux de l’hôtesse arabe Ouvre ton Coeur	Georges Bizet (1838–1875)
---	------------------------------

Two or more songs not from a cycle (different composers):

La lune blanche	Gabriel Fauré (1845–1924)
L’heure exquise	Reynaldo Hahn (1874–1947)
Extase	Henri Duparc (1848–1933)

Two or more songs from a cycle:

From <i>Dichterliebe</i> , Opus 48 Im wunderschönen Monat Mai Ich will meine Seele tauchen Iche grolle nicht Aus alten Märchen winkt es	Robert Schumann (1810–1856)
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An entire cycle:

<i>Despite and still</i> A last song My lizard In the wilderness Solitary hotel Despite and still	Samuel Barber (1910–1981)
<i>Drei Lieder der Ophelia</i> I. Wie erkenn' ich dein Treulieb II. Guten Morgen S'ist sankt Valentinstag III. Sie trugen ihn auf der Bahre bloss Leider	Richard Strauss (1864–1949)

Arias**Arias from cantatas, oratorios, and operas:**

"Et exultavit spiritus meus in Deo salutari meo" from <i>Magnificat</i> , BWV 243a	Johann Sebastian Bach (1685–1750)
"Casta diva" from <i>Norma</i>	Vincenzo Bellini (1801–1835)
"Rejoice greatly, o Daughter of Zion" from <i>Messiah</i>	George Frideric Handel (1685–1759)
"Che gelida manina" from <i>La Bohème</i>	Giacomo Puccini (1858–1924)

More than one aria from a single opera:

From <i>Falstaff</i> "L'onore! Ladri!" "Tutto nel mondo è burla"	Giuseppe Verdi (1813–1901)
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Aria with a recitative:

"Giunse alfin il momento . . . Deh vieni, non tardar" from <i>Le Nozze di Figaro</i>	Wolfgang Amadeus Mozart (1756–1791)
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Musical Theater

A Boy Like That from <i>West Side Story</i>	Leonard Bernstein (1918–1990)
Giants In The Sky from <i>Into the Woods</i>	Stephen Sondheim b. 1930

II. COMPOSERS AND COMPOSER DATE(S)

Use full names for composers and list applicable birth and death dates in parentheses under name. To separate the birth year from the death year, use an en dash, which is roughly the width of a capital "N," slightly longer than a hyphen and

shorter than an em dash. Do not include spaces before or after the en dash. On a Macintosh computer, create using “Option” plus “dash”; on a PC create using <Alt> plus the numbers 0150 on the right-side number pad.

For living composers, omit parentheses and indicate birth year with a “b.”.

EXAMPLES

Johann Sebastian Bach (1685–1750)

John Corigliano b. 1938

If a work has been adapted, arranged, or transcribed, include both the name and dates of the composer and the adapter/arranger/transcriber.

Allegro	Joseph Hector Fiocco (1703–1741) trans. by Sigurd Rascher (1907–2001)
From <i>Old American Songs</i> Long Time Ago Simple Gifts	adapted by Aaron Copland (1900–1990)

III. PERFORMERS

List performers’ names with soloist first, followed by instrument, typed in lowercase letters. If a Berry College student, include graduation year following the name.

John Smith ’12, tenor Mary Adams ’13, flute Van Cliburn, piano

IV. PERFORMER BIO

Performer’s bio should include name of current Berry College applied music instructor, a listing of other performing groups you participate in on or off campus, and other musical experiences as a college student (study abroad, summer music programs, internships). Maximum of 100 words.

V. GUEST PERFORMER BIO

Include full name, year of graduation if a Berry College student or graduate, instructor’s name, and major.

EXAMPLE

Rebecca Doe ’11, student of Luciano Pavarotti, is majoring in vocal performance.

VI. ACCOMPANIST BIO

If the accompanist is the staff accompanist there is no need to include information—their information is on file in the Music Office.

For student accompanist, include full name, year of graduation if a Berry College student or graduate, instructor's name, and major.

EXAMPLE

Jerry Doe '12, student of Van Cliburn, is majoring in music.

For other professional accompanists, include full name and a few brief sentences regarding degree and experience.

EXAMPLE

Warren Jones received his Bachelor of Music and Master of Music degrees from New England Conservatory of Music. He has recently been named as "Collaborative Pianist of the Year" for 2010 by the publication *Musical America*. He performs with many of today's best-known artists, including Stephanie Blythe, Denyce Graves, Dame Kiri Te Kanawa, Anthony Dean Griffey, Ruth Ann Swenson, Bo Skovhus, Samuel Ramey, and James Morris—and is principal pianist for the California-based chamber music group Camerata Pacifica.

VII. ACKNOWLEDGMENTS

Maximum of 100 words

VIII. PROGRAM NOTES/TRANSLATIONS

Program notes are combined with the summary or translation of the song/aria and should include the first citing of the composer and the name of the song or aria in bold print. Notes for songs may include a paraphrase with three or four sentences summarizing the idea and atmosphere of the poem. (Examples of this may be found in *Singer's Repertoire, Part V: Program Notes for the Singer's Repertoire* by Berton Coffin and Werner Singer from Scarecrow Press Inc.).

IMPORTANT: *Program notes should be original compositions.* The information should be researched via several sources, often offering the same information, but the wording and syntax must be unique—**DO NOT PLAGIARIZE**. The performer will be credited in the program for compiling the notes.

For arias from operas, cite the act and scene from which the aria comes and summarize the action that takes place before and after, including any pertinent storyline information, as well as a summary of the aria translation. Year of composition and time and place of opera's premiere can also be included. Arias from oratorios may be similarly summarized. For cantatas, a translation of sacred text is normally used.

Translations of poetry should be single spaced (double spaced between stanzas). Maintain the visual form of the poetic stanzas as much as possible for both the original texts and translations. English texts should be included in programs. Cite the title of the poem (in the original language and in the translation), and, if applicable, the collection from which the poem comes, the name and dates of the author, and the name of the translator.

