MANUAL

FOR

MASTER’S DEGREE STUDENTS

School of Church Music

Southwestern Baptist Theological Seminary

2017-2018
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INTRODUCTION

In this manual, the student will find the answers to the most frequently asked questions about the master’s degree programs in the School of Church Music: Master of Arts in Church Music, Master of Arts in Worship, and Master of Music in Church Music. The Master of Divinity with a Church Music Concentration and the Master of Arts in Christian Education with a Church Music Minor are also briefly discussed. Generally, the approach is chronological, beginning with admission and audition procedures and ending with comprehensive examinations and graduation.

The seminary Catalog is the final written authority on academic matters. However, certain policies and procedures established by the faculty are not contained in the Catalog, and thus this manual serves as a supplement to it. Students will follow the requirements of the current Catalog at the time of their admission into a specific degree program in the School of Church Music; they may choose to follow a new Catalog if they so desire. Students should consult the latest version of this manual online, however, for matters of procedure that may have been modified.

The individual student is expected to become familiar with degree requirements and the contents of this manual as well as the general academic regulations contained in the Catalog. Consult these documents first whenever in doubt about academic policies and procedures. For additional information and advice, please consult your advisor, the chair of your department, or the Associate Dean of the Academic Division.

GRADUATE PROFESSIONAL STUDY

Students in the master’s degree programs in the School of Church Music at Southwestern Seminary are preparing for the ministry of church music. Their commitment to that ministry lends a distinctive purposefulness to all of their activities in preparation for service.

While this manual deals with mechanical and procedural matters, it should be emphasized from the very beginning that certain attitudes and qualities should characterize the mature graduate student, including integrity, responsibility, attention to detail, self-discipline, independence, punctuality, initiative, originality, creativity, and ingenuity.

Graduate students should possess a framework of general knowledge into which new and specific information can be assimilated. They should cultivate a comprehensive approach to music that enables them to interpret meanings and relationships and to make valid judgments. They should be familiar with resource materials and research techniques. They should understand and use the technical terms of the discipline of music. They should be intelligent in listening, perceptive in observation, analytical and incisive in thinking, and effective in oral and written communication. Finally, a genuine enthusiasm and enjoyment ought to characterize much of the graduate student’s professional pursuits.

PURPOSES OF THE MASTER’S PROGRAMS

The purpose of the School of Church Music of Southwestern Baptist Theological Seminary is to provide professional education in church music for individuals engaging in Christian ministry.
The School of Church Music seeks to provide excellent music leadership for churches, colleges, denominational agencies, and mission fields.

A constant effort is made to provide an educational environment that will be conducive to spiritual growth and a deepening awareness of the scope of music ministry and at the same time to promote a harmonious understanding of the relationship of this ministry to all other aspects of Christian ministry.

Three programs on the master’s level are provided for fulfilling this purpose.

**Master of Arts in Church Music**
The Master of Arts in Church Music is designed to provide essential musical training integrated with focused study in church music ministry. Additionally, the degree provides a strong foundation in biblical and theological studies. The degree is for students with a bachelor's degree without a major in music. Music ministry is the concentration on the M.A.C.M. with students choosing an applied area in composition, instrument, organ, piano, or voice.

**Master of Arts in Worship**
The Masters of Arts in Worship is designed for worship leaders who seek to deepen their understanding of authentic expression of faith and develop their leadership and creative abilities. Through graduate study in worship, theology, culture, leadership, and artistic skills, students will be prepared to plan and lead worship. The degree is for students with a bachelor’s degree in any field.

The required courses in theological studies may be completed on campus or online. The required courses in worship studies are offered as hybrid-resident classes, with each course meeting for one week on campus with additional work online. Worship classes are offered during the winter break and summer term on a two-year rotation. The skill courses are taken on campus in conjunction with the hybrid-resident classes.

**Master of Music in Church Music**
The Master of Music in Church Music is designed to provide advanced training in church music, specializing in such areas as worship, ministry, performance, composition, and scholarship. Additionally, the degree provides a strong foundation in biblical and theological studies. Sixteen concentrations are available on the M.M.C.M. degree to prepare students for local church ministry or more specialized careers in education, performance, composition, research, music missions, and denominational leadership. The degree is for students with a Bachelor of Arts in Music or a Bachelor of Music degree.
ACADEMIC AND ENROLLMENT POLICIES

Advanced Standing
Advanced standing allows the student to substitute a course but does not decrease the number of hours required for the degree. Advanced standing may be granted to students who have completed courses with a grade of “B” or higher in their undergraduate studies that are similar to the following theology and church music courses in the master’s programs in the School of Church Music:

- OLDTS 30x3: Old Testament I-III
- NEWTS 30x3: New Testament I-III
- BPTST 3203: Baptist Heritage
- MUMIN 3362: Worship
- MUMIN 4222: Congregational Song
- MUMIN 4312: Philosophy in Ministry

For music courses, students should request a transcript evaluation for advanced standing from the Associate Dean of the Academic Division.

For theology courses, advanced standing is granted through examination. Contact the Registrar’s Office for details.

Transfer of Credit
Students may transfer up to half of a degree from an accredited institution. Courses transferred must have a grade of “B” or better. Please consult the Catalog for additional requirements. Students should consult the Associate Dean of the Academic Division concerning the transfer of credits.

GPA / Academic Difficulty
All master’s degree students in the School of Church Music are required to maintain a 2.75 (B-) average in all courses. Students who fall below the required GPA will receive an Academic Warning. Continued failure to achieve the required GPA will eventually lead to Academic Probation and then Academic Suspension. These various levels of Academic Difficulty, which are calculated and administered by the Registrar and the Dean of the School of Church Music, are strictly enforced, so the student should be aware of these policies. The student should read carefully the section on Academic Difficulty in the Catalog under Academic and Enrollment Policies.

Time Limit
All requirements for the Master of Arts in Music or the Master of Music in Church Music must be completed within a period of seven years from the time of admission. All requirements for the Master of Arts in Worship must be completed within a period of five years from the time of admission. An extension of this time may be granted to students who are close to completion and are making steady progress in the degree program or are serving in an international mission field.

Degree Plans
The Catalog contains the official degree plan for each master’s degree and for each concentration on the M.M.C.M. degree. The student will follow the Catalog for the year in which they were fully admitted into their respective degree program.
If revisions are made to the degree plan during the time of a student’s course work, the student may opt to follow the new *Catalog* if desired. The decision to follow a new *Catalog* is final, so consultation with the advisor as well as the Associate Dean of the Academic Division is recommended before making such a decision. To change catalogs, the student must complete the [Degree Change Request Form](#) online for the Registrar’s Office.

Students who are not enrolled in class for no more than two consecutive semesters may return under their original catalog. All other students will return under the requirements of the current catalog unless their absence was due to serving in an international mission field.

**Change of Degree Program or Concentration**

Students wishing to change their degree program should consult their advisor and/or the Associate Dean of the Academic Division. The student must complete the [Degree Change Request Form](#) online for the Registrar’s Office.

Students wishing to change their applied area on the M.A.C.M. or their concentration on the M.M.C.M. must receive approval from the department chair of the new applied area or concentration, complete the [Change of Concentration Request Form](#), and submit it to the Academic Secretary. The student must then complete the [Degree Change Request Form](#) online for the Registrar’s Office.

