

## Division of Church Music Ministries



Kenneth J. Gabrielse, Chairperson

### Faculty

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**Darryl K. Ferrington**, B.M.E., M.A.M.E., Ph.D.  
Associate Professor of Music Education

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Assistant Professor of Worship Ministries

**Becky Parker Lombard**, B.M.E., M.C.M., D.M.A.  
Assistant Professor of Music Theory and Organ

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### Contract Teachers

**Ben Caston**, B.M., M.M.C.M.

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**Anna Ruth Sellers**, B.M., M.M.

**Ed Steele**, B.M.E., M.C.M.

### Missions

The mission of the Division of Church Music Ministries is to equip leaders for excellence in music ministry among Southern Baptists through performance, education, and technology. The resources of the Division are committed to the assistance of persons who have responded to a divine call to minister and are attempting to fulfill educational and professional goals preparatory to ministry in the local church, teaching, or denominational service.

General objectives of the Division of Church Music Ministries are: (1) to prepare competent Christian workers for ministry through music; (2) to offer a well-defined program of education in church music; and (3) to develop a genuine involvement in and an understanding of the total ministry of the local church.

### Historical Background

In September 1919, the department of music at Baptist Bible Institute was begun by E.O. Sellers.

In 1953 the department became the School of Sacred Music. The title was changed to the School of Church Music in 1960 and to the Division of Church Music Ministries in 1972. Since its inception this division of the seminary has been dedicated to providing instruction in a broad field of musical study which enables the student to render more effective Christian service.

### Musical Activities

These groups are open to the seminary community. Previous choral or instrumental experience is recommended. An audition may be required for some of the following groups.

*Seminary Chorus.* This choir of men and women sings major choral works each year. Orchestral accompaniment is a regular part of these concerts.

*The Seminarians.* Seminary Chapel performances, Fall and Spring tours, and other concert appearances are made each year by this group of male singers.

*Ladies Ensemble.* The ensemble performs in Seminary Chapel, for church services, and for other occasions in the greater New Orleans area.

*Handbell Ensemble.* The ensemble performs in Seminary Chapel and for other occasions. It is open to those who have had previous experience ringing handbells. The ability to read musical notation is required.

*Recital Project Choir.* The choir is composed of approximately sixteen to twenty men and women students and seminary family members, and is directed by M.M.C.M. conducting concentration students. A faculty supervisor monitors selected class meetings. The choir performs on recitals for conducting students.

*Instrumental Ensemble.* Chapel programs, recruiting trips, concerts, recitals, and the accompanying of various seminary choral groups comprise the activities of this group. Membership is based upon musicianship and instrumental skills of interested persons within the seminary family.

In addition to campus opportunities in the Division of Church Music Ministries, the city of New Orleans affords the students a rare musical laboratory. Experience can be gained both as a listener and as a performer. The Louisiana Philharmonic Orchestra sponsors an Orchestral Series, and The New Orleans Opera Guild sponsors an Opera Series. Student discount tickets are available.

Participation in the New Orleans Opera House Association Chorus, the Louisiana Philharmonic Orchestra Chorus, as well as the Concert Choir of New Orleans is open to students by audition.

Music students are encouraged to accept church positions while in seminary. In fact, in the past ten years, over ninety percent of the students in this Division have served in local church music ministry for the majority of their stay in the degree program. It is believed that involvement as music leaders in churches gives students a practical outlet for what they experience in the seminary classroom.

The Music Division encourages participation in the following professional societies:

*American Choral Directors Association.* A student chapter of this national professional organization for choral conductors was organized in 1984.

*The Hymn Society in the United States and Canada.* The first student chapter affiliated with the Hymn Society in United States and Canada was formed in 1966 at New Orleans Baptist Theological Seminary. This organization is open to all interested students.

*MENC Student Chapter.* This organization is affiliated with the Music Educator's National Conference, which serves as leader and spokesman for music education in the United States. The local seminary organization is designed to help students maintain awareness of music education methods and trends which are adaptable and available to the music education program of the local church.

*Baptist Church Music Conference.* This chapter seeks to familiarize the student with the national organization of Southern Baptist church musicians and provides information, fellowship, and exchange of ideas during the student's seminary tenure.

### Musical Resources

*Sellers Music Building.* The E.O. Sellers Music Building was built during 1952-53 and contains five classrooms, eight individual teaching studios, three Doctoral student's studios, a recital hall, eighteen practice rooms, a conference room, a Music Education Resource Center, a choral library, music offices, two conducting labs, and state-of-the-art technology and keyboard laboratories.

*Wright Memorial Organ.* The first stage installation of the Daisy Deen Wright Memorial Organ (1967), constructed by the Aeolian-Skinner Organ Company, is located in Leavell Chapel. The organ is named for a New Orleans resident who left a bequest for the instrument. The specification in its completed form calls for 86 ranks of pipes (or 67 stops), distributed among five divisions: Great, Swell, Choir, Positiv, and Pedal, totaling approximately 5,000 pipes. The console has four manuals. Presently there are 39 ranks completed.

*Möller Organ.* The Mrs. Ida Kelley Sudduth Memorial Möller Organ (1954) is in the Recital Hall of the Sellers Music Building. This organ was designed to meet the musical requirements of all organ literature. It is a twenty-seven rank, three manual instrument. The walk-in organ chambers are quite adequate, with very large tone openings, designed to be used as laboratory equipment in the study of organ construction. This instrument provides additional opportunities for teaching and practice.

