Assessment and Placement Requirements

Master of Music in Church Music

School of Church Music and Worship Southwestern Baptist Theological Seminary

During orientation, each student entering the School of Church Music and Worship will participate in assessments, placement examinations, and advising. The following information is designed to help students prepare for those assessments and examinations.

Master of Music in Church Music students are required to be assessed in conducting, piano, and voice. They will also take online placement examinations in music history and music theory before orientation.

The information is organized as follows:

Proficiency Assessments

Conducting

Piano

Voice

- Auditions for Ensembles
- Placement Examinations

Music History

Music Theory (including musicianship skills)

❖ Auditions and Qualifications for Applied Concentrations

Voice

Piano

Guitar

Graduate Piano Proficiency Requirements

Proficiency Assessments

CONDUCTING

To complete the conducting assessment successfully, the student must exhibit an overall coordination of the physical conducting gestures necessary to express all meter signatures (both symmetrical and asymmetrical) and all mechanics inherent in expression of the elements of music. A student must be able to:

- 1. Demonstrate a skillful coordination of the right hand and arm to conduct the traditional rhythmic meter designs of: one, two, three, four, five, six, seven, eight, nine, ten, eleven, and twelve beats per measure;
- 2. Demonstrate a skillful gesture to conduct all subdivisions of basic meter designs as well as the ability to meld smoothly from one beat design to another and from non-divided beats to subdivision and the reverse;
- 3. Demonstrate the ability to achieve through the conducting gesture a precise initial attack on any pulse or anacrusis of all meter designs;
- 4. Demonstrate the ability to achieve through the conducting gesture a precise release on any pulse or anacrusis of all meter designs;
- 5. Demonstrate a coordinated gesture to achieve with the right hand and arm any expressive element;
- 6. Demonstrate the effective cueing of any part on any pulse in any meter design; and,
- 7. Demonstrate a coordinated flow of the left hand and arm, either intermittent or continuous, to achieve all of the above mechanics in sympathy with the right hand and arm.

A student not passing the conducting assessment will enroll in CONDG 1622 Conducting I.

PIANO

To complete the piano proficiency successfully, the student must demonstrate an acceptable level of preparation and competency of the various components listed in the Graduate Piano Proficiency Requirements (see the end of this document). Ideally, the piano proficiency examination is taken during orientation of the student's first semester of study. Those students not prepared for the proficiency examination may be granted permission to prepare for it independently at the discretion of the piano faculty. If a student is allowed to prepare independently, the proficiency examination must be taken by the end of the first semester of study.

Students who do not pass the piano proficiency examination will enroll in the assigned Piano Foundations course. The student must continue in Piano Foundations until the proficiency examination is passed. The piano proficiency examination must be passed before the student is eligible to register for Comprehensive Examinations.

VOICE

All students are required to sing for the voice assessment. Students with previous vocal training should sing art songs or arias. Students with no vocal training may sing a solo song or hymn. An accompanist will be provided.

Each student must demonstrate an acceptable level of voice proficiency before being allowed to graduate.

To satisfy the Voice Proficiency (VOICL 4970), the student will perform two memorized songs representative of the student's highest level of study, demonstrating vocal and musical ability and achievement. This performance will be evaluated in terms of the following criteria:

- 1. Accuracy of pitch and rhythm
- 2. Acceptable singing quality
- 3. Clear diction
- 4. Variety of tone color and dynamic range
- 5. Musical sensitivity

If fully prepared to do so, the student may pass the Voice Proficiency at the time of the assessment.

Students who have voice on their transcript but are not prepared for the Voice Proficiency may make arrangements to take the Voice Proficiency during juries at the conclusion of their first semester.

Students with no vocal study on their transcript will be required to take VOICL 1912 Class Voice I and VOICL 1922 Class Voice II. The successful completion of the class voice requirement will satisfy the Voice Proficiency. A singer who demonstrates considerable progress in VOICL 1912 may petition the Voice Department to attempt the Voice Proficiency at the time of applied juries in that semester. A student who then passes the Voice Proficiency will not need VOICL 1922.

The Voice Proficiency must be passed before a student is eligible to register for Comprehensive Examinations.



Auditions for Ensembles

Students must audition for the ensembles in which they would like to participate. Auditions may be completed on campus during published audition days, virtually, or by special appointment. Please see our website for specific details: **SCMW Auditions**.

Ensembles include:

- Chamber Orchestra Chamber OrchestraCowden Hall Band
- Guitar Ensemble
- Hispanic Band

- Jazz Combo Lab
- Southwestern A Cappella
- Southwestern Singers



Placement Examinations

MUSIC HISTORY

In the area of music history, students must demonstrate knowledge of the following:

- 1. characteristics of each period in music history
- 2. representative composers and their works from each period
- 3. appropriate musical terminology of forms, genres, and techniques

Students who do not pass the music history exam should retake the placement exam the next time it is offered during orientation. If not passed the second time, the student will be given reading and assignments to complete to demonstrate competency.

MUSIC THEORY

In music theory, students will be examined in the following areas:

- 1. Harmony
- 2. Ear Training
- 3. Form and Analysis

Students not passing the exams will be given reading and assignments to complete during their first semester to demonstrate competency in those areas.



Auditions and Qualifications for Applied Concentrations

For admittance into the applied concentration, students are required to audition in advance of matriculation, either in person on the Fort Worth campus or by submitting a digital audition. Audition details may be reviewed on our website at SCMW Auditions.

Students who have not completed a virtual or on campus audition will present their audition during orientation to determine placement in the appropriate degree, applied concentration area, and ensembles.

Students who have completed their audition virtually should be prepared to present one piece of their choosing in order for faculty members to become acquainted with the student's musical gifts in person.

Prerequisites for an applied concentration on the M.M.C.M. are the completion of an undergraduate degree in the applied area and the performance of a senior recital. Leveling work may be completed at Southwestern if those prerequisites are lacking.

VOICE

The student will sing from memory three selections from art song, opera, and oratorio literature, one of which must be sung in English. In addition, the student should bring recital programs and recordings for review if available.

PIANO

The student should be prepared to perform from memory at least two pieces from different periods and styles, representing the highest level of achievement. Sightreading may also be required. In addition, the student should bring recital programs and recordings for review if available.

Technical Jury for Piano Concentrations

Piano concentration students in the M.M.C.M. degree must pass a practical technical jury, demonstrating skills in the following areas: scales, arpeggios, octaves, transposition, open score reading, and sightreading. This must be accomplished no later than the semester before the recital semester.

GUITAR

The student should perform at least two contrasting pieces or etudes demonstrating the ability to perform at a graduate level. Sightreading may also be required. In addition, the student should bring recital programs and recordings for review if available.

Graduate Piano Proficiency Requirements

(for *non-piano* students)

- 1. Be prepared to play major and harmonic minor scales, 2 octaves, hands separate, in keys up to 3 sharps or flats.
- 2. Be prepared to play tonic triad arpeggios in the right hand, 2 octaves, while holding the tonic triad in the left hand, in keys up to 3 sharps or flats.
- 3. Prepare to play a traditional hymn from a hymnal (roughly 16 measures in length), using music.
- 4. Reading either the Roman Numerals or the Nashville Number System, be able to play the following chord progressions in keyboard style (bass voice in left hand, upper voices in right hand) in keys up to 3 sharps or flats. An example is shown:

Example progression: I IV V I 1 4 5 1

Three possible solutions in the key of C major:



Roman Numerals:			Nashville Numbers:				
Ι	vi	iv v ⁷ i	1	6-	4	5 ⁷	1
I	16	ii ⁶ V ⁷ I	1	1/3	2-/4	5 ⁷	1
I	iii	IV ⁶ V ^{6/5} I	1	3-	4/6	5 ⁷ /7	1
i	iv	i ^{6/4} V i	1-	4-	1-/5	5	1-

5. Be prepared to play the following melodies in the right hand, adding appropriate diatonic harmonies in the left hand (1-2 chords per measure):



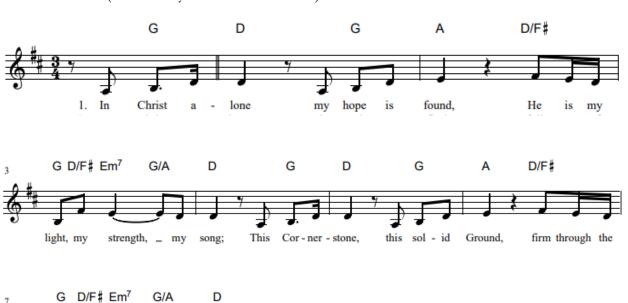
6. Be prepared to provide an accompaniment to the following lead sheets, playing the appropriate chords given:

In Christ Alone (Keith Getty and Stuart Townend)

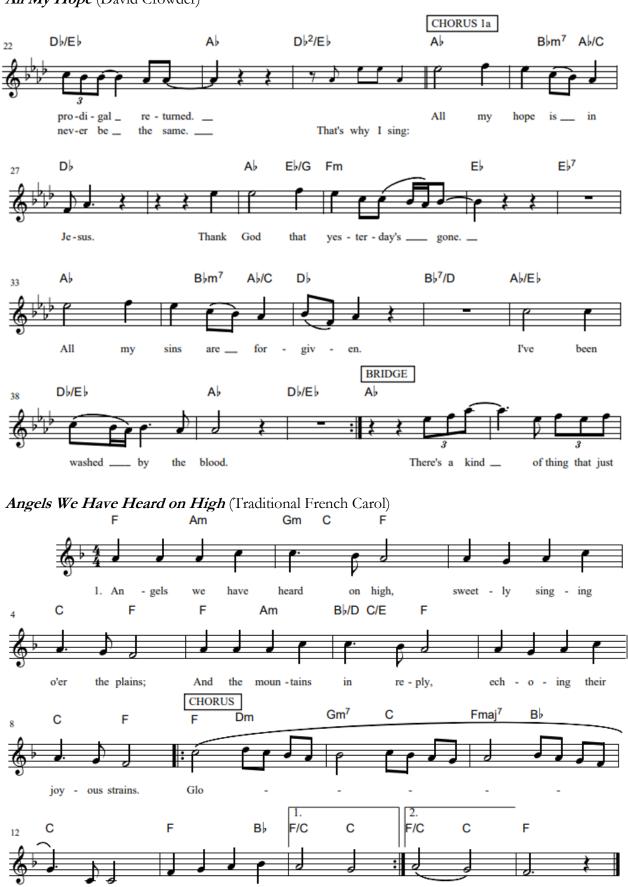
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All My Hope (David Crowder)



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7. Reading from the Nashville Number charts, be prepared to play the chords from the previous songs, in a key other than the one written above (your choice of key):

In Christ Alone (Keith Getty and Stuart Townend)

All My Hope (David Crowder)

CHORUS 1A

Angels We Have Heard on High (Traditional French Carol)

CHORUS