EXAMPLES

Gaetano Donizetti (1797–1848) was one of the brilliant triumvirates (Donizetti, Bellini, Rossini) who were primarily responsible for the development of Italian opera in the first half of the 19th century. Donizetti was quite prolific, composing 67 operas, but only a handful have remained in the modern repertoire. *La Fille du Régiment* (*The Daughter of the Regiment*) was first performed by the Opéra Comique in Paris, in 1840. The action takes place in the Swiss Tyrol during the Napoleonic wars.

“Chacun le sait” takes place in Act I of the opera. After inducting a young Tyrolese peasant into their regiment, the grenadiers from the 21st French Regiment call on Marie to sing the invigorating song of the regiment.

“Chacun le sait” from <i>La Fille du Regiment</i> Libretto by Jean Francois Bayard and J.H. Vernoyde Saint-Georges	“All know”
Chacun le sait, chacun le dit, Le regiment par excellence. Le seul a qui l'on fass' credit Dans tous les cabarets de France. Le regiment, en tous pays, L'effroi des amants des maris, Mais de la beaute bien supreme! Il est la, morbleu! Le voila, corbleu! Il est la, il est la, le voila, Le beau Vingt unieme! Il a gagne tant de combats, Que notre empereur on le pense, Fera chacun de ses soldats, A la paix, marechal de	All know, all say, The regiment above all. The only one to whom credit is given In all the cabarets of France. The regiment in all the land, The terror in love and in war, But of beauty most supreme! They are there, by the devil! There they are, by Jove! They are there, there they are, The smart 21st! They so completely win their battles, That our emperor, one would think, They will all be, who are now soldiers, At peacetime, Marshalls of France! For, it's known, the

France! Car, c'est connu, le regiment,
Le plus vain queur, le plus charmant,
Qu'un sexe craint, et que l'autr aime!

regiment, The most victorious, the most
charming, That one sex fears, and the other
loves!

STYLE GUIDE FOR INSTRUMENTAL RECITAL PROGRAMS

This guide is intended as a resource to assist students in the preparation and submission of appropriate information for recital programs.

When compiling written information, it is important to keep in mind that an accurate and appropriately detailed program enhances the listening experience for the audience. The program provides the listener not only with the name of the work and the composer, but also other important points of reference, including information that places a work in its particular time period and within a composer's own body of works. The program also provides documentation of your work, something that will prove valuable in future endeavors such as graduate school applications or other auditions.

The following guidelines and examples represent a variety of genres and show the required format for capitalization, use of italics, punctuation, and abbreviations.

IMPORTANT: Please submit your material using Times font, point size 12.

I. Titles

Titles such as "Sonata," "Toccata," or "Prelude" and "Fugue" are usually capitalized and not italicized. Include the key of the work, opus numbers and/or catalog number, and the movements to be performed. Movements are indented under the title, single spaced, and include numbers. Major keys are capitalized, and minor keys are in lowercase; "flat" and "sharp" use a hyphen and are spelled. Catalogs are abbreviated and capitalized. "Opus" is capitalized and not abbreviated. Retain all foreign symbols.

Students may check *The New Grove Dictionary of Music and Musicians* (online or in Collins Memorial Library) for title and catalog information. The website below can also be a helpful resource: www.classical.net/music/composer/index.php.

EXAMPLES

Performing entire work:

Sonata in B-flat Major, K. 281 I. Allegro moderato II. Andante amoroso III. Allegro	Wolfgang Amadeus Mozart (1756–1791)
Nocturne in g minor, Opus 15, No. 2	Frédéric Chopin (1810–1849)

Performing one or more movements from a larger work:

Sonata No. 62 in E-flat Major, Hob. XVI:52 III. Finale: Presto	Franz Joseph Haydn (1732–1809)
Klavierstücke, Opus 118 I. Intermezzo in a minor V. Romance in F Major	Johannes Brahms (1833–1897)

Concerto in B-flat Major, K. 622 II. Adagio	Wolfgang Amadeus Mozart (1756–1791)
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For works that have no catalog or opus number, use date of composition in parentheses:

Lament (1998)	Christopher Tilley b. 1970
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Use quotation marks and parentheses for traditional descriptive names:

Sonata in f minor, Opus 57 (“Appassionata”)	Ludwig van Beethoven (1770–1827)
---	-------------------------------------

When performing a piece from a collection, opera, or musical italicize the name of the collection, opera, or musical:

From <i>Old American Songs</i> Long Time Ago Simple Gifts	adapted by Aaron Copland (1900–1990)
---	---

II. Composers and Composer Date(s)

Use full names for composers and list applicable birth and death dates in parentheses under name. To separate the birth year from the death year, use an en dash, which is roughly the width of a capital “N,” slightly longer than a hyphen and shorter than an em dash. Do not include spaces before or after the en dash. On a Macintosh computer, create using “Option” plus “dash”; on a PC create using <Alt> plus the numbers 0150 on the right-side number pad.

For living composers, omit parentheses and indicate birth year with a “b.”.

Johann Sebastian Bach (1685–1750)

John Corigliano b. 1938

If a work has been adapted, arranged, or transcribed, include both the name and dates of the composer and the adapter/arranger/transcriber.

Allegro	Joseph Hector Fiocco (1703–1741) trans. by Sigurd Rascher (1907–2001)
---------	--

III. PERFORMERS

List performers’ names with soloist first, followed by instrument, typed in lowercase letters. If a Berry College student, include graduation year following the name.

John Smith ’12, violin Mary Adams ’13, flute Van Cliburn, piano

IV. PERFORMER BIO

Performer's bio should include name of current Berry College applied music instructor, a listing of other performing groups you participate in on or off campus, and additional musical experiences as a university student (study abroad, summer music programs, internships). Maximum of 100 words.

V. GUEST PERFORMER BIO

Include full name, year of graduation if a Berry College student or graduate, instructor's name, and major.

EXAMPLE

Rebecca Doe '11, student of Karla Flygare, is majoring in flute performance.