*Handbells.* The five-octave set of Schulmerich Handbells was a gift of Mrs. T. O. Winn of New Orleans for use by the handbell choir of the seminary.

### Placement Examinations

A student admitted to the institution to study for the Master of Music in Church Music (M.M.C.M.) degree must take a series of examinations at the beginning of the student's first semester in order to determine the level of undergraduate music proficiency. The results of the examinations and auditions will assist the faculty in determining for the student any courses which may be required to remove undergraduate level deficiencies. These examinations are given prior to registration in August and January, and in the week following graduation in May. Music placement examinations and performance auditions cover the following areas:

1. Music Theory - harmony, ear training, sight singing, form and analysis, sixteenth and eighteenth century counterpoint, and orchestration.
2. Music History - literature (choral, solo vocal, instrumental), composers, and important facts of all periods. This examination also includes a listening examination.
3. Conducting
4. Keyboard
5. Voice

Detailed information concerning these examinations may be obtained from the Music Division Office.

A student who has earned a baccalaureate degree in music must complete required remedial work within eighteen months. Students who did not receive a baccalaureate degree in music must complete required remedial work within twenty-four months.

All deficiencies must be completed before a student may apply for an area of concentration, present a graduate recital, or take comprehensive examinations.

### Graduate Music Proficiency Workshop

The Division of Church Music Ministries offers a workshop for students interested in classroom preparation for the Music Placement Examinations. This workshop is offered the first two weeks of August each year. It includes classroom experience and tutoring in all areas of testing. The placement examinations will be given at the end of the two-week workshop.

To be eligible for workshop registration, the student must show evidence of earned baccalaureate credit in music classroom and performance experience from an accredited institution. Students may register for all sections of the workshop, or for the portions that they believe will be most beneficial to them in their preparation for the examinations. A small fee is required for each section of the workshop. Complete information and a schedule of the classroom and tutoring sessions is available in the Music Student Handbook. Interested students may call the Music Office for a schedule, fee structure, and registration information concerning the Graduate Music Proficiency Workshop.

### Jury Review

A faculty jury review is required of all students enrolled in graduate applied music (performance), except for students who presented a graduate recital in that semester. Jury examinations are held at the end of each semester.

### Proficiency in Performance

Each M.M.C.M. student must pass proficiency examinations in piano, voice, and sight singing. These proficiencies must be passed within the required time allowed; eighteen months after entrance for music majors in college and twenty-four months for all others.

### Piano Proficiency Examination (M.M.C.M.)

Each M.M.C.M. student must complete the piano proficiency examination. Requirements are included in the Music Student Handbook, which may be obtained in the Music Division Office.

### Voice Proficiency Examination (M.M.C.M.)

All M.M.C.M. students are required to complete a voice proficiency examination. The purpose of this examination is to indicate to the faculty of the Division of Church Music Ministries the competency level of the applicant in terms of singing ability and knowledge of English, French, German, and Italian diction. Audition requirements for a student whose primary performing area is voice are as follows:

1. Sing one song in each of the aforementioned languages as accurately and artistically as possible from memory.
2. Read in any of the above languages.

For students whose performing areas do not include voice, two songs in English, from memory, are required. For both levels, the songs chosen should reflect the student's current abilities and competence for graduate studies.

### Sight Singing Proficiency Examination (M.M.C.M.)

The following are Sight Singing Proficiency requirements for entering M.M.C.M. students. Each student should be able to:

1. Sing with a high degree of accuracy (in pitch, rhythm, and a sensitivity regarding phrasing and dynamics) any voice part from representative literature of various styles (Renaissance to Twentieth century) such as hymn tunes, Bach chorales, choruses from oratorios, standard anthems, and examples from sight singing texts.
2. Sing any scale and any interval within an octave.

### Admission to Candidacy and Area of Concentration

The M.M.C.M. student must apply to the Chairman of the Division of Church Music Ministries for admission to candidacy and an area, or areas, of concentration. The student may obtain forms entitled "Application to Candidacy and Area(s) of Concentration" from the Music Office. For detailed information consult the Music Student Handbook.

Admission to the candidacy and an area, or areas, of concentration is contingent upon the following:

1. Removal of all undergraduate course requirements
2. Passing of performance proficiencies (piano and voice)
3. Maintaining the required grade average of "B" in graduate level music courses
4. Completion of 20 hours of M.M.C.M. degree requirements (including "Foundational Studies" courses)

### Audition/Application for Contention

Note: Performance area (Voice, Organ, Piano, Orchestral Instrument) auditions are to be scheduled during jury reviews at the end of each semester.

*Composition and Technology.* For concentration in composition and technology, the student must submit compositions for at least two media, representing the student's compositional style.

*Conducting.* Successful completion of the Advanced Conducting course is required prior to application for concentration. A conducting audition that exhibits the student's ability in sight singing, transposition skills, and keyboard proficiency is also required. Details of the audition requirements may be found in the Music Student Handbook.

*Church Music Education.* The student must write a brief summary of church music education study and experience. In addition, the student will propose several topics for the culminating project or thesis.

*Music History and Hymnology.* The student must present a research paper in music history or hymnology demonstrating competency in research and writing.

*Organ.* The student should be prepared to perform a fifteen-minute recital consisting of literature from at least three different style periods. A portion of the recital must be performed from memory. Memory requirements will be determined on an individual basis by the instructor based upon goals and objectives for the student and his or her level of proficiency.

*Piano.* The student should be prepared to perform, from memory, a fifteen-minute recital consisting of literature from at least three different style periods.

*Theory.* The student must demonstrate competency in music theory by submitting an analytical study of a specified composition or a research paper pertaining to a specific area of music theory.

*Voice.* The student should be prepared to perform, from memory, a total of four songs, one each in French, German, Italian, and English. The songs should reflect the Baroque, Classic, Romantic, and twentieth-century periods. Genres represented should include oratorio, opera, and art songs.

### Performance Regulations

Students studying performance must observe the following regulations:

1. Performance lesson fees will not be refunded after the close of registration.
2. Lessons missed shall be made up under the following circumstances:
  - a. absence of the teacher; and
  - b. illness of the student. When the teacher is notified in advance of the scheduled lesson time, the student must initiate the scheduling of make up lessons.
3. All students enrolled in applied music courses are required to attend studio recitals as arranged by applied music instructors.
4. All students giving a recital must be enrolled in applied music courses during the semester in which the recital is to be presented.
5. Students should refer to the Music Student Handbook for General Recital performance requirements.

### Recital Attendance

Recital Laboratory is required of all enrolled music students. Master of Music in Church Music students must attend 75% of all calendar-scheduled events for three semesters. Students without a college degree in music must attend an additional two semesters.

### Comprehensive Examinations

After completing a minimum of 30 semester hours of requirements for the M.M.C.M. degree, and being approved for candidacy, the candidate will take comprehensive examinations.

1. All M.M.C.M. students must take written comprehensive examinations. These examinations focus on the student's knowledge of the field of church music ministry. Questions on this examination deal with current issues affecting ministry and/or knowledge of philosophical/foundational concepts of music in the church.
2. All deficiencies and proficiencies must be completed before students take comprehensive examinations.
3. Students must register for MUSS6001-Comprehensive Examinations at the beginning of the semester in which they will take the examinations.
4. A committee of three music faculty members will evaluate each examination to determine a grade of pass, fail, or pass with distinction.
5. If a student fails the examination, his or her committee will meet to discuss the nature of the failure and to recommend one of three courses of action:
  - a. an oral examination to be taken within two weeks of notification of failure;
  - b. a written examination in a later semester; or
  - c. additional course work and a written examination in a later semester.The comprehensive examination may be retaken only one time.

## Student Recital

Students who concentrate in the following areas are required to present a Graduate Recital - Composition/Technology, Conducting, Orchestral Instrument, Organ, Piano, or Voice. A recital hearing, scheduled at least two weeks prior to the proposed recital date, is required. (Conducting students may request a hearing one-week prior to recital.) Students who present recitals are responsible for all costs incurred. Additional information concerning recitals is available in the Music Student Handbook.

## Academic Probation

If at the end of any semester a student has failed to make a grade average of "B" in graduate music courses, the student will be placed on probation for one semester. If the student's average is raised to "B," the student will be removed from probationary status. If a student's average falls below "B" for two successive semesters, the student may be either reclassified or suspended.

## Description of Courses

The following list represents courses and seminars offered in the Division of Church Music Ministries. This list does not contain specific information regarding the session and time of offering. Specific information will be made available to the student by the Registrar's Office prior to registration.

All courses meet two hours per week for one semester and carry two hours credit unless stated otherwise. Performance ensembles meet two to three hours per week and receive one hour of credit per semester unless otherwise specified.

The following describes credit for lessons and ensembles:

### Applied lessons

Half hour private lesson.....1 hr./semester  
 1 hour private lesson.....2 hrs./semester

### Ensembles

Handbell Ensemble.....1 hr./semester  
 Instrumental Ensemble.....1 hr./semester  
 Recital Project Choir.....1/2 hr./semester  
 The Seminarians.....1 hr./semester  
 Ladies Ensemble.....1 hr./semester  
 Seminary Chorus.....1 hr./semester  
 Providence Players.....1 hr./semester

\* The courses with an asterisk are undergraduate level and are necessary for preparation for graduate level courses.

## Music Theory and Composition

### Music Theory

#### \*MUTH1301 Music Theory I (3 hours) Lombard/Steele

This course is a study of the construction and functions of chords, designed to develop skills in analyzing and writing functional harmony. It meets 3 hours per week for 1 semester for 3 hours credit.

#### \*MUTH1302 Music Theory II (3 hours) Lombard/Steele

This course is a continuation of studies begun in MUTH1301. It meets 3 hours per week for 1 semester for 3 hours credit. *Prerequisite: MUTH1301 or passing the equivalent placement examination.*

#### \*MUTH2301 Music Theory III (3 hours) Lombard/Steele

This course is a continuation of studies begun in MUTH1302. It meets 3 hours per week for 1 semester for 3 hours credit. *Prerequisite: MUTH1302 or passing the equivalent placement examination.*

#### \*MUTH2302 Music Theory IV (3 hours) Lombard/Steele

This course is a continuation of studies begun in MUTH2301. It meets 3 hours per week for 1 semester for 3 hours credit. *Prerequisite: MUTH2301 or passing the equivalent placement examination.*

