

Program of Church Music
Ministries

2022-2023 Student Handbook



New Orleans Baptist Theological
Seminary

&

Leavell College

August 15, 2022

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 their 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.

Church Music Department Goals in achieving our distinctive mission include:

1. To prepare servants with competent musical skills to serve in Christian Ministry.
2. To offer a well-defined and relevant program of education in church music and worship ministries.
3. To develop a genuine involvement in and an understanding of the total ministry of the local church.
4. To present ongoing music and worship presentations representing a range of styles for the community both in person and online.

Objectives of the Church Music Ministries Department:

1. To identify the characteristics of a healthy church music ministry as it relates to worship and church growth.
2. To equip students to grow healthy church music ministries by consistently reviewing course content and curriculum offerings within the framework of accrediting standards.
3. To provide course work and opportunities that will serve to enhance the spiritual lives of students and faculty in the Church Music Department. (Spiritual Vitality).
4. To provide course work and opportunities that will serve to encourage solid foundational study in the historical roots and theoretical basis of music and congregational song. (Doctrinal Integrity and Characteristic Excellence).
5. To provide course work and practical opportunities that will serve to cultivate an increased awareness of international and North American missions among students and faculty as it relates to ministry potential. (Mission Focus).
6. To provide ensemble and solo performance opportunities that demand the highest quality performance standards. (Characteristic Excellence).
7. To provide a culture in classes, rehearsals, and private studios that demonstrates faculty as fellow ministers. (Servant Leadership).
8. To provide performance opportunities for students to engage the community both on and off campus.

Resources

The Church Music staff 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.

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 their name, the date, and the item(s) they are 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 a student who is preparing for an 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 completing compositions and other course requirements. Internet access is available in the Lab, and 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

Nathan Jernigan (serving since 2022)

Assistant Professor of Music and Worship

Leavell College

B.M. (Vocal Performance) William Carey University

M.M. (Conducting) New Orleans Baptist Theological Seminary

(504) 816-8209

njernigan@nobts.edu

For over a decade, Assistant Professor Jernigan has served as a local church worship pastor or worship leader. He has served at Northbrook Baptist Church in Cullman, Alabama, Austin Stone Community Church in Austin, Texas, The Church at Canyon Creek in Austin, Texas, First Baptist Church in Albany, Georgia, First Baptist Church in Gulfport, Mississippi, and other churches in Louisiana and Mississippi. He leads the Bachelor of Arts in Worship Ministry and the Bachelor of Arts in Music programs in Leavell College. In addition to teaching, Mr. Jernigan also serves as the coordinator of chapel worship.

Jessica McMillan (serving since 2019)

Director of the Doctor of Musical Arts Program

Assistant Professor of Music and Worship (since 2022)

(504) 816-8238

jmcmillan@nobts.edu

B.A. in Music (Vocal Performance and Spanish) University of South Alabama

M.M.C.M. (Vocal Performance) New Orleans Baptist Theological Seminary

D.M.A. (Worship and Hymnology) New Orleans Baptist Theological Seminary

Dr. Jessica McMillan has taught at every educational level from pre-kindergarten through doctoral studies. She spent fifteen years as middle/high school choral director and Spanish teacher before becoming a university/seminary professor. She has served on staff at several churches as pianist and/or worship leader and serves as adjudicator and clinician for choral contests and events in schools and churches in Mississippi, Alabama, and Louisiana. Dr. McMillan has published several journal articles and book reviews, and she has presented at academic meetings such as the Southwest Evangelical Theological Society and Music and Worship Symposium sponsored by Southwestern Baptist Theological Seminary. She also has served multiple times as a guest lecturer at Seminario Teológico Bautista de Cuba Oriental, Santiago, Cuba. She occupies the Lallage-Feazal Chair of Worship and Praise and serves as director of the Doctor of Musical Arts program.