VI. ACCOMPANIST BIO

If the accompanist is the staff accompanist there is no need to include information. Their information is on file in the Music Office.

For student accompanist, include full name, year of graduation if a Berry College student or graduate, instructor's name, and major.

EXAMPLE

Jerry Doe '12, student of Duane Hulbert, is majoring in music.

For other professional accompanists (guest accompanists), include full name and a few brief sentences regarding degree and experience.

EXAMPLE

Warren Jones received his Bachelor of Music and Master of Music degrees from New England Conservatory of Music. He has recently been named as "Collaborative Pianist of the Year" for 2010 by the publication *Musical America*. He performs with many of today's best-known artists, including Stephanie Blythe, Denyce Graves, Dame Kiri Te Kanawa, Anthony Dean Griffey, Ruth Ann Swenson, Bo Skovhus, Samuel Ramey, and James Morris—and is principal pianist for the California-based chamber music group Camerata Pacifica.

VII. ACKNOWLEDGMENTS

Maximum of 100 words

VIII. Program Notes

Program notes should include the first citings of the name of the piece, the movements, and the composer in bold print. The notes should be centered on the piece performed and refrain from too much general information about the life of the

composer. **IMPORTANT: *Program notes should be original compositions.*** The information should be researched via several sources, often offering the same information, but the wording and syntax must be unique—**DO NOT PLAGIARIZE**. The performer will be credited in the program for compiling the notes.

Maximum of 200 words for each work.

EXAMPLES

(WORD COUNT 192)

The **Sonata in B-flat Major, K. 281** belongs to the group of six piano sonatas (K. 279–K. 284), which date from 1774–1775, a time when **Mozart** lived in Salzburg and Munich. Mozart often performed these sonatas. The sonatas demonstrate not only Mozart's ability for assimilating stylistic traits of the time, but also a preoccupation with finding his own personal voice.

In this sonata, Mozart has written three movements showing a great diversity of mood, tempo, and formal structure. With the **first movement**, a standard sonata-allegro form, Mozart's writing shows the influence of Haydn: a slower tempo marking (*Allegro moderato*), shorter phrase structures, the juxtaposition of duplet and triplet rhythmic figures, and the use of new material in the development section. In contrast to the first, the **second movement** shows Mozart's ability for writing long melodic lines that are more vocally conceived. Mozart marks the movement *Andante amoroso*, an unusual marking for him but one that shows his interest in exploring a different, expressive quality of the piano. The **third movement** is a spirited rondo in which Mozart uses a variety of pianistic effects such as arpeggiated figures, trills, and octaves.

(WORD COUNT 119)

The **Klavierstücke (Piano Pieces), Opus 118** was published in 1893, and is typical of the kind of piano works **Brahms** was writing during his last years: concise, song-like pieces, highly expressive and of mature musical substance. The **Intermezzo in a minor**, the first piece from this collection, is built on a single motif. A structurally compact work, it is sometimes referred to as a sonata form in miniature. Brahms' characteristic fullness of sound is achieved by widely spaced arpeggiated figures, pedal points in the bass, and the doubling of the melodic line in octaves. His use of chromatic harmonies gives a sense of tonal ambiguity, even at the end, when the piece finally resolves on an A Major chord.

Music Advising Checklists

Bachelor of Arts
(edited 5/11/2025)

Student ID: _____	Catalog: 2025-2026 Undergraduate				
Student Name: _____	Program: Music B.A.				
Adviser Name: _____	Minimum Credits Required: _____				
Music, B.A. Ford, Room 215 Telephone (706) 236-2289					
Music Core Requirements (46 hours)					
Music Theory (19 hours):					
Course Number	Course Name	Pre Req Co Req	Credit Hours	Term Taken	Foundations Credit
MUS 101	Elementary Theory I	CR: MUS 103	3-0-3		
MUS 102	Elementary Theory II	PR: MUS 101 CR: MUS 104	3-0-3		
MUS 103	Elementary Aural Skills I	CR: MUS 101	2-0-1		
MUS 104	Elementary Aural Skills II	CR: MUS 102	2-0-1		
MUS 201	Intermediate Theory I	PR: MUS 102 CR: MUS 203	3-0-3		
MUS 202	Intermediate Theory II	PR: MUS 201 CR: MUS 204	3-0-3		
MUS 203	Intermediate Aural Skills I	CR: MUS 201	2-0-1		
MUS 204	Intermediate Aural Skills II	CR: MUS 202	2-0-1		
MUS 302	Music Technology	PR: MUS 202 or CI	3-0-3		
Music History and Literature (9 hours)					
MUS 348 I	Literature and History of Music II	PR: MUS 102 or CI	3-0-3		
MUS 349 I	Literature and History of Music III	PR: MUS 102 or CI	3-0-3		
MUS 246	World Music		3-0-3		F3b and F4b
Applied Music Lessons (14 hours)					
MUS 151	Freshman Applied Lesson I		1-0-2		
MUS 151	Freshman Applied Lesson II		1-0-2		
MUS 251	Sophomore Applied Lesson I		1-0-2		
MUS 251	Sophomore Applied Lesson II		1-0-2		
MUS 351	Junior Applied Lesson I		1-0-2		
MUS 351	Junior Applied Lesson II		1-0-2		
MUS 451	Senior Applied Lesson I		1-0-2		
MUS 451	Senior Applied Lesson II – optional		1-0-2		
Class Piano (4 hours) All students must complete MUS 297 with a minimum grade of B or pass a juried piano proficiency					
MUS 196	Class Piano I		2-0-1		
MUS 197	Class Piano II		2-0-1		
MUS 296	Class Piano III		2-0-1		
MUS 297	Class Piano IV		2-0-1		
Additional Courses (8 hours)					
Music Electives (8 hours) Students can use credit from primary performance class and ensembles to satisfy this requirement as well as any additional classes taken. Additional hours may be required to fulfill the graduation requirement.					