#### \*MUTH4201 Counterpoint (2 hours) Steele

This course involves the study of contrapuntal techniques demonstrated in composition of the sixteenth, eighteenth, and twentieth centuries. *Prerequisite: MUTH2301 or passing the equivalent placement examination.*

#### \*MUTH4202 Basic Orchestration (2 hours) Hallquist

This course involves the study of orchestral instruments and basic skills of orchestral scoring. *Prerequisite: MUTH2301 or passing the equivalent placement examination.*

#### \*MUTH4203 Analytical Techniques (2 hours) Lombard

This course involves the study of the various forms of musical composition. *Prerequisite: MUTH2301 or passing the equivalent placement examination.*

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### **MUTH5201 Graduate Survey of Music Theory (2 hours) Lombard**

This course consists of an advanced study of musical styles from the Medieval period through the twentieth century. Attention is given to the analysis of chord structures, forms, and traits of each stylistic period. *Prerequisite: Passing all undergraduate theory courses or the equivalent placement examinations.*

### **MUTH5202 Sixteenth-Century Counterpoint (2 hours) Sharp**

This course consists of an advanced study of harmonic and contrapuntal practices employed by composers of the sixteenth century. It meets 1 hour per week for 1 semester for 1 hour credit. *Prerequisite: MUTH4201, 4202, 4203, or equivalent placement examinations.*

### **MUTH5203 Eighteenth-Century Counterpoint (2 hours) Sharp**

This course involves the study of the primary harmonic and contrapuntal practices employed by composers of the eighteenth century. It meets 1 hour per week for 1 semester for 1 hour credit. *Prerequisite: MUTH4201, 4202, 4203, or equivalent placement examinations.*

### **MUTH5204 Orchestration Techniques (2 hours) Hallquist**

This course involves a continuation of studies begun in MUTH4202. Orchestration techniques of various periods and composers are studied. Particular attention is given to the orchestration of church music. *Prerequisite: MUTH4201, 4202, 4203, or equivalent placement examinations.*

### **MUTH6101 Techniques of Analysis (1 hour) Lombard**

This course is a study of the techniques of music analysis, such as Schenkerian analysis and the Forte method. It meets 1 hour per week for 1 semester for 1 hour credit. *Prerequisite: MUTH5201.*

### **MUTH6102 Analysis of Medieval, Renaissance, and Baroque Music Styles (1 hour) Lombard**

This course involves an extensive analytical study of the melodic, harmonic, and structural forms of music within the Medieval, Renaissance and Baroque periods. It meets 1 hour per week for 1 semester for 1 hour credit. *Prerequisite: MUTH5201.*

### **MUTH6103 Analysis of Classic and Romantic Musical Styles (1 hour) Lombard**

This course involves an intensive analytical study of melodic, harmonic, and structural forms of music within the Classic and Romantic periods. It meets 1 hour per week for 1 semester for 1 hour credit. *Prerequisite: MUTH5201.*

### **MUTH6104 Analysis of Twentieth Century Music Styles (1 hour) Lombard**

This course involves an intensive analytical study of melodic, harmonic, and structural forms of music within the twentieth century. It meets 1 hour per week for 1 semester for 1 hour credit. *Prerequisite: MUTH5201.*

### **MUTH6105 Pedagogy of Music Theory (1 hour) Lombard**

This course involves a study of the various approaches to the teaching of music theory. It meets 1 hour per week for 1 semester for 1 hour credit. *Prerequisite: MUTH5201.*

### **MUTH6206 Independent Directed Study in Music Theory (2 hours) Faculty**

## **Composition and Technology**

### **MUCT5201 Choral Arranging (2 hours) Sharp**

This course involves the study of problems involved in arranging hymns and other choral literature for practical use in the church. *Prerequisite: MUTH4201, 4202, 4203, or equivalent placement examinations.*

### **MUCT6201 Using Software for Advanced Composition, Notation, and Scoring (2 hours) Sharp**

MIDI-based music notation programs are utilized in a laboratory setting to assist the student in using the computer for notation and scoring of music; especially as it relates to music in the church. *Prerequisite: MUTH5201 or Approval of Instructor.*

### **MUCT6202 Composition (2 hours) Hallquist, Sharp**

This course is an advanced, privately taught course which involves the writing of music in larger forms and in various styles. The course may be repeated at the discretion of the instructor. *Prerequisite: MUTH5201 or Approval of Instructor.*

### **MUCT6203 Stylistic Composition (2 hours) Hallquist, Sharp**

This privately taught course involves a concentrated study of the compositional elements of a particular style or period. The student studies carefully the compositional techniques of the selected style and composes works utilizing those techniques. *Prerequisite: MUTH5201 or Approval of Instructor.*

**MUCT6204 Introduction to MIDI Sequencing (2 hours) Sharp**

A study is made of a MIDI-based music sequencing program and its features relating to MIDI arranging, multi-track digital recording, and 16-channel MIDI orchestration. Consideration is given to the design of the program with respect to recording templates, data entry, manipulation of expressive parameters such as timing, quantization, dynamic levels, balance and effects. The student will engage in strategies for preparing desktop sequencing projects including multi-track step- and realtime-recording and event-editing. *Prerequisites: MUTH4201, MUTH4202, and MUTH4203, or passing the equivalent placement exams.*

**Music History, Hymnology and Literature**

**\*MUHI3301 Music History and Literature (3 hours) Steele**

This course is a college-level survey involving an overview of Western Art Music from Antiquity to 1800 (Beethoven). It meets 3 hours per week for 1 semester for 3 hours credit. *Prerequisite: MUTH2301 and MUTH2302.*

**\*MUHI3302 Music History and Literature (3 hours) Steele**

This course is a college level survey involving an overview of Western Art Music from 1800 (Beethoven) to the present, including American Music. It meets 3 hours per week for 1 semester for 3 hours credit. *Prerequisite: MUTH2301 and MUTH2302.*

**MUHI5201 Hymnology (2 hours) Steele**

A study is made of hymnody during the history of the Christian church to bring about a more meaningful use of the hymn in congregational singing and various avenues of ministry. No music background is required for this course, which is recommended for non-music students.