Greg Woodward (serving since 2009)
Chair, Church Music Ministries Department
Professor of Conducting and Worship

(504) 816-8212
gwoodward@nobts.edu

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

Dr. Greg Woodward is Professor of Conducting and Worship and occupies the Lallage-Feazal Chair in Church Music. Dr. Woodward also serves as the Coordinator for Worship and Church Music studies. He has completed over 20 hours of post-graduate work at New Orleans Baptist Theological Seminary, focusing primarily on language study and theology. He has presented several papers at the Southwest Regional Evangelical Theological Society on the topic of worship. In addition to contributing a chapter on worship and evangelism to the 2019 publication of *Engage*, a festschrift dedicated to the former President of New Orleans Baptist Theological Seminary, Dr. Charles Kelley, Dr. Woodward published a textbook on conducting and worship band leadership called *The Millennial Cantor and Conductor: From Jewish Cantillation to Contemporary Contexts*, available as a Rakuten Kobo e-book. He also published a short review of graduate music theory with a view toward historical context entitled *Graduate Music Theory: A Sacred Context Based Approach*, which is also available as an e-book on Rakuten Kobo. He is currently researching and writing on the topic of communal confession from the Second Temple period, with application to contemporary worship gatherings. Greg has served churches in Mississippi, Florida, Georgia, and Louisiana. He is currently serving as worship pastor and as a transition team member for a NAMB replant church in New Orleans. He was on faculty at Truett-McConnell University in GA, taught as a graduate student at Florida State University, and began his teaching career at Pascagoula High School in MS.

Adjunct Music Faculty

Hristo Birbochukov
B.M. (Piano Performance) Music Conservatory in Sofia, Bulgaria
M.M. (Piano Performance) Southeastern Louisiana University, Hammond, LA
D.M. (Piano Performance) Florida State University

Carol Britt
B.M.Ed. Southern Illinois University
M.M. (Organ Performance) University of Evansville
D.M.A. (Organ Performance) University of Alabama

Yungsil Chun

B.A. (Christian Studies and Social Welfare) EWha Womans University, Seoul, South Korea

M.M.C.M. (Piano and Organ Concentration) New Orleans Baptist Theological Seminary

D.M.A. candidate in Church Music, piano and organ concentration, New Orleans Baptist Theological Seminary

Thomas Johnson

B.A.M.W. Truett-McConnell University

Master of Theological Studies, Truett-McConnell University

M.M.C.M. composition concentration, New Orleans Baptist Theological Seminary

Becky Lombard

B.M.E. (Organ Concentration) Oklahoma Baptist University

M.M.C.M. (Organ Concentration) New Orleans Baptist Theological Seminary

D.M.A. (Music Theory Concentration) New Orleans Baptist Theological Seminary

Jennifer Mitchell

B.M. University of New Orleans

M.M. (Voice Performance) University of New Orleans

D.M.A. (Church Music, ABD, Voice Concentration) New Orleans Baptist Theological Seminary

Michael D. Sharp

B.M. Ouachita Baptist University

M.C.M. The Southern Baptist Theological Seminary

Ph.D. Louisiana State University

Edward L. Steele

B.M.E., Oklahoma Baptist University

M.C.M., Southwestern Baptist Theological Seminary

D.M.A., New Orleans Baptist Theological Seminary

Jason Waggoner

B.A.M. East Texas Baptist University

M.M.C.M. (Organ and Composition Concentrations) New Orleans Baptist Theological Seminary

D.M.A. (Composition Concentration) New Orleans Baptist Theological Seminary

Entrance Guidelines

Auditions

Entrance auditions may also serve for scholarship consideration. If the student is not able to achieve the competencies listed below, they 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 the audition, though applicants may provide their own if preferred.

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 the application has been confirmed by the 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 PM 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 email).

Once the audition is scheduled, cancellation should be avoided if at all possible. In the extenuating circumstance that the student must miss the assigned audition date, they should notify the office of Church Music Ministries as soon as possible.

There are a limited number of scholarships available, and they 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 a student plans to attend NOBTS as a non-music major and simply wishes 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, they should contact the Church Music Ministries office at [504] 816-8209.

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] 816-8209.