Bachelor of Music with Elective Studies in Business
(edited 5/11/2025)

Student ID: _____			Catalog: <u>2025-2026 Undergraduate</u>		
Student Name: _____			Program: <u>Music B.M.</u>		
Adviser Name: _____			Minimum Credits Required: _____		
Music, B.M. Ford, Room 215 Telephone (706) 236-2289					
Music Core Requirements (46 hours)					
Music Theory (19 hours):					
Course Number	Course Name	Pre Req Co Req	Credit Hours	Term Taken	Foundations Credit
MUS 101	Elementary Theory I	CR: MUS 103	3-0-3		
MUS 102	Elementary Theory II	PR: MUS 101 CR: MUS 104	3-0-3		
MUS 103	Elementary Aural Skills I	CR: MUS 101	2-0-1		
MUS 104	Elementary Aural Skills II	CR: US 102	2-0-1		
MUS 201	Intermediate Theory I	PR: MUS 102 CR: MUS 203	3-0-3		
MUS 202	Intermediate Theory II	PR: MUS 201 CR: MUS 204	3-0-3		
MUS 203	Intermediate Aural Skills I	CR: MUS 201	2-0-1		
MUS 204	Intermediate Aural Skills II	CR: MUS 202	2-0-1		
MUS 302	Music Technology	PR: MUS 102	3-0-3		
Music History and Literature (9 hours)					
MUS 348 I	Literature and History of Music II	PR: MUS 101 & 102	3-0-3		
MUS 349 I	Literature and History of Music III	PR: MUS 102 or CI	3-0-3		
MUS 246	World Music		3-0-3		F3b and F4b
Applied Music Lessons (14 hours)					
MUS 151	Freshman Applied Lesson I		1-0-2		
MUS 151	Freshman Applied Lesson II		1-0-2		
MUS 251	Sophomore Applied Lesson I		1-0-2		
MUS 251	Sophomore Applied Lesson II		1-0-2		
MUS 351	Junior Applied Lesson I		1-0-2		
MUS 351	Junior Applied Lesson II		1-0-2		
MUS 451	Senior Applied Lesson I		1-0-2		
MUS 451	Senior Applied Lesson II - optional				
Class Piano (4 hours) All students must complete MUS 297 with a minimum grade of B or pass a juried piano proficiency					
MUS 196	Class Piano I		2-0-1		
MUS 197	Class Piano II		2-0-1		
MUS 296	Class Piano III		2-0-1		
MUS 297	Class Piano IV		2-0-1		
Specialty Courses (14 hours)					
MUS 190	Instrumental Training		2-0-1		
MUS 328	Conducting I		3-0-2		
MUS 390	Music Industry		2-0-2		
MUS 496	Academic Internship		3-9- hrs.		
	Three-hour elective		3		

Music Business Minor (21 hours)					
ACC 201	Principles of Financial Accounting		3-0-3		
ECO 110	Markets and Society		3-0-3		F4c
FIN 235 or Fin 301	Personal Finance or Principles of Finance	FIN 301 carries a PR: ACC 201	3-0-3		
MGT 301	Principles of Management		3-0-3		
MKT 301	Principles of Marketing		3-0-3		
Electives: 6 hours Two courses chosen from ACC 202, BUS 210 or any 300-level or 400-level ACC, BUS, FIN, MGT or MKT courses for which all prerequisites have been met. A student completing the Business Minor must complete at least 9 hours in the minor at the 300 or 400 level. Students taking FIN 235 cannot take both ACC 202 and BUS 210. Students must meet the prerequisites of the individual business courses. _____					

Music Education: Choral Track
(edited 5/11/2025)

Student ID: _____			Catalog: <u>2025-2026 Undergraduate</u>		
Student Name: _____			Program: <u>Music B.M.</u>		
Adviser Name: _____			Minimum Credits Required: _____		
Music, B.M. Ford, Room 215 Telephone (706) 236-2289					
Music Core Requirements (46 hours)					
Music Theory (19 hours):					
Course Number	Course Name	Pre Req Co Req	Credit Hours	Term Taken	Foundations Credit
MUS 101	Elementary Theory I	CR: MUS 103	3-0-3		
MUS 102	Elementary Theory II	PR: MUS 101 CR: MUS 104	3-0-3		
MUS 103	Elementary Aural Skills I	CR: MUS 101	2-0-1		
MUS 104	Elementary Aural Skills II	CR: US 102	2-0-1		
MUS 201	Intermediate Theory I	PR: MUS 102 CR: MUS 203	3-0-3		
MUS 202	Intermediate Theory II	PR: MUS 201 CR: MUS 204	3-0-3		
MUS 203	Intermediate Aural Skills I	CR: MUS 201	2-0-1		
MUS 204	Intermediate Aural Skills II	CR: MUS 202	2-0-1		
MUS 302	Music Technology	PR: MUS 202 or CI	3-0-3		
Music History and Literature (9 hours)					
MUS 348 I	Literature and History of Music II	PR: MUS 101 & 102	3-0-3		
MUS 349 I	Literature and History of Music III	PR: MUS 102 or CI	3-0-3		
MUS 246	World Music		3-0-3		F3b and F4b
Applied Music Lessons (14 hours)					
MUS 151	Freshman Applied Lesson I		1-0-2		
MUS 151	Freshman Applied Lesson II		1-0-2		
MUS 251	Sophomore Applied Lesson I		1-0-2		
MUS 251	Sophomore Applied Lesson II		1-0-2		
MUS 351	Junior Applied Lesson I		1-0-2		
MUS 351	Junior Applied Lesson II		1-0-2		
MUS 451	Senior Applied Lesson I		1-0-2		
Class Piano (4 hours) All students must complete MUS 297 with a minimum grade of B or pass a juried piano proficiency					
MUS 196	Class Piano I		2-0-1		
MUS 197	Class Piano II		2-0-1		
MUS 296	Class Piano III		2-0-1		
MUS 297	Class Piano IV		2-0-1		
Specialty Classes - Vocal Track (14 hours)					
MUS 190	Instrumental Training		2-0-2		
MUS 198	Vocal and Choral Methods		2-0-1		
MUS 199	Guitar Methods		2-0-1		
MUS 229	Introduction to Vocal Diction		2-0-1		
MUS 328	Conducting I		3-0-2		
MUS 330	Choral Conducting		3-0-2		