**MUHI5202 Hymnology (2 hours) Steele**

The course is a continuation of MUHI5201, although the courses do not need to be taken in sequence. Emphasis is placed upon American hymnody during the latter part of the semester. No music background is required for this course, which is recommended for non-music students.

**MUHI5203 Sacred Choral Literature: Genres and Styles (2 hours) Gabrielse**

Sacred choral literature from the Middle Ages to the present is surveyed. Emphasis is placed on style traits of church music of various historical periods and the major forms, such as the plainsong, motet, mass, anthem, oratorio, and cantata. *Prerequisite: MUHI3301, 3302, or the equivalent placement examinations.*

**MUHI6201-6208 Studies in Music History and Literature (2 hours) Faculty**

The following courses involve the study of representative types of music encountered by the church musician, both formal and informal and in both Western and non-Western culture. Musical examples are heard in class and in the Martin Music Library. *Prerequisite: MUHI5203.*

MUHI6201 Medieval and Renaissance Music

MUHI6202 Baroque Music

MUHI6203 Classical Music

MUHI6204 Romantic Music

MUHI6205 Twentieth Century Music

MUHI6206 Topics in Choral Music

MUHI6207 American Folk and Popular Music

MUHI6208 Music of Other Cultures

**MUHI6210 Independent Directed Study in Music History, Literature, and Hymnology (2 hours) Faculty**

**Church Music Education and Administration**

**MUED5101 Handbell Techniques (1 hour) Gabrielse**

This is a handbell class for inexperienced ringers and church musicians. Exposure to technique and literature is emphasized. Ability to read musical notation is required. It meets 1 hour per week for 1 semester for 1 hour credit.

**MUED5201 Worship and Music in the 21st Century (2 hours) Hallquist**

Emphasis is given to a development of worship and ministry philosophies as they relate to music in the local church. A study is made of administrative guidelines for the music ministry of a church. Students will explore and define their own philosophy as well as study philosophies of various church musicians/authors.

**MUED5202 Church Music Education for Children (2 hours) Ferrington**

A study is conducted of methodology, curriculum, and resources for preschool, younger, and older children's choirs. Laboratory choir experiences complete the requirements of this course. *Prerequisite: MUTH1301.*

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### **MUED5003 Laboratory Choirs (non-credit) Ferrington**

This course is designed to give students practical experience in working with preschool, younger, and older children's choirs. Weekly planning and evaluation sessions in addition to weekly laboratory choirs are required. *Prerequisite: MUED5202.*

### **MUED5204 Church Music Education for Youth and Adults (2 hours) Ferrington**

A study is made of the changing voice, methods, materials, and administrative guidelines relating to junior high, youth, adult, and senior adult choirs in a church music ministry. *Prerequisite: MUTH1301.*

### **MUED5205 Music and Drama in the Church (2 hours) Gabrielse**

This is a course in the production of music/drama. A production may be cast and performed. Irregular rehearsal times may be required.

### **MUED5206 Technology in Church Music Ministry (2 hours) Hallquist**

The course is designed to give students an overview of recent developments in church music and worship related to current and emerging technologies. The student will learn about music technology and computers in ministry, sound reinforcement and lighting techniques, multi-media display, etc., and how to relate them to the ministry of the church.

### **MUED5207 Kodaly and Orff for the Church Musician (2 hours) Ferrington**

This course explores the philosophies, makes practical application, and develops the skills necessary to implement facets of the Kodaly philosophy and the Orff Schulwerk philosophy of music education in the local church. *It is strongly recommended that MUED5202 - Church Music Education for Children be taken prior to this class.*

### **MUED6201 Teaching and Supervising Children's Choirs (2 hours) Ferrington**

This course is designed to help the student develop skills in supervision of the church's music education program leadership. Emphasis is given to enlistment, training, and coordination. Supervision in MUED5103 is a requirement of the course. *Prerequisite: MUED5202, MUED5003.*

### **MUED6202 Contemporary Trends in Church Music Philosophy and Administration (2 hours) Ferrington**

This course is an in-depth study of theories and philosophies of the contemporary church music scene, including current trends, topics, and influences on church music ministry. *Prerequisite: MUED5201.*

### **MUED6203 Trends in Music Education Methodologies (2 hours) Ferrington**

This class is a study of methods and philosophies of teaching music to children, youth, and adults. Keyboard and programmed instruction, comprehensive musicianship, computer-assisted instruction, Dalcroze, Suzuki, Orff, and Kodaly methods are reviewed and evaluated. *Prerequisite: MUED5202.*

### **MUED6204 Writing Music Materials for Children (2 hours) Ferrington**

This course is designed to develop awareness and skills for reviewing and writing music literary and choral materials for children. *Prerequisite: MUED5003.*

### **MUED6205 Independent Directed Study in Church Music Education (2 hours) Ferrington**

## Conducting

### **\*MUCO3301 Elementary Conducting (3 hours) Gabrielse**

Elementary conducting techniques are developed through laboratory experiences. Emphasis is placed on basic beat patterns through individual and group practice in supervised sessions. Hymns and anthems are used in order to give students opportunities to deal with common problems of congregational and choral singing. It meets 3 hours per week for 1 semester for 3 hours credit.

