



NEW ORLEANS  
BAPTIST THEOLOGICAL SEMINARY

# Division of Church Music Ministries

## 2018-2019 Student Handbook

New Orleans Baptist Theological Seminary  
Division of Church Music Ministries

August 1, 2018

Dear Student,

We welcome you to New Orleans Baptist Theological Seminary and the Division of Church Music Ministries. We wish you the very best as you prepare to fulfill the call of God on your life and minister in the Lord's name through His Church.

This Division *Student Handbook* is meant to assist you in your busy academic schedule with the many details that a music student must keep in mind. It is not meant to replace the official academic catalogs of the Seminary; nor is it intended to eliminate day-to-day announcements that may be posted on the bulletin boards in the Sellers Music Building, which you should check periodically for any matters that might pertain to you. The *Student Handbook* is to be thought of as an addendum to the many guidelines stated in both the *Leavell College Catalog* and the *Graduate Catalog*; its purpose is to make it easier for students to keep track of their specific degree requirements. If you are a returning student, remember that the *Catalog* which was current when you enrolled as a new student in a particular program is the same *Catalog* which will guide you to graduation. Any change from this admission stipulation will be considered upon written request by the student.

The Seminary's administration and faculty are in agreement that each student is ultimately accountable for every aspect of his own degree program. However, we stand ready to assist you in any way possible. So, please do not hesitate to ask questions. We are eager to help you enjoy a great year.

Sincerely yours,

The Faculty Members of the Division of Church Music Ministries  
New Orleans Baptist Theological Seminary

## Table of Contents

Mission and Objectives . . . . .	1
Division Resources . . . . .	2
Division Faculty Members . . . . .	4
Entrance Guidelines . . . . .	7
Music Division Scholarships . . . . .	9
Placement Examinations . . . . .	11
Proficiency Examinations . . . . .	14
Performance Jury Guidelines . . . . .	20
Recital and Recital Hearing Guidelines . . . . .	22
Capstone Projects . . . . .	26
Comprehensive Examination Guidelines . . . . .	29
Reminders . . . . .	30
Concentration Areas and Requirements . . . . .	32
Health Concerns for the Professional Musician . . . . .	48
Academic Credit Hour Definition and Explanation . . . . .	49
Appendix [ <i>Forms</i> ]. . . . .	503

## Mission and Objectives

NOBTS

**Our Mission:** The mission of New Orleans Baptist Theological Seminary is to equip leaders to fulfill the Great Commission and the Great Commandments through the local church and its ministries.

Church Music Division Mission Statement: Developing excellence in Kingdom-minded music and worship leaders

Program Objectives in achieving our distinctive mission include:

- I. Identifying the characteristics of a healthy church music ministry as it relates to worship and church growth.
- II. Equipping students to grow healthy church music ministries by developing models for innovative curriculum changes and course offerings within the framework of accrediting standards.
- III. Providing course work and opportunities which serve to enhance the spiritual lives of students and faculty in the Division of Church Music Ministries. (Spiritual Vitality)
- IV. Providing course work and opportunities which serve to encourage solid foundational study in the historical roots and theoretical bases of music and congregational song. (Doctrinal Integrity and Characteristic Excellence)
- V. Providing course work and practical opportunities which serve to cultivate increased national and international missions awareness among students and faculty as it relates to ministry potential. (Mission Focus)
- VI. Providing ensemble and solo performance opportunities which demand the highest quality performance standards. (Characteristic Excellence)
- VII. Providing an atmosphere which exhibits music faculty and staff as fellow church ministry practitioners. (Servant Leadership)

## **Division Resources**

The staff of the Division is here to assist you with any questions you may have. Specifically, the staff will be able to help you with information regarding the following:

### **Choral Music Library**

Music may be checked out through the Division Office. The student is responsible for all copies removed from the Choral Music Library.

### **Conducting Lab**

To reserve the Conducting Lab, the student must sign up for a specific time on the reservation sheet posted on the bulletin board outside the Lab.

### **Leavell Chapel Schlueter organ**

The Leavell Chapel organ may be used for practice if prior consent is given by the professor of keyboard studies. The professor will also brief the student on the features of the Schlueter organ and its proper use. A key, which may be checked out of the Division Office, is required to enter Leavell Chapel after hours.

### **Leavell Chapel Mason & Hamlin piano**

The Mason & Hamlin CC-94 piano in Leavell Chapel may be used if prior consent is given by the professor of keyboard studies. A key, which may be checked out of the Division Office, is required to enter Leavell Chapel after hours. (Pianos are available for regular practice in the practice rooms on the second floor of the Sellers Music Building.)

### **Music Education Resource Center**

All materials are to be properly checked out using the log. The student must provide her name, the date, and the item(s) she is borrowing.

Materials are provided on a “first come, first served” basis.

Recordings, instruments, and other materials may be checked out overnight for use in a church.

All items in the Center should be checked out using these guidelines.

### **Recital Hall**

The Recital Hall may be used by the student who is preparing for her upcoming recital. The student must sign up for a specific time on the reservation sheet posted outside the Recital Hall. Because the Recital Hall serves as a classroom for performing ensembles and as a studio for organ lessons, the availability of the room is subject to change from week to week.

### **Recital Hall Schlueter organ**

The Recital Hall organ may be used for practice if prior consent is given by the professor of keyboard studies. The professor will also brief the student on the features of the Schlueter organ and its proper use. The student who wishes to use the organ must sign up for a specific time on the reservation sheet posted outside the Recital Hall.

### **Recital Hall Steinway piano**

The Steinway D piano in the Recital Hall may be used if prior consent is given by the professor of keyboard studies. The student who wishes to use the Steinway must sign up for a specific time on the reservation sheet posted outside the Recital Hall. (Pianos are available for regular practice in the practice rooms on the second floor of the Sellers Music Building.)

### **Technology Lab**

The Technology Lab is equipped with a 55" Smartboard, computers, MIDI keyboards, and a variety of software programs. The Lab is available for use by students in completing compositions and other course requirements. Internet access is available in the Lab; it is also broadcast wirelessly throughout Sellers Music Building.

### **Compressed Interactive Video Classroom**

Compressed Interactive Video is available for distance and hybrid courses in Room 121 using Bluejeans and 360 software. Operation of the equipment is restricted to those trained and approved by the technology department of the Seminary.

### **Yamaha Hybrid Pianos**

Yamaha hybrid pianos are available in the practice rooms on the second floor of the Sellers Music Building and are available on a first come, first serve basis.

## Division Faculty Members

### **Darryl K. Ferrington (serving since 1994)**

#### **Professor of Church Music Education**

Ph.D., University of Oklahoma

M.A., Louisiana Tech University

B.M.E., University of Southern Mississippi

Dr. Ferrington has extensive experience in the classroom as a general music teacher and as a choral music teacher in various secondary schools, as well as on the university level. He also holds Kodaly certification from the University of Oklahoma. Dr. Ferrington has significant teaching experience at elementary, junior high, and high school levels. He has also served as a Missionary Journeyman and as a bi-vocational minister of music in a number of Southern Baptist churches. He is married to Mary Catherine Ferrington; they have three married children and five grandchildren. Dr. Ferrington has over 40 years experience as a bi-vocational worship leader/minister of music.

Dr. Ferrington serves at the Director of the Doctor of Musical Arts.

(504) 282-4455, extension 3267

dferrington@nobts.edu

### **James Killion (serving since 2015)**

#### **Associate Professor of Voice and Conducting**

D.M.A., University of Oklahoma

M.C.M., Southwestern Baptist Theological Seminary

B.M.E., Southwest Baptist University

Dr. Killion has over thirty years of experience in church music serving congregations large and small in full-time, part-time, and interim capacities, including twenty-one years at First Baptist Church, Chickasha, Oklahoma. An experienced and award winning vocalist, he has performed in a wide variety of performance genres from opera and oratorio to contemporary settings. He has been President of the Singing Churchmen of Oklahoma and works published with LifeWay Church Resources and Lorenz Music. He and his wife Kelly have two grown children, Kristin, and Jordan.

(504) 282-4455, extension 3218

jkillion@nobts.edu

**Michael D. Sharp (serving since 1996)**  
**Professor of Worship Studies**

Ph.D., Louisiana State University  
M.C.M., The Southern Baptist Theological Seminary  
B.M., Ouachita Baptist University

During his tenure as a foreign missionary, Dr. Sharp served as Director of the Music Department and as a professor at the Venezuela Baptist Theological Seminary. He has served as a minister of music, a keyboard workshop leader, and an accompanist in various Southern Baptist churches and denominational music events. His works for choir, keyboard, and keyboard ensembles have been published by a number of publishers including Genevox, Shawnee Press, and Warner Brothers Publications. He and his wife Leanne have three children: Bethany, Brittany, and Brandon.

Dr. Sharp is the Worship Studies Program Coordinator for the Seminary's North Georgia Hub in Marietta, GA.

(770) 321-1606, extension 234  
msharp@nobts.edu

**Edward L. Steele (serving since 2003)**  
**Professor of Music, Leavell College**

D.M.A., New Orleans Baptist Theological Seminary  
M.C.M., Southwestern Baptist Theological Seminary  
B.M.E., Oklahoma Baptist University

Dr. Steele has served as minister of music and youth in churches in Oklahoma and Texas. For 20 years, he served as a music missionary with the International Mission Board in the countries of Nicaragua, Panama, and as a Music Editor for the Baptist Spanish Publishing House. During his missionary tenure, he taught in the seminaries and seminary extension centers of the various fields of service. He served as the Minister of Music at the Parkview Baptist Church in Metairie, LA for 17 years. He and his wife, Kathy, have two children: Kristi and David.

Dr. Steele serves as the Academic Advisor for all Undergraduate Music students.

(504) 282-4455, extensions 3237 and 3745  
esteele@nobts.edu



**Greg Woodward (serving since 2009)**  
**Chair, Division of Church Music Ministries**  
**Assistant Professor of Conducting**

Ph.D., Florida State University  
M.M.Ed., University of Southern Mississippi  
B.M.Ed., University of Southern Mississippi

Previously, Dr. Woodward served at Truett-McConnell College in Northeast Georgia. He was an associate professor of music and his responsibilities included directing choral ensembles and teaching music technology, music history, creative arts for elementary teachers, exploration of the arts, and choral conducting. He also coordinated worship for weekly chapel services. He was the choral conductor at Pascagoula High School for 4 years prior to attending Florida State. He has served as a part-time/interim worship leader in Mississippi and Georgia. He served as a full-time youth and worship leader in Florida. Greg and his wife, Michelle, have six children.

(504) 282-4455, extension 3229  
[gwoodward@nobts.edu](mailto:gwoodward@nobts.edu)

## Entrance Guidelines

### Auditions

Entrance auditions may also serve for scholarship consideration. If the student is not able to achieve the competencies listed below, he or she will perform repertoire that is prepared. However, the audition for candidacy in a given applied area must occur within the first 18 months of study. Juries will also serve as opportunities for feedback regarding whether the student's goal of progressing toward completion of application of candidacy is realistic.

### Scholarship Audition Guidelines

Auditions for scholarships occur three times per academic year; usually one audition date late in the fall semester and the remaining dates in the early to mid-spring semester.

A pianist will be provided for your audition, though you may bring one with you if you desire.

A prospective music student must apply to NOBTS before submitting a *Request for Audition* (RFA), Appendix form to the Division of Church Music Ministries. Once your application has been confirmed by the seminary's admissions office, an RFA form can then be submitted. All RFAs for voice auditions must be submitted a week before the audition date. Any audition requests received after this date will be accepted at the discretion of the faculty.