MUS 403	Vocal Pedagogy		3-0-3		
MUS 439	Choral Literature		3-0-3		
NOTE: The following courses are recommended for the Vocal Track but not required.					
MUS 230	Italian Diction		2-0-1		
MUS 231	German Diction		2-0-1		
MUS 232	French Diction		2-0-1		
MUS 444	Vocal Literature		3-0-3		
Education Classes (29 hours)					
MUS 105	Orientation to Music Teacher Education		1-0-1		
EDU 206	Foundations of Education and Psychology		3-1-4		
EDU 221	Exploration of Diverse Cultures Seminar		1-0-0		
EDU 222	Exploration of Diverse Cultures		(3)		
MUS 423	Elementary Music Methods and Curriculum		3-0-3		
MUS 425	Secondary Choral Music Methods and Curriculum		3-0-3		
EDU 434	Exceptional Child and Youth		3-0-3		
EDU 489	Senior Practicum (Taken for the 2-semester student teaching option only)		(2)		
MUS 490	Professional Seminar in Music		1-0-1		
EDU 499	Student Teaching		(9)		

Music Education: Instrumental Track
(edited 5/11/2025)

Student ID: _____			Catalog: <u>2025-2026 Undergraduate</u>		
Student Name: _____			Program: <u>Music B.M.</u>		
Adviser Name: _____			Minimum Credits Required: _____		
Music, B.M. Ford, Room 215 Telephone (706) 236-2289					
Music Core Requirements (46 hours)					
Music Theory (19 hours):					
Course Number	Course Name	Pre Req Co Req	Credit Hours	Term Taken	Foundations Credit
MUS 101	Elementary Theory I	CR: MUS 103	3-0-3		
MUS 102	Elementary Theory II	PR: MUS 101 CR: MUS 104	3-0-3		
MUS 103	Elementary Aural Skills I	CR: MUS 101	2-0-1		
MUS 104	Elementary Aural Skills II	CR: US 102	2-0-1		
MUS 201	Intermediate Theory I	PR: MUS 102 CR: MUS 203	3-0-3		
MUS 202	Intermediate Theory II	PR: MUS 201 CR: MUS 204	3-0-3		
MUS 203	Intermediate Aural Skills I	CR: MUS 201	2-0-1		
MUS 204	Intermediate Aural Skills II	CR: MUS 202	2-0-1		
MUS 302	Music Technology	PR: MUS 202 or CI	3-0-3		
Music History and Literature (9 hours)					
MUS 348 I	Literature and History of Music II	PR: MUS 101 & 102	3-0-3		
MUS 349 I	Literature and History of Music III	PR: MUS 102 or CI	3-0-3		
MUS 246	World Music		3-0-3		F3b and F4b
Applied Music Lessons (14 hours)					
MUS 151	Freshman Applied Lesson I		1-0-2		
MUS 151	Freshman Applied Lesson II		1-0-2		
MUS 251	Sophomore Applied Lesson I		1-0-2		
MUS 251	Sophomore Applied Lesson II		1-0-2		
MUS 351	Junior Applied Lesson I		1-0-2		
MUS 351	Junior Applied Lesson II		1-0-2		
MUS 451	Senior Applied Lesson I		1-0-2		
Class Piano (4 hours) All students must complete MUS 297 with a minimum grade of B or pass a juried piano proficiency					
MUS 196	Class Piano I		2-0-1		
MUS 197	Class Piano II		2-0-1		
MUS 296	Class Piano III		2-0-1		
MUS 297	Class Piano IV		2-0-1		
Specialty Classes - Instrumental Track (14 hours)					
MUS 191	String Methods		2-0-1		
MUS 192	Woodwind Methods		2-0-1		
MUS 193	Brass Methods		2-0-1		
MUS 194	Percussion Methods		2-0-1		
MUS 195	Voice Class		2-0-1		
MUS 198	Vocal and Choral Methods		2-0-1		

MUS 199	Guitar Methods		2-0-1		
MUS 328	Conducting I		3-0-2		
MUS 331	Instrumental Conducting		3-0-2		
MUS 422	Instrumental Literature		3-0-3		
Education Classes (29 hours)					
MUS 105	Orientation to Music Teacher Education		1-0-1		
EDU 206	Foundations of Education and Psychology		3-1-4		
EDU 221	Exploration of Diverse Cultures Seminar		1-0-0		
EDU 222	Exploration of Diverse Cultures		(3)		
MUS 423	Elementary Music Methods and Curriculum		3-0-3		
MUS 425	Secondary Choral Music Methods and Curriculum		3-0-3		
EDU 434	Exceptional Child and Youth		3-0-3		
EDU 489	Senior Practicum (Taken for the 2-semester student teaching option only)		(2)		
MUS 490	Professional Seminar in Music		1-0-1		
EDU 499	Student Teaching		(9)		

Bachelor of Music Performance
(edited 5/11/2025)

