



NEW ORLEANS
BAPTIST THEOLOGICAL SEMINARY

Program of Church Music Ministries

2020-2021 Student Handbook

New Orleans Baptist Theological Seminary
Program of Church Music Ministries

August 1, 2020

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 *Music 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 Program of Church Music Ministries
New Orleans Baptist Theological Seminary

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Mission and Objectives

Our Mission: *New Orleans Baptist Theological Seminary and Leavell College prepare servants to walk with Christ, proclaim His truth, and fulfill His mission.*

Church Music 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 Program 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)

Resources

The staff of the Church Music 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 Music 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 Music 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 Music 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.

CIV Classroom

Equipped with interactive video conferencing, our CIV Room 121 allows for distance students to participate in live-streamed classes.

Faculty Members

Jessica McMillan (serving since 2019)
Director of the Doctor of Musical Arts Program

D.M.A. (Worship and Hymnology), New Orleans Baptist Theological Seminary
M.M.C.M. (Vocal Performance), New Orleans Baptist Theological Seminary
B.A. in Music, Vocal Performance and Spanish, University of South Alabama

(504) 282-4455, extension 3267
dmacoordinator@nobts.edu
(601) 688-1218 [mobile]

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, and three grandchildren.

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
Associate Professor of Conducting and Worship

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

Adjunct Music Faculty

Jennifer Hoover

B.M., Southwest Baptist University

M.Div in Church Music, Vocal Concentration, New Orleans Baptist Theological Seminary

Bryan McDonald

B.M., in Voice, Southwest Baptist University

M.M., in Voice, Conducting, Southwestern Baptist Theological Seminary

D.M.A., Church Music, Vocal Concentration, New Orleans Baptist Theological Seminary

Jerry Nance

B.M., Mississippi College

M.C.M., Vocal Concentration, New Orleans Baptist Theological Seminary

M.Div, NOBTS

Current DMA student, Church Music, Vocal Concentration

Hristo Birbochukov

B.M. in Piano Performance, Music Conservatory in Sofia, Bulgaria

D.M. in Piano Performance, Florida State University

Director of Music Studies, NOCCA

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 during Preview Day.

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* located at this link: <https://www.nobts.edu/music/prospective-student.html> . 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 no later than 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 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 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 NOBTS Singers.

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 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 Music 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, or Italian literature. All audition repertoire must be memorized. If the student has any questions concerning audition procedures, he/she should contact the 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 Church Music Ministries office at [504] 282-4455, ext. 8013.

Music Scholarships

The Program 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 and an overall GPA of 3.0, then the student is placed on probation the following semester. Failure to bring the GPA to 3.0 will result in forfeiture of the scholarship.

Merit-Based Scholarship Audition Requirements

The Program 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 Days 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 Faculty. [Information about scholarships for Worship Ministry degrees is also available through the Music 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* located at this link: <https://www.nobts.edu/music/prospective-student.html> . 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 no later than 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 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 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.

Any NOBTS student, major or non-major participating in a choral ensemble may also apply for a scholarships, depending on funding available. For information about these Institutional Scholarships, please contact Dr. Greg Woodward for participation in the Seminary Chorus, NOBTS Singers, or for the Chapel Band.

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 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 audition 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 audition 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 of proficiency, reflecting a competency level appropriate completion of a bachelor's degree. If students have any questions concerning audition procedures, they should contact the Church Music Ministries office at [504] 282-4455, ext. 8013.

Placement Examinations

Upon entrance to the Program 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 Music 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:

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.

Trythall, 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*, 5th 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 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 [Conducting] | 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).

** A student may also fulfil the voice recital leveling requirement by successfully passing the upper level jury, or proof of 3-4 semesters of previous undergraduate private vocal study.

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 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), the student must be examined in the area of applied concentration. The Examination will be held at the end of the sophomore year or after the fourth semester of vocal study. The student must register for applied music at the 2000 level until the Upper Level Exam is successfully completed or until Music 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.

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 piano class 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–V⁷–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*, 3rd 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 Music 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.

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 Music faculty. Use the following link to complete the request for a Recital:
[https://docs.google.com/forms/d/e/1FAIpQLScNUL1gukbyIHvZT5Thld1tkKB8NMoxp5eIuZ2wyKmTTKjQfQ/viewform#](https://docs.google.com/forms/d/e/1FAIpQLScNUL1gukbyIHvZT5Thld1tkKB8NMoxp5eIuZ2wyKmTTKjQfQ/viewform#=).
- 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 Music office, the reception is the sole responsibility of the student. The student must contact the Music 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 Music 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 Music Program.
- 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.
- 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.