If there are audition slots still available, an audition must be requested no later than 5:00 p.m. CST the Monday prior to a given audition date. All voice auditions must be confirmed by the office Division of Church Music Ministries (this includes correspondence via e-mail).

Please confirm all performance obligations and other potential scheduling conflicts before submitting an RFA form. If you must miss an assigned audition date, please notify the office Division of Church Music Ministries of your cancellation as soon as possible.

There are a limited number scholarships available and are only given to those majoring in music, depending on funding available. All auditions are on a "first come, first serve" basis. All voice auditions will be held in the Recital Hall in the Sellers Music Building.

If you plan to attend NOBTS as a non-music major and simply wish to participate in a choral ensemble, occasionally scholarships are available for participation in ensembles. For information about these scholarships, please contact Dr. Greg Woodward for participation in the Seminary Chorus and Seminarians and Dr. Darryl Ferrington for participation in the Ladies' Ensemble.

### Graduate Students

The student wishing to concentrate in performance (orchestral instrument, organ, piano, or voice) must apply by completing the Graduate Music Studies Application. (See the Appendix for a sample copy of the Graduate Music Studies Application.) The student must schedule an audition with the appropriate committee (Keyboard, Voice, or Instrumental). The audition will be scheduled typically for the week in which performance juries are held at the end of the first semester of study on a particular concentration. The student will need to consult with the Division Office and the appropriate committee for an audition time other than the week of performance juries. For the audition, the following requirements apply for each performance medium:

## **Voice Audition Repertoire**

### **Undergraduate:**

Students should prepare a total of two solo songs of contrasting styles in English and/or a foreign language. Songs may be chosen from the following genres: hymn, art song, contemporary Christian song, or Broadway musical song. All audition repertoire must be memorized.

### **Graduate:**

Students need to show competency in the vocal performance singing two solo songs of contrasting styles from English, French, German, and Italian literature. All audition repertoire must be memorized. If the student has any questions concerning audition procedures, he/she should contact the Division of Church Music Ministries office at [504] 282-4455, ext. 8013.

## **Organ**

- The student must perform a fifteen-minute audition consisting of literature from at least three different style periods.
- A portion of the recital must be performed from memory.

## **Piano**

- The student must perform a fifteen-minute audition consisting of literature from at least three different style periods.
- A portion of the recital must be performed from memory.

## **Instrumental Audition**

Students should prepare two pieces reflecting contrasting styles or time periods. Graduate students will be expected to perform at a higher level proficiency, reflecting a competency level appropriate to a Bachelor's degree. If students have any questions concerning audition procedures, they should contact the Division of Church Music Ministries office at [504] 282-4455, ext. 8013.

## **Composition Audition (Graduate Only)**

Students should submit as a digital notation file that can be played as an audio file or hard-copy of notation associated with a recording to the Division of Church Music Ministries office [musicdivision@nobts.edu](mailto:musicdivision@nobts.edu).

## **Conducting Audition (Graduate Only)**

Students should perform a prepared piece, reflected instrumental or vocal study at the undergraduate level. The students should conduct a prepared piece with piano or recorded accompaniment. Additionally students will conduct one of the following hymns, which reflect various time signatures: Worthy of Worship; O Worship the King; Crown Him with Many Crowns; Joyful, Joyful We Adore Thee; When I Survey the Wondrous Cross; God Will Take Care of You. Finally, students will be asked to conduct a hymn that is to be revealed at the audition (e.g., How Great Thou Art, which is one of the hymns in the New Hymnal that includes a modulation and implies broadening on last verse). If students has any questions concerning audition procedures, they should contact the Division of Church Music Ministries office at [504] 282-4455, ext. 8013. For application for degree candidacy standards, see p. 61.

## Music Division Scholarships

The Division of Church Music Ministries has been provided funds for Institutional, Merit Based, and Academic scholarships for students that exemplify the core values of New Orleans Baptist Theological Seminary. Awarding and maintaining these scholarships is dependent on the student's adherence to the core values as listed in the catalog:

**Doctrinal Integrity** -- Believing that the Bible is the Word of God, we believe it, teach it, proclaim it, and submit our lives to it.

**Spiritual Vitality** -- We are a worshiping community emphasizing both personal spirituality and gathering together as a Seminary family for the praise and adoration of God and instruction in His Word.

**Mission Focus** -- Our Seminary does not exist merely to get an education or to give an education. We are here to change the world by fulfilling the Great Commission and the Great Commandments through the local church and its ministries.

**Characteristic Excellence** -- We want everything we do to be characterized by offering the utmost of our abilities and resources as a testimony to the glory of our Lord and Savior Jesus Christ.

**Servant Leadership** -- We follow the model of Jesus to exert leadership through nurturing and encouraging those around us.

Each semester a limited number of scholarships will be awarded covering in the following areas:

Institutional: (Ensembles, Chapel), Merit Based (Talentships), and Academic. The amount for Merit and Academic scholarships range from \$ 500 to \$ 1000. Retaining scholarships semester by semester is not automatic, but each semester the recipient will be evaluated based on his or hers compliance with the core values. If a student does not demonstrate commitment, then the scholarship would not be renewed or may be reduced.

### Merit-Based Scholarship Audition Requirements

The Division of Church Music Ministries welcomes students to audition for merit-based scholarships, which generally occur at the beginning of the school year and during Preview Weekends each semester. Students wishing to audition are encouraged to take advantage of these special times if at all possible. If these dates are not possible, effort will be made for an audition that fits into the schedule of the student as well as that of the members of the Music Division Faculty. [Information about scholarships for Worship Ministry degrees is also available through the Music Division Office.]

- For vocalists, a pianist will be provided for your audition, though you may bring one with you if you desire.

A prospective music student must apply to NOBTS before submitting a *Request for Audition* (RFA) form to the Division of Church Music Ministries. Once your application has been confirmed by the seminary's admissions office, an RFA form can then be submitted. All RFAs for voice auditions must be submitted by March 1. Any audition requests received after this date will be accepted at the discretion of the music faculty.

- If there are audition slots still available, an audition must be requested no later than 5:00 p.m. CST the Monday prior to a given audition date. All voice auditions must be confirmed by the office Division of Church Music Ministries (this includes correspondence via e-mail).
- Please confirm all performance obligations and other potential scheduling conflicts before submitting an RFA form. If you must miss an assigned audition date, please notify the office Division of Church Music Ministries of your cancellation as soon as possible.
- There are a limited number of merit-based scholarships available and are only given to those majoring in music, depending on funding available. All auditions are on a "first come, first serve" basis. All voice auditions will be held in the Recital Hall in the Sellers Music Building.
- Students planning to attend NOBTS as a non-music major and simply wish to participate in a choral ensemble, occasionally scholarships are available for participation in ensembles. For information about these scholarships, please contact Dr. Greg Woodward for participation in the Seminary Chorus and Seminarians and Dr. Darryl Ferrington for participation in the Ladies' Ensemble.

## **Placement Examinations**

Upon entrance to the Division of Church Music Ministries, the student pursuing the Master of Music in Church Music (MMCM) or the Master of Divinity in Church Music (MDivCM) degree will be examined in the following areas: harmony, sight singing/ear training, counterpoint, orchestration, analytical techniques, and music history and literature. The student must take all Placement Examinations before enrolling in the corresponding graduate music classes.

The student pursuing the Bachelor of Arts in Music (BAM) degree and desiring to transfer music credits from his previous school must successfully complete the examinations that correspond with music courses he wishes to transfer. (Please contact the Division Office for details.) However, if the student plans to enroll in an undergraduate course (Basic Orchestration, for example), the corresponding Placement Examination (i.e., Orchestration) is not required.

Placement Examinations are offered prior to the beginning of each semester. In the event that the student misses those exams, the student must request to take a make-up exam during the first full week of classes.

The student has one year from the date of entering the program to complete the placement testing cycle.

If the student fails to pass a Placement Examination, one additional opportunity will be given during the regularly scheduled time for placement exams before the following semester. If the student has a failing grade in this subsequent opportunity, he or she must enroll in the corresponding undergraduate course in which the failing grade occurred. Students who miss the Placement Examination during the first semester forfeit their first testing opportunity.

Placement Examinations are held in August before the Fall Semester and in January before the Spring Semester.

The following is a list of the Placement Examinations, the subject material covered in each, and a partial list of textbooks which the student may consult for review:

### **Ear Training**

From dictation, the student must identify the qualities of various triads. They must be able to identify intervals by recognizing errors in a recorded melody versus a written example. They must also be able to identify chord progressions.

Textbook:

Horvit, M., T. Koozin, and R. Nelson. Music for Ear Training, 3<sup>rd</sup> ed. Boston: Schirmer Cengage Learning, 2009.

### **Music Theory**

The student must demonstrate knowledge of spelling and analyzing scales, intervals, and chords (both diatonic and chromatic), as well as realizing figured bass, part-writing, and analysis of harmonic progressions.

Textbook:

Kostka, Stefan. *Tonal Harmony: with an Introduction to Twentieth-Century Music*. 6th ed. New York: McGraw-Hill Humanities/Social Sciences/Languages, 2009.

The student must demonstrate an understanding of standard forms and terms involved in formal analysis. They must know outlines of standard forms, including tonal relationships within individual sections and throughout the entire work. They must give an analysis of selected compositions, identifying the form and structural elements of each.

Textbooks:

Spencer, Peter and Peter M. Temko. *A Practical Approach to the Study of Form in Music*. Prospect Heights, Illinois: Waveland Press, Inc., 1988.

Stein, Leon. *Structure and Style*. Evanston, Illinois: Summy Birchard, 1962.

The student must write examples of tonal counterpoint in various species patterns. They must use a given subject in augmentation, diminution, mirror (inversion), and retrograde. They must imitate a given melody at a specified interval. She must write a tonal answer and a real answer for given subjects. They must identify terms and definitions related to tonal counterpoint. She must give an analysis of selected contrapuntal works (such as a fugue), identifying formal structures and contrapuntal procedures.

Textbooks:

Berry, Wallace. *Form in Music*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966.

Tryhall, H. Gilbert. *Eighteenth Century Counterpoint*. Madison, Wisconsin: Brown and Benchmark Publishers, 1994.

## **History and Literature**

The student must demonstrate knowledge of forms, terms, composers, standard masterworks, and musical style traits from the Medieval period to the present day, including American Music. In a listening exam, she must be able to identify stylistic qualities and stylistic periods.

Textbooks:

Grout, Donald J. and Claude V. Palisca. *A History of Western Music*, 5<sup>th</sup> ed. New York: W.W. Norton & Company, 1996.

Hanning, Barbara Rossano. *Concise History of Western Music*. New York: W.W. Norton & Company, 1998.

Wright, Craig, Bryan R. Simms., ed. *Music in Western Civilization*. Belmont, CA: Thomson, 2006.

Roden, Timothy J., Craig Wright, Bryan R. Simms, *Anthology for Music in Western Civilization, Volume I & Volume II*. Belmont, CA: Thomson, 2006.

## Miscellaneous

- The testing schedules for the Placement Examinations will be posted on the bulletin board(s) in the Sellers Music Building and/or sent out via e-mail.
- Students should be present on site fifteen minutes prior to a scheduled examination.

Results of the exams will be e-mailed to each student.

- For the student with an accredited undergraduate degree in music, all pre-requisite and remedial course work must be completed within 18 months. For the student without an accredited undergraduate degree in music, all pre-requisite course deficiencies must be completed within 24 months.

## Admission Requirements for the MMCM / Mdiv.CM

Specific admission requirements for music degrees may be obtained by contacting the Division of Church Music Ministries office. To be admitted to the Master of Music in Church Music degree program, students must hold a bachelor's degree from an accredited college or university and demonstrate a satisfactory competency level in the areas covered by the following courses.