Composition Audition (Graduate Only)

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

Conducting Audition (Graduate Only)

Students should perform a prepared piece, reflecting instrumental or vocal study at the undergraduate level. The student should conduct a prepared piece with piano or recorded accompaniment. Additionally students will conduct one of the following hymns, which reflect various time signatures: Worthy of Worship; O Worship the King; Crown Him with Many Crowns; Joyful, Joyful We Adore Thee; When I Survey the Wondrous Cross; or God Will Take Care of You. Finally, students will be asked to conduct a hymn that is to be revealed at the audition (e.g., How Great Thou Art, which is one of the hymns in the *Baptist Hymnal 2011* that includes a modulation and implies broadening on the last verse). Any questions concerning audition procedures should be directed to the Church Music Ministries office at [504] 816.8209. For application for degree candidacy standards, see p. 54.

Music Scholarships

The Church Music Ministries department 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 ranges from \$500 to \$1000. Retaining scholarships semester by semester is not automatic, but each semester the recipient will be evaluated based on their 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 Church Music Ministries program 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, the music faculty will try to accommodate an alternate audition time. [Information about scholarships for Worship Ministry degrees is also available through the Music Office.]

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 the application has been confirmed by the admissions office, the student may submit an RFA form. 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.

- Auditions can be live or by video recording. All voice auditions must be confirmed by the office of Church Music Ministries (this includes correspondence via email). Please confirm all performance obligations and other potential scheduling conflicts before submitting an RFA form.
- 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 served" 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 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.

Audition repertoire requirements are the same as those listed above under the section for entrance guidelines.

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 (MDCM) degree will be examined in the following areas: Music Theory, including limited counterpoint and form/analysis questions; Worship Arranging; and Music History. The student must take all Placement Examinations before enrolling in the corresponding graduate music classes. For Worship Arranging, students who have completed a NASM accredited music degree and have completed at least 2 hours with a grade of C or higher in arranging or orchestration will not be required to take the worship arranging placement exam.

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

Placement Examinations are offered prior at 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.

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, they must enroll in Graduate Music Theory Review, Graduate Music History Review, and Worship Arranging. Students who miss the Placement Examination during the first semester forfeit their first testing opportunity.

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

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. They must write a tonal answer and a real answer for given subjects. They must identify terms and definitions related to tonal counterpoint. They must give an analysis of selected contrapuntal works (such as a fugue), identifying formal structures and contrapuntal procedures.

Textbooks:

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

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

History and Literature

The student must demonstrate knowledge of forms, terms, composers, standard masterworks, and musical style traits from the Medieval period to the present day, including American Music. In a listening exam, they 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.

Miscellaneous

- The testing schedules for the Placement Examinations will be posted on the music portion of the nobts.edu/music website and sent out via email.

- Students should be present on site or available through video-conferencing fifteen minutes prior to a scheduled examination.
- Results of the exams will be emailed to each student.
- For the student with an accredited undergraduate degree in music, all prerequisite 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 / MDCM

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.

For students who do not hold an undergraduate degree in music, a range of leveling courses must be completed. 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 fulfill 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

Proficiency Examinations

- The BAM must complete the Piano Proficiency Examination and the Voice Proficiency Examination during their course of study. During the Placement and Proficiency Examination 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 MDCM program. MMCM and MDCM students who do not hold a bachelor of music degree from a NASM school may be asked to complete the Piano Proficiency Examination and Voice Proficiency Examination.
- 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. In Voice, the Upper Level Exam is done as a double jury in which the student performs one song from memory in English, Italian, French, and German.

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 their first semester to be allowed to register for further upper level courses, including upper level study in applied music. With 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 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 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 they have 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 the 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 their 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 an applied performance lesson (voice, piano, or organ) must complete grade requirements by performing the jury following the first Recital Laboratory hour during the second week of the next term. The student may seek approval to perform 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 the professor, the final grade for the previous term of study will become "F."

Jury Examination Form

For the jury, the student will list 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. 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 their 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 as the 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

\$175.00, and the fee for a 30-minute lesson is \$95.00. The fee for Class Piano or Class Voice is \$100.00. 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 at the 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 the professor.
- The student giving a recital will be charged a Recital Fee of \$50.00 when upon enrolling 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 Music Ministries Office to schedule a date on the departmental calendar for the recital. All evening recitals should take place at 7:00 PM
- The Undergraduate Recital normally should be scheduled for a Thursday afternoon, taking the place of Recital Laboratory for that day. 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/viwwform#>.

