

Assessment and Placement Requirements

Master of Music in Worship Leadership

*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 Worship Leadership 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.

Those students without undergraduate coursework in the following areas will take the requisite leveling classes at SWBTS:

MUHST 4002 Great Themes in Music History
MUTHY 4212 Foundations in Theory & Musicianship for Worship Leaders I
MUTHY 4222 Foundations in Theory & Musicianship for Worship Leaders II
CONDG 4502 Conducting Foundations for Worship Leaders
Piano (if needed to meet the Piano Proficiency):
PIAPR 2711 Piano Foundations I
PIAPR 2721 Piano Foundations II
PIAPR 2731 Piano Foundations III
PIAPR 2741 Piano Foundations IV

Students with undergraduate coursework in music theory, music history, conducting, piano, and voice may be exempt from leveling classes through successful performance on proficiency assessments and placement examinations.

The following information regarding placement examinations, proficiency assessments, and auditions is organized as follows:

- ❖ Placement Examinations
 - Music History
 - Music Theory (including musicianship skills)
- ❖ Proficiency Assessments
 - Voice
 - Conducting
 - Piano
- ❖ Auditions for Ensembles

Placement Examinations

MUSIC HISTORY

(for students with Music History on their undergraduate transcript)

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

(for students with Music Theory on their undergraduate transcript)

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.



Proficiency Assessments

VOICE

Students who have completed their SCMW audition (virtually or on campus) and have been accepted into the MMWL degree program will be deemed to have completed their voice proficiency requirement. However, students should be prepared to present one piece of their choosing during orientation in order for faculty members to become acquainted with the student's musical gifts in person.

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, ensembles, and, if needed, Class Voice (VOICL 1912 or 1922).

CONDUCTING

(for students with Conducting on their undergraduate transcript)

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 4502 Conducting Foundations for Worship Leaders.

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 Piano Proficiency Requirements below. 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.

Piano Proficiency Requirements

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:

The musical notation shows a 3/4 time signature. The right hand (treble clef) plays chords: C major (C-E-G), F major (F-A-C), G major (G-B-D), C major (C-E-G), C major (C-E-G), F major (F-A-C), G major (G-B-D), and C major (C-E-G). The left hand (bass clef) plays a bass line: C (quarter), F (quarter), G (quarter), C (quarter), F (quarter), G (quarter), A (quarter), and C (quarter).

Roman Numerals:

I vi IV V⁷ I

I I⁶ ii⁶ V⁷ I

I iii IV⁶ V^{6/5} I

i iv i^{6/4} V i

Nashville Numbers:

1 6- 4 5⁷ 1

1 1/3 2-/4 5⁷ 1

1 3- 4/6 5⁷/7 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):



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# Em⁷ 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# Em⁷ G/A D

fierc - est drought - and storm.

All My Hope (David Crowder)

22 **CHORUS 1a**
 D \flat /E \flat A \flat D \flat ²/E \flat A \flat B \flat m⁷ 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 ⁷
 Je-sus. Thank God that yes-ter-day's gone.

33 A \flat B \flat m⁷ A \flat /C D \flat B \flat ⁷/D A \flat /E \flat
 All my sins are for-giv-en. I've been

38 **BRIDGE**
 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

8 **CHORUS**
 C F F Dm Gm⁷ C Fmaj⁷ 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** **2m⁷** **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** **2m⁷** **4/5** **1**
 Firm through the fierc - est drought and storm

All My Hope (David Crowder)

CHORUS 1A

1 **2m⁷** **1/3** **4**
 All my hope is in Jesus
1 **5/7** **6m** **5** **5⁷**
 Thank God that yesterday's gone
1 **2m⁷** **1/3** **4** **2⁷/#4**
 (Yes) All my sins are for - given
1/5 **4/5** **1** **4/5**
 I've been washed by the blood (come on and sing)

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** **2m⁷** **5** **1maj⁷** **4** **5**
 Glo - - - ria
1 **4** **1/5** **5**
 In excel - sis De - o
1 **6m** **2m⁷** **5** **1maj⁷** **4** **5**
 Glo - - - ria
1 **4** **1/5** **5** **1**
 In excel - sis De - o



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