These courses (or their equivalents) comprise the undergraduate preparation for MMCM study:

Music Fundamentals I 3 hours  
Music Fundamentals II 3 hours  
Music Fundamentals III 3 hours  
Music Fundamentals IV 3 hours  
Music History and Literature I and II 6 hours  
Worship Ensemble Leadership 3 hours  
Worship Arranging and Orchestration 3 hours  
Performance\* (undergraduate level) 8 hours  
Undergraduate Recital non-credit\*\*  
Ensembles 4 hours  
Recital Laboratory 2 semesters non-credit

\*For voice emphasis students, 2 of the 8 hours required for performance must be Vocal Diction (MUVO2301).

\*\*No undergraduate recital required for students whose concentration is in Worship/Hymnology or Music Education.

Total Prerequisite Hours: 36 hours

The student who demonstrates competency in any of the above areas through the Placement Examinations will not be required to take the corresponding undergraduate courses, provided those courses appear on the student's undergraduate transcript. If any of the listed undergraduate courses are not on the student's transcript, the student will be required to take the missing course(s). All students must pass the undergraduate piano proficiency exam. Information regarding the piano proficiency is located in the Music Student Handbook, which may be obtained in the Music Division Office.



## Proficiency Examinations

- The BAM, MMCM, or MDivCM student must complete the Piano Proficiency Examination and the Voice Proficiency Examination during his course of study. During the Placement and Proficiency Examinations period, the student should schedule an interview, an audition, or a Proficiency Examination with both the Keyboard and Voice Committees. All proficiency examinations must be completed in TOTAL *prior* to the scheduling of any student's recital. A NOBTS student who has successfully completed the Piano Proficiency Examination in the BAM program does not have to retake the Piano Proficiency to continue on in the MMCM or MDivCM program.
- The student who plans to study voice in the Concentration in Performance will sing, from memory, one song each in the following languages: English, French, German, and Italian. This will serve as the student's voice audition and Voice Proficiency Examination.

## Upper Level Examination

To determine eligibility for upper level study (3000 or 4000 level for the undergraduate student and 6000 level for the graduate student), the student must be examined in the area of applied concentration. For the undergraduate student, the Examination will be held at the end of the sophomore year or after the fourth semester of vocal study. For the graduate student, the Examination will be held at the end of the first semester. The Examinations associated with each applied area are described in the specified concentration section in the handbook. The student must register for applied music at the 2000 level (for the undergraduate student) or the 5000 level (for the graduate student) until the Upper Level Exam is successfully completed or until Division faculty recommends that the student follow the non-recital track.

The transfer student with two previous years of college credit in an applied performance concentration area will be allowed to register for upper level study but is required to pass the Examination by the end of his first semester to be allowed to register for further upper level courses, including upper level study in applied music. With Division faculty approval, the transfer student performing an Upper Level Examination by the end of the second week of the first semester enrolled may perform a program from previous study.

## Applied Music Proficiency Examination for MAWM/MDCM Students

The Master of Arts in Worship Ministries (MAWM) student on the Music Core Track must pass the Applied Music Proficiency Examination consisting of voice and either keyboard or guitar. This examination should be attempted during the student's first semester of study. If deficiencies are revealed, further applied studies may be recommended. The student may also opt to study on the Education Track which does not require music proficiency.

- I. The MAWM student must be able to do the following: Lead a song from the keyboard or guitar using a lead sheet containing a melody line and chord symbols. The student may select the song ahead of time within the following guidelines:
  - A. Use any song which incorporates at least two musical sections (e.g. verse and chorus) from the Guitar Edition of any volume of *More Songs for Praise and Worship*.
  - B. The song must incorporate at least five different chords.
  - C. The student should not play the melody line. He should sing the vocal line melody while playing the accompaniment using the chords indicated on the lead sheet. The accompaniment should demonstrate a rhythmic feel which complements the melody. The student will provide an original print (not a photocopy) of the lead sheet to the jury.
  - D. The song must include an introduction (may be a simple chord progression), a verse, a chorus, and an ending.
- II. Lead a standard hymn from the keyboard or guitar using a hymnal. The student may select the hymn ahead of time within the following guidelines:
  - A. Use any standard hymn from a recognized hymnal (e.g. *Baptist Hymnal*, *The Celebration Hymnal*, etc.).
  - B. The harmonic structure as printed in the hymnal may be reframed by the student but must incorporate at least four different chords. The student may choose to use the same harmonic framework which exists in the published version of the hymnal.
  - C. The student should not play the melody line. He should sing the melody while playing the accompaniment using the chords indicated on the lead sheet. The accompaniment should demonstrate a rhythmic feel which complements the melody. The student will provide the hymnal to the jury.
  - D. The hymn must include an introduction (may be a simple chord progression), one stanza of the hymn tune, a bridge (instrumental only), and another stanza in the same key or in a different key.

III. Demonstrate proficiency in playing the following chord progressions in the indicated keys:

- A. I-iii-vi-V<sup>7</sup>-I
- B. i-III-VI-V<sup>7</sup>-i
- C. I-vi-IV-ii-V<sup>7</sup>-I
- D. i-VI-iv-ii<sup>o</sup>-V<sup>7</sup>-i

Keyboard

Major: C, D, G, A, F, B<sup>b</sup>, E<sup>b</sup>

Minor: a, d, e

Guitar

Major: C, D, G, A, E, F

Minor: a, d, e

- IV. From a given beginning pitch, sing a major scale and a harmonic minor scale one octave, ascending and descending.
- V. From a given pitch and harmonic cadence, sight sing a simple melody. The student may use scale degrees, solfege syllables, or a neutral syllable.

## Piano Proficiency Examination

The Piano Proficiency Examination is held in August before the Fall Semester, in December at the end of the Fall Semester, in January before the Spring Semester, and in May at the end of the Spring Semester.

All scores used in the Piano Proficiency Examination must be original; no photocopies will be allowed. All undergraduate and masters level students must demonstrate proficiency in piano before presenting a recital in any applied area. Proficiency may be demonstrated in two forms: 1) Pass the entire piano proficiency before the presentation of a recital 2) Pass Class Piano III the semester before one presents a recital. The piano class instructor will make recommendations for piano class placement during the first piano class meeting in a given semester.

The BAM, MMCM, or MDivCM student must be able to do the following:

- I. Play all 12 major scales and harmonic minor scales in keys of a,e,b,d,g,c, and f—ascending and descending, two octaves, both hands together. The scales must be played at a steady tempo and with correct fingerings. Following each scale, the student will play a I–IV–V<sup>7</sup>–I cadence in the key.

Textbooks:

Palmer, Willard A., Morton Manus, Amanda Vick Lethco. *The Complete Book of Scales, Chords, Arpeggios, and Cadences*. Van Nuys, CA: Alfred, 1994.

Bastien, James. *Scales, Chords, & Arpeggios*. San Diego, CA: Kjos West, 1988.

White, Margaret L. *Basic Scales, Chords, Arpeggios, and Cadences*. Peoria, IL: J.T. Publications, 1998.

- II. At sight, play a simple melody with chordal accompaniment in major keys up to three sharps and four flats in a steady tempo. The melody to be played will be determined by the examiner(s).

Textbook:

Ottman, Robert. *Music for Sight Singing*, 3<sup>rd</sup> ed. Englewood Cliffs, NJ: Prentice-Hall, 1967.

- III. Perform a melody following a lead sheet with a given harmonization.. This harmonization will be prepared in advance. The student should consult the piano class instructor to obtain the lead sheets to be harmonized.

- IV. Play any two voice parts of an open score choral selection. The student will be asked to play both adjacent and separate voices. The examiner will ask the student to read from the following list of choral pieces, which may be obtained in the Division Office:

- “Lord, Have Mercy,” Antonio Lotti
- 
- “O Thou Joy of Loving Hearts,” Tomas Luis de Victoria
- 
- “Let Thy Merciful Ears, O Lord,” Thomas Weelkes

- V.. Play hymns or choruses, as written, from the current edition of the *Baptist Hymnal in major* keys up to three sharps and four flats. The examiner will select a key; and the student will play the hymn he has prepared in that key, keeping a steady tempo. (The student will not be asked to transpose.)
- VI. Satisfactorily accompany a performer in a vocal or instrumental solo. The student must have worked ahead of time with the soloist and demonstrate ability to follow the soloist's lead. The selection must be approved by the examiner(s) prior to the examination.

The following list is representative of acceptable pieces, all of which may be found in the Martin Music Library:

- "Simple Gifts," Aaron Copland
  - "Caro mio ben," Giuseppe Giordani
  - "Nina," Giovanni Pergolesi
  - "Heidenröslein," Franz Schubert
  - "Henry Martin," old English folk song
  - "Robin Hood and the Tanner," old English folk song
  - "Thy Beaming Eyes," Edward MacDowell
- VII. Perform from memory a piece of standard classical literature at least one page in length. No hymn arrangements will be accepted.

Consult the following books for acceptable selections:

- Bastien, Jane Smisor. *Piano Literature*. Park Ridge, IL: Kjos, 1987.
- Snell, Keith. *Piano Repertoire*. San Diego, CA: Kjos, 1997.

### **Sight Singing Proficiency Examination**

Each student should be able to sing competently in regard to pitch and rhythm from one or more of the following types of literature: 1) hymn 2) Bach chorale 3) example from current sight-singing book.

The student should also be able to sing any scale and any interval within an octave. This examination must be completed in TOTAL by the student prior to the scheduling of his/her recital.

### **Voice Proficiency Examination**

The Voice Proficiency Examination indicates to the Voice Committee the competency level of the student in terms of vocal performance and knowledge of English, French, German, and Italian diction. An accompanist will be provided. The student is required to provide one copy of each score for the accompanist. For the undergraduate, the upper level examination may serve as the student's vocal proficiency examination. This examination must be completed in TOTAL by the student prior to the scheduling of his/her recital.

### Voice Concentration

For the student studying voice in the Concentration in Performance, the following requirements must be met:

- Sing from memory one selection in each of the aforementioned languages as accurately and artistically as possible.
- To check for diction competency, the student may be asked to read a passage in each of the above languages.

### Non-Voice Concentration

For the student studying a medium other than voice in the Concentration in Performance, the following requirements must be met:

- Sing two songs in English or another studied language.
- Songs may be chosen from the following genres: hymn, art song, contemporary Christian song, or Broadway musical song.

### **Miscellaneous**

- The testing schedules for the Proficiency Examinations will be posted on the bulletin board(s) in the Sellers Music Building and/or sent out via e-mail.
- Students should be present on site fifteen minutes prior to a scheduled examination.
- Results of the exams will be posted on the bulletin board(s) in a sealed envelop bearing the student's name.
- For the student with an accredited undergraduate degree in music, all pre-requisite and remedial course work must be completed within 18 months. For the student without an accredited undergraduate degree in music, all pre-requisite course deficiencies must be completed within 24 months.

## **Performance Jury**

### **Guidelines**

The Performance Jury is convened at the end of each semester. Each student enrolled in an applied music performance course is required to be evaluated by the Jury respective to her applied music area. The purpose of the Jury is to determine if the student will be permitted to continue private study for the next semester and at what level.

#### **Attire**

The male voice student should wear a coat and a tie. The female voice student should wear a dress or dress slacks and an appropriate blouse. Jeans and shorts are not appropriate attire. The keyboard student's attire should be in keeping with the aforementioned requirements.