- 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, they 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

Ministries office, the reception is the sole responsibility of the student. The student must contact the 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 their committee members and the Music Ministries 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 their accompanist(s) must be prepared to perform the entire program.
- The student and their 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 remainder of the student's required literature may be taken from any semester of study so long as it has never been previously performed on any academic recital given to meet the requirements for a degree, and 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, their year of birth, and their 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 must 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 their 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, 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 a 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. The program is to be printed on heavy paper. (The student can consult the Music Ministries office for help with the proper weight of the program paper.) The program color is restricted to white, off-white, or light gray 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 composed originally 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 their 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 the 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 the accompanist(s) when scheduling a recital date and any other performance(s).
- The student is responsible for contacting their 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.D.C.M. degree, and being approved for candidacy, the candidate will take the Comprehensive Examination.
- All M.M.C.M. and M.D.C.M. students must take the written Comprehensive Examination. The Examination focuses on the 4 primary categories of Church Music study at NOBTS (Theology/Philosophy of Worship, Church Music History and Congregational Song, Philosophy and Practice of Church Music Education, and Music Theory. Students who pursue a Concentration will complete one additional question for the concentration area. 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, some of which may be obtained through transcript review for students holding a bachelor of music degree from a NASM accredited school.
- Students must register for MUSS6001-Comprehensive Examination at the beginning of the semester in which they will take the Examination.
- All MMCM and MDCM students must take the written Comprehensive Examination during their last semester of study. The Examination focuses on the MMCM/MDCM Program Outcomes.
- In addition to the Comprehensive Examination, the student must address a program outcome with a portfolio performance project. This project requires the student to demonstrate competence by video in two or three of the following areas: voice, piano, and/or conducting. This portfolio performance project fulfills the NASM requirement for a summative project.
- At least two music faculty members will evaluate each question. For the Music Theory and Church Music History and Congregational Song sections, multiple choice questions will be evaluated in conjunction with essay questions to determine if the student passed these sections. The student will receive a grade of pass or fail for each question. The student may fail one section of the test and still pass the exam.
- If a student fails the Examination, their 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 coursework and a written examination in a later semester. The Comprehensive Examination may be retaken only one time.

Reminders

Comprehensive Examination (MMCM or MDCM)

The MMCM or MDCM student must register for and take the 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 complete 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 the projected graduation date. (If the student plans to graduate in May, they 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 their 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 17 for requirements regarding an Incomplete in an applied performance course.

Placement Examinations

A student admitted to the institution to study for the Master of Music in Church Music (MMCM) or the Master of Divinity with a specialization in Church Music (MDCM) degree must take a series of examinations at the beginning of the student's first semester in order to determine the level of undergraduate music proficiency. The results of the examinations will assist the faculty in determining the courses that may be required to remove undergraduate level deficiencies. These examinations are given the week preceding the first full week of study. Music placement examinations and performance auditions cover the following areas:

- Music Theory – harmony, ear training, form and analysis, and counterpoint
- Music History – literature (choral, solo vocal, instrumental), composers, and important facts of all periods. This examination also includes a listening component.
- Worship Arranging/Orchestration – basic orchestration, transpositions, range of orchestral instruments

Students who have completed a NASM accredited music degree and have completed at least 2 hours with a grade of C or higher in arranging or orchestration will not be required to take the worship arranging placement exam. If a transcript review and/or course description evaluation does not reveal an acceptable substitution for worship arranging, the student may be required to take the proficiency exam.

Detailed information concerning these examinations may be obtained from the Church Music Ministries Office. All deficiencies must be completed before a student may take comprehensive examinations.

Pre-requisite and Remedial CourseWork (MMCM or MDCM)

For the student with an accredited undergraduate degree in music, all prerequisite and remedial coursework must be completed within 18 months. For the student without an accredited undergraduate degree in music, all prerequisite 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 *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 their committee members and the Music Office to find an agreeable time. If it is necessary for the student to postpone the recital, it may not be rescheduled prior to the following semester unless the 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 they plan 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 any degree program.