**Deadlines for Applied Study and Fees**

Tuition and course fees for private lessons are non-refundable once classes begin. Students may not add applied study to their schedule after the Last Day to Add Without Petition.

**Scholarships**

Music students are encouraged to work closely with the seminary’s Office of Financial Aid, which offers a wide variety of general financial aid and scholarships.

A student whose application to the School of Church Music has been accepted and who would like to audition for a scholarship should contact the music office (817-923-1921 extension 3100) to schedule an audition. Performance scholarships are available in the following areas: conducting, jazz, orchestral instruments, piano, voice, and selected ensembles. Other music-related scholarships based on need and/or merit may be available once a student has enrolled for classes.

Kathryn Sullivan Bowld Organ Scholarships are available for organ concentrations upon the recommendation of the faculty of the Organ Department.

**Counseling**

Students experiencing academic, financial, or other difficulties are urged to discuss their situation with a professor, their advisor, an associate dean, or the dean. Too often students simply withdraw from classes or do not return without seeking help that was readily available. Members of the music faculty may be able to help directly or may refer the student to appropriate seminary offices.

**Plagiarism**

Plagiarism is the act of taking credit for ideas and words that are not one’s own. Exploiting the work of another person without attribution and appropriate documentation involves both theft and
deception. Plagiarism occurs when a writer does not give credit when borrowing an idea, opinion, or thesis of another writer, reproducing another's argument or line of reasoning, quoting a brief phrase or lengthy section from another source, slightly or thoroughly paraphrasing a passage, or completely restating a passage. Even when cited appropriately, verbatim quotations, no matter how brief, must be identified by quotation marks.

As a form of intellectual dishonesty, plagiarism is condemned throughout the academic community, and under certain conditions in the public sector it can be a felony. Students who commit it may receive a failing grade for an assignment or for an entire course or be expelled from school; professional scholars may permanently ruin their academic reputations or lose their jobs. As Christian scholars, we are called to a high degree of academic, moral, and spiritual integrity and must be vigilant in guarding against committing this offense. Claiming ignorance or innocence in intent does not rationalize the behavior.

When a professor determines that a student is guilty of plagiarism, a conference should be held with the student to explain the charges of plagiarism and the severity of the offense. The professor may give a failing grade for the assignment. Repeat offenses will require conferences with the Dean of the School of Church Music and the Vice President for Student Services.

For additional information on what constitutes plagiarism and for techniques to avoid it, visit www.plagiarism.org.

Other Seminary-Wide Policies
The student should become familiar with the seminary-wide policies on other academic and enrollment issues that appear in the Catalog. The following areas are particularly important:

Absences
Grading
Repeating Courses
Withdrawing from Classes

HEALTH AND SAFETY CONCERNS FOR MUSICIANS

Introduction
As musicians, we use our bodies in very specific ways as we hone our craft as students and perform for a lifetime as professionals. It is crucial, therefore, that we be aware of the physical hazards that musicians face on a daily basis and that we make appropriate and well-informed decisions to protect our bodies. The School of Church Music pledges to support you in this endeavor through education, guidance, and in providing a safe environment for music studies.

Hearing Loss
Perhaps the most important physical damage that we all potentially face is the loss of hearing. Hearing loss is devastating to anyone, but even more so to those who depend on making and hearing sound as their livelihood. An information pamphlet concerning hearing loss is available here, and we encourage all students to read it carefully and follow its suggestions. Many of you may already suffer hearing loss and may not even be aware of it. By the time hearing loss has become
noticeable, much irreparable damage has been done. It is important to limit your exposure to loud sound on a regular basis. If you believe any environment on campus is aurally unhealthy, please discuss this with your ensemble director, private teacher, or music administrator for a possible remedy.

**Physical Strain and Injury**
Each performing discipline has its potential hazards, whether it’s vocal nodules for singers or tendinitis for pianists. We encourage you to be aware of any pain you experience as you practice or perform. Your private teacher can help guide you to appropriate solutions. It is important not to delay seeking help before permanent damage takes place.

**Resources**
Additional online resources can be found here that will help you in your journey of becoming a safe and healthy musician. These resources include a bibliography of materials available in Bowld Music Library and links to websites of organizations concerned with medical issues of performing musicians and websites with specialized information on these issues. It is important that you become well informed of risks and solutions and that you assume an active role in staying healthy for a lifetime of music making.

**STUDENT COMPLAINTS**

The School of Church Music is committed to providing excellent instruction in a positive environment for its students. If a student is concerned about course content, the quality of instruction, grading policies, or a more personal matter with an instructor, the student should first share his or her concerns with the instructor. If a resolution cannot be reached, the student should take the matter next to the department chair and then, if necessary, to the appropriate associate dean. Finally, the student may seek assistance from the dean. If the issue is of a grievous ethical nature, the student may go directly to the dean. At each step of the process, the goal is to reach a satisfactory understanding of the situation and mutually beneficial resolution.

The Seminary also has a Grievance Procedure that is spelled out in detail in the *Catalog*.

**PARTICIPATION**

Degree requirements, including ensemble participation, chapel attendance, and concert attendance, are expressed as *minimum* expectations. Southwestern Seminary and the School of Church Music provide excellent opportunities to acquire more than minimal preparation, and students are encouraged to take advantage of these. The music faculty encourages its students to participate actively in musicmaking every semester they are enrolled and to become a part of the community in which they will find colleagues who will support them throughout their future ministries.
ORIENTATION

At the beginning of each fall and spring semester, orientation is held for all new students in the School of Church Music. New music students meet together with the dean and faculty to be introduced to School of Church Music policies and procedures. Students also participate in auditions and placement examinations. Students meet with their assigned faculty advisors for their individual degree programs. Detailed information and a schedule of activities is distributed to each new student before orientation.

VOICE AND PIANO PROFICIENCIES

Students in the Master of Arts in Church Music and the Master of Music in Church Music programs are required to complete the Voice Proficiency and the Piano Proficiency. During orientation, students perform a voice and piano audition to determine what preparation, if any, is required to satisfy the proficiencies.

Specific requirements for each proficiency are included in the Audition and Placement Preparation document, which is distributed to students before they arrive on campus and is available online.

If the student has not had the vocal training to pass the Voice Proficiency, one or two semesters of Class Voice as determined by the placement audition will be required to satisfy the proficiency.

The student must register for the appropriate section of Piano Review until the Piano Proficiency is passed.

ADVISORS

During orientation, each master’s degree student is assisted by the department chair of their concentration to schedule their first semester of study. Each following semester, students will meet with the Academic Advisor of the School of Church Music to plan their schedules. During their course of study, students are encouraged to consult with their department chair or the Academic Advisor if they have any questions about their degree plan.

Every semester the Academic Secretary provides for each student an updated degree plan indicating courses completed and courses remaining on the degree, which the student should review carefully to insure accuracy. This is provided for the student’s convenience but is not an officially binding document. The Catalog remains the official record of the degree requirements, and it is the student’s responsibility to fulfill those requirements.

PREREGRISTRATION

Students are strongly encouraged to preregister at the end of the fall and spring semesters for the following semester’s courses. This assists the school in planning better for anticipated course
enrollment. Without sufficient enrollment, a course may be cancelled, so it is to the student’s advantage as well to preregister for classes to help ensure a class will be offered.

The process for advising and preregistration is as follows:

1. The student will receive from the Academic Secretary an updated degree plan listing all completed courses and courses remaining on the degree plan. The degree plan should be reviewed carefully and any errors or discrepancies should be communicated to the Academic Advisor or Academic Secretary.

2. To plan their schedule for the following semester, all students will meet with the Academic Advisor, who will approve their schedule and sign the Course Summary Form.

3. The student should carefully verify the course numbers and sections since some courses have similar names and sometimes a single course may have more than one course number or section. The student should refer to their degree plan to confirm the correct course number. If in doubt about the correct course number, the student should consult their advisor, the Academic Secretary, or the Associate Dean of the Academic Division.

4. After the student meets with the Academic Advisor, the Academic Secretary will register the student for all classes, private lessons, and ensembles.

MASTER OF ARTS IN CHURCH MUSIC

The Master of Arts in Church Music is designed to provide essential musical training integrated with focused study in church music ministry. Additionally, the degree provides a strong foundation in biblical and theological studies. The degree is for students with a bachelor's degree without a major in music.

Music ministry is the concentration on the M.A.C.M. with students choosing an applied area in composition, instrument, organ, piano, or voice.

Entrance Requirements
The requirement for entrance to the Master of Arts in Church Music is a bachelor’s degree from an accredited college or university. It is not necessary to have had any prior college-level music study.

Transfer Credit and Advanced Standing with Credit
On the basis of auditions or placement exams administered during orientation, entering M.A.C.M. students may verify college-level music study for transfer credit or, in the area of music theory, may be granted Advanced Standing with Credit.
College Grade Point Average
Any applicant with a college grade point average below 2.50 will receive a letter of Academic Warning before enrollment.

Auditions and Placement Examinations
During orientation, all M.A.C.M. students participate in auditions in piano and voice as well as their chosen applied area (piano, voice, organ, instrument, or composition) and for ensembles.

Students with prior college-level music study should take any related placement examinations to validate prior study for purposes of transferring credit.

Students desiring Advanced Standing with Credit in music theory should take the music theory placement examination and the sightsinging audition.

Information concerning auditions and placement examinations is distributed to students before they arrive on campus and is available online.

Applied Study
Music ministry is the concentration on the M.A.C.M. degree. In addition to the concentration, students will choose an applied area of study from composition, instrument, organ, piano, or voice pending approval on the basis of an audition before the appropriate faculty.

Degree Plans
The Catalog contains the official degree plan for the M.A.C.M. degree. The student will follow the Catalog for the year in which they were fully admitted into the M.A.C.M. degree program.

If revisions are made to the degree plan during the time of a student’s course work, the student may opt to follow the new Catalog if desired. The decision to follow a new Catalog is final, so consultation with the advisor as well as the Associate Dean of the Academic Division is recommended before making such a decision. To change catalogs, the student must complete the Degree Change Request Form online for the Registrar’s Office.

Scheduling
Students are encouraged to map out their degree plans well in advance, consulting the updated degree plans provided by their advisors and the current schedule of Course Rotations.

Below are several specific requirements or suggestions concerning the sequence of coursework.

**ORIEN 4000 Music School Orientation**
Must be completed during the first semester. If the student arrives on campus after orientation, it must be taken the following semester.

**MUMIN 3362 Worship**
Offered in the Fall. Recommended within the first year of study.

**MUMIN 4222 Congregational Song**
Offered in the Spring. Recommended within the first year of study.
Spiritual Formation
The two semesters of Spiritual Formation, which includes chapel attendance, should be taken the first two semesters.

Ensembles
Students are strongly encouraged to participate in an ensemble every semester of enrollment for the purpose of continuing to hone performance skills and for the sake of community.

Students are required to enroll in the same ensemble for two semesters to satisfy an ensemble requirement.

Performance Lab
Students are encouraged to complete Performance Lab requirements early in their program.

Proficiencies
Voice and piano proficiencies should be completed as early in the program as possible and no later than the semester prior to comprehensive examinations. Students should register for the appropriate section of Piano Review until the Piano Proficiency is passed.

Theology Courses
Students generally should average one theology class a semester. Some theology classes are offered online and during the summer and those are popular options with students.

MASTER OF ARTS IN WORSHIP

The Masters of Arts in Worship is designed for worship leaders who seek to deepen their understanding of authentic expression of faith and develop their leadership and creative abilities. Through graduate study in worship, theology, culture, leadership, and artistic skills, students will be prepared to plan and lead worship. The degree is for students with a bachelor’s degree in any field.

The required courses in theological studies may be completed on campus or online. The required courses in worship studies are offered as hybrid-resident classes, with each course meeting for one week on campus with additional work online. Worship classes are offered during the winter break and summer term on a two-year rotation. The skill courses are taken on campus in conjunction with the hybrid-resident classes.

Entrance Requirements
A bachelor’s degree from an accredited college or university is required for entrance into the Master of Arts in Worship degree program.

College Grade Point Average
An applicant with a college grade point average below 2.50 will receive a letter of Academic Warning before enrollment.
Degree Plans

The Catalog contains the official degree plan for the M.A.W. degree. The student will follow the Catalog for the year in which they were fully admitted into the M.A.W. degree program.

If revisions are made to the degree plan during the time of a student’s course work, the student may opt to follow the new Catalog if desired. The decision to follow a new Catalog is final, so consultation with the advisor as well as the Associate Dean of the Academic Division is recommended before making such a decision. To change catalogs, the student must complete the Degree Change Request Form online for the Registrar’s Office.

MASTER OF MUSIC IN CHURCH MUSIC

The Master of Music in Church Music is designed to provide advanced training in church music, specializing in such areas as worship, ministry, performance, composition, and scholarship. Additionally, the degree provides a strong foundation in biblical and theological studies. Sixteen concentrations are available on the M.M.C.M. degree to prepare students for local church ministry or more specialized careers in education, performance, composition, research, music missions, and denominational leadership. The degree is for students with a Bachelor of Arts in Music or a Bachelor of Music degree.

Entrance Requirements

A Bachelor of Arts in Music or a Bachelor of Music degree from an accredited college or university is required for entrance into the Master of Music in Church Music degree program.

Such a degree should include at least the following basic requirements:

- Theory and Musicianship, 4 semesters
- Music History and Literature, 2 semesters
- Applied Area, 6 semesters
- Ensemble, 4 semesters
- Conducting, 1 semester
- Voice, 4 credit hours

The following courses are required for all concentrations except jazz:

- Counterpoint
- Form
- Orchestration
- Post-Tonal Theory

Mastery of the above subject areas will be confirmed by auditions and placement examinations offered during orientation. Leveling courses may be required as a result of these examinations.

In all cases, if any prerequisite courses are lacking, they may be taken at Southwestern.
**College Grade Point Average**
An applicant with a college grade point average below 2.50 will receive a letter of Academic Warning before enrollment.

**Auditions and Placement Examinations**
During orientation before their first semester, all M.M.C.M. students are given auditions in piano, voice, and conducting and take placement examinations in music theory, musicianship skills, and music history.

A student pursuing any concentration except jazz will also take placement examinations in form, counterpoint (both 16th- and 18th-century styles), instrumentation, and post-tonal theory. Students who have never had a course in one of these areas are not required to take the test in that area; they will take the course at Southwestern. Those who take the test and pass will not be required to take the course. Those who do not pass may either take the course (this is the recommended approach) or prepare individually and retake the test the very next semester. *If the test is not passed the second time, the course will be required.* (This option is not allowed for harmony review and musicianship review.)

Information concerning auditions and placement examinations is distributed to students before they arrive on campus and is available online.

**Major and Concentration**
The major in the M.M.C.M. degree is church music. In addition to this major, the student will choose an area of concentration, the equivalent of a second major, from the fields of accompanying, composition, conducting, jazz studies, music education, music history, music ministry, music missions, music theory, orchestral instrument, organ performance, piano pedagogy, piano performance, voice pedagogy, voice performance, and worship.

An audition is required during orientation for applied concentrations, which are based on undergraduate studies culminating in a senior recital. If lacking, undergraduate applied studies and the senior recital can be completed at Southwestern.

Music history and music theory concentrations require department approval based on placement examination results and maintenance of a specified GPA.

**Double Concentration**
It is possible for a student to pursue more than one concentration. The student meets all requirements for one concentration and completes only course work that is not duplicated from the other concentration. No specific class needs to be duplicated or substituted. If recitals or theses are required, one must be completed for each appropriate concentration.

As a part of Comprehensive Examinations (see below), students will take a concentration examination for each of their concentrations and will have a longer oral examination.

**Degree Plans**
The Catalog contains the official degree plan for each concentration on the M.M.C.M. degree. The student will follow the Catalog for the year in which they were fully admitted into the M.M.C.M. degree program.
If revisions are made to the degree plan during the time of a student’s course work, the student may opt to follow the new Catalog if desired. The decision to follow a new Catalog is final, so consultation with the advisor as well as the Associate Dean of the Academic Division is recommended before making such a decision. To change catalogs, the student must complete the Degree Change Request Form online for the Registrar’s Office.

**Scheduling**
Students are encouraged to map out their degree plans well in advance, consulting the updated degree plans provided by their advisors and the current schedule of Course Rotations.

Below are several specific requirements or suggestions concerning the sequence of coursework.

**ORIEN 4000 Music School Orientation**
Must be completed during the first semester. If the student arrives on campus after orientation, it must be taken the following semester.

**MUHST 4102 Introduction to Music Research**
Must be completed during the first year of study. Students who do not complete this course during the first year of study will be blocked from further registration in music courses until it is completed.

**MUMIN 3362 Worship**
Offered in the Fall. Recommended within the first year of study.

**MUMIN 4222 Congregational Song**
Offered in the Spring. Recommended within the first year of study.

**MUTHY 4442 or 4452 Seminar in Analysis I or II**
If required by the student’s concentration, it must be completed before the semester of Comprehensive Examinations.

**Leveling Courses**
Leveling courses should be taken as early as possible in the program. Certain classes (including conducting and music education courses) require completion of MUTHY 2482 Harmony Review and MUTHY 2492 Musicianship Review.

*All leveling work must be completed before a student is eligible to enroll for Comprehensive Examinations.*

All leveling work must be completed with a grade of “C” or higher.

**Spiritual Formation**
The two semesters of Spiritual Formation, which includes chapel attendance, should be taken the first two semesters.
Ensembles
Students are strongly encouraged to participate in an ensemble every semester of enrollment for the purpose of continuing to hone performance skills and for the sake of community.
Students are required to enroll in the same ensemble for two semesters to satisfy an ensemble requirement.

Performance Lab
Students are encouraged to complete Performance Lab requirements early in their program.

Proficiencies
Voice and piano proficiencies should be completed as early in the program as possible and no later than the semester prior to Comprehensive Examinations. Students should register for the appropriate section of Piano Review until the Piano Proficiency is passed.

Theology Courses
Students generally should average at least one theology class a semester. Some theology classes are offered online and during the summer and those are popular options with students.

OTHER DEGREE PROGRAMS WITH CHURCH MUSIC AS A SECONDARY AREA
In addition to music degree programs, Southwestern Seminary offers a degree program in the School of Theology and two in the School of Church and Family Ministries in which church music is a secondary area of study.

Master of Divinity with Church Music Concentration
A bachelor’s degree in music from an accredited college or university is required for entrance into the Master of Divinity degree program with a Church Music Concentration. Course requirements appear in the School of Theology section of the Catalog.

The student must have completed, at an accredited college or university, all of the courses listed as entrance requirements for the M.M.C.M. degree. Students without a bachelor’s degree in music may qualify themselves for this program by pursuing a course of study in the School of Church Music that will provide them with a background in music equivalent to a bachelor’s degree in music.

The student entering this program will attend School of Church Music orientation and will take all auditions and placement examinations that are required for the M.M.C.M. degree and must complete any leveling courses that are assigned as a result of the auditions and examinations.

A grade point average of 2.75 in all church music courses must be maintained for graduation.

Master of Arts in Christian Education with Church Music Minor
A bachelor’s degree in music from an accredited college or university is required for entrance into the Master of Arts in Christian Education with a Church Music Minor. Course requirements for the
M.A.C.E. degree with a Church Music Minor appear in the School of Church and Family Ministries section of the Catalog.

The student must have completed, at an accredited college or university, all of the courses listed as entrance requirements for the M.M.C.M. degree. Students without a bachelor’s degree in music may qualify themselves for this program by pursuing a course of study in the School of Church Music that will provide them with a background in music equivalent to a bachelor’s degree in music.

The student entering this program will attend School of Church Music orientation and will take all auditions and placement examinations that are required for the M.M.C.M. degree and must complete any leveling courses that are assigned as a result of the auditions and examinations.

A grade point average of 2.75 in all church music courses must be maintained for graduation.

**DEGREE RECITALS**

**M.A.C.M. Recitals**
All M.A.C.M. students will prepare and present an acceptable Senior Recital in their chosen area of applied study. It should consist of at least 30-45 minutes of music depending on the applied area, which will include standard repertoire from Baroque, Classical, Romantic, and Modern styles appropriate to the candidate’s technical abilities. Student must demonstrate technique at an intermediate to advanced level. Student should also demonstrate a basic understanding of performance practice across the periods.

**M.M.C.M. Recitals**
All M.M.C.M. students concentrating in accompanying, composition, conducting, jazz studies, instrument, organ performance, piano pedagogy, piano performance, voice pedagogy, or voice performance will prepare and present an acceptable Graduate Recital. It should consist of at least 50 minutes of music, which will include standard repertoire from Baroque, Classical, Romantic, and Modern styles appropriate to the candidate’s technical abilities. Student must demonstrate technique at an advanced level and fundamentals of style and interpretation. Student should also demonstrate a thorough understanding of performance practice across the style periods.

**Scheduling**
All recitals are scheduled through the office of the Performance Division. All students enrolled for recital will be given the necessary information regarding scheduling, program information, and stage requirements. Information provided by the student will be submitted online through Blackboard. Late submissions may result in the postponement or cancellation of the recital date.

**Preliminary Recital**
Normally, an applied concentration student will present the recital to a faculty jury at least two weeks before the public recital. This is colloquially known as the “prelim.” The jury will decide at this point if the performer will be allowed to present the recital. In the case of composition recitals, the final rehearsal is usually the “prelim.”
Preliminary Evaluation – M.A.C.M. and M.M.C.M. Composition
In lieu of a preliminary recital, composition students will submit their scores to the theory and composition department six weeks before the scheduled recital date. The jury will return the scores to the student with any recommended changes or corrections to be made in the music. Students will submit final scores two weeks before the scheduled recital date.

Program Notes
All M.A.C.M. students presenting a Senior Recital are required to prepare program notes.

M.M.C.M. students giving a recital in accompanying, composition, conducting, jazz studies, instrument, organ performance, piano pedagogy, piano performance, voice pedagogy, or voice performance will submit acceptable program notes to be printed in the recital program.

Purpose
A worthier recital will result from study of the composers and of the music itself in preparation for writing the program notes. For this reason, it is necessary that work on the program notes begin when the literature is assigned, rather than after it is learned. Naturally, the student will learn a great deal more about the literature and composers represented in the recital than he will have space to share in program notes. Part of the discipline of writing program notes, however, is that of expressing oneself succinctly in clear, straightforward language. Students are to write original program notes as a result of their own research and are strongly warned against plagiarism.

Content
An effort should be made to select information that will help the performance to be more meaningful to the listener. Each situation will present different possibilities. Areas that may be discussed include:

1. The composer’s contribution to music and how the piece on the program illustrates that.
2. Discussion of each specific piece, including its historical significance, structure, and style. Subjective and imaginative discussions of the literature should be avoided.
3. If pieces are grouped, a brief explanation of any unifying factors.

Procedure
The student should begin to assimilate material upon assignment of the literature. Other than the music itself, sources are biographies, music dictionaries, historical surveys, and periodicals. Internet sources should be consulted cautiously.

The program notes should not bear the titles of the pieces as headings, although it may be desirable to repeat a title within the body of the text. The text of the draft should be double-spaced for the convenience of proofreaders in making corrections and insertions, and triple-spaced after the notes for each group of selections. The maximum length is 500 words.
Each draft should be carefully proofread and corrected by the student before it is submitted to the professor. Students are encouraged to visit the Writing Center in Roberts Library if assistance is needed in grammar or style. The notes must be revised until they satisfy the professor’s requirements. For students studying with an adjunct professor, the department chair must also approve the notes.

**Style**
Briefly stated, good style results from the observance of the following:

1. Correct spelling, including diacritical marking of foreign words and titles.
2. Correct grammar and syntax, especially agreements in both number and tense, choice of proper forms for modifiers, and avoidance of colloquialisms and jargon.
3. Judicious use of carefully chosen modifiers to suggest the style and emotional impact of the music.
4. Avoidance of long, unwieldy sentences with unrelated clauses (divide them into shorter sentences) and series of short, choppy sentences (use conjunctions or semicolons to join related clauses).

**M.M.C.M. Composition Analytical Document**
All composition students entering Fall 2017 or after will submit to the theory and composition department a 15- to 20-page Analytical Document one month prior to the recital date. This document will give insight into the compositional process of each piece to be presented on the recital. This document is not in lieu of recital program notes, but program notes may be generated from it.

**M.M.C.M. THESIS**
Those M.M.C.M. students whose concentrations require a thesis should begin exploring possible topics immediately in consultation with their department chair. Because the degree is a Master of Music in Church Music, the thesis must be related in some way to church music.

The student must submit a prospectus concerning the proposed thesis to the Curriculum Committee for approval.

**Content**
The prospectus should treat the following areas: (1) title, (2) general statement of purpose, (3) need for and feasibility of the study, (4) scope and limitations (and reasons for the boundaries), (5) methodology, (6) specific problems anticipated and proposed solutions, (7) tentative outline, and (8) a comprehensive bibliography.

The title should reflect the topic in as succinct a form as possible. The student must establish a clear relationship of the chosen subject with church music. The prospectus should establish the purpose
of, the need for, and the feasibility of the study. Scope and limitations should be made clear, together with reasons for the boundaries.

The prospectus should also address methodology as well as approaches to anticipated problems. A tentative outline of each chapter should be included. A bibliography will be appended that should be extensive enough to demonstrate that sources not only exist but are available to the student.

The prospectus is to be in a prose writing style that will be considered a reflection of the student’s writing ability and will be evaluated as such. Grammar, spelling, and usage must be correct. The student should strive for a natural but dignified style appropriate to scholarly writing.

Composition
The composition thesis is a large-scale sacred work that is designed to demonstrate the student’s proficiency in composition. After the M.M.C.M. Composition Recital has been successfully completed, the student, in consultation with the major professor, will prepare a prospectus that outlines the various aspects of the work (text(s), performing forces, harmonic idiom, compositional techniques, etc.). After the prospectus receives approval from the major professor, the student will submit the prospectus to the Curriculum Committee for approval. A sample prospectus and guidelines for preparation of the prospectus is available from the chair of the Composition Department.

Much of the actual composition of the work will be done independently by the student with the major professor serving primarily in the role of consultant. Each student and professor will work out the specific procedures, but weekly lessons will not be given. The student will consult the major professor after completion of significant segments of the work. A public performance of the work is encouraged, but is not required. Questions about the thesis may be included in the student’s final oral exam.

Procedure
The prospectus should be prepared under the guidance of the department chair. The student will submit one double-spaced copy of the prospectus to the department chair for the department’s approval. When the department has approved the prospectus, the department chair will sign the title page of the prospectus, after which the student will submit ten copies of the prospectus to the chair of the Curriculum Committee for that committee’s approval. The committee will accept the prospectus, reject it, or suggest modifications to it. If the modifications are extensive, the committee may require that it be resubmitted.

Approval
When the prospectus is accepted, the committee will assign first and second readers in keeping with the area of the topic, the availability of professors for the next two semesters, and the normal professor-student relationship that develops in such matters. One copy of the prospectus will be returned to the student with any minor changes noted; one copy will go to the major professor, and one copy will remain in the student’s file.

Once the prospectus is approved, the student should enroll for the appropriate M.M.C.M. Research and Writing course number for his department. The student enrolls for this course number until the thesis is completed. Upon completion and approval, four hours of credit will be granted for the
thesis (two hours of credit is granted for the composition thesis). Matriculation fees must be paid any time the student uses seminary facilities or faculty time.

**PREPARATION OF THE THESIS**

After the prospectus is approved by the Curriculum Committee, the student should establish regular conference periods with the first reader. Although a reader is accorded wide latitude in the manner of supervision, the following pattern is representative:

1. The student and first reader should have already agreed on an overall outline for the prospectus, but it is always subject to change as topics are adjusted and refined.

2. The student makes the first large sweep through the literature on the subject, extracting information as needed. The first reader should be aware of the scope of this research.

3. The student should submit a draft of each chapter in turn to the first reader as they become ready. Although still a draft, the student should take care to submit work that has already been polished as much as possible. It should be well organized, accurate in spelling and grammar, and conform to the *Southwestern Seminary Manual of Style*. Students are encouraged to consult the Writing Center in Roberts Library if assistance is needed in grammar and style. International students may need to have their drafts proofread before submitting them to their first reader.

4. The first reader will make any suggestions deemed necessary for each draft, including major revisions, such as order, omissions, additions, and as well as minor revisions of literary style. If major corrections are necessary, the student should submit a revised version to the first reader. Upon the first reader’s approval, the student will submit each chapter in turn to the second reader.

5. The second reader is free to make any suggestions that improve the chapter, but will not normally suggest any drastic changes. Depending on a second reader’s particular expertise, the student may need to consult the second reader before completing drafts of particular sections of the paper.

6. This same procedure will be followed, chapter by chapter, until a first draft of the entire thesis is completed. There will be some overlapping among the steps: the student may be writing the second chapter while the first chapter is with the second reader. *The student is not to write an entire thesis independently and submit a completed manuscript to the major professor, expecting it to be accepted.*

7. The student will submit a second draft of the entire thesis incorporating all corrections by both readers. There are normally only minor corrections required on this draft. However, the first and second readers may require as many drafts as they deem necessary.
8. The thesis in its completed form must receive preliminary approval by both first and second readers at least thirty days before Comprehensive Examinations. Both readers will sign a preliminary approval page (see below for sample page) to be forwarded to the chair of the Curriculum Committee to certify that the student is eligible to take Comprehensive Examinations. At the same time, a copy of the thesis will be submitted to the chair of the Curriculum Committee for approval.
MECHANICS OF THESES

The student is held responsible for the acceptability of every facet of the thesis, even though professional clerical and proofreading assistance may have been used, and so must observe carefully the requirements of the mechanics of the thesis as set forth below. Any deviation from the requirements must be cleared with the chair of the Curriculum Committee.

The following guidelines should be helpful for the student preparing a thesis, but they are in no way to be considered exhaustive.

Scholarly Documentation and Literary Style

The student should read and observe carefully the requirements set forth for theses in the latest edition of *The Southwestern Seminary Manual of Style*. Supplemental information may be drawn from the latest editions of Kate L. Turabian’s *A Manual for Writers of Term Papers, Theses, and Dissertations* and *The Chicago Manual of Style* as well as this manual. The student is urged to become familiar with standard practices of documentation and formatting before beginning the thesis and to abide by them strictly.

Musical Notation

For composition theses as well as musical examples in literary theses, students should follow standard notational practice as set forth in *Music Engraving Today: The Art and Practice of Digital Notesetting* by Steven Powell, which has been adopted as the official music notation standard by the Curriculum Committee. The student is urged to become familiar with standard practices of musical notation before beginning the thesis and to abide by them strictly.

School of Church Music Statement on Plagiarism

Plagiarism is the act of taking credit for ideas and words that are not one’s own. Exploiting the work of another person without attribution and appropriate documentation involves both theft and deception. Plagiarism occurs when a writer does not give credit when borrowing an idea, opinion, or thesis of another writer, reproducing another’s argument or line of reasoning, quoting a brief phrase or lengthy section from another source, slightly or thoroughly paraphrasing a passage, or completely restating a passage. Even when cited appropriately, verbatim quotations, no matter how brief, must be identified by quotation marks.

As a form of intellectual dishonesty, plagiarism is condemned throughout the academic community, and under certain conditions in the public sector it can be a felony. Students who commit it may receive a failing grade for an assignment or for an entire course or be expelled from school; professional scholars may permanently ruin their academic reputations or lose their jobs. As Christian scholars, we are called to a high degree of academic, moral, and spiritual integrity and must be vigilant in guarding against committing this offense. Claiming ignorance or innocence in intent does not rationalize the behavior.

When a professor determines that a student is guilty of plagiarism, a conference should be held with the student to explain the charges of plagiarism and the severity of the offense. The professor may give a failing grade for the assignment. Repeat offenses will require conferences with the Dean of the School of Church Music and the Vice President for Student Services.
For additional information on what constitutes plagiarism and for techniques to avoid it, visit www.plagiarism.org.

**Copyright**
For those materials protected by copyright, the student should be certain that their use is clearly within the "fair use" provisions of the law or that they have secured permission to use them from the copyright owners. This applies especially to extensive quotations from musical scores.

**Length**
The there is no maximum or minimum length established for the thesis. It must exhaust the topic as presented in the prospectus and accepted by the Curriculum Committee.

**Order of Materials**
See *The Southwestern Seminary Manual of Style*.

**Spelling and Titles**
The *New Grove Dictionary of Music and Musicians* is considered the authority for spelling of names, titles, and terms.

**Font**
Twelve-point Times New Roman should be used throughout the document.

**Italics and Underlining**
Italics are preferred for titles and foreign languages rather than underlining.

**Spacing of Text**
The main body of text should be double-spaced; footnotes and each individual entry in bibliographies should be single-spaced.

**Margins**
Margins in the body of the paper should be one and one-half inch on the left (for binding purposes), one inch on the right, top, and bottom. Pages carrying a major heading should have a two-inch margin at the top. Use left justification only.

**Composition Theses**
The size of paper may vary according to the forces needed, but should in no instance be smaller than 8-1/2 by 11 inches. Margins should be the same as those for literary theses with no material (such as clef signs, part-designations, and brackets) spilling into the margin.

**Footnotes**
Footnotes will be used to document sources and will begin on the same page of the material to which it refers. Footnotes should be numbered consecutively, beginning with "1" in each chapter. For the second or later references, the use the author's last name (but not the first name or initials unless another author of the same surname has been cited), the title (in shortened form, if desired), and the specific page reference.
Illustrative Material
The following guidelines should be used:

1. When several different types of illustrations (maps, charts, diagrams, and graphs) are used, they should be labeled as figures and numbered consecutively in arabic numerals. When there is either a large number of one type, or one particularly important type of illustration, that type should be labeled and numbered in a separate series.

2. Charts, graphs, and lists may be called “tables.”

3. Photographs, book title plates, and maps may be called “plates.”

4. Follow the latest edition of Turabian for information on numbering figures and for proper form and placement of captions.

5. Musical excerpts should be called examples and numbered in a separate series. If there are many examples, use double numeration to indicate chapter number and example number, such as Example 3.4.

6. Captions for figures appear underneath the figure; however, the captions for musical examples appear above the example.

7. Musical examples formatted in music notation software must conform to the notational guidelines in *Music Engraving Today: The Art and Practice of Digital Notsetting* by Steven Powell. Musical illustrations copied from published sources must include clefs, key signatures, and other notational elements as well as a reference to the source of the example (editor and publisher) within the caption, as in the following samples.


Diacriticals
All diacriticals (accents acute, circumflex, and grave, cedillas, tildes, umlauts, etc.) must be included, preferably through the word processing program (*Word* supports all diacriticals). If not available, they must be entered by hand.
Flat, Sharp, and Natural Signs
Flat, sharp, and natural signs are preferred but never substitute the letter “b” for a flat sign or the pound sign (#) for a sharp. (Word supports these symbols: ♭♯♮). If the symbols are not available, spell out the words (e.g., B-flat, F-sharp, C-natural).

Hymn-tune Names
Hymn-tune names should be written in all capitals, preferably with the first letter of each word slightly larger (e.g., SINE NOMINE). Use 12-point type for the first letter and 10-point for the remaining letters of each word.

Hymn Texts
Hymn texts require special attention and most literary guides do not discuss them, so considerable information is provided here.

Placement
Hymn texts and other poetic texts should be centered left to right on the page.

Nomenclature
Each division of a hymn text is referred to as a “stanza,” not a “verse.”

Punctuation
Unless there is a definite reason for doing otherwise, the punctuation of the original text is followed.

Capitalization
Each line of a hymn stanza will begin with a capital letter.

Format
Accepted format regarding the style of hymn texts is determined by the metrical structure and the rhyme as detailed below.

1. Alternating lines that rhyme require the second and fourth lines to be indented two spaces from the left.

   There is a fountain filled with blood a
   Drawn from Immanuel’s veins; b
   And sinners, plunged beneath that flood a
   Lose all their guilty stains. b

   The rhyme scheme here is abab, “blood” and “flood,” “veins” and “stains.”

2. Rhyming couplets are not indented, but are flush left.

   Jesus shall reign where’er the sun a
   Does his successive journeys run; a
   His kingdom spread from shore to shore, b
   Till moons shall wax and wane no more. b
3. An exception to this occurs in Short Meter hymns (6.6.8.6.). While the rhyme scheme is usually abcb, the length of the third line (eight syllables) requires special treatment and is moved two spaces to the left of lines 1, 2, and 4.

I love thy kingdom, Lord, a
The house of thine abode, b
The church our blest Redeemer saved c
With his own precious blood. b

Further exceptions occur in other metrical forms, where lines are of unequal length and there is a mixture of rhyming couplets and rhyming alternate lines.

4. Rhyming couplets are usually double-indented.

a. A five-line stanza (8.8.4.4.6.).

We three kings of Orient are a
Bearing gifts we traverse afar, a
Field and fountain, b
Moor and mountain, b
Following yonder star. a

If the two short lines of four syllables each do not rhyme, they are treated as though they did and are double-indented.

b. A six-line stanza (6.6.6.6.12.12.).

There’s a song in the air! a
There’s a star in the sky! b
There a mother’s deep prayer a
And a baby’s low cry! b
And the star rains its fire while the beautiful sing, c
For the manger of Bethlehem cradles a King. c

Because of the unusual length of lines five and six, these are centered left to right under the six-syllable lines.

c. A seven-line stanza (6.6.4.6.6.6.4.)

My country, ’tis of thee, a
Sweet land of liberty, a
Of thee I sing: b
Land where my fathers died, c
Land of the pilgrim’s pride, c
From every mountainside c
Let freedom ring! b
d. An eight-line stanza (6.6.6.4.4.4.4.).

My song is love unknown, a
My Savior's love to me, b
Love to the loveless shown, a
That they might lovely be. b
O who am I, c
That for my sake d
My Lord should take d
Frail flesh and die. c

Lines five and eight rhyme and are indented four spaces. Lines six and seven are rhyming couplets and are indented six spaces.

5. Other examples.

a. A five-line stanza (8.8.8.6.).

O Love that wilt not let me go, a
I rest my weary soul in thee; b
I give thee back the life I owe, a
That in thine ocean depths its flow a
May richer fuller be. b

The rhyming lines two and five are indented two spaces.

b. A six-line stanza (5.5.8.8.5.5.).

Jesus, still lead on a
Till, our rest be won a
And, although the way be cheerless, b
We will follow, calm and fearless; b
Guide us by thy hand c
To our fatherland. c

c. A nine-line stanza (8.7.8.6.6.6.6.7.).

A mighty fortress is our God, a
A bulwark never failing; b
Our helper he, amid the flood a
Of mortal ills prevailing: b
For still our ancient foe c
Doth seek to work us woe; c
His craft and power are great, d
And armed with cruel hate, d
On earth is not his equal. e
Lines two and four are indented two spaces; lines five, six, seven, and eight are rhyming couplets, indented four spaces. Line nine does not rhyme, and is indented six spaces.

d. An eleven-line stanza with short and long lines (4.4.7.7.4.4.4.7.).

Infant holy, a
Infant lowly, a
For his bed a cattle stall; b
Oxen lowing, c
Little knowing c
Christ the Babe is Lord of all. b
Swift are winging d
Angels singing, d
Noels ringing, d
Tidings bringing: d
Christ the Babe is Lord of all. b

e. A five-line stanza with very long and short lines (14.14.4.7.8.).

Praise to the Lord, the Almighty, the King of creation! a
O my soul, praise him, for he is thy health and salvation! a
All ye who hear, b
Now to his temple draw near; b
Praise him in glad adoration. a
SUBMISSION OF THE THESIS

The M.M.C.M. student writing a thesis must have it approved according to the following schedule.

Preliminary Approval
The thesis in its completed form must receive preliminary approval by both first and second readers at least thirty days before Comprehensive Examinations. Both readers will sign a preliminary approval page (see below for sample page) to be forwarded to the chair of the Curriculum Committee to certify that the student is eligible to take Comprehensive Examinations. At the same time, a copy of the thesis will be submitted to the chair of the Curriculum Committee for approval.

Final Copies
At least four copies of the thesis or document incorporating all suggestions from the first and second readers and the chair of the Curriculum Committee must be prepared. Roberts Library will retain two copies (one for archival purposes, one for reference), one will be delivered to the first reader, and the student will receive one. Students may have a maximum of two extra copies bound for personal use. Fees for binding the extra copies may be paid for at the Business Office when graduation fees are paid.

Paper
Bond paper used for all copies must be 100% rag, twenty-pound weight. All copies submitted to the library for binding may be photocopies.

Signatures
The student will secure the appropriate faculty signatures on the signature pages of each of the final copies.

Delivery
The student will deliver the copies of the thesis to the Dean of Libraries for binding a minimum of two weeks prior to graduation. Each copy should be in a separate box with the author’s name on the outside; pages should be checked carefully to be sure that they are in order for binding. The student will need to complete a form in the office of the Dean of Libraries so that the student's bound copy can be mailed.

Costs
All costs for any form of the thesis will be borne by the student.
M.M.C.M. Thesis Prospectus

Submitted by John S. Brook
to the Music Ministry Department
and the
Curriculum Committee

April 25, 2019

Approved

Date

Department Chair

Date

Chair, Curriculum Committee

First Reader

Second Reader
CHORALE TUNES IN THE WORKS OF HEINRICH SCHÜTZ

A Thesis

Presented to

the Curriculum Committee

of the School of Church Music

Southwestern Baptist Theological Seminary

Fort Worth, Texas

In Partial Fulfillment

of the Requirements for the Degree

Master of Music in Church Music

by

John S. Brook

December 2019

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SAMPLE PRELIMINARY APPROVAL PAGE FOR M.M.C.M. THESIS

CHORALE TUNES IN THE WORKS OF HEINRICH SCHÜTZ

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Southwestern Baptist Theological Seminary

Fort Worth, Texas

We hereby state that we have read and approved this thesis in its final form and that the student satisfies the thesis requirement to be eligible to take Comprehensive Examinations.

APPROVED:

______________________________

Date

First Reader

______________________________

Date

Second Reader
CHORALE TUNES IN THE WORKS OF HEINRICH SCHÜTZ

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Fort Worth, Texas

APPROVED:

____________________
First Reader

____________________
Second Reader

____________________
Chair, Curriculum Committee

____________________
Dean, School of Church Music
COMPREHENSIVE EXAMINATIONS

Students in the Master of Arts in Church Music and Master of Music in Church Music degree take a set of written and oral Comprehensive Examinations as one of the culminating experiences of their degree program. Students in the Master of Divinity degree with a Church Music concentration take only written Comprehensive Examinations. The examinations encourage students to synthesize the information they have learned and the insights they have gained during their studies. Students in the Master of Arts in Worship degree do not take Comprehensive Examinations but complete a culminating worship project.

Each degree has its own set of examinations as specified below.

Prerequisites
To be permitted to take Comprehensive Examinations, the master’s student must satisfy the following requirements:

1. Satisfactory completion of all leveling courses with a grade of “C” or better
2. Passing of voice and piano proficiencies
3. Satisfactory completion of all music courses (or concurrent enrollment in all remaining courses)
4. Attainment of required grade point average of 2.75 (B-)
5. Completion of thesis or preliminary recital (if applicable)
6. Enrollment in the appropriate Comprehensive Examinations course

Orientation
At the beginning of each semester, students enrolled for Comprehensive Examinations are given an opportunity to meet with the chair of the Curriculum Committee for an orientation session on the examinations. Students who are unable to attend the meeting should see the Academic Secretary to receive an information packet and to complete necessary forms.

Written Examinations
Written Comprehensive Examinations are usually given on a Monday approximately five to six weeks before graduation of the fall and spring semesters. The length of the exam varies with the particular master’s degree.

The written examinations measure the student’s knowledge and ability to apply it in a variety of ways. Although questions requiring brief factual answers may appear, essay questions that test the student’s ability to synthesize material and to apply it to specific scenarios are more common. Students may be asked to discuss and analyze scores of classical works as well as congregational song repertoire.
The written examinations consist of multiple sections representing different subject areas. Students should pace their work carefully to complete as much as possible on each of the exams.

**Oral Examinations**

Oral examinations are usually scheduled the Friday following written examinations. The orals schedule and committee personnel are distributed to students no later than the day of the written examinations. Students are expected to make themselves available for the oral examination at the time designated on the schedule. Students with a serious potential conflict should so advise the chair of the Curriculum Committee as far in advance as possible. An effort at accommodation will be made but cannot be guaranteed.

The one-hour oral examination is intended to test the student’s ability to relate information from different areas and to express his understanding correctly and clearly. Normally, each committee member asks a series of questions in turn, cycling through the committee until all members have had an opportunity to examine the candidate. A second round of questioning follows. The student should expect to be given examples of printed music and should be prepared to discuss these from many perspectives, including historical, analytical, pedagogical, and theological. The committee’s decision over the entire comprehensive examination is made immediately. The student will be excused while the committee deliberates and will be recalled to hear the committee’s decision.

An M.M.C.M. student with more than one concentration will have a longer oral examination.

**M.A.C.M. COMPREHENSIVE EXAMINATIONS**

**Written Examination**
The written examination for M.A.C.M. students is four hours in length and covers material in the ministry areas only. The principal areas are philosophy, worship, congregational song, and music education.

**Oral Examination**
The oral examination for the M.A.C.M. comprehensive is administered by a committee of three faculty members, two from the ministry department and one from an applied area. The focus of the examination is church music and music ministry, but questions regarding theory, history, conducting, and applied areas may be asked.

**M.M.C.M. COMPREHENSIVE EXAMINATIONS**

**Written Examinations**
Written examinations for M.M.C.M. students are divided into two groups: Common Hours and Concentration. Those areas designated as Common Hours include tests in General Music (music theory and music history) and Church Music.

The Concentration Exams, two-and-a-half hours in length, vary depending upon the concentration. The chair of the department of concentration as well as the [Study Guide for Comprehensive Examinations](#) should be consulted for content of the concentration exam.
An M.M.C.M. student with more than one concentration will take a separate Concentration Exam for each concentration the following day.

**Oral Examination**
The oral examination for the M.M.C.M. comprehensive is administered by a committee of three faculty members representing the areas of concentration, church music, and general music (applied, music theory, and music history). The chair of the committee represents the student’s department of concentration.

**M.DIV. WITH CHURCH MUSIC COMPREHENSIVE EXAMINATIONS**

**Written Examinations**
Written examinations for M.Div. with Church Music Concentration students are divided into two groups: Common Hours and Concentration. Those areas designated as Common Hours include tests in General Music (music theory and music history) and Church Music.

The Concentration Exam, two-and-a-half hours in length, revisits in more detail the areas of Church Music in the Common Hours and covers material from other church music coursework.

**Oral Examination**
There is no Oral Examination for students in the M.Div. with Church Music concentration.

**COMPREHENSIVE EXAMINATIONS GRADING POLICIES**

In order to eliminate any possibility of prejudice or favoritism, all written examinations are graded anonymously.

Tests are graded on a 100-point scale with a score of 80 considered passing. Grading of the individual tests is done by the faculty in the area of that test. They are returned to the chair of the Curriculum Committee for collation and averaging. The grades of the individual tests are weighted according to formulas prescribed by the faculty.

Each written exam must be passed with a score of at least 70 for the student to qualify for the oral exam. If one or more exams are failed with a score of less than 70, the student will need to retake them when comprehensive examinations are offered again. The exams that were passed will not need to be retaken. However, the student may opt to retake certain exams to raise their scores and thus their average.

The written examination is worth 60% of the overall comprehensive grade, and the oral examination is worth 40%. The student must have an average score of 80% on the written and oral examinations combined to pass. An average of at least 72 is required on the written examinations to qualify for the oral exam. All students will be notified as soon as possible concerning the results of the written examinations.
A week after the oral examinations, students may request to review their scores with the Associate Dean of the Academic Division. However, students are not allowed to see the exams themselves.

The examinations are designed to be passed by students who have applied themselves in individual classes, have kept their knowledge and skills fresh, and who have made the effort to correlate all of their musical, academic, and ministerial experiences. Students who do not pass generally have had a mediocre performance in their coursework and/or did not allow sufficient time for review.

There is generally no limit on the number of times a student may take the examinations, but most students usually pass them by the second time. A student must be enrolled in the seminary to take Comprehensive Examinations.

**STUDY GUIDE FOR COMPREHENSIVE EXAMINATIONS**

A Study Guide for Comprehensive Examinations is available online. The areas of study and sample questions provided there are general guidelines. These examinations are wide ranging and concerned with all facets of all courses. The student should therefore have a broad knowledge of each individual subject as well as a thorough understanding of the relationships between areas and be able to express it in a concise, clear, and well-organized manner.

**GRADUATION**

The student should consult the seminary Catalog for general instructions concerning graduation. The student should be aware that

1. an application for graduation must be submitted to the Registrar’s Office at the beginning of the semester of expected graduation
2. all academic requirements must be met, including the required GPA of 2.75
3. all fees must be paid before commencement
4. all books and music must be returned to the library
5. all students must attend commencement rehearsal
6. a special request must be made with the Registrar’s Office if the student would like to graduate in absentia

**COURSEWORK AFTER GRADUATION**

Students wishing to enroll for classes after graduation will need to submit the Continued Studies Request Form to the Registrar’s Office.
ADVANCED STUDY

Doctoral programs (both the Ph.D. and the D.M.A.) offered by the School of Church Music are predicated on Southwestern’s M.M.C.M. degree. A Southwestern M.M.C.M. graduate who is approved for doctoral studies by the Advanced Studies Committee will be able to proceed directly into the doctoral program if they remain in the same concentration. A student who has earned an M.M.C.M. degree from Southwestern in a different concentration than they wish to pursue in the doctoral program will be required to complete the differences between the two master’s-level concentrations, including thesis or recital if applicable.

The M.A.C.M. or M.A.W. student desiring to pursue doctoral study must complete all additional requirements for the M.M.C.M., including the full set of M.M.C.M. written and oral comprehensive examinations. However, for the Ph.D. with worship concentration, a master of arts in worship is acceptable if the applicant has a bachelor’s degree in music.

For additional information on the School of Church Music’s doctoral programs, please consult the Manual for Doctoral Studies.