#### **Incomplete Grade in a Performance Medium**

The student receiving the grade of "I" at the end of any term (Fall, Spring, or Summer) in her applied performance lesson (voice, piano, or organ) must complete grade requirements by performing for the Jury following the first Recital Laboratory hour during the second week of the next term. The student may seek approval to perform for the Jury during the week in which Placement and Proficiency Examinations are held. If this requirement is not followed and the student has made no other arrangement with her professor, the final grade for the previous term of study will become "F."

#### **Jury Examination Form**

For the Jury, the student will list her assigned literature for the semester on the respective Jury Examination Form (Voice or Instrumental); and may be requested to perform portions of the works listed. The Form will be available prior to the student's jury, at which time the student is required to provide three copies of the Form at the scheduled time of the jury. See the Appendix for a sample copy of each form.

#### **Keyboard**

The piano or organ student is required to perform from memory a minimum of two contrasting pieces, such as a prelude, etude, etc., and/or an entire section of a larger work, such as the exposition of a sonata allegro movement. The organ student's memory requirement will be determined on an individual basis by her professor.

#### **Voice**

The student enrolled for one credit hour of voice (a 30-minute lesson) is required to prepare four songs from memory for the jury. The student enrolled for two credit hours of voice (a one-hour lesson) is required to prepare six songs from memory for the jury. These are minimum requirements; the student or her professor may require additional literature.

## Miscellaneous

- There is an applied lesson fee for each semester of private instruction. The fee for a one-hour lesson is \$165.00, and the fee for a 30-minute lesson is \$95.00. The fee for Class Piano or Class Voice is \$90.00. Payment is made at the time of registration. The applied lesson fee will not be refunded after the close of registration.
- Missed lessons will be made up with arrangement of the professor. A student missing 4 or more private lessons without being made up is subject to failure for the semester.
- The student who enrolls in Private Voice must perform in a General Student Recital a minimum of twice per semester. The student enrolled in Private Piano and/or Private Organ must perform in a General Student Recital a minimum of once per semester. The student's professor, however, may require additional Recital Laboratory performances.
- The student enrolled in an applied music course (voice, piano, or organ) is required to attend studio recitals as scheduled by her professor.
- The student giving a recital will be charged a Recital Fee of \$50.00 when she enrolls in MUSS4010 (Undergraduate Recital), MUSS6010 (Half Recital), or MUSS6020 (Double-Concentration Recital).



## **Recital and Recital Hearing**

### **Guidelines**

The format and content of a recital must be approved by the student's professor.

#### **Course Enrollment**

- The student presenting a recital must be enrolled in the corresponding applied music course during the semester preceding the recital and during the semester in which the recital is to be presented.
- The student must also be enrolled in the appropriate recital course number: Undergraduate Recital (MUSS4010), Half Recital (MUSS6010) or Double-Concentration Recital (MUSS6020).

#### **Recital Requirements**

“Before a student is cleared for a Recital Hearing, the student must have completed the Piano Proficiency, for voice recitals, and the Vocal Proficiency for keyboard or instrument recitals.”

#### **Recital**

- The undergraduate Recital or the Graduate Half Recital must consist of 25 to 28 minutes of music.
- The Double-Concentration Recital must consist of 50 to 55 minutes of music.
- The student is responsible for consulting with the Division Office to schedule a date on the Division Calendar for his recital. All evening recitals should take place at 7:00 p.m.
- The Undergraduate Recital normally should be scheduled for a Thursday afternoon, taking the place of Recital Laboratory for that Thursday. Requests for exceptions to this rule must be submitted in writing using the Music Student Request Form; exceptions are allowed only upon approval of the Division faculty. See the Appendix for a sample copy of the Music Student Request Form.
- The Half Recital or the Double-Concentration Recital may be scheduled for a Thursday afternoon, taking the place of Recital Laboratory. If the student wishes, he may request to schedule an evening recital.
- The student has the option of giving a reception following their recital. This practice is, however, not required. With the exception of tables being provided by the Division, the reception is the sole responsibility of the student. The student must contact the Division Office if they wish to give a reception.

#### **Recital Hearing**

- The student is responsible for arranging a Recital Hearing date at least two weeks prior to the recital date, checking with his Committee members and the Division Office to find an agreeable time. The student may request an exception using the Music Student Request Form. See the Appendix for a sample copy of the Form.
- The Hearing must be scheduled a minimum of two weeks prior to the recital date, with the exception of conducting or non-major hearings which may be scheduled one week before the recital.

- The student and his accompanist(s) must be prepared to perform the entire program.
- The student and his accompanist(s) should attend the Recital Hearing in appropriate recital attire. This is defined as coat and tie for men and dress or dress slacks for women.
- The student is required to bring proof copies of their printed program to their Recital Hearing for review and approval by their Committee. The program should be typed and properly formatted, and the duration of each song should be indicated to the quarter-minute in a column on the far right of the page.

## **Recital Program**

### Content

- All literature must be approved by the student's major professor a minimum of two weeks prior to the student's recital hearing.
- At least half of the student's required recital literature (50%) must be taken from the semester in which the recital is given and/or the semester prior to the recital.
- The reminder of the student's required literature may be taken from any semester of study so long as:
  - a.) it has never been previously performed on any academic recital given to meet the requirements for a degree.
  - b.) it is considered appropriate by the student's major professor.
- The recital program must provide the list of songs to be performed in the order of performance. For each song, the program must also list the composer, his year of birth, and his year of death, if the composer is deceased.
- The Undergraduate Recital or Half Recital program may contain program notes; this is optional.
- The Graduate Recital or Half Recital program may contain program notes.
- The Double-Concentration Recital program must contain program notes. Program notes should be focused, primarily, on information concerning the music rather than on historical facts concerning the music and/or the composer.
- The program must provide the name of the student giving the recital as well as his accompanist(s) or any other person(s) performing in the recital.
- The program must provide the date and location of the recital, the student's professor's name, and the name of the Seminary and the Division.
- The program must provide the name of the degree for which the recital is being given.
- When textual translations are desired or necessary, they may be typed and reproduced separately.

### Format

- The Undergraduate Recital or the Half Recital printed program consists of one sheet of paper measuring half sheet of 8 ½ inches in width by 11 inches in height. Both sides of the sheet may be used for the program and notes. This is the minimum requirement. {See example on pages 67-68}
- The Double-Concentration Recital program consists of four panels, each panel measuring 4 ¼ inches in width by 5 ½ inches in height. One sheet of paper, measuring 11 inches in width by 8 ½ inches in height, folded once, would be the correct size for the Double-Concentration Recital program.

- The program is to be printed on heavier paper. (The student can consult the Division Office for a help with the proper weight of the program paper.) The program color is restricted to white, off-white, or light grey and either black, dark blue, or dark brown ink. The colors of the paper and the ink are subject to approval by the student's Committee.
- The outer margin of each page of the program must be ½-inch wide.
- The font will be 12-point Times New Roman.
- The title of each song shall be printed in the language in which it is sung. The original title may be in parentheses if the song was originally composed in a different language. If a song is extracted from a major work but is not sung in the original language, the title of the major work may be printed in the original language.
- The title of a major work shall be printed in all capital letters. The title of the smaller, extracted song shall be indented on the next line and printed in regular type.
- The title of a small work shall be printed in regular type—not italicized or enclosed with quotation marks.
- The name of each composer will be printed on the right margin of the program directly across from the song title. Each composer's year of birth and year of death shall be enclosed within parentheses and placed directly beneath the composer's name.
- Titles of persons ("Mr.," "Mrs.," "Dr.," etc.) are not to be used.
- Punctuation is to be governed by rules as stipulated by the latest edition of *A Manual for Writers of Term Papers, Theses, and Dissertations* by Kate L. Turabian.

### Miscellaneous

- The student's Recital Hearing Committee must approve the final, print-ready version of the printed program no later than the day of the recital hearing. Failure to comply with this will result in postponement of the recital.
- The student is responsible for all expenses incurred in the printing of his recital program.
- The student must provide the Division Office with 25 copies of the recital program. These copies will be bound and kept on file.

### **Working with a Recital Accompanist** (voice or non-keyboard instrument recital)

- The student will provide his accompanist(s) with a copy of each song as soon as it is chosen.
- The accompanist's fee for the studio lesson time will be paid by the Seminary.
- Fees for extra rehearsals with the accompanist(s) will be paid by the student. The fee of \$15.00 per hour or \$7.50 per 30 minutes is due at each rehearsal.
- For the Undergraduate Recital or the Half Recital, the accompanist's fee of \$50.00 is due at the time of the recital. For the Double-Concentration Recital, the accompanist's fee of \$100.00 is due at the time of the recital. The student is responsible for the accompanist's recital fee.

- The student must consult his accompanist(s) when scheduling his recital date and any other performance(s).
- The student is responsible for contacting his accompanist(s) in advance if it is necessary to miss a rehearsal or lesson.

## MMCM /MdivCM Church Music Education Concentration

### Capstone Project

The student will prepare a one year plan for a hypothetical church music program beginning September through July that includes separate segments for 1.) senior adult choir, 2.) praise team/band and adult choir, 3.) youth ensemble, 4.) children's choir, and 5.) an integrated master calendar of Sunday morning services. Provide titles, composers, and sources for all Sunday music.

I. The project should include a brief description of the hypothetical church including the following information.

- size
- worship style
- staff size and description
- philosophy
- mission statement
- realistic goals
- demographics of the church
- sample weekly schedule of the entire church music program

II. Create a rehearsal calendar for the senior adult choir that includes the following activities.

- 1 song per month prepared for a Sunday morning service
- 3 songs appropriate for funeral services
- Monthly hymn sing at a local senior adult center or nursing home
- Sr. Adult Fest held at NOBTS during February
- Mission/outreach project at Christmas
- Add an additional page that includes a discussion of the primary characteristics for senior adult voices and choral rehearsal settings

III. Create an event calendar for the praise team/band and adult choir including the following activities.

- 1 song per month prepared for a Sunday morning service
- Sunday worship music acknowledging Independence Day and Thanksgiving
- Ordinance (Lord's Supper/Baptism) service music.
- Christmas program
- Easter program
- Outreach project (local or distance)
- Add an additional page that includes a discussion of appropriate integration and usage of the praise team/band, piano, organ, and adult choir

IV. Create an event calendar for the youth ensemble that includes the following activities.

- 1 song per month prepared for a Sunday morning service
- Back to school ministry project (joint project with children's choir)
- Major musical presentation (musical) during the academic school year
- Serve the Seniors Night once a quarter for Wednesday night suppers at church
- Summer mission trip
- Add an additional page that includes a discussion of the primary characteristics for jr. high voices, and then Sr. high voices and how to rehearse a group with those 2 populations

V. Create an event calendar for the children's choir that includes the following activities.

- 1 song per month prepared for a Sunday morning service
- Back to school ministry project (joint project with youth ensemble)
- Christmas program
- VBS participation

Add an additional page that includes a discussion of the primary characteristics for K-3 and 4-6 grade voices and choral rehearsal settings

Provide a sample music lesson plan based on the Kodaly philosophy of music education.

Provide a sample music lesson plan based on the Orff philosophy of music education.

VI. Create a master calendar of Sunday morning services integrating all ensembles that yields 4 songs per month reflecting appropriate seasonal and ordinance emphases. This should include each ensemble once a month on Sunday mornings. Include the following events as well.

A promotion and enlistment event for all ensembles

Provide copies of 12 congregationally appropriate worship songs chosen from both contemporary and traditional sources to be learned during the year (one per month).

Provide the above information in a single notebook with cover page and appropriate tabs.