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 Music 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, Worship Arranging and 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 Music 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 Music Office.

Recitals and Hearings

The student who plans to present a recital must consult with the Music 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 Music 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 Music Office.

Recital Laboratory

Recital Laboratory (MUSS4001) is required of all enrolled students. The student must attend 70% of all scheduled events. The BAM student must register for and complete six semesters of Recital Laboratory.

Attendance records are kept in the Music 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 Music Office.

Scheduling a 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. The piano proficiency must be completed before a student may present a recital.

Student Handbook and Catalog(s)

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

The Bachelor of Arts in Music with an Emphasis in Worship

General Education Core (30 Hours)

Critical Thinking
English Composition
Research and Writing
Senior Seminar
Introduction to Counseling
Fine Arts/Humanities Elective:
 Intro to Literature
Fine Arts/Humanities Elective:
 World Religions
Math Elective:
 Contemporary Math, Intro to Statistics,
 College Algebra
Social/Behavioral Science Elective:
 Survey of Church History I or II
Social/Behavioral Science Elective:
 Marriage and Family Issues

Christian Foundation Core (19 Hours)

Essentials in Ministry (one hour)
Hermeneutics
Old Testament Survey
New Testament Survey
Christian Doctrine
Personal Spiritual Development
Practice of Evangelism

Music Major (42 hours)*

Basic Musicianship Core (24 hours)

Music Fundamentals I
Music Fundamentals II
Music Fundamentals III
Music Fundamentals IV
Music History and Literature I
Music History and Literature II
Teaching Music in the Church
Song Writing for the Church

Performance and Ensembles Core (18 hours)**

Ensemble [8 hours]
Recital lab **
Performance ***

Worship Minor {required} (18 hours)

Worship Ensemble Leadership
Theology & History of Worship
Worship Perspectives
Worship Arranging & Orchestration (2 hours)
Planning Effective Worship Ministry
Worship Music in the Church
Worship Ministry Discipleship (1 hour)

Free Electives (12 hours)

Total (121 hours)

*Piano and voice Proficiency required for graduation

**6 semesters of Recital Lab required

***Senior Recital or Senior Ministry Paper

The Bachelor of Arts in Worship Ministry

General Education Core (30 Hours)

Critical Thinking
English Composition
Research and Writing
Senior Seminar
Introduction to Counseling
Fine Arts/Humanities Elective:
 Intro to Literature
Fine Arts/Humanities Elective:
 World Religions
Math Elective:
 Contemporary Math, Intro to Statistics,
 College Algebra
Social/Behavioral Science Elective:
 Survey of Church History I or II
Social/Behavioral Science Elective:
 Marriage and Family Issues

Christian Foundation Core (19 Hours)

Essentials in Ministry (one hour)
Hermeneutics
Old Testament Survey
New Testament Survey
Christian Doctrine
Personal Spiritual Development
Practice of Evangelism

Worship Ministry Major (24 Hours)

Required (18 Hours):

Music Fundamentals 1
Theology and History of Worship
Worship Ensemble Leadership
Intro to Ministry
Church Leadership and Administration
Worship Perspectives

Six hours from the following:

Music Fundamentals 2
Planning Effective Worship Ministry
Worship Music in the Church
Song Writing for the Church (MFund 2 req)
Ministry through Life Crises
Using Technology in the Local Church
Organizational Psychology
Any Ensemble
Church Planting
Church Revitalization
Foundations of Discipleship

Minor (18 Hours)

Free Electives (30 Hours)

TOTAL – 121 Hours

Master of Music in Church Music

Basic Ministerial Competency Component (18 hours)

| | |
|----------------------------------------------------------------------------------|---------|
| Exploring the Old Testament | 3 hours |
| Exploring the New Testament | 3 hours |
| Systematic Theology 1 or 2 | 3 hours |
| History of Christianity: Early-Medieval | 3 hours |
| Worship Leadership | 3 hours |
| Supervised Ministry 1: Personal Evangelism Practicum | 2 hours |
| Introduction to Spiritual Formation 1 hour NOBTS, SBC, and Cooperative Program * | |

Church Music Competency Component (15 hours)

| | |
|----------------------------------------------------------------|---------|
| Theology of Worship | 3 hours |
| Congregational Song in Corporate Worship | 3 hours |
| Educational Principles of Church Music Ministries | 3 hours |
| Laboratory Choirs (no credit) | |
| (Laboratory Choirs is taken in lieu of Supervised Ministry 2.) | |
| Worship and Music Ministry Administration | 3 hours |
| Technologies for Worship Ministries | 3 hours |

Musicianship Competency Component (16 hours)

| | |
|--------------------------------------------------------|---------|
| Choral Conducting and Techniques** | 3 hours |
| Keyboard Competency in Church Music** | 2 hours |
| Worship Band Leadership** | 1 hour |
| Private Voice** | 3 hours |
| Music in Theory and Practice | 3 hours |
| Ensembles*** | 4 hours |
| Comprehensive Exam (no credit) | |
| Worship Leadership Final Project Portfolio (no credit) | |
| Total Required: 49 hours | |

Indicates course is also available in a mentoring format.