Student ID: _____ Student Name: _____ Adviser Name: _____			Catalog: <u>2025-2026 Undergraduate</u> Program: <u>Music B.A</u> Minimum Credits Required: _____		
Music, B.M. Ford, Room 215 Telephone (706) 236-2289					
Music Core Requirements (46 hours)					
Music Theory (19 hours):					
Course Number	Course Name	Pre Req Co Req	Credit Hours	Term Taken	Foundations Credit
MUS 101	Elementary Theory I	CR: MUS 103	3-0-3		
MUS 102	Elementary Theory II	PR: MUS 101 CR: MUS 104	3-0-3		
MUS 103	Elementary Aural Skills I	CR: MUS 101	2-0-1		
MUS 104	Elementary Aural Skills II	CR: US 102	2-0-1		
MUS 201	Intermediate Theory I	PR: MUS 102 CR: MUS 203	3-0-3		
MUS 202	Intermediate Theory II	PR: MUS 201 CR: MUS 204	3-0-3		
MUS 203	Intermediate Aural Skills I	CR: MUS 201	2-0-1		
MUS 204	Intermediate Aural Skills II	CR: MUS 202	2-0-1		
MUS 302	Music Technology	PR: MUS 202 or CI	3-0-3		
Music History and Literature (11 hours)					
MUS 255	Introduction to Music History		2-0-2		
MUS 348 I	Literature and History of Music II	PR: MUS 101 & 102	3-0-3		
MUS 349 I	Literature and History of Music III	PR: MUS 102 or CI	3-0-3		
MUS 246	World Music		3-0-3		F3b and F4b
Specialty Literature - Choose one (3 hours)					
MUS 444	Vocal Literature		3-0-3		
MUS 442	Opera Literature		3-0-3		
MUS 450	Piano Literature		3-0-3		
MUS 445	Woodwind Literature		3-0-3		
MUS 443	Brass Literature		3-0-3		
MUS 441	String Literature		3-0-3		
MUS 440	Percussion Literature		3-0-3		
Applied Music Lessons (16 hours)					
MUS 151	Freshman Applied Lesson I		1-0-2		
MUS 151	Freshman Applied Lesson II		1-0-2		
MUS 251	Sophomore Applied Lesson I		1-0-2		
MUS 251	Sophomore Applied Lesson II		1-0-2		
MUS 351	Junior Applied Lesson I		1-0-2		
MUS 351	Junior Applied Lesson II		1-0-2		
MUS 451	Senior Applied Lesson I		1-0-2		
MUS 451	Senior Applied Lesson II		1-0-2		
Class Piano (4 hours) All students must complete MUS 297 with a minimum grade of B or pass a juried piano proficiency					
MUS 196	Class Piano I		2-0-1		

MUS 197	Class Piano II		2-0-1		
MUS 296	Class Piano III		2-0-1		
MUS 297	Class Piano IV		2-0-1		
Specialty Classes for the Vocal Concentration (8 hours)					
MUS 328	Conducting I		3-0-2		
MUS 230	Italian Diction	PR: MUS 229	2-0-1		
MUS 231	German Diction	PR: MUS 229	2-0-1		
MUS 232	French Diction	PR: MUS 229	2-0-1		
MUS 403	Vocal Pedagogy		3-0-3		
Specialty Classes for the Instrumental Concentration (4 hours)					
MUS 328	Conducting I		3-0-2		
MUS 331	Instrumental Conducting	PR: MUS 328	3-0-2		
Specialty Pedagogy (3 hours) - Choose one					
MUS 447	Piano Pedagogy		3-0-3		
MUS 407	Woodwind Pedagogy		3-0-3		
MUS 404	Brass Pedagogy		3-0-3		
MUS 406	String Pedagogy		3-0-3		
MUS 405	Percussion Pedagogy		3-0-3		
Recital Research (3 hours)					
MUS 498	Junior Recital Research and Preparation	CR: MUS 351	1-0-1		
MUS 498	Senior Recital Research and Preparation	CR: MUS 451	1-0-2		
Music Electives (5 hours) An additional 5 hours of music electives at the 300/400 level are required. Classes may be chosen from any class that has not fulfilled a previous category . To be chosen from the following:					
MUS 301	Form and Analysis	PR: MUS 202	2-0-2		
MUS 330	Choral Conducting	PR: MUS 328	3-0-2		
MUS 347	Medieval and Renaissance Music History		3-0-2		
MUS 390	Music Industry		2-0-2		
MUS 403	Vocal Pedagogy		3-0-3		
MUS 404	Brass Pedagogy		3-0-3		
MUS 405	Percussion Pedagogy				
MUS 406	String Pedagogy		3-0-3		
MUS 407	Woodwind Pedagogy		3-0-3		
MUS 442	Instrumental Literature		3-0-3		
MUS 428	Special Topics - Upper Level		1-3 hrs.		
MUS 430	Music Technology II		3-0-3		
MUS 439	Choral Literature		3-0-3		
MUS 440	Percussion Literature		3-0-3		
MUS 441	String Literature		3-0-3		
MUS 442	Opera Literature		3-0-3		
MUS 444	Vocal Literature		3-0-3		
MUS 445	Woodwind Literature		3-0-3		
MUS 447	Piano Methods		3-0-3		
MUS 450	Piano Literature		3-0-3		
MUS 496	Academic Internship		3-9 hrs.		
MUS 498	Directed Study		1-3 hrs.		
Chamber Music Requirement (4 hours) NOTE: Not all Chamber Music Classes are offered every semester.					
MUS 132A	Low Brass		1-0-1		

MUS 132B	Brass Ensemble		1-0-1		
MUS 132C	Jazz Combo		1-0-1		
MUS 132D	Saxophone Ensemble		1-0-1		
MUS 132E	Flute Choir		1-0-1		
MUS 132H	Trumpet Seminar		1-0-1		
MUS 132J	Percussion Ensemble		1-0-1		
MUS 132K	Contemporary Music Ensemble		1-0-1		
MUS 132L	String Ensemble		1-0-1		
MUS 132N	Berry Voices		2-0-1		
MUS 132T	Guitar Ensemble		1-0-1		
MUS 132V	Opera and Musical Theatre Workshop		2-0-1		
MUS 132W	Clarinet Choir		1-0-1		

Music Minor
(revised 05/11/2025)