**MMCM /MdivCM Worship Hymnology Concentration**

**Capstone Project**

*[in development]*

## **Comprehensive Examination**

### **Guidelines**

- After completing a minimum of 30 semester hours of requirements for the M.M.C.M. or M.Div.C.M. degree, and being approved for candidacy, the candidate will take the Comprehensive Examination.
- All M.M.C.M. and M.Div.C.M. students must take the written Comprehensive Examination. The Examination focuses on the student's knowledge of the field of church music ministry. Questions on the Examination deal with current issues affecting ministry and/or knowledge of philosophical/foundational concepts of music in the church.
- All deficiencies and proficiencies must be completed before students take the Comprehensive Examination.
- Students must register for MUSS6001-Comprehensive Examination at the beginning of the semester in which they will take the Examination.
- A committee of three music faculty members will evaluate each Examination to determine a grade of pass, fail, or pass with distinction.
- If a student fails the Examination, his or her committee will meet to discuss the nature of the failure and to recommend one of three courses of action:
  - a. an oral examination to be taken within two weeks of notification of failure;
  - b. a written examination in a later semester; or
  - c. additional course work and a written examination in a later semester. The Comprehensive Examination may be retaken only one time.



## Reminders

### **Comprehensive Examination (MMCM or MDivCM)**

The MMCM or MDivCM student must register for and take Comprehensive Examination (MUSS6001). A minimum of 24 semester hours of the Music Competency Component requirements must be completed before the student may take this exam. It is strongly suggested that the student completes the majority of courses required in the Music Competency Component before taking the Comprehensive Examination. The student is advised to enroll in Comprehensive Examination in the semester prior to her projected graduation date. (If the student plans to graduate in May, she should enroll in MUSS6001 in August prior to graduation.) Refer to the related sections in the *Student Handbook* and the *Catalog(s)* for specific procedures and requirements, or contact the Division Office.

### **Concentration Area (MMCM or MDivCM)**

The MMCM or MDivCM student must apply for admission to candidacy and a concentration area. Refer to the related sections in the *Student Handbook* and the *Catalog(s)* for specific information concerning contingency items, obtaining forms, audition requirements, and degree plans; or contact the Division Office.

### **Incomplete Grades**

The student wishing to receive a grade of Incomplete (I) in a course must have her request approved by the Academic Counselor in the Registrar's Office. An Incomplete in an applied music performance course (voice, piano, organ, orchestral instrument) may result in additional performance requirements in Recital Laboratory during the next semester. See page 19 for requirements regarding an Incomplete in an applied performance course.

### **Placement and Proficiency Examinations**

The MMCM or MDivCM student must take all Placement and Proficiency Examinations. The BAM student transferring from another institution must take the Placement or Proficiency Examinations which correspond to the course(s) she desires to transfer for credit. However, if the student plans to enroll in an undergraduate course (for example, Basic Orchestration), the corresponding Placement Examination (i.e., Orchestration) is not required. Placement Examinations are given prior to each semester. Refer to the related sections in the *Student Handbook* and the *Catalog(s)* for more information, or contact the Division Office.

### **Pre-requisite and Remedial Course Work (MMCM or MDivCM)**

For the student with an accredited undergraduate degree in music, all pre-requisite and remedial course work must be completed within 18 months. For the student without an accredited undergraduate degree in music, all pre-requisite course deficiencies must be completed within 24 months. If the student is not planning to take a full-time course load, enrolling as a non-degree student is a recommended option to extend the time necessary to complete these minimum music course requirements. Refer to the related sections in the *Student Handbook* and the *Catalog(s)* for more information, or contact the Division Office.

### **Recitals and Hearings**

The student who plans to present a recital must consult with the Division Office to reserve a desired time. The student is responsible for arranging a Recital Hearing date at least two weeks prior to the recital date, checking with her Committee members and the Division Office to find an agreeable time. If it is necessary for the student to postpone her recital, it may not be rescheduled prior to the following semester unless his Committee delays it at the time of the Recital Hearing. The student must register for MUSS4010 (Undergraduate Recital), MUSS6010 (Half Recital), or MUSS6020 (Double-Concentration Recital) for the semester in which the recital will be presented. Refer to the related sections in the *Student Handbook* and the *Catalog(s)* for more information, or contact the Division Office.

## **Recital Laboratory**

Recital Laboratory (MUSS4001 or MUSS5001) is required of all enrolled students. The student must attend 70% of all scheduled events. The MMCM student must register for and complete three semesters. An additional two semesters of Recital Laboratory are required of the MMCM student without an accredited undergraduate degree in music. The BAM student must register for and complete six semesters of Recital Laboratory. Attendance records are kept in the Division Office, and it is the student's responsibility to attend the required number of events. Failure to meet the attendance requirement will result in a failing grade. The student who enrolls in an applied music course (voice, piano, or organ) must perform in a General Student Recital a minimum of twice per semester. Refer to the related sections in the *Student Handbook* and the *Catalog(s)* for more information, or contact the Division Office.

## **Scheduling a Degree Recital**

If the student is planning to give a degree recital in the same month she plans to graduate, the Recital Hearing should take place no later than four weeks prior to the date of the graduation. (There will be no Recital Hearing scheduled within four weeks of graduation.) This policy is designed to give all participating parties a chance to execute all requirements for graduation in a reasonable time frame.

## ***Student Handbook and Catalog(s)***

It is the student's responsibility to read the *Graduate Catalog* (or the *Leavell College Catalog*), the *Division Student Handbook*, and to satisfy all requirements detailed in both as they relate to her degree program.

**Master of Music in Church Music**  
**Concentration in Church Music Education**

**Application and Admission**

The student wishing to concentrate in church music education must apply by completing the Graduate Music Studies Application. (See the Appendix for a sample copy of the Graduate Music Studies Application.) The student must submit a brief summary of music education study and experience along with the application to the Academic Committee. The student also will complete a Capstone Project.

**Concentration Course Work Required**

Music Concentration Electives (9 hours)

	Church Music Education courses beyond core courses	6 hours
	Elective courses in Church Music	3 hours
MUSS6001	Comprehensive Examinations	NC
MUSS6002	Capstone Project	NC

Capstone Project

See pages 25-29 for more information about the Capstone Project.

## Master of Music in Church Music

### Concentration in Composition

#### Application and Admission

The student wishing to concentrate in composition must apply by completing the Graduate Music Studies Application. (See the Appendix for a sample copy of the Graduate Music Studies Application.) The student must submit two original compositions representing two different media and two different musical styles along with the Application to the Composition Committee. The student also must schedule an interview with the Composition Committee. During the interview, the student should be prepared to demonstrate a knowledge of theory and harmony, ranging from the contrapuntal harmonic style of the eighteenth century to the major twentieth century compositional styles including twelve-tone technique.

#### Concentration Course Work Required

##### Music Concentration Electives (9 hours)

MUCT5201	Choral Arranging	2 hours
MUCT6202	Applied Composition	4 hours
	(Most students will take additional applied composition hours for electives)	
	Elective courses in Church Music	3 hours
MUSS6001	Comprehensive Examinations	NC
MUSS6002	Thesis	NC
MUSS6010	Half Recital	NC
	or MUSS6020	Double-Concentration Recital

## **Composition Document**

In addition to the thesis requirements enumerated on pages 25-29, the following requirements pertain specifically to the composition document:

- The original scores of the compositions to be performed in recital, along with an analytical commentary of the works, will constitute the body of the thesis for the student concentrating in composition.
- The analytical description should reflect the conception of the piece; the salient compositional features and forms contained within the works; and the harmonic, contrapuntal, and other compositional devices used.

## **Composition Recital**

In addition to the recital requirements enumerated on pages 21-24, the following requirements pertain specifically to the composition recital:

- The student concentrating in composition must prepare a prospectus at the beginning of his studies in composition. The prospectus should outline the type and length of pieces which are to be performed in the degree recital program.
- At least three pieces of contrasting form and style should be included; these may include original sacred compositions and original arrangements of standard hymn tunes.
- At least half of the program must be original material, not arranged.
- At least two different media should be used (choral, instrumental ensemble, solo instrument with keyboard accompaniment, etc.).
- While acknowledging a broad spectrum of musical styles and forms available for use in the church today, it is expected that works for the recital would possess artistic worth and depth.
- The compositions should be completed prior to the semester in which the student intends to present his recital.
- The student is expected to engage other musicians in performing his works for the recital. A recital project choir may be used. The student composer is encouraged to participate as a performer or conductor in the recital performance.
- For both the Recital Hearing and the recital, the student must provide the original prints of each composition for the respective jury members.

## Master of Music in Church Music

### Concentration in Conducting

#### Application and Admission

The student wishing to concentrate in conducting must apply by completing the Graduate Music Studies Application. (See the Appendix for a sample copy of the Graduate Music Studies Application.) The student must submit the application to the Conducting Committee. The student will audition before the end of the first semester in which the student takes choral conducting or the equivalent applied conducting lesson. Choral conducting is the first course in the conducting sequence. If the student does not pass this audition, he or she may enroll for one more semester of conducting if the student has made at least a C in choral conducting. The student will be encouraged to consider another concentration if the student fails to pass the audition after a second semester of study. The student must also schedule an audition with the Conducting Committee in which he must be able to do the following:

- Conduct a contrapuntal composition that is selected by the student and approved by the committee.
- Prepare and play any two parts on 10 hymns according to instructions on the "Hymns Not to Leave NOBTS Without." (Hymns Not to Leave NOBTS without may be obtained from Dr. Woodward)
- Play on the piano two choral parts simultaneously from an open score selected by the committee. The student must pick one of following a cappella pieces and one of the following accompanied pieces: Sicut Cervus (Palestrina), Schaffe in Mir (Brahms), Hallelujah, from the Mount of Olives (Beethoven), All Creatures of our God and King (Hayes).
- Sing unaccompanied one choral part from a composition. The student should prepare to sing all parts from the same pieces picked from item III: Sicut Cervus (Palestrina), Schaffe in Mir (Brahms), Hallelujah, from the Mount of Olives (Beethoven), All Creatures of our God and King (Hayes).
- Sight read and conduct one composition selected by the committee, accompanied by the piano or a recording. (The student will be given 3-minutes to study the piece; An accompanist will be provided if necessary.)
- Briefly share your philosophy on ensemble leadership. This discussion may include a question and answer period between the conducting application committee and the student.
- Demonstrate that you can transpose a line of music digitally or through hard copy for the following instruments (trumpet, clarinet, french horn, saxophone, and guitar)\* If a student desires to take advanced conducting (MUCO 6201) during a semester in which that course does not have enough students for the class to make, the student may cover the material through a graduate-level applied conducting lesson. If this is the case, the standard syllabus for applied conducting will be adjusted to cover the information normally covered in choral conducting or advanced conducting.

#### Concentration Course Work Required

##### Music Concentration Electives (9 hours)

MUCO6201	Advanced Conducting	2 hours
MUCO6110	Private Conducting (30-minute lesson) <b>or</b>	4 hours

MUCO6120	Private Conducting (one-hour lesson)	
	Elective courses in Church Music	3 hours
	(Most students will take additional ensembles or choral literature hours for electives)	
MUSS6001	Comprehensive Examinations	NC
MUSS6010	Half Recital	NC
	or MUSS6020          Double-Concentration Recital	

### **Conducting Recital**

In addition to the recital requirements enumerated on pages 21-24, the following requirements pertain specifically to the conducting recital:

- The recital program repertoire should consist of selections from the major style periods.
- The program must include two foreign languages, one of which is to be Latin.
- The program must include both unaccompanied and accompanied music.
- Some of the recital program pieces may be performed other than at the time of the recital. The student should discuss this with the Conducting Committee as he begins his recital planning.