*All graduate students must take this course during orientation in their first semester; however, students will not receive a credit hour or be charged for the course.

**Tested by Proficiency Exam. Upon successful completion of the Proficiency Exam, students may take any other non-required music course as electives.

***Among the 4 hours of required ensemble electives, 2 of these hours must be MUEN5107 Seminary Chorus.

Degree with Recital: students may request the option of presenting a recital in applied areas of study. This option requires an audition and approval of the music faculty and is considered a concentration.

Master of Divinity

Basic Ministerial Competency Component (56-57 hours)

| | |
|-----------------------------------------------|------------------------------------------|
| Biblical Exposition Competency (17 hours) | Encountering the Biblical World 2 hours |
| Exploring the Old Testament 3 hours | Exploring the New Testament 3 hours |
| Introduction to Biblical Hermeneutics 3 hours | Old Testament Exegesis (English) 3 hours |
| New Testament Exegesis (English) 3 hours | |

Christian Theological Heritage Competency (13 hours)

| | |
|-------------------------------------------------|-----------------------------------------------------|
| Systematic Theology 1 3 hours | Systematic Theology 2 3 hours |
| History of Christianity: Early-Medieval 3 hours | History of Christianity: Reformation-Modern 2 hours |
| Baptist Heritage 2 hours | NOBTS, SBC, and Cooperative Program * |

Disciple Making Competency (6-7 hours)

| | |
|--------------------------------------------------------------|--------------------------------------------------------|
| Supervised Ministry 1: Personal Evangelism Practicum 2 hours | Church Evangelism 2 hours |
| Christian Missions OR Discipleship Strategies 3/2 hours | Interpersonal Skills Competency (2 hours) |
| Interpersonal Relationship Skills 2 hours | Servant Leadership Competency (8 hours) |
| Supervised Ministry 2: Ministry Practicum 2 hours | Church Leadership and Administration 3 hours |
| Pastoral Ministry OR Christian Ministry 3 hours | Spiritual and Character Formation Competency (4 hours) |
| Christian Ethics OR Biblical Ethics 3 hours | Introduction to Spiritual Formation 1 hour |
| Worship Leadership Competency (6 hours) | Worship Leadership 3 hours |
| Proclaiming the Bible OR Teaching the Bible 3 hours | Elective Component (2-3 hours) |
| Free Elective (2-3 hours) | |

Specific admission requirements for the music portion of this degree are found on Master of Church Music (MMCM) degree pages of this catalog. They can also be obtained by contacting the office of the Program of Church Music Ministries.

Church Music Competency Component (15 hours)

| | |
|-----------------------------------------------------------|----------------------------------------------------------------|
| Theology of Worship 3 hours | Congregational Song in Corporate Worship 3 hours |
| Educational Principles of Church Music Ministries 3 hours | |
| Laboratory Choirs (no credit) | (Laboratory Choirs is taken in lieu of Supervised Ministry 2.) |
| Worship and Music Ministry Administration 3 hours | Technologies for Worship Ministries 3 hours |

Musicianship Competency Component (16 hours)

Choral Conducting and Techniques** 3 hours

Worship Band Leadership** 1 hour

Music in Theory and Practice 3 hours

Comprehensive Exam (no credit)

Keyboard Competency in Church Music** 2 hours

Private Voice** 3 hours

Ensembles*** 4 hours

Worship Leadership Final Project Portfolio (no credit)

Total Required: 89-91 hours

Indicates course is also available in a mentoring format.

*All graduate students must take this course during orientation in their first semester; however, students will not receive a credit hour or be charged for the course.

**Tested by Proficiency Exam. Upon successful completion of the Proficiency Exam, students may take any other non-required music course as electives.

***Among the 4 hours of required ensemble electives, 2 of these hours must be MUEN5107 Seminary Chorus.

Degree with Recital: students may request the option of presenting a recital in applied areas of study. This option requires an audition and approval of the music faculty.

Master of Music in Church Music

Degree with Recital: 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.

Composition Document

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 22-25, 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

Degree with Recital: 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:

- I. Conduct a contrapuntal composition that is selected by the student and approved by the committee.
- II. Prepare and play 16 measures from any of Johann Sebastian Bach's two-part inventions.
- III. Play on the piano two choral parts simultaneously from an open score selected by the committee.
- IV. Sing unaccompanied one choral part from a composition selected by the Committee.
- V. Sight read and conduct one composition selected by the committee, accompanied by the piano or a recording. (An accompanist will be provided if necessary.)
- VI. Know vocal ranges for soprano, alto, tenor, and bass.
- VII. Play on the piano at concert pitch one transposed orchestral part for a transposing instrument.

* 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.

Conducting Recital

In addition to the recital requirements enumerated on pages 22-25, 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

Degree with Recital:

(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 Music 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.

Performance Recital Requirements

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

Master of Divinity

Specialization in Church Music: Degree with Recital: 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.

Composition Document

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 22-25, 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: Degree with Recital: 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:

- I. Conduct a contrapuntal composition that is selected by the student and approved by the committee.
- II. Prepare and play 16 measures from any of Johann Sebastian Bach's two-part inventions.
- III. Play on the piano two choral parts simultaneously from an open score selected by the committee.
- IV. Sing unaccompanied one choral part from a composition selected by the committee.
- V. Sight read and conduct one composition selected by the committee, accompanied by the piano or a recording. (An accompanist will be provided if necessary.)
- VI. Know vocal ranges for soprano, alto, tenor, and bass.
- VII. Play on the piano at concert pitch one transposed orchestral part for a transposing instrument.

Conducting Recital

In addition to the recital requirements enumerated on pages 22-25, the following requirements pertain specifically to the conducting recital:

- VIII. The recital program repertoire should consist of selections from the major style periods.
- IX. The program must include two foreign languages, one of which is to be Latin.
- IX. 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
Degree with Recital: 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 Music 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

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

Organ

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

Piano

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

Voice

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

Performance Recital Requirements

See pages 22-25 for more information about the recital.

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.

Appendix: Example Documents

Applied Music Schedule

Applied Music Schedule

General Recital Form

Instrumental Audition Form

Instrumental Jury Form

Jury Examination Form

Recital Check List

Vocal Audition Form

Request for Audition Form

Graduate Music Studies Application

Graduate Thesis Examination Report Form

Music Student Request Form

Sellers Music Building Reservation Form and Guidelines

Sample Recital program

New Orleans Baptist Theological Seminary

Program 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

Program 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 MUSIC OFFICE (SELLERS 126) BY 5:00 P. M. ON THE WEDNESDAY
BEFORE THE RECITAL LAB PERFORMANCE.**

New Orleans Baptist Theological Seminary

Program 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
Program 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 --- Leavell College

Program of Church Music Ministries

Voice Jury Examination Form

Name: _____ Date: _____ Voice Professor _____

Degree [circle] BAM Minor MA MMCM DMA Non-Major Lesson: 1/2hour 1 hour

Number of semesters of voice studied: _____

Is this an upper level jury? Yes No Will this count as a Voice Proficiency Exam Yes No

In the blanks below list all the vocal literature you have studied this semester. In addition, list any solos you had in any school related concerts, etc.

List the Title, Composer, Period [B=Baroque, C=Classical, R=Romantic, T=20th Cen., as well as the Code: M=memorized, C=complete; not memorized, R=performed in Recital Lab, I=in progress, O=other public performance

Table with 5 columns: Title, Composer, Period, Code, Grade. It contains 6 empty rows for data entry.

Students do not write below this line

-----For Faculty Only-----

General Comments:

Song 1

Song 2

Juror's Name: _____ Juror's Grade: _____

Voice Professor's Grade _____

Upper level: Pass Fail Proficiency: Pass Fail

Voice Jury Evaluation Rubric

Technical Skills [Posture, breathing, intonation, resonance, phrasing, tone]

Language Skills [Diction, accuracy, vowel definition, clarity]

Performance Skills [Poise, stage presence, stylistic accuracy, communication of character, use of gesture]

Grade: 1 – 10 [8-10 = Outstanding, 7-8 = Good, 4-6 =Acceptable, 1-3=Unacceptable]