Student ID: _____ Student Name: _____ Adviser Name: _____			Catalog: <u>2025-2026 Undergraduate</u> Program: <u>Music Minor</u> Minimum Credits Required: ____		
Music, Minor Ford, Room 215 Telephone (706) 236-2289					
Music Core Requirements (21 hours)					
Music Theory (8 hours):					
Course Number	Course Name	Pre Req Co Req	Credit Hours	Term Taken	Foundations Credit?
MUS 101	Elementary Theory I	CR: MUS 103	3-0-3		
MUS 103	Elementary Aural Skills I	CR: MUS 101	2-0-1		
MUS 102	Elementary Theory II	CR: MUS 104	3-0-3		
MUS 104	Elementary Aural Skills II	CR: MUS 102	2-0-1		
Music History and Literature (3 hours) – choose one					
MUS 348 I	Literature and History of Music II	PR: MUS 102	3-0-3		
MUS 349 I	Literature and History of Music II	PR: MUS 102	3-0-3		
Applied Lessons (4 hours)					
MUS 051	Applied Lesson I		1-0-1		
MUS 051	Applied Lesson II		1-0-1		
MUS 051	Applied Lesson III		1-0-1		
MUS 051	Applied Lesson IV		1-0-1		
Electives (6 hours) Four of the six hours must be at the 300/400 level. Select from the following any classes that are not required in another category:					
MUS 190	Instrumental Training		2-0-1		
MUS 195	Voice Class		2-0-1		
MUS 196	Class Piano I		2-0-1		
MUS 197	Class Piano II		2-0-1		
MUS 199	Guitar Methods		2-0-1		
MUS 228	Special Topics in Music		1-3 hrs.		
MUS 229	Introduction to Vocal Diction		2-0-1		
MUS 230	Italian Diction		2-0-1		
MUS 231	German Diction		2-0-1		
MUS 232	French Diction		2-0-1		
MUS 240	Music in Film		3-0-3		
MUS 246	World Music		3-0-3		
MUS 301	Form and Analysis	PR: MUS 202	2-0-2		
MUS 330	Choral Conducting	PR: MUS 328	3-0-2		
MUS 347	Medieval and Renaissance Music History		3-0-2		
MUS 390	Music Industry		2-0-2		
MUS 403	Vocal Pedagogy		3-0-3		
MUS 404	Brass Pedagogy		3-0-3		
MUS 405	Percussion Pedagogy				
MUS 406	String Pedagogy		3-0-3		
MUS 407	Woodwind Pedagogy		3-0-3		
MUS 420	Music in Film		3-0-3		

MUS 442	Instrumental Literature		3-0-3		
MUS 428	Special Topics - Upper Level		1-3 hrs.		
MUS 430	Music Technology II		3-0-3		
MUS 439	Choral Literature		3-0-3		
MUS 440	Percussion Literature		3-0-3		
MUS 441	String Literature		3-0-3		
MUS 442	Opera Literature		3-0-3		
MUS 444	Vocal Literature		3-0-3		
MUS 445	Woodwind Literature		3-0-3		
MUS 447	Piano Methods		3-0-3		
MUS 450	Piano Literature		3-0-3		
MUS 496	Academic Internship		3-9 hrs.		
MUS 498	Directed Study		1-3 hrs.		

Foundations Classes
(edited 5/11/2025)

Student ID: _____			Catalog: <u>2025-2026 Undergraduate</u>		
Student Name: _____			Program: <u>Music B.A.</u>		
Adviser Name: _____			Minimum Credits Required: ____		
Foundations Requirements (40 hours)					
Effective Communication (6 hours)					
Course Number	Course Name	Pre Req Co Req	Credit Hours	Term Taken	By exam or transcript
RHW 102	First Year Seminar in Writing		3-0-3		
COM 203	Rhetoric and Public Address		3-0-3		
Mathematical Inquiry (3-4 hours) Choose One					
CSC 120	Designing Programs		3-2-4		
MAT 105	Nature of Math		3-0-3		
MAT 111	Elementary Statistics		3-0-3		
MAT 145	Applied Calculus		3-0-3		
MAT 150	Topics in Mathematics		variable		
MAT 201	Calculus I		4-0-4		
MAT 220	Mathematics for Teachers P-8		3-0-3		
Intercultural Knowledge (3-4 hours)					
*NOTE: Courses designated with an asterisk will fulfill the Intercultural Learning outcome AND fulfill one of the Foundations of Knowledge courses.					
ANT 200	Cultural Anthropology		3-0-3*		
ECO 150	The Wealth and Poverty of Nations		3-0-3*		
ECO 190	The Economics of Immigration		3-0-3*		
EDU 222	Exploration in Diverse Cultures	PR: MUS 221	1-3 hrs.		
ENG 201	Topics in Literature		3-0-3*		
ENG 214	Topics in World Literature		3-0-3*		
ENV 150	Environment, Society, and Culture		3-0-3		
FRE 101	Introduction I to French Lang.		4-1-4		
FRE 102	Introduction II to French Lang.		4-1-4		
FRE 200	French in Review		4-1-4		
GER 101	Introduction I to German Lang.		4-1-4		
GER 102	Introduction II to German Lang.		4-1-4		
GER 200	German in Review		4-1-4		
HIS 154	World History to 1550		3-0-3*		
HIS 155	World History Since 1550		3-0-3*		
HIS 375 I	U.S. Women's History		3-0-3		
LCS 200	Foundations in Latin Am./Caribbean		3-0-3		
MUS 246	World Music		3-0-3*		
NUR 410	Cross Cultural Immersion		1-4-3		
REL 100	Intro. To Religious Studies		3-0-3*		
REL 200	Asian Religions		3-0-3*		
SOC 200	Introduction to Sociology		3-0-3*		
SPA 101	Introduction I to Spanish		4-1-4		
SPA 102	Introduction II to Spanish		4-1-4		