## Master of Music in Church Music

### Concentration in Performance

(orchestral instrument, organ, piano, or voice)

#### Application and Admission

The student wishing to concentrate in performance (orchestral instrument, organ, piano, or voice) must apply by completing the Graduate Music Studies Application. (See the Appendix for a sample copy of the Graduate Music Studies Application.) The student must schedule an audition with the appropriate committee (Keyboard, Voice, or Instrumental). The audition will be scheduled typically for the week in which performance juries are held at the end of the first semester of study on a particular concentration. The student will need to consult with the Division Office and the appropriate committee for an audition time other than the week of performance juries. For the audition, the following requirements apply for each performance medium:

#### Orchestral Instrument

- The student must perform a fifteen-minute audition consisting of literature from at least three different style periods.
- Half the recital must be performed from memory.

#### Organ

- The student must perform a fifteen-minute audition consisting of literature from at least three different style periods.
- A portion of the recital must be performed from memory.

#### Piano

- The student must perform a fifteen-minute audition consisting of literature from at least three different style periods.
- A portion of the recital must be performed from memory.

#### Voice

- The student must perform from memory a total of four songs, one in each of the following languages: French, German, Italian, and English. This program of pieces should be at least 12 minutes in length.
- The songs should reflect the Baroque, Classic, Romantic and Twentieth-Century periods.
- Genres represented should include oratorio, opera, and art songs, both sacred and secular.

#### Concentration Course Work Required

##### Music Concentration Electives (9 hours)

Performance and literature courses	2 hours
Applied performance lessons	4 hours
Elective courses in Church Music	3 hours

(Most students take additional applied



lesson hours for electives)

MUSS6001 Comprehensive Examinations NC

MUSS6010 Half Recital **or** NC

MUSS6020 Double-Concentration Recital

**Performance Recital Requirements**

See pages 21-24 for more information about the recital.

**Master of Music in Church Music**  
**Concentration in Worship / Hymnology**

**Application and Admission**

The student wishing to concentrate in Worship Hymnology must apply by completing the Graduate Music Studies Application. (See the Appendix for a sample copy of the Graduate Music Studies Application.) The student must submit a brief summary of previous study and experience along with the application to the Academic Committee. The student also will propose several topics for a final project. Upon admission to the concentration, the Division Chair will appoint an ad hoc Project Advisory Committee for the student.

**Concentration Course Work Required**

Music Concentration Electives (9 hours)

	Worship /Hymnology courses beyond core courses	6 hours
	Elective courses in Church Music	3 hours
MUSS6001	Comprehensive Examinations	NC
MUSS6002	Final Project	NC

**Master of Divinity**  
**Specialization in Church Music**  
**Concentration in Church Music Education**

**Application and Admission**

The student wishing to concentrate in church music education must apply by completing the Graduate Music Studies Application. (See the Appendix for a sample copy of the Graduate Music Studies Application.) The student must submit a brief summary of music education study and experience along with the application to the Academic Committee. The student also will complete a Capstone Project.

Concentration Course Work Required

Music Concentration Electives (9 hours)

	Church Music Education courses beyond core courses	6 hours
	Elective courses in Church Music	3 hours
MUSS6001	Comprehensive Examinations	NC
MUSS6002	Capstone Project	NC

**Thesis**

See page 25 for more information about the Capstone Project.

**Master of Divinity**  
**Specialization in Church Music**  
**Concentration in Composition**

**Application and Admission**

The student wishing to concentrate in composition must apply by completing the Graduate Music Studies Application. (See the Appendix for a sample copy of the Graduate Music Studies Application.) The student must submit two original compositions representing two different media and two different musical styles along with the application to the Composition Committee. The student also must schedule an interview with the Composition Committee. During the interview, the student should be prepared to demonstrate a knowledge of theory and harmony, ranging from the contrapuntal harmonic style of the eighteenth century to the major twentieth century compositional styles including twelve-tone technique.

**Concentration Course Work Required**

Music Concentration Electives (9 hours)

MUCT5201	Choral Arranging	2 hours
MUCT6202	Applied Composition	4 hours
	Elective courses in Church Music	3 hours
	(Most students will take additional applied composition hours for electives)	
MUSS6001	Comprehensive Examinations	NC
MUSS6002	Thesis	NC
MUSS6010	Half Recital <b>or</b>	NC
	MUSS6020          Double-Concentration Recital	

**Composition Document**

In addition to the thesis requirements enumerated on page 25, the following requirements pertain specifically to the composition document:

- The original scores of the compositions to be performed in recital, along with an analytical commentary of the works, will constitute the body of the thesis for the student concentrating in composition.
- The analytical description should reflect the conception of the piece; the salient compositional features and forms contained within the works; and the harmonic, contrapuntal, and other compositional devices used.
-

## **Composition Recital**

In addition to the recital requirements enumerated on pages 21-24, the following requirements pertain specifically to the composition recital:

- The student concentrating in composition must prepare a prospectus at the beginning of his studies in composition. The prospectus should outline the type and length of pieces which are to be performed in the degree recital program.
- At least three pieces of contrasting form and style should be included; these may include original sacred compositions and original arrangements of standard hymn tunes.
- At least half of the program must be original material, not arranged.
- At least two different media should be used (choral, instrumental ensemble, solo instrument with keyboard accompaniment, etc.).
- While acknowledging a broad spectrum of musical styles and forms available for use in the church today, it is expected that works for the recital would possess artistic worth and depth.
- The compositions should be completed prior to the semester in which the student intends to present his recital.
- The student is expected to engage other musicians in performing his works for the recital. A recital project choir may be used. The student composer is encouraged to participate as a performer or conductor in the recital performance.
- For both the Recital Hearing and the recital, the student must provide the original prints of each composition for the respective jury members.

**Master of Divinity**  
**Specialization in Church Music**  
**Concentration in Conducting**

**Application and Admission**

The student wishing to concentrate in conducting must apply by completing the Graduate Music Studies Application. (See the Appendix for a sample copy of the Graduate Music Studies Application.) The student must submit the application to the Conducting Committee. The student must also schedule an audition with the Conducting Committee. The audition will be scheduled typically for the week at the end of the first semester of study on a particular concentration in which he must be able to do the following:

- Conduct a contrapuntal composition that is selected by the student and approved by the committee.
- Prepare and play any two parts on 10 hymns according to instructions on the "Hymns Not to Leave NOBTS Without." (Hymns Not to Leave NOBTS without may be obtained from Dr. Woodward)
- Play on the piano two choral parts simultaneously from an open score selected by the committee. The student must pick one of following a cappella pieces and one of the following accompanied pieces: Sicut Cervus (Palestrina), Schaffe in Mir (Brahms), Hallelujah, from the Mount of Olives (Beethoven), All Creatures of our God and King (Hayes).
- Sing unaccompanied one choral part from a composition. The student should prepare to sing all parts from the same pieces picked from item III: Sicut Cervus (Palestrina), Schaffe in Mir (Brahms), Hallelujah, from the Mount of Olives (Beethoven), All Creatures of our God and King (Hayes).
- Sight read and conduct one composition selected by the committee, accompanied by the piano or a recording. (The student will be given 3-minutes to study the piece; An accompanist will be provided if necessary.)
- Briefly share your philosophy on ensemble leadership. This discussion may include a question and answer period between the conducting application committee and the student.
- Demonstrate that you can transpose a line of music digitally or through hard copy for the following instruments (trumpet, clarinet, french horn, saxophone, and guitar)\* If a student desires to take advanced conducting (MUCO 6201) during a semester in which that course does not have enough students for the class to make, the student may cover the material through a graduate-level applied conducting lesson. If this is the case, the standard syllabus for applied conducting will be adjusted to cover the information normally covered in choral conducting or advanced conducting.

**Concentration Course Work Required**

Music Concentration Electives (9 hours)

MUCO6201	Advanced Conducting	2 hours
MUCO6110	Private Conducting (30-minute lesson) <b>or</b>	4 hours
MUCO6120	Private Conducting (one-hour lesson)	
	Elective courses in Church Music	3 hours

	(Most students will take additional ensembles or choral literature hours for electives)	
MUSS6001	Comprehensive Examinations	NC
MUSS6010	Half Recital or MUSS6020 Double-Concentration Recital	NC

### **Conducting Recital**

In addition to the recital requirements enumerated on pages 21-24, the following requirements pertain specifically to the conducting recital:

- The recital program repertoire should consist of selections from the major style periods.
- The program must include two foreign languages, one of which is to be Latin.
- The program must include both unaccompanied and accompanied music.
- The program must include a variety of types of ensembles (men's voices, mixed voices, orchestral, other combinations of instruments, etc.).
- Some of the recital program pieces may be performed other than at the time of the recital. The student should discuss this with the Conducting Committee as he begins his recital planning.

**Master of Divinity**  
**Specialization in Church Music**  
**Concentration in Performance**  
**(orchestral instrument, organ, piano, or voice)**

**Application and Admission**

The student wishing to concentrate in performance (orchestral instrument, organ, piano, or voice) must apply by completing the Graduate Music Studies Application. (See the Appendix for a sample copy of the Graduate Music Studies Application.) The student must schedule an audition with the appropriate committee (keyboard, voice, or instrumental). The audition will be scheduled typically for the week in which performance juries are held at the end of the first semester of study on a particular concentration. The student will need to consult with the Division Office and the appropriate committee for an audition time other than the week of performance juries. For the audition, the following requirements apply for each performance medium:

Orchestral Instrument

- The student must perform a fifteen-minute audition consisting of literature from at least three different style periods.
- Half the recital must be performed from memory.

Organ

- The student must perform a fifteen-minute audition consisting of literature from at least three different style periods.
- A portion of the recital must be performed from memory.

Piano

- The student must perform a fifteen-minute audition consisting of literature from at least three different style periods.
- A portion of the recital must be performed from memory.

Voice

- The student must perform from memory a total of four songs, one in each of the following languages: French, German, Italian, and English.
- The songs should reflect the Baroque, Classic, Romantic and Twentieth-Century periods.
- Genres represented should include oratorio, opera, and art songs, both sacred and secular.

**Concentration Course Work Required**

Music Concentration Electives (9 hours)



	Performance and literature courses	2 hours
	Applied performance lessons	4 hours
	Elective courses in Church Music	3 hours
	(Most students take additional applied lesson hours for electives)	
MUSS6001	Comprehensive Examinations	NC
MUSS6010	Half Recital <b>or</b>	NC
	MUSS6020                      Double-Concentration Recital	

**Performance Recital Requirements**

See pages 21-24 for more information about the recital.

**Master of Divinity  
Specialization in Church Music  
Concentration in Worship / Hymnology**

**Application and Admission**

The student wishing to concentrate in Worship Hymnology must apply by completing the Graduate Music Studies Application. (See the Appendix for a sample copy of the Graduate Music Studies Application.) The student must submit a brief summary of previous study and experience along with the application to the Academic Committee. The student also will propose several topics for a final project. Upon admission to the concentration, the Division Chair will appoint an ad hoc Project Advisory Committee for the student.

**Concentration Course Work Required**

Music Concentration Electives (9 hours)

	Worship /Hymnology courses beyond core courses	6 hours
	Elective courses in Church Music	3 hours
MUSS6001	Comprehensive Examinations	NC
MUSS6002	Final Project	NC

## **Health Risks for the Professional Musician**

### Potential Performance Hazards

Persons who perform repeated muscular actions vocally or instrumentally could be injured through performing these activities. Particularly instrumentalists may develop repetitive motion injuries. Potential injuries include tendinitis, bursitis, carpal tunnel syndrome, and certain types of auto-immune complications. Discomfort and injury is often related to excessive tension, improper understanding and application of good posture concepts, excessive use of muscles, and inadequate rest.

### Recommendations for Instrumentalists

1. Always begin practice sessions and precede performance with a warm-up reflecting instruction from your applied teacher.
2. Monitor tension throughout practice sessions
3. When appropriate stand and participate in muscle-relaxing activities.
4. Consider and monitor the relationship between other physical activity and music activity.

### Recommendations for Vocalist

1. Because the voice is a human instrument, typical recommendations for good health apply to vocal health (e.g., adequate sleep, exercise, hydration)
2. Don't misuse your voice through talking too loud in vehicles, yelling at live athletic events or at the TV while watching your favorite sports team, or singing with a pushed sound.
3. Be quick to hear and slow to speak (listen more than you speak)

### Recommendations for aural health

Students who are planning to be career church musicians will be exposed to amplified sounds in unhealthy aural environments. The church music division recommends the following for all undergraduate and graduate students:

1. Be tested for hearing loss at various frequency levels and examined for inner ear disease.
  2. Monitor volume levels for casual listening.
  3. Provide mutual accountability in various student led worship scenarios regarding volume levels
  4. Consider purchasing ear plugs designed for musicians.

## NOBTS Definition of Credit Hour

At NOBTS, a standard, semester-based course with weekly meeting will normally meet in person 1 hour in seat time per credit hour weekly, with assignments which take approximately two hours per credit hour outside of class. So, for a typical 3-hour course, class meeting will total 45 hours in seat time, and outside of class assignments will total approximately 90 hours. The total time spent by the student inside and outside the classroom for the 3-hour course should thus be approximately 135 hours. When various alternative delivery systems are being utilized in which the percentage of seat time and outside of class assignments vary, the same total time investment of total time commitment by the students must be maintained.

**Applied Music Schedule 51**

**General Recital Form 52**

**Instrumental Audition Form 53**

**Instrumental Jury Form 54**

**Voice Jury Examination Form 55**

**Recital Check List 58**

**Vocal Audition Form 59**

**Request for Audition Form 61**

**Graduate Music Studies Application 62**

**Music Student Recital Request Form 63**

**Sellers Music Building Reservation Form and Guidelines 664**

**Sample Recital program 66**

New Orleans Baptist Theological Seminary

Division of Church Music Ministries

Applied Music Schedule

Name: \_\_\_\_\_ Home telephone #: \_\_\_\_\_

Address: \_\_\_\_\_ Cellular phone # \_\_\_\_\_

E-mail address(es): \_\_\_\_\_

Degree program: Assoc. \_\_\_ BAMW \_\_\_ Minor \_\_\_ MMCM \_\_\_ Mdiv.CM \_\_\_ Non-Major \_\_\_ DMA \_\_\_

Fill in each hour you are unavailable for a lesson. All unfilled hours are possible lesson periods.

Professor: \_\_\_\_\_

Check one: ½-hour lesson: \_\_\_\_\_

Check one: Voice: \_\_\_\_\_

1-hour lesson: \_\_\_\_\_

Private instrument: \_\_\_\_\_

Lesson times will be assigned based on the information provided on this sheet. Update this schedule in the Division Office if changes occur during the semester.

	Monday	Tuesday	Wednesday	Thursday	Friday
8:00 A. M.					
8:30 A. M.					
9:00 A. M.					
9:30 A. M.					
10:00 A. M.					
10:30 A. M.					
11:00 A. M.		Chapel		Chapel	
11:30 A. M.					
12:00 P. M.					
12:30 P. M.					
1:00 P. M.					
1:30 P. M.					
2:00 P. M.				Recital Lab	
2:30 P. M.					
3:00 P. M.					
3:30 P. M.					
4:00 P. M.					
4:30 P. M.					

**New Orleans Baptist Theological Seminary**

**Division of Church Music Ministries**

**General Recital Form**

**Name of performer:**

**Date of performance:**

**Performance medium:**

**Title of performance piece:**

**Title of larger work:**

**Composer:**

**Composer's dates:**

**Accompanist:**

---

**Professor**

**THIS FORM MUST BE COMPLETED, SIGNED, AND SUBMITTED  
TO THE DIVISION OFFICE (SELLERS 126) BY 5:00 P. M. ON THE WEDNESDAY  
BEFORE THE RECITAL LAB PERFORMANCE.**

**New Orleans Baptist Theological Seminary**

**Division of Church Music Ministries**

**Instrumental Audition Form**

**Name:** \_\_\_\_\_

**Date:** \_\_\_\_\_ **Instrument:** \_\_\_\_\_ **Years of Study:** \_\_\_\_\_

**Degree(s):** \_\_\_\_\_

**Audition piece(s):** \_\_\_\_\_

**(Include composers)** \_\_\_\_\_

**Other examples** \_\_\_\_\_

**of repertoire:** \_\_\_\_\_

**Performance** \_\_\_\_\_

**experience** \_\_\_\_\_

.....

**Entrance level:** \_\_\_\_\_

\_\_\_\_\_

**Committee Member**

\_\_\_\_\_

**Committee Member**

\_\_\_\_\_

**Committee Member**



**New Orleans Baptist Theological Seminary  
Division of Church Music Ministries  
Instrumental Jury Examination Form**

**Name:** \_\_\_\_\_

**Date:** \_\_\_\_\_

**Professor:** \_\_\_\_\_ **Course Number:** \_\_\_\_\_

**Jury Repertoire**

**Title:** \_\_\_\_\_

**Composer:** \_\_\_\_\_

Musical criterion	Excellent	Good	Fair	Poor
Technique				
Tone quality				
Posture, breathing				
Articulation				
Accuracy				
Rhythm				
Dynamics, registration				
Phrasing and style				
Memory				
Interpretation and expression				
Stage presence, musicianship				
Pedal (piano or organ)				

**Specific constructive comments:**

\_\_\_\_\_  
\_\_\_\_\_

**Grade**

**Jury Member**

**New Orleans Baptist Theological Seminary**

**Division of Church Music Ministries**

**Jury Examination Form**

Name: \_\_\_\_\_ Mid-Term Jury: \_\_\_\_\_ Final Jury: \_\_\_\_\_

Degree Program: Minor: \_\_\_\_\_ Associate: \_\_\_\_\_ BAMW: \_\_\_\_\_ MA: \_\_\_\_\_ MMCM: \_\_\_\_\_ DMA: \_\_\_\_\_

For Faculty use only

Non-Major \_\_\_\_\_

Date: \_\_\_\_\_

Professor: \_\_\_\_\_ Length of lesson: ½ hour \_\_\_\_\_ 1 hour \_\_\_\_\_

Juror's name: \_\_\_\_\_

Juror's grade: \_\_\_\_\_ Jury grade: \_\_\_\_\_

Is today's performance a Specialization Audition? Yes No  
(Paperwork must be approved through the Chair's office prior to the Jury Examination.)

Admitted to level # \_\_\_\_\_  
(Undergraduate Recital must be completed prior to level 5000. The Specialization Audition must be completed prior to level 6000.)

**Instructions:**

1. Three completed copies of this form must be completed for the Jury Examination.
2. List all repertoire studied during the semester. Instrumental students must list hymns, scales, and studies. Please mark with an asterisk (\*) any pieces that have been performed during the semester.
3. In the Code section below, indicate: M (memorized) C (complete; not memorized)  
I (in progress) R (performed in Recital Lab)  
O (Other: Public Performance outside Recital Lab)

Professor's grade: \_\_\_\_\_ Final grade: \_\_\_\_\_

If Specialization Audition,

Approved \_\_\_\_\_ Not Approved \_\_\_\_\_

Title	Composer	Period	Code	Date assigned	Grade

NEW ORLEANS BAPTIST THEOLOGICAL SEMINARY  
DIVISION OF CHURCH MUSIC MINISTRIES

**Voice Jury Summary Analysis**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Professor: \_\_\_\_\_ Course Number: \_\_\_\_\_ Score: \_\_\_\_\_  
(numerical grade)

Scale: A (30-32), B (28-29), C (25-27), D (23-24), F (22 or below)

- The jury examiner may override the numerical summation with an explanation of the overall justification (e.g. 1 piece in particular caused some lower scores on the rubric but the overall impression was a B rather than a C).

CATEGORY	4: Exceeds Expectations (A)	3: Meets Expectations (B)	2: Adequate (C)	1: Poor (D)	Grade
<b>DEPORTMENT</b>	Confident appearance; proper entrance and exit from the jury room; composure and preparation apparent	The student's appearance was good and they were obviously prepared, but lacked elements of composure.	A number of presentation issues were apparent.	Insecure appearance; inappropriate attire; student is unsure of how to enter or exit the jury room; displays ill-preparation	
<b>POSTURE</b>	Body carriage is alert but not stiff; Body alignment is tall; the torso is expanded; student exhibits confidence and is at ease.	Posture is missing one element from excellent posture.	Posture is missing two elements from excellent posture.	Posture is missing three or more elements from excellent posture.	
<b>MUSICIANSHIP</b> [Pitch/ Rhythm accuracy; Attention to dynamics; memory]	Songs performed with accurate pitch, rhythm, and tempo. Appropriate dynamic contrasts presented. No memory lapses	There were a couple of musical inaccuracies, but the overall presentation of the music was well presented. It was obvious that the student was well prepared.	There were enough pitch, rhythm, or memory issues in the performance to classify this rendering of the music only adequate.	Wrong notes and rhythms consistently detract from performance; tempos are generally inappropriate for the song selection; rare or missing dynamic contrasts	
<b>INTONATION</b>	Student consistently, with obvious breath coordination, sings in the center of the pitch throughout the range of the voice	There were one or two intonation issues in the student's presentation.	There were enough intonation problems which negatively affected the overall acceptability of the student's performance.	Student consistently struggles to sing in the center of the pitch. Poor technique or insecurity causes the voice to be sharp or flat a significant portion of the time.	

<b>VOCAL TECHNIQUE</b>	Solid vocal core, clear / resonant tone; appropriate range for voice type; exhibits ability to sustain breath through a phrase; good breath facility and freedom in the throat	Student evidences a properly controlled breathing technique, but the student fell short of sustaining their breath through phrases. The student shows lack of ability to approach the top of the voice with freedom in some portions of the presentation.	There are some vocal faults that are evident, but the student is showing growth toward developing a clear / resonant tone, and exhibits ability to sing in and above the passaggio with some consistency of tone.	A number of faulty vocal issues present, which may include vibrato issues, breathy, pinched, nasal, hoity, or swallowed tone; inconsistent vocal tone in and above the passaggio; demonstrates a clumsy coordination of the breath.	
<b>DICTION</b>	Excellent diction with consistently presented vowel shapes that are pure, and consonants are alive and present; words are clearly articulated; excellent foreign language diction	There were one or two issues concerning the student's diction; limited foreign language diction errors	There were enough faults in the student's diction that the overall presentation of the music was affected. Several foreign language issues	There are significant issues in the student's diction; Vowel shapes are inconsistent or gliding inappropriately; student's natural dialect is noticeable; words are incoherent to the listener due to unarticulated consonants. No demonstrated concept of foreign language diction.	
<b>MUSICAL EXPRESSION</b>	Sustained notes performed expressively with consistent healthy vibrato; emotional content expressed vocally; physical movement appropriate to the text and music.	Musical expression is generally achieved; more development is needed to attain a consistent healthy vibrato, or emotional content; physical movement generally appropriate	Student is intermediate in their ability to express emotional content. More work is needed to develop a consistent free vibrato. Sometimes physical movements distract from the presentation.	Student lacks the ability to sing phrases with legato. Student unable to sing with freedom; There is no sense of musical expression in presentation; awkward physical movements distract from the presentation	
<b>REPERTOIRE</b>	Literature matches the student's level of study	Not all literature matches the student level of study	Only a portion of the literature matches the student's level of study	There is little or no evidence the student is studying at the appropriate level in terms of literature:	