### **MUCO5201 Choral Conducting and Techniques (2 hours) Gabrielse**

This course is designed to assist the student in becoming a more efficient conductor of choral music. Rehearsal in a choral experience and vocal techniques for the choir are explored in detail. The role of the conductor as a leader in public worship receives attention. *Prerequisite: MUCO3301 or a satisfactory score on the conducting placement examination.*

### **MUCO6201 Advanced Conducting (2 hours) Gabrielse**

Intense attention is given to the conducting of vocal scores of multiple parts with orchestrations of varying degrees of difficulty. *Prerequisite: MUCO5201.*

### **MUCO6202 Pedagogy of Conducting (2 hours) Gabrielse**

This course consists of a study of techniques involved in teaching the skill of conducting. Teaching conducting is required as a laboratory experience. *Prerequisite: MUCO6201.*

**MUCO6110, 6210 Private Conducting (1 or 2 hours) Gabrielse**

This course is designed for students who are approved for a conducting concentration in the M.M.C.M. degree and as elective study for doctoral students. *Prerequisite: MUCO6201.*

**MUCO6204 Independent Directed Study in Conducting (2 hours) Gabrielse**

## **Orchestral Instruments**

**\*MUIN4110, 4210 Orchestral Instruments (1 or 2 hours) Faculty**

Students with sufficient background may continue the study of an orchestral instrument with members of the Louisiana Philharmonic Orchestra or approved instructor. The student will be responsible for all instructional fees. These lessons will be offered for students attempting to complete the Undergraduate Recital requirement as a prerequisite to the M.M.C.M. degree.

**MUIN6110, 6210 Orchestral Instruments (1 or 2 hours) Faculty**

Students who have attained junior standing or above may select an orchestral instrument for their performance concentration. Instruction is given by members of the Louisiana Philharmonic Orchestra or approved teachers.

**MUIN6201 Independent Directed Study in Orchestral Instrument (2 hours) Hallquist**

## **Organ**

**\*MUOR2110, 2210 Organ (1 or 2 hours) Lombard**

This course is designed to provide the student with a basic orientation to the organ, its construction, function, and basic techniques of registration and performance. *Prerequisite: completion of the piano proficiency.*

**\*MUOR3110, 3210 Organ (1 or 2 hours) Lombard**

This course is designed for private study of elementary techniques and literature. *Prerequisite: MUOR2110 or by permission of the keyboard committee.*

**\*MUOR4110, 4210 Organ (1 or 2 hours) Lombard**

More advanced organ literature is included with private study. *Prerequisite: MUOR3110 or by permission of the keyboard committee.*

**MUOR5110, 5210 Organ (1 or 2 hours) Lombard**

A graduate level course designed for private study of organ techniques and literature. *Prerequisite: audition and approval of the keyboard committee.*

**MUOR6110, 6210 Organ (1 or 2 hours) Lombard**

The course, intended for M.M.C.M. students whose concentration is organ performance, is designed for private study of advanced organ techniques and literature. *Prerequisite: admission to organ performance as the area of concentration.*

**MUOR6201 Organ Literature (2 hours) Lombard**

This course involves a survey of organ literature from the major eras as follows: Pre-Bach (before 1685); Baroque (1685-1750); Classic and Romantic (1750-1900); and Twentieth Century (1900-present). A final area of study is a survey of service music literature. *Prerequisite: MUOR5110.*

**MUOR6202 Service Playing for Organists (2 hours) Lombard**

This course is designed to help students improve their knowledge and skills in the art of playing the organ for church services of worship. *Prerequisite: MUOR5110, or permission by the professor.*

**MUOR6203 Organ Pedagogy (2 hours) Lombard**

A study is made of basic concepts of and approaches to organ playing and teaching, with a survey and evaluation of organ method books and appropriate literature for organ students. *Prerequisite: MUOR5110.*

**MUOR6204 Independent Directed Study in Organ (2 hours) Lombard**

## **Piano**

**\*MUPI1201 Class Piano (2 hours) Faculty**

This course is designed to provide the student with the most basic keyboard skills, which will prepare the student to enter MUPI1202. It meets 2 hours per week for 1 semester for 2 hours credit. *Prerequisite: Proficiency in note reading.*

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### **\*MUPI1202 Class Piano (2 hours) Faculty**

This course is a continuation of MUPI1201. It is designed to provide students with keyboard skills which will prepare them to enter MUPI1203. *Prerequisite: MUPI1201.*

### **\*MUPI1203 Class Piano (2 hours) Faculty**

This class is designed to complete all items of the piano proficiency examination. It meets 2 hours per week for 1 semester for 2 hours credit. *Prerequisite: MUPI1201 and MUPI1202 or indication of the student's need by the keyboard committee.*

### **\*MUPI2110, 2210 Piano; Sharp, Lombard**

### **\*MUPI3110, 3210 Piano; Sharp, Lombard**

This course is designed for students who have passed the piano proficiency and desire private study. It is an undergraduate level course. Study material includes elementary literature. *Prerequisite: passing of the piano proficiency.*

### **\*MUPI4110, 4210 Piano (1 or 2 hours) Sharp, Lombard**

More advanced piano literature is included with private study. It is an undergraduate level course. *Prerequisite: MUPI3110 or by permission of the keyboard committee.*

### **MUPI5110, 5210 Piano (1 or 2 hours) Sharp, Lombard**

This course is designed for private study of piano at the graduate level. Study material is chosen to meet the needs of the student. *Prerequisite: the student must be admitted to graduate level piano by audition.*

### **MUPI6110, 6210 Piano (1 or 2 hours) Sharp, Lombard**

This course is designed for private study of piano for those who have been admitted to concentration in piano performance. Study material is chosen to meet the needs of the student. *Prerequisite: concentration audition.*

### **MUPI6201 Service Playing for Pianists (2 hours) Sharp**

This course is designed to aid the student in developing skills in the art of playing the piano for church services. *Prerequisite: MUPI5110 or permission of the instructor.*

### **MUPI6202 Piano Pedagogy (2 hours) Sharp**

This course is designed to acquaint the student with basic pedagogical materials and concepts in teaching piano. *Prerequisite: MUPI5110 or permission of the instructor.*

### **MUPI6203 Piano Accompanying (2 hours) Sharp**

This course is designed to acquaint the student with various skills and techniques in the art of accompanying. It meets 1 hour per week for 1 semester for 1 hour credit. *Prerequisite: MUPI5110 or permission of the instructor.*

### **MUPI6204 Piano Improvisation (2 hours) Sharp**

This course is designed to aid the student in developing skills of improvisation. *Prerequisite: MUPI5110 or permission of the instructor.*

### **MUPI6205 Piano Literature (2 hours) Sharp**

This course involves a survey of piano literature from its beginnings to the present. *Prerequisite: MUPI5110 or permission of the instructor.*

### **MUPI6206 Independent Directed Study in Piano (2 hours)**

## Voice

### **\*MUVO1110 Class Voice (1 hour) Faculty**

This course is open to all students who wish to improve their singing ability, including non-music majors. It meets 1 hour per week for 1 semester for 1 hour credit. *Prerequisite: basic knowledge of piano, music fundamentals, and the ability to sing on pitch.*

### **\*MUVO2110, 2210 Private Voice (1 or 2 hours) Day, Steele, Sellers**

Undergraduate level. *Prerequisite: MUVO1110 or placement by audition.*

### **\*MUVO3110, 3210 Private Voice (1 or 2 hours) Day, Steele, Sellers**

Undergraduate level. *Prerequisite: MUVO2110 or MUVO2210.*

### **\*MUVO4110, 4210 Private Voice (1 or 2 hours) Day, Steele, Sellers**

Undergraduate level. *Prerequisite: MUVO3110 or MUVO3210.*

**\*MUVO4301 Vocal Diction (3 hours) Day**

This course is designed to enable the student to sing in English, French, German, and Italian with accurate pronunciation and word/syllabic stress. Remedial work in one to three languages carries no credit. Credit is granted only for completion of all four languages. It meets 3 hours per week for 1 semester for 3 hours credit. *Prerequisite: MUVO2110.*

**MUVO5110, 5210 Private Voice (1 or 2 hours) Day, Steele, Sellers**

This course deals with vocal technique and literature for advanced voice students. *Prerequisite: audition.*

**MUVO6110, 6210 Voice (1 or 2 hours) Day**

Vocal techniques and literature for advanced students. *Prerequisite: approval for voice performance concentration.*

**MUVO6201 Vocal Pedagogy (2 hours) Day**

Methods of voice instruction are studied. Class demonstrations are made in the discovery, analysis, and correction of individual vocal problems. Each student is given experience in voice instruction in a controlled laboratory-studio. *Prerequisite: two years of private voice study.*

**MUVO6202 Sacred Solo Vocal Literature (2 hours) Day**

Sacred Solo Vocal Literature is designed to acquaint the student with the sacred song literature of Germany, England, France, Italy, America, and other national areas. Prominence is given to literature in the English language. *Prerequisite: approval for voice performance concentration.*

**MUVO6203 Independent Directed Study in Voice (2 hours) Faculty**

## Ensembles

**MUEN5102 Handbell Ensemble (1 hour) Gabrielse**

This class is composed of students with prior handbell experience. The handbell ensemble rings in Seminary chapel and for other occasions. The ability to read musical notation is required. *Prerequisite: approval by the professor.*

**MUEN5103 Instrumental Ensemble (1 hour) Hallquist**

This class is an ensemble of orchestral instruments and acquaints students with techniques, literature, and performance of strings, woodwinds, brass, and percussions. Any student who plays an instrument is encouraged to enroll or audit. It meets 2 hours per week for 1 semester for 1 hour credit. *Prerequisite: approval by the professor.*

**MUEN5104 Recital Project Choir (1/2 hour) Gabrielse**

This course involves the rehearsal for the performance of a conducting recital. Conductors are approved by the Division's Conducting Committee. A faculty advisor is present in rehearsals for guidance and evaluation. The choir meets 2 hours per week for eight weeks prior to the recital. The student receives half hour credit. *Prerequisite: approval by the faculty advisor.*

**MUEN5105 Seminararians (1 hour) Gabrielse**

The Seminararians is a choir composed of male seminary students. Music literature of many periods is learned and performed on and off campus (the Seminararians take an annual tour in the spring semester). Students in all degree programs are encouraged to participate. Seminararians meets 3 hours per week for 1 semester for 1 hour credit. *Prerequisite: approval by the professor.*

**MUEN5106 Ladies Ensemble (1 hour) Ferrington**

This choir is composed of female seminary students and wives of faculty, staff, and students. The ensemble performs at Seminary Chapel and for other occasions in the greater New Orleans area. The ensemble meets 2 hours per week for 1 semester for 1 hour credit. *Prerequisite: approval by the professor.*

**MUEN5107 Seminary Chorus (1 hour) Gabrielse**

This choral organization is comprised of men and women from the seminary family. Music students are required to enroll for 4 semesters. Elective credit may be received by other students. *Prerequisite: approval by the director.*

**MUEN5108 Providence Players (1 hour) Sharp**

This keyboard ensemble provides the participant an opportunity to perform as a member of a musical group using their keyboard skills. It is composed of advanced-level keyboard students. The ensemble meets 2 hours per week for 1 semester for 1 hour credit. *Prerequisite: enrollment in advanced keyboard studies or approval of the director.*

## Specialized Studies

**MUSS4001 Recital Laboratory (non-credit) Faculty**

This is a performance laboratory required of all music students. Additional concerts may be required, but the class meets an average of once per week for 1 semester.

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### **\*MUSS4010 Undergraduate Recital (non-credit) Faculty**

This recital is for students who did not major in music for an undergraduate degree.

### **MUSS5101 Music Research and Writing (1 hour) Faculty**

This course is designed to orient the student in music research and writing. It is required of all M.M.C.M. students. It meets 1 hour per week for 1 semester for 1 hour credit.

### **MUSS5201 Music in Missions (2 hours) Sharp**

This course is designed to link music and missions with particular attention given to cultural contexts and evangelism opportunities within them. Some background in ethnomusicology will be helpful. A mission trip experience may be required as part of the course.

### **MUSS5202 Practicum in Music Missions (2 hours) Faculty**

This course is designed to fulfill the mission activity of the concentration in music and missions. The course combines classroom preparation with a mission trip, usually outside of the United States. The mission trip must utilize music as a primary ministry tool.

### **MUSS6201 Independent Directed Study (2 hours) Faculty**

Advanced students do intensive independent study in a music discipline under the supervision of the faculty. Students will be assigned by the chairman to professors who will guide in the research. The results of this research may be presented in scholarly papers at the end of the term.

### **MUSS6001 Comprehensive Examinations (non-credit) Faculty**

All M.M.C.M. students are required to take comprehensive examinations. Further information on comprehensive examinations is found elsewhere in this Catalog.

### **MUSS6002 Thesis (non-credit) Faculty**

M.M.C.M. students pursuing concentrations in music history/hymnology, church music education, theory, composition/technology, and music and missions must present a written document. An oral examination is given on the written thesis.

### **MUSS6010 Half Recital (non-credit) Faculty**

Students concentrating in Conducting and Performance must give a recital (25 minutes of music), consisting of appropriate literature from major style periods. (Composition/Technology students must present a recital of their own work.) *Prerequisite: audition.*

### **MUSS6020 Double-Concentration Recital (non-credit) Faculty**

Students who do a double-concentration in a performance area may give a full recital (50 minutes of music) with program notes, consisting of appropriate literature from the major style periods. *Prerequisite: audition and approval of the division faculty.*

## Worship Leadership

### **MUWL5304 Fundamentals of Music for Worship Leading (3 hours) Hallquist**

This course is designed to give the worship leader a basic knowledge of the fundamentals of music, with an emphasis on the kinds of music currently used in worship gatherings. Attention will be given to note-reading, chord structure, chord symbol recognition, etc.

### **MUWL5201 Advanced Readings in Worship (2 hours) Gabriesle**

This course provides students with an integrated learning experience that focuses on reading foundational and current works on worship trends, aesthetics, the arts, evangelism, ethics, etc. Selected texts will assist students in developing a balanced, holistic approach to worship.

### **MUWL5200 Theology of Worship (3 hours) Hallquist**

This course will explore the subject of worship from a biblical perspective, emphasizing the major texts of the Old and New Testaments dealing with worship practices. Emphasis is given to the Hebrew and Greek words that are translated "worship" and their meaning in the biblical context.

### **MUWL5300 Practical Worship Leading (3 hours) Sharp**

This course will enable students to develop the skills necessary to lead congregational worship, and worship support teams, such as choirs, ensembles, praise bands, and orchestras.

### **MUWL5202 History and Philosophy of Worship (3 hours) Hallquist**

This course will introduce students to the historical development of Christian worship throughout the church age. Comparative analyses of historical cultic practices, such as Roman Catholic liturgy, Eastern Orthodox liturgy, Reformation worship, etc., will be discussed, as well as modern worship practices, such as found in the Charismatic movement and African-American churches. The philosophies behind these practices will also be considered.