Song 1: _____

Technical Skill Score____ Comments:_____

Language Skill Score____ Comments:_____

Performance Skill Score____ Comments:_____

Song 2: _____

Technical Skill Score____ Comments:_____

Language Skill Score____ Comments:_____

Performance Skill Score____ Comments:_____

Song 3: _____

Technical Skill Score____ Comments:_____

Language Skill Score____ Comments:_____

Performance Skill Score____ Comments:_____

Song 4: _____

Technical Skill Score____ Comments:_____

Language Skill Score____ Comments:_____

Performance Skill Score____ Comments:_____

**New Orleans Baptist Theological Seminary
Program of Church Music Ministries**

Recital Check List

| Date Completed | Task |
|-----------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | 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. |
| | 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. |
| | Enroll in MUSS4010 (Undergraduate Recital), MUSS 6010 (Half Recital), or MUSS6020 (Double-Concentration Recital). |
| | Consult the Music Office to schedule the recital. |
| | Schedule the Recital Hearing with the appropriate concentration Committee and Music Office. The Recital Hearing must be held at least 2 weeks prior to the recital. |
| | Upon successful completion of the Recital Hearing, receive approval from the concentration Committee to proceed to the recital. |
| | Receive the concentration Committee's approval for the recital program. |
| | Prepare and print the final recital program at least one week prior to the recital. |
| | Submit 25 copies of the final recital program to the Music Office. |
| | Notify the Music Office of any reception plans following the recital. |
| | Consult the Music Office regarding any special staging for the recital. |
| | Consult the Music Office regarding recording the recital. |
| | Pay the accompanist's fee. |

New Orleans Baptist Theological Seminary

Program 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

Program of Church Music Ministries

{Side two}

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

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

Grade:

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

New Orleans Baptist Theological Seminary

Program 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 Program of Church Music Ministries Office use only

_____ **Date Received**

_____ **Assigned Audition time**

New Orleans Baptist Theological Seminary

Program of Church Music Ministries

Graduate Music Studies Application

Name: _____

Date: _____

Candidacy

Complete Incomplete

Office use

| | | |
|-------|-------|-------------------------------------------------------------|
| _____ | _____ | Undergraduate course requirements |
| _____ | _____ | Piano Proficiency Examination |
| _____ | _____ | Voice Proficiency Examination |
| _____ | _____ | Undergraduate recital |
| _____ | _____ | 20 hours of M.M.C.M. degree courses (3.0 average or better) |

Projected date of graduation: _____

Concentration

| | |
|--------------------------------|-------------------------------------------------------|
| Performance (recital required) | Academic (thesis required; required recital possible) |
| _____ Conducting | _____ Church Music Education |
| _____ Orchestral Instrument | _____ Composition |
| | _____ Organ |
| | _____ Piano |
| | _____ Voice |

Date of performance audition: _____ Projected thesis subject: _____

Recital

Requested recital date: _____

Requested Recital Hearing date: _____

Professor _____ Date _____

For Church Music Ministries only

Date of Thesis Interview (if non-performance concentration): _____

_____ Approved _____ Denied

Chair, Church Music Ministries

Date _____

New Orleans Baptist Theological Seminary

Program of Church Music Ministries

Graduate Thesis Examination Report Form

Candidate: John Q. Student
Degree: Master of Music in Church Music
Concentration: Voice
Thesis Title: The Songs of Henri Duparc
Date of Examination: March 5, 2014

Approved:

Dr.
Thesis Advisory Committee Chair

Dr.
Thesis Advisory Committee Member

Dr.
Thesis Advisory Committee Member

Dr.
Chair, Church Music Ministries

Dr.
Provost

New Orleans Baptist Theological Seminary

Program of Church Music Ministries

Music Student Request Form

Name: _____ **Date:** _____

Address: _____ **Phone:** _____

Degree: _____

Please check the appropriate action(s):

_____ **Drop course(s) without academic penalty** _____ **Register as a special student**

_____ **Substitute a course** _____ **Schedule recital** _____ **Late sectional exam**

_____ **Make up work** _____ **Change recital date** _____ **Late final exam**

Course name:

Course number: _____ **Professor:**

Reason for request(s): _____

_____ **Approved** _____ **Denied** **Remarks:** _____

_____ **Date:** _____

Chair, Church Music Ministries

New Orleans Baptist Theological Seminary

Program 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

Program 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

Program 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 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.

| | |
|----------------|---------------------------|
| 2 hours | \$50.00 (minimum) |
| 3 hours | \$75.00 |
| 4 hours | \$100.00 |
| 5 hours | \$125.00 |
| 6 hours | \$150.00 (maximum) |

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 Program 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
Program 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
Program of Church Music Ministries

Recital Grade Sheet

Name: _____

Date: _____

Performance medium: _____

Degree sought: _____

Comments:

Select one: Hearing Performance

Jury Member

Grade: _____