Distance MMCM/MDCM

The Master of Music in Church Music and Master of Divinity in Church Music are available as distance degrees and are approved by NASM to be offered as such. The basic ministerial classes may be taken in a variety of formats (e.g., online or mentoring). The Church Music courses are offered primarily in live and hybrid formats. The student pursuing a distance MMCM or MDCM will not be able to pursue a recital unless the student takes at least three semesters of study on-campus, and the student must achieve a certain percentage of on-campus hours to complete the MMCM/MDCM with a recital in a NASM approved area. For further information on pursuing a degree with a recital, please contact Dr. Woodward by email: gwoodward@nobts.edu.

Distance Student Verification

The Seminary verifies the identity of students registering for distance education courses by using a secure login and pass code system. When students make an application to the institution, they are provided with a secure username and password, which gives them access to the Seminary's computer systems, including the Canvas learning platform through which distance education courses are delivered. (They are free to change the password after their initial login to the system.) The students must use the secure login and password to register for courses, access their transcripts and grades, access their financial account, and access the online course materials. None of the online course materials can be accessed without the secure username and password. Any indication of a breach of this measured by an NOBTS Church Music student will be reported to the Vice President of Spiritual Formation and Student Life. These same measures ensure student privacy. Additionally, there is no additional charge to students to ensure their privacy in online courses interactions at NOBTS.

Distance Student Equipment Verification

The student may use a range of devices to participate in online or hybrid classes. However, the device or devices used must be able to stream video and allow for interactions with the Canvas system. All distance MMCM/MDCM students must complete a BlueJeans test [software used for CIV room] before their first music/worship classroom meeting during the first semester of study. The hardware requirements for this test are a camera, microphone, and speaker. The network preference is through an Ethernet cable. The minimum bandwidth needed for BlueJeans is 384 Kbps through Ethernet. If a student can only join through WiFi, then the student's bandwidth must measure >800 Kbps. After the student has completed their test, then they are given the meeting ID number so they will have access to their class meetings.

Accelerated MMCM/MDCM

The MMCM/MDCM are available as accelerated degrees. The student may gain up to 12 hours of credit for the MMCM through advanced credit and up to 27 hours of credit for the MDCM through advanced credit. For students who have completed a NASM accredited bachelor in music, advanced credit is possible in the areas of piano, voice, and/or worship band. At least three hours of undergraduate study are required in piano, and the student must demonstrate that competence on the instrument was achieved (e.g., a piano proficiency was passed). At least three hours of study are required for voice, and the student must demonstrate that competence on the instrument was achieved (e.g., a recital or voice barrier). Students may be asked to provide further evidence of competence (e.g., a recording of voice selections). To receive advanced credit for worship band, the student is required to have completed a class primarily related to the worship band with a minimal grade of B. Non-NASM students may seek advanced credit by contacting Dr. Greg Woodward, the Church Music Coordinator, gwoodward@nobts.edu. Transcript review and/or demonstration of skill are possible paths for advanced credit for non-NASM students. In such instances, a full music faculty vote is required for advanced credit for any of the music areas available for advanced credit (voice, piano, or worship band). For advanced credit in areas other than Church Music, please contact the accelerated MDIV staff member at acceleratedmdiv@nobts.edu. The following courses are available for advanced credit.

27 hours available for MDCM

12 hour available for MMCM

OTEN5351 Interpreting the Old Testament I	OTEN5351 Interpreting the Old Testament I
OTEN5352 Interpreting the Old Testament II	NTEN5351 Interpreting the New Testament I
NTEN5351 Interpreting the New Testament I	THEO5300 Systematic Theology I
NTEN5352 Interpreting the New Testament II	MUPIXXXX Keyboard Competency in Church Music
EVAN5300 Evangelism	MUVO5210 Voice - Private Voice
HIST5300 History of Christianity: Early to Medieval	MUWM5101 Worship Band Leadership
ETHC5300 Christian Ethics	
THEO5300 Systematic Theology I	
MUPIXXXX Keyboard Competency in Church Music	
MUVO5210 Voice - Private Voice	
MUWM5101 Worship Band Leadership	

Master of Music in Church Music

Concentration: 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 Capstone project 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 19-22, the following requirements pertain specifically to the composition recital:

The student concentrating in composition must prepare a prospectus at the beginning of their 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 student is allowed upon consultation with the instructor to present pieces for at least a portion of the recital that might be considered contemporary or applicable to the local church.
- The student is expected to engage other musicians in performing his works for the recital. A recital project choir may be used. The student composer is encouraged to participate as a performer or conductor in the recital performance.
- For both the Recital Hearing and the recital, the student must provide the original prints of each composition for the respective jury members.