SPA 104	Introduction to Spanish II for Healthcare		4-1-4		
SPA 200	Intermediate Spanish		4-1-4		
SPA 300	Spanish in Context		4-1-4		
WNS 210	Introduction to Women's Studies		3-0-3		
WNS 323	Social Justice in Action		3-0-3		
Foundations of Knowledge					
Humanities (9 hours)					
NOTE: Students must complete three courses with different prefixes and offered by different departments to fulfill this requirement.					
ENG 201	Topics in Literature		3-0-3*		
ENG 210	British Literature I		3-0-3		
ENG 211	British Literature II		3-0-3		
ENG 214	Topics in World Literature		3-0-3*		
ENG 220	American Literature I		3-0-3		
ENG 221	American Literature II		3-0-3		
ENG 240	Introduction to Literary Studies		3-0-3		
FRE 303	Introduction to French and Francophone Literature		3-0-3		
GER 303	Introduction to Major Works and Authors in German Literature		3-0-3		
HIS 120	Foundations of Modern America		3-0-3		
HIS 154	World History to 1550		3-0-3*		
HIS 155	World History Since 1550		3-0-3*		
HON 201H	Perennial Questions and Their Modern Manifestations		3-0-3		
PHI 150	Introduction to Philosophy		3-0-3		
PHI 152	Critical Thinking		3-0-3		
REL 100	Intro to Religious Studies		3-0-3*		
REL 101	Interpreting the Old Testament		3-0-3		
REL 103	Introduction to Christian Theology		3-0-3		
REL 200	Asian Religions		3-0-3		
REL 202	Interpreting the New Testament		3-0-3		
REL 207	Introduction to Christian Ethics		3-0-3		
SPA 310	Introduction to Hispanic Literature and Literary Analysis: Spain		3-0-3		
SPA 311	Introduction to Hispanic Literature and Literary Analysis: Latin America		3-0-3		
Arts (3 hours) NOTE: Students may choose one three credit course from the following list:					
ART 201	Survey of Art I		3-0-3		
ART 202	Survey of Art II		3-0-3		
CRW 250	Introduction to Creative Writing		3-0-3		
DAN 206	Experiencing Dance		3-0-3		
MUS 215	Appreciation of Music		3-0-3		
MUS 240	Music in Film		3-0-3		
MUS 246	World Music		3-0-3		
THE 201	Experiencing Theatre		3-0-3		
OR Students may earn three credits through participation in one of the following ensembles (may be repeated for credit)					
MUS 111	Concert Choir		3-0-1		
MUS 121	Berry Singers		3-0-1		

MUS 130	Wind Ensemble		3-0-1		
MUS 131	Orchestra		3-0-1		
Social and Behavioral Sciences (9 hours) Students must complete three courses with different prefixes and offered by different departments to fulfill this requirement.					
ANT 200	Cultural Anthropology		3-0-3*		
ANT 210	Origins of Human Behavior		3-0-3		
ECO 110	Markets and Society		3-0-3		
ECO 150	The Wealth and Poverty of Nations		3-0-3*		
ECO 160	The Economics of Crime and Punishment		3-0-3		
ECO 170	Principles of Environmental Economics		3-0-3		
ECO 190	The Economics of Immigration		3-0-3*		
POL 207	Contemporary World Issues		3-0-3		
POL 211	American National Government		3-0-3		
POL 217	Introduction to Comparative Politics		3-0-3		
HON 203H	Institutions, Society, and the Self		3-0-3		
PSY 101	Introduction to Psychology		3-0-3		
SOC 200	Introduction to Sociology		3-0-3*		
Natural Sciences (8 hours) Students choose two lab courses with different prefixes (except PHY/ERG) from the following list.					
ANS 105	Introduction to Agricultural Sciences		3-2-4		
AST 106	The Solar System		3-2-4		
AST 107	Stars, Galaxies, and Cosmology		3-2-4		
AST 120	The Copernican Revolution		3-2-4		
AST 121	The Discovery of Galaxies		3-2-4		
BIO 103	Biological Inquiry		3-2-4		
BIO 105	Human Organism		3-2-4		
BIO 106	Biological Diversity		3-2-4		
BIO 107	The Great Neglected Diseases		3-2-4		
BIO 108	Understanding Human Genetics		3-2-4		
BIO 111	Principles of Cell Biology		3-2-4		
BIO 180	Biology Field Studies		2-4-4		
CHM 102	Introduction to Chemistry		3-2-4		
CHM 108	General Chemistry I		3-2-4		
CHM 150	Chemistry of Life		3-2-4		
EGR 101	Introduction to Engineering		3-2-4		
EVS 104	Introduction to Environmental Sciences		3-2-4		
GEO 101	Physical Geology		3-2-4		
GEO 102	Historical Geology		3-2-4		
GEO 155	Geology Field Studies Abroad		2-3-4		
HON 205H	Scientific Approach to Contemporary Challenges		3-2-4		
PHY 101	Investigation in Physics		3-2-4		
PHY 111	General Physics I with Algebra		3-2-4		
PHY 211	General Physics I with Calculus		3-2-4		
Physical Wellness (1 hour)					
KIN 221	Survey of Wellness		0-2-1		

KIN 101	Physical Activities: Weight Training		0-2-1		
KIN 106	Physical Activities: Introduction to Cycling		0-2-1		
KIN 108	Physical Activities: Mountain Biking		0-2-1		
KIN 111	Physical Activities: Tennis		0-2-1		
KIN 112	Physical Activities: Pickleball		0-2-1		
KIN 113	Physical Activities: Racquetball		0-2-1		
KIN 122	Physical Activities: Introduction to Total Resistance Exercise (TRX)		0-2-1		
KIN 124	Physical Activities: Golf		0-2-1		
KIN 131	Physical Activities: Introduction to Half Marathon		0-2-1		
KIN 155	Physical Activities: Martial Arts		0-2-1		
KIN 160	Physical Activities: Yoga		0-2-1		
KIN 171	Physical Activities: Introduction to Backpacking		0-2-1		
KIN 173	Physical Activities: Walking for Fitness		0-2-1		
KIN 174	Physical Activities: Jogging for Fitness		0-2-1		
KIN 175	Physical Activities: Fitness Walk/Jog		0-2-1		
KIN 178	Hiking Berry's History		0-2-1		
KIN 190	Physical Activity Topics		0-2-1		