**New Orleans Baptist Theological Seminary**

**Division of Church Music Ministries**

**Recital Check List**

<b>Date Completed</b>	<b>Task</b>
	<b>Complete the required number of applied lesson hours in the recital concentration. For the undergraduate student, eight hours of instruction are required in addition to vocal diction which is two hours. For the graduate student, eight hours of instruction are required.</b>
	<b>Enroll in applied lessons for the semester in which the recital will be held. Enrollment in applied lessons for the semester prior to the recital is also required.</b>
	<b>Enroll in MUSS4010 (Undergraduate Recital), MUSS 6010 (Half Recital), or MUSS6020 (Double-Concentration Recital).</b>
	<b>Consult the Division Office to schedule the recital.</b>
	<b>Schedule the Recital Hearing with the appropriate concentration Committee and Division Office. The Recital Hearing must be held at least 2 weeks prior to the recital.</b>
	<b>Upon successful completion of the Recital Hearing, receive approval from the concentration Committee to proceed to the recital.</b>
	<b>Receive the concentration Committee's approval for the recital program.</b>
	<b>Prepare and print the final recital program at least one week prior to the recital.</b>
	<b>Submit 25 copies of the final recital program to the Division Office.</b>
	<b>Notify the Division Office of any reception plans following the recital.</b>
	<b>Consult the Division Office regarding any special staging for the recital.</b>
	<b>Consult the Division Office regarding recording the recital.</b>
	<b>Pay the accompanist's fee.</b>

**New Orleans Baptist Theological Seminary**

**Division of Church Music Ministries**

**Vocal Audition Form**

**Name:** \_\_\_\_\_

**Date:** \_\_\_\_\_ **Voice type:** \_\_\_\_\_ **Years of Study:** \_\_\_\_\_

**Degrees:**

\_\_\_\_\_  
\_\_\_\_\_

**Audition piece(s):**

**(Include composers)**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Other examples  
of repertoire:**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Choral**

**experience:**

\_\_\_\_\_  
\_\_\_\_\_

**Entrance level:** \_\_\_\_\_

**Proficiency completed?    Yes    No**

**Date:** \_\_\_\_\_

**Diction required:**

\_\_\_\_\_ **English** \_\_\_\_\_ **French**

\_\_\_\_\_ **German**    \_\_\_\_\_ **Italian**

\_\_\_\_\_  
**Committee Member**

\_\_\_\_\_  
**Committee Member**

\_\_\_\_\_  
**Committee Member**

New Orleans Baptist Theological Seminary

Division of Church Music Ministries

{Side two}

*Rate each piece: "5" for excellent to "1" for poor performance*

<b>Areas of Evaluation</b>	#1	#2	#3
<b>Technical Skills</b>			
Posture			
Breathing			
Intonation			
Resonance			
Stylistic accuracy			
Phrasing			
<b>Language Skills:</b>			
Language {English, Italian, German, French, other}			
Accuracy			
Vowel definition			
Clarity			
<b>Performance Skills:</b>			
Poise			
Stage Presence			
Communication of Text			
Communication of Character			
Use of Gesture			
<b>Additional Comments:</b>			
<b>Evaluation Summary Totals:</b>			

**Grade:**

In the box above indicate the level of proficiency from 1 {very weak} to 5 {superior}

**New Orleans Baptist Theological Seminary**

**Division of Church Music Ministries**

**Request for Audition Form**

**Name:** \_\_\_\_\_

**Address:** \_\_\_\_\_

**Telephone:** \_\_\_\_\_ **Email:** \_\_\_\_\_

**Audition Date:** \_\_\_\_\_ **Performance medium:** \_\_\_ **Vocal** \_\_\_ **Keyboard** \_\_\_ **Instrumental** \_\_\_\_\_

**Years of Study:** \_\_\_\_\_ **Degrees:** \_\_\_\_\_

**Audition piece(s):** \_\_\_\_\_  
**(Include composers)**

\_\_\_\_\_  
\_\_\_\_\_

**Other examples**  
**of repertoire:**

\_\_\_\_\_  
\_\_\_\_\_

**Choral**  
**experience:**

\_\_\_\_\_  
\_\_\_\_\_

.....  
**For**     **Division of Church Music Ministries**     **Office use only**

\_\_\_\_\_ **Date Received**

\_\_\_\_\_ **Assigned Audition time**



**New Orleans Baptist Theological Seminary**  
**Division of Church Music Ministries**  
**Graduate Music Studies Application**

**Name:** \_\_\_\_\_

**Date:** \_\_\_\_\_

**Candidacy**

**Complete**    **Incomplete**

**Office use**

_____	_____	<b>Undergraduate course requirements</b>
_____	_____	<b>Piano Proficiency Examination</b>
_____	_____	<b>Voice Proficiency Examination</b>
_____	_____	<b>Undergraduate recital</b>
_____	_____	<b>20 hours of M.M.C.M. degree courses (3.0 average or better)</b>

**Projected date of graduation:** \_\_\_\_\_

**Concentration**

<b>Performance (recital required</b>	<b>Academic (thesis required; required recital possible)</b>
_____ <b>Conducting</b>	_____ <b>Church Music Education</b>
_____ <b>Orchestral Instrument</b>	_____ <b>Composition</b>
	_____ <b>Organ</b>
	_____ <b>Piano</b>
	_____ <b>Voice</b>

**Date of performance audition:** \_\_\_\_\_ **Projected thesis subject:** \_\_\_\_\_

**Recital**

**Requested recital date:** \_\_\_\_\_

**Requested Recital Hearing date:** \_\_\_\_\_

**Professor** \_\_\_\_\_ **Date** \_\_\_\_\_

**For Chair of Division of Church Music Ministries**

**Date of Thesis Interview (if non-performance concentration):** \_\_\_\_\_

\_\_\_\_\_ **Approved**

\_\_\_\_\_ **Denied**

\_\_\_\_\_  
**Chair, Division of Church Music Ministries**

**Date** \_\_\_\_\_

**New Orleans Baptist Theological Seminary**

**Division of Church Music Ministries**

**Music Student Recital Request Form**

**Name:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Address:** \_\_\_\_\_ **Phone:** \_\_\_\_\_

\_\_\_\_\_

**Degree:** BAM, MMCM, DMA NonMajor **Recital type:** Voice Piano Organ Other \_\_\_\_\_

**Please check the appropriate action(s):**

\_\_\_\_\_ **Schedule recital**                      \_\_\_\_\_ **Change recital date**

\_\_\_\_\_ **First Preference**                      \_\_\_\_\_ **Second Preference**

**NOTE:**

**1. Recital Dates are done in consultation with the individual Professor, but date approval is done by the Music Division.**

**2. Undergraduate Recitals are held on Thursday afternoons at 2:00 pm.**

**3. Master and Doctoral Recitals are held on a Tuesday or Thursday Evening.**

**Any exceptions to these guidelines must be approved by the Music Division.**

\_\_\_\_\_

**Professor:** \_\_\_\_\_

**Reason for request(s):** \_\_\_\_\_

\_\_\_\_\_

.....

\_\_\_\_\_ **Approved**                      \_\_\_\_\_ **Denied**                      **Remarks:** \_\_\_\_\_

\_\_\_\_\_

**Date:** \_\_\_\_\_

**Chair, Division of Church Music Ministries**

**New Orleans Baptist Theological Seminary  
Division of Church Music Ministries  
Sellers Music Building Reservation Form**

**Name:**

---

**Organization:**

---

**Position:**

---

**Address:**

---

---

**Event/purpose:**

---

---

**Requested date(s):**

---

**Requested times(s):**

---

**Requested room(s):**

---

---

**A reservation must be confirmed one week prior to the event. Failure to confirm a reservation will result in immediate cancellation.**

**Please complete this form and return it to:**

**New Orleans Baptist Theological Seminary  
Division of Church Music Ministries  
3939 Gentilly Boulevard  
New Orleans, LA 70126**

For more information, please call (504) 282-4455, x3226 or x3229.

**New Orleans Baptist Theological Seminary**

**Division of Church Music Ministries**

**Facility Usage Fee**

**New Orleans Baptist Theological Seminary charges a Facility Usage Fee to help defray the following costs associated with using the E. O. Sellers Music Building:**

**temperature control**

**lights**

**building host(s)**      **(The Seminary requires that a representative of the Division of Church Music Ministries be present at all scheduled events.)**

**The Fee is based on the number of hours that the building will be used, including the time necessary to set up the room(s) needed for the scheduled event. It covers the use of Sellers 127 and Sellers Recital Hall. If additional rooms are needed for the event, additional fees may be charged. Also, the Fee is a daily usage fee; additional days will be charged the same as the first day. The building may be used for more than six hours in a single day, but there is a maximum daily rate of \$150.00.**

<b>2 hours</b>	<b>\$50.00 (minimum)</b>
<b>3 hours</b>	<b>\$75.00</b>
<b>4 hours</b>	<b>\$100.00</b>
<b>5 hours</b>	<b>\$125.00</b>
<b>6 hours</b>	<b>\$150.00 (maximum)</b>

**Please complete the Sellers Music Building Reservation Form, and attach payment to it. Checks should be made payable to: New Orleans Baptist Theological Seminary.**

**Please note that approval or denial of reservation requests is granted by the Chair of the Division of Church Music Ministries. All requests made by groups not affiliated with or related to Southern Baptists must be approved by the Administrative Council of the Seminary.**

↔ {5.5 inches} ↔

{8.5"} ↕

New Orleans Baptist Theological Seminary  
Division of Church Music Ministries

presents

**Becky Parker Lombard**, ultra-high soprano

assisted by  
Greg Woodward, piano

This recital is in partial fulfillment of the requirements for the degree of  
Master of Music in Church Music degree  
with a Concentration in Voice.

Miss Lombard is from the studio of Darryl Ferrington

**Tuesday, March 11, 2014**  
**7:00 P. M.**

**E. O. Sellers Music Building**  
**Recital Hall**

	I	
SAMSON ET DALILA My Heart at Thy Sweet Voice		Camille Saint-Saens (1835-1921)
SYMPHONY NO. 1, OP. 21 Andante con moto		Ludwig van Beethoven (1779-1828) vocal adaptation by Chris Turner (b. 1960)
	II	
Ganymed, Op. 19, No. 3		Edward L. Steele (b. 1986)
Die beiden Grenadiere, Op. 49, No. 1		Robert Schumann (1810-1856)
CHRISTMAS ORATORIO Mighty Lord and King		Darryl K. Ferrington (b. 1828)
	III	
THE PILGRIM'S PROGRESS Aria: The Bird's Song Aria: The Song of the Pilgrim Aria: The Song of the Leaves Bejamin L. Harlan, countertenor		Ralph Vaughn Williams (1872-1956)
Embryons desséchés		Erik Satie (1866-1925) vocal adaptation by Greg Woodward (b. 1958)
	IV	
WICKED For Good Michael D. Sharp, mezzo soprano		Stephen Schwartz (b. 1948)
LUISA MILLER Depuis le jour		Giuseppe Verdi (1813-1901)

New Orleans Baptist Theological Seminary  
Division of Church Music Ministries

**Recital Grade Sheet**

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Performance medium: \_\_\_\_\_

Degree sought: \_\_\_\_\_

Comments:

Select one: Hearing    Performance

\_\_\_\_\_

Jury Member

Grade: \_\_\_\_\_