



Choral Conducting and Techniques MUCO 5301
New Orleans Baptist Theological Seminary
Division of Church Music
Fall 2016

Professor's Name: Gregory A. Woodward, PhD
Title: Associate Professor of Conducting
Office: 126
Phone: 504-282-4455 extension 3229
Email: gwoodward@nobts.edu

MISSION STATEMENT

The mission of New Orleans Baptist Theological Seminary is to equip leaders to fulfill the Great Commission and the Great Commandments through the local church and its ministries.

CHURCH MUSIC MINISTRIES DIVISION VISION STATEMENT

Developing excellence in Kingdom-minded music and worship leaders

CORE VALUE FOCUS

2016-2017 Academic Year Emphasis: Characteristic Excellence

We want everything we do to be characterized by offering the utmost of our abilities and resources as a testimony to the glory of our Lord and Savior Jesus Christ.

- This course is particularly focused on the following core values: servant leadership and characteristic excellence

CURRICULUM COMPETENCIES

This course is particularly focused on the following curriculum competencies:

- Servant Leadership: To serve churches effectively through team ministry.
- Spiritual and Character Formation: To provide moral leadership by modeling and mentoring Christian character and devotion.
- Worship Leadership: To facilitate worship effectively.

COURSE PURPOSE

The purpose of this course is to prepare developing worship leaders to interpret sacred art music scores of the highest quality primarily through non-verbal communication and to some degree verbal communication for the glory of God.

COURSE DESCRIPTION

This course is designed to assist the student in becoming a more efficient conductor of choral music through the extensive use of video-recording equipment. Rehearsal techniques and the role of the conductor as a leader in public worship will receive specific attention and focus.

STUDENT LEARNING OUTCOMES

The students will:

- 1) Investigate leadership principles in relationship to becoming a competent conductor.
- 2) Compare leadership concepts associated with developing choral excellence with leadership concepts associated with developing rhythm band excellence and the worship choir.
- 3) Examine characteristics and/or conducting techniques associated with notable conductors and worship leaders.
- 4) Examine the conducting and leadership techniques of their peers and compare observations against an ever-increasing understanding of conducting excellence.
- 5) Discover various types of non-verbal communication.
- 6) Discover physical gestures associated with worship band instruments and the informal instrumental language associated with worship band instruction.
- 7) Visually analyze musical scores from the perspective of a conductor.
- 8) Increase knowledge of sacred choral literature through score analysis and observing pieces presented by other conductors.
- 9) Aurally analyze exemplary worship band recordings from the perspective of a worship leader.
- 10) Apply understanding of leadership skills, score study, and conducting patterns in choral rehearsals.
- 11) Integrate music theory, history, and sight-reading instruction into conducting lab and/or actual rehearsals.
- 12) Examine choral techniques research, instrumental techniques research, and/or choral literature research.
- 13) Apply knowledge of choral techniques in choral rehearsals (lab or actual rehearsals).
- 14) Apply understanding of worship band techniques in a worship band rehearsal.
- 15) Demonstrate effective rehearsal procedures.

COURSE TEACHING METHODOLOGY

The instructor will use the following methods to accomplish objectives:

- 1) lecture
- 2) inquiry
- 3) drill
- 4) conducting coaching
- 5) worship band coaching

REQUIRED TEXTBOOK

Title: *Foundations of Choral Conducting*; **Author:** Kevin Fenton

Title: *The Millennial Cantor and Conductor: from Jewish Cantillation to Contemporary Contexts*; **Author:** Greg Woodward

COURSE REQUIREMENTS

The students will:

- 1) 14% of final grade: Analyze various instructor-approved scores and prepare at least 6 scores for rehearsal. Adequate score preparation is required before a piece can be introduced in rehearsal. Adequate score preparation includes visual score analysis, being able to play any

two vocal parts on the piano for the entire piece or a specified section of the score, and being able to sing any vocal part a cappella for the entire piece or a specified section. Scores in the textbook will also be required for preparation and performance in association with the lab (e.g., a particular score in the textbook may be assigned as a weekly assignment, item 4 below). Some of the textbook scores may be counted toward the six (6) score requirement. The instructor will determine which textbook pieces, if any, will be counted toward the six score requirement.

- 2) 18% of final grade: Demonstrate leadership skills by teaching or directing at least six (6) choral pieces or portions of these pieces in the lab choir setting.
- 3) 9% of final grade: Complete seven (7) conducting review sheets as reflections on lab conducting experiences. Note that as reflected in the calendar the student may have an opportunity to conduct the same piece more than once. Review sheets are due the Wednesday after a choral piece is conducted in lab (e.g., September 12 lab review is due September 18). Review sheets associated with the textbook may be required in addition to the seven review sheets associated with choral pieces presented in choral settings (see weekly assignments, item 4). At least four of the review sheets must be the Eichenberger qualitative review sheet (provided in BB). The other three may be Fenton review sheets provided in the textbook.
- 4) 10% of final grade: Complete various weekly assignments associated with the development of choral techniques and conducting skills.
- 5) 3.5% of final grade: Attend the worship band workshop on September 10, only morning sessions required. Students should attend 2 classes related to worship band instruments. Students who are not able to attend the workshop must listen to a recording of the lecture that opens the conference and two (2) workshop classes related to worship band instruments.
- 6) 4% of final grade: Interview or participate in an informal lesson with a competent worship-band instrumentalist (keyboard, drums, bass, acoustic guitar, or electric guitar). The instrument observed should be different than the instruments observed at the workshop. Reviews (250 word minimum per review) of the 3 instrument observations (2 of the observations occur at the workshop, item 5 above) should be submitted in the BB shell.
- 7) 6% of final grade: Aurally analyze 3 instructor-approved worship songs (aural analysis: 350 word minimum per review) and visually analyze lead sheets associated with these 3 songs (lead sheet preparations should be submitted as hard copies to the instructor)
- 8) 3.5% of final grade: Guide a worship band rehearsal in which they seek to apply what has been observed through at least one of the aural analyses/lead sheet analyses. The students should focus on communicating in a manner that instrumentalists understand, achieving groove and encouraging rhythmic and volume balance. This rehearsal must be video-recorded, and the students must design an evaluation mechanism for reflection on the rehearsal experience. The evaluation mechanism, which should include feedback from the rehearsal, and a review of the rehearsal should be submitted in the BB shell.
- 9) 4% of final grade: Observe one local conductor in a live setting and one instructor-approved worship leader in a live rehearsal setting. A review of these observations should be submitted in the BB shell.

- 10) 10% of final grade: Read and review 3 research articles related to choral techniques, instrumental techniques, and/or choral literature (at least 500 words per review). One of these articles must come from a peer-reviewed research journal. These reviews should be posted in the BB shell.
- 11) 18% of final grade: Demonstrate knowledge of information presented in class, the textbook, wiki postings, research assignments, or required reading on library reserve through the mid-term and final exams.

* All writing projects must be submitted to Blackboard. Conducting reviews and lead sheet analyses may be submitted as hardcopies.

- Assignments will be automatically lowered by 10 points for the first 2 days they might be turned in late. After 2 days, the assignment grade will automatically be lowered by an additional 5 points per day (see assignment due dates in calendar).

* Every student must purchase a baton. Videos of lab conducting experiences will be uploaded to a computer in the computer lab. If the student prefers an alternate method of reviewing videos, that method must be approved by the instructor.

*Conductors are encouraged to participate in all ensembles for which they are eligible.

EVALUATION OF GRADE

- A final average of 93% to 100%—A
- A final average of 85% to 92%—B
- A final average of 77% to 84%—C
- A final average of 70% to 76%--D
- A final average below 70%--F

TECHNICAL ASSISTANCE

For assistance regarding technology, consult ITC (504-816-8180) or the following websites:

1. Selfserve@nobts.edu - Email for technical questions/support requests with the Selfserve.nobts.edu site (Access to online registration, financial account, online transcript, etc.)
2. BlackboardHelpDesk@nobts.edu - Email for technical questions/support requests with the NOBTS Blackboard Learning Management System NOBTS.Blackboard.com.
3. ITCSupport@nobts.edