

# ***Assessment and Placement Requirements***

## Doctor of Musical Arts 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.

Doctoral 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
  
- ❖ 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 Qualifying 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 | ❖ Jazz Combo Lab          |
| ❖ Cowden Hall Band  | ❖ Southwestern A Cappella |
| ❖ Guitar Ensemble   | ❖ Southwestern Singers    |
| ❖ Hispanic Band     |                           |



## 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. *All music history leveling must be completed to be eligible for doctoral music history seminars.*

### 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. *All music theory leveling must be completed to be eligible for doctoral music theory seminars.*



## **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 D.M.A. are the completion of a master's degree in the applied area and the performance of a master's recital. Leveling work may be completed at Southwestern if those prerequisites are lacking.

### **VOICE**

The student should arrive on campus in time to confer with an accompanist before the audition. The audition material will consist of six songs from memory: four art songs (one each in German, Italian, French, and English), one opera aria in its original language, and one oratorio aria in English. The selections should represent the major periods of music history, including the modern era.

### **PIANO**

The student will be required to play a thirty- to forty-minute entrance audition. The repertoire should represent a contrast of styles and should reflect a level of achievement equivalent to a master's-degree recital.

## 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 progression 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:

The musical notation shows a 3/4 time signature. The right hand (treble clef) plays chords in the upper register. The left hand (bass clef) plays a simple bass line. The progression is I-IV-V-I-1-4-5-1.

*Roman Numerals:*

I    vi    IV    V<sup>7</sup>    I

I    I<sup>6</sup>    ii<sup>6</sup>    V<sup>7</sup>    I

I    iii    IV<sup>6</sup>    V<sup>6/5</sup>    I

i    iv    i<sup>6/4</sup>    V    i

*Nashville Numbers:*

1    6-    4    5<sup>7</sup>    1

1    1/3    2-/4    5<sup>7</sup>    1

1    3-    4/6    5<sup>7</sup>/7    1

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):

*mp*

*Andante*  
*mp* Welsh

*Allegro*  
*mf* Handel, Judas Maccabaeus

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)

G D G A D/F#

1. In Christ a - lone my hope is found, He is my

3 G D/F# Em<sup>7</sup> G/A D G D G A D/F#

light, my strength, - my song; This Cor - ner - stone, this sol - id Ground, firm through the

7 G D/F# Em<sup>7</sup> G/A D

fierc - est drought - and storm.

*All My Hope* (David Crowder)

CHORUS 1a

22 D $\flat$ /E $\flat$  A $\flat$  D $\flat$ <sup>2</sup>/E $\flat$  A $\flat$  B $\flat$ m<sup>7</sup> A $\flat$ /C

pro-di-gal re-turned. All my hope is in  
nev-er be the same. That's why I sing:

27 D $\flat$  A $\flat$  E $\flat$ /G Fm E $\flat$  E $\flat$ <sup>7</sup>

Je-sus. Thank God that yes-ter-day's gone.

33 A $\flat$  B $\flat$ m<sup>7</sup> A $\flat$ /C D $\flat$  B $\flat$ <sup>7</sup>/D A $\flat$ /E $\flat$

All my sins are for-giv-en. I've been

BRIDGE

38 D $\flat$ /E $\flat$  A $\flat$  D $\flat$ /E $\flat$  A $\flat$

washed by the blood. There's a kind of thing that just

*Angels We Have Heard on High* (Traditional French Carol)

F Am Gm C F

1. An-gels we have heard on high, sweet-ly sing-ing

4 C F F Am B $\flat$ /D C/E F

o'er the plains; And the moun-tains in re-ply, ech-o-ing their

CHORUS

8 C F F Dm Gm<sup>7</sup> C Fmaj<sup>7</sup> B $\flat$

joy-ous strains. Glo-

12 C F B $\flat$  1. F/C C 2. F/C C F

-ri-a, in ex-cel-sis De-o; De-o.



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)

**4**      **1**      **4**      **5**  
 In Christ a - lone my hope is found  
**1/3**      **4**      **1/3**      **2m<sup>7</sup>**      **4/5**      **1**  
 He is my light, my strength, my song  
**4**      **1**      **4**      **5**  
 This Corner - stone, this solid Ground  
**1/3**      **4**      **1/3**      **2m<sup>7</sup>**      **4/5**      **1**  
 Firm through the fierc - est drought and storm

*All My Hope* (David Crowder)

**CHORUS 1A**

**1**      **2m<sup>7</sup>**      **1/3**      **4**  
 All my hope is in Jesus  
**1**      **5/7**      **6m**      **5**      **5<sup>7</sup>**  
 Thank God that yesterday's gone  
**1**      **2m<sup>7</sup>**      **1/3**      **4**      **2<sup>7</sup>/#4**  
 (Yes) All my sins are for - given  
**1/5**      **4/5**      **1**      **4/5**      (come on and sing)  
 I've been washed by the blood

*Angels We Have Heard on High* (Traditional French Carol)

**1**      **3m**      **2m**      **5**      **1**  
 Angels we have heard on high  
**1**      **5**      **1**  
 Sweetly singing o'er the plains  
**1**      **3m**      **4/6**      **5/7**      **1**  
 And the mountains in re - ply  
**1**      **5**      **1**  
 Echoing their joyous strains

**CHORUS**

**1**      **6m**      **2m<sup>7</sup>**      **5**      **1maj<sup>7</sup>**      **4**      **5**  
 Glo - - - ria  
**1**      **4**      **1/5**      **5**  
 In excel - sis De - o  
**1**      **6m**      **2m<sup>7</sup>**      **5**      **1maj<sup>7</sup>**      **4**      **5**  
 Glo - - - ria  
**1**      **4**      **1/5**      **5**      **1**  
 In excel - sis De - o