Master of Music in Church Music

Concentration: 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 Advanced Conducting or the equivalent applied conducting lesson. *Advanced Conducting* is the first course in the conducting sequence. If the student does not pass this audition, they may enroll for one more semester of conducting if the student has made at least a C in Advanced Conducting. The student will be encouraged to consider another concentration or the standard MMCM 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 they must be able to do the following:

- Conduct a contrapuntal composition that is selected by the student and approved by the committee.
- Prepare and play any two parts on 10 hymns according to instructions on the "Hymns Not to Leave NOBTS Without." (Hymns Not to Leave NOBTS without may be obtained from Dr. Woodward.)
- Play on the piano two choral parts simultaneously from an open score selected by the committee. The student must pick one of following a cappella pieces and one of the following accompanied pieces: *Sicut Cervus* (Palestrina), *Schaffe in Mir* (Brahms), *Hallelujah, From the Mount of Olives* (Beethoven), *All Creatures of our God and King* (Hayes).
- Sing unaccompanied one choral part from a composition. The student should prepare to sing all parts from the same pieces picked from item III: *Sicut Cervus* (Palestrina), *Schaffe in Mir* (Brahms), *Hallelujah, From the Mount of Olives* (Beethoven), *All Creatures of our God and King* (Hayes).
- Sight read and conduct one composition selected by the committee, accompanied by the piano or a recording. (The student will be given 3-minutes to study the piece; An accompanist will be provided if necessary.)

- Briefly share your philosophy on ensemble leadership. This discussion may include a question and answer period between the conducting application committee and the student.
- Demonstrate ability to transpose a line of music digitally or through hard copy for the following instruments (trumpet, clarinet, french horn, saxophone, and guitar).

* If a student desires to take advanced conducting (MUCO 6201) during a semester in which that course does not have enough students for the class to make, the student may cover the material through a graduate-level applied conducting lesson. If this is the case, the standard syllabus for applied conducting will be adjusted to cover the information normally covered in choral conducting or advanced conducting.

Conducting Recital

In addition to the recital requirements enumerated on pages 19-22, 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 they begin their recital planning.

Master of Music in Church Music

Concentration: (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 19-22 for more information about the recital.

Master of Divinity

Specialization in Church Music

Concentration: 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 Capstone project 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 19-22, the following requirements pertain specifically to the composition recital:

- The student concentrating in composition must prepare a prospectus at the beginning of their 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.
- Compositions should be completed prior to the semester in which the student intends to present a recital.
- The student is expected to engage other musicians in performing their works for the recital. A recital project choir may be used. The student composer is encouraged to participate as a performer or conductor in the recital performance.
- For both the Recital Hearing and the recital, the student must provide the original prints of each composition for the respective jury members.

Master of Divinity
Specialization in Church Music
Concentration: 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 Advanced Conducting or the equivalent applied conducting lesson. *Advanced Conducting* is the first course in the conducting sequence. If the student does not pass this audition, they may enroll for one more semester of conducting if the student has made at least a C in Advanced Conducting. The student will be encouraged to consider another concentration or the standard MMCM 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 they must be able to do the following:

- Conduct a contrapuntal composition that is selected by the student and approved by the committee.
- Prepare and play any two parts on 10 hymns according to instructions on the "Hymns Not to Leave NOBTS Without." (Hymns Not to Leave NOBTS without may be obtained from Dr. Woodward.)
- Play on the piano two choral parts simultaneously from an open score selected by the committee. The student must pick one of following a cappella pieces and one of the following accompanied pieces: Sicut Cervus (Palestrina), Schaffe in Mir (Brahms), Hallelujah, From the Mount of Olives (Beethoven), All Creatures of our God and King (Hayes).
- Sing unaccompanied one choral part from a composition. The student should prepare to sing all parts from the same pieces picked from item III: Sicut Cervus (Palestrina), Schaffe in Mir (Brahms), Hallelujah, From the Mount of Olives (Beethoven), All Creatures of our God and King (Hayes).
- Sight read and conduct one composition selected by the committee, accompanied by the piano or a recording. (The student will be given 3-minutes to study the piece; An accompanist will be provided if necessary.)
- Briefly share your philosophy on ensemble leadership. This discussion may include a question and answer period between the conducting application committee and the student.
- Demonstrate ability to transpose a line of music digitally or through hard copy for the following instruments (trumpet, clarinet, french horn, saxophone, and guitar).

* If a student desires to take advanced conducting (MUCO 6201) during a semester in which that course does not have enough students for the class to make, the student may cover the material through a graduate-level applied conducting lesson. If this is the case, the standard syllabus for applied conducting will be adjusted to cover the information normally covered in choral conducting or advanced conducting.

Conducting Recital

In addition to the recital requirements enumerated on pages 19-22, 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 they begin their recital planning.

Master of Divinity

Specialization in Church Music

Concentration: 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

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

Organ

- The student must perform a fifteen-minute audition consisting of literature from at least three different style periods.

- A portion of the recital must be performed from memory.

Piano

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

Voice

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

Performance Recital Requirements: See pages 19-22 for more information about the recital.

Health Risks for the Professional Musician

The NOBTS Church Music Health and Safety Policy is provided through this link: [NOBTS Church Music Health and Safety Policy](#).

The following is a concise review of suggestions and warnings regarding the three following Health and Safety areas of concern: Aural, Vocal, and Musculoskeletal.

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

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

Recommendations for Vocalists

- Because the voice is a human instrument, typical recommendations for good health apply to vocal health (e.g., adequate sleep, exercise, hydration)
- 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.
- 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:

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

NOBTS Definition of Credit Hour

At NOBTS, a standard, semester-based course with weekly meetings 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 meetings 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.

Thus, the student should expect to see more assignments in a hybrid class than a regular class in the sense that work that is equivalent to seat-time must be met. Often these assignments will match regular class seat-time in a very similar manner (e.g., the instructor may require students to watch a video-conference that includes a lecture; in Hybrid or online classes the student has the option of joining the video conference live or watching the recording if the meeting is in addition to officially scheduled Hybrid meetings). In other scenarios, the assignment may seem less clearly connected to actual seat-time from the student's perspective, but the same content is covered. The most frequent example of this type of equivalent assignment would be reading assignments that cover the same material that might have been covered in a lecture. The commitment of NOBTS Church Music is to provide premium content delivery through distant means and to provide equivalent educational experiences so that the student reaches competence over a range of skills whether the information or skills are taught in a regular class environment or in a distant manner.

Student Complaint and Grievance Procedures

NOBTS provides a mechanism for students to raise concerns and grievances.

Questions may be addressed to Conner Hinton (chinton@nobts.edu, 504-816-8072), the Assistant Dean of Students for Student Affairs.

Online and extension center students are allowed to submit appeals and grievances for the same reasons and by the same channels as students on-campus.

Any student that wishes to appeal a grade or present an academic-related concern should speak directly with the relevant faculty member within a semester of completing the course in order to seek clarification or help with the matter. If an issue cannot be resolved directly with the faculty member, the student may raise an informal complaint to the Associate Dean of their academic program. The Associate Dean may discuss the case with the faculty member to seek resolution. If the matter remains unresolved, the student may appeal to the Dean of the College or the Dean of Graduate Studies. If the matter remains unresolved, the Dean of the College or the Dean of Graduate Studies may carry the issue to the Provost.

When a student has a complaint about something that is not specifically academic in nature, they are encouraged to speak directly with the responsible staff member. For example, if a student has a concern about their dorm room or apartment, these issues should be discussed with the Director of Housing. Throughout campus, our staff desires the well-being of our students, and a conversation with the right administrator typically leads to a resolution.

However, if a student finds a staff member to be unhelpful or rude, the student may raise an informal complaint to the Office of Spiritual Formation and Student Life. The Student Life staff will receive the concern/complaint and attempt to facilitate a resolution in collaboration with the appropriate staff members. Students may also email Conner Hinton at any time with their informal complaint.

If a resolution to the complaint has not been reached according to the above procedures, students may file a formal written complaint with the Office of Spiritual Formation and Student Life. The complaint form may be obtained from the Student Life Office by following the link published on the website. The Assistant Dean of Students may act to resolve the issue and inform the student(s) of the decision, or they may carry the issue to the Vice President for Spiritual Formation and Student Life. The VP also may carry the issue to the President's Cabinet for advice and/or resolution. The decision will then be communicated to the student(s) in a manner appropriate to the complaint. Any decision from the Cabinet is final.

NOBTS does not receive federal funding and therefore is not required to respond to Title IX issues. However, the seminary takes any sexual harassment or sexual assault charges seriously. We process all complaints of sexual harassment and assault according to best practices laid out under Title IX.

We have designated the Office of Spiritual formation and Student Life as one of the places where students, staff, or other members of our community can come to process difficult situations. The Vice President for Spiritual Formation and Student Life as well as the Assistant Deans of Students are ready to receive any complaint of this kind. If the sexual harassment complaint involves one of our employees, we will coordinate with the HR office to pursue an appropriate response. If it becomes apparent that a crime may have been committed, we will always encourage students to file a report with NOPD, and we will report the concern to our Campus Police.

These policies with contact information are available to students by means of the campus website. In addition, they are being added to the new student orientation of which all students are required to participate.

Appendix: Example Documents

Applied Music Schedule

Applied Music Schedule

General Recital Form

Instrumental Audition Form

Instrumental Jury Form

Jury Examination Form

Recital Checklist

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** ___ **MDCM** ___

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.					
11:30 A. M.		Chapel		Chapel	
12:00 P. M.					
12:30 P. M.					
1:00 P. M.					
1:30 P. M.					
2:00 P. M.				Recital	
2:30 P. M.				Lab	
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 _____

Member _____

Jury _____

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]

Title	Composer	Period	Code	Grade

For Faculty Only: Students do not write below this line

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:**_____

Recital Checklist

Date Completed	Task
	<p>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.</p>
	<p>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.</p>
	<p>Enroll in MUSS4010 (Undergraduate Recital), MUSS 6010 (Half Recital), or MUSS6020 (DoubleConcentration Recital).</p>
	<p>Consult the Music Office to schedule the recital.</p>
	<p>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.</p>
	<p>Upon successful completion of the Recital Hearing, receive approval from the concentration Committee to proceed to the recital.</p>
	<p>Receive the concentration Committee's approval for the recital program.</p>
	<p>Prepare and print the final recital program at least one week prior to the recital.</p>
	<p>Submit 25 copies of the final recital program to the Music Office.</p>
	<p>Notify the Music Office of any reception plans following the recital.</p>
	<p>Consult the Music Office regarding any special staging for the recital.</p>
	<p>Consult the Music Office regarding recording the recital.</p>
	<p>Pay the accompanist's fee.</p>

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

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

_____	_____	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**

Date _____

Chair, Church Music Ministries

New Orleans Baptist Theological Seminary

Program of Church Music Ministries

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:

Graduate Thesis Examination Report Form

Thesis Advisory Committee Chair

Thesis Advisory Committee Member

Thesis Advisory Committee Member

Chair, Church Music Ministries

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 x8209.

**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.

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		Ralph Vaughn Williams (1872-1956)
Benjamin L. Harlan, countertenor		
Embryons desséchés		Erik Satie (1866-1925) vocal adaptation by Greg Woodward (b. 1958)
	IV	
WICKED For Good		Stephen Schwartz (b. 1948)
Michael D. Sharp, mezzo soprano		
LUISA MILLER Depuis le jour		Giuseppe Verdi (1813-1901)

Program of Church Music Ministries

Recital Grade Sheet

Name: _____ Date: _____

Performance medium: _____ Degree sought: _____

Comments:

Select one: Hearing Performance _____

Jury Member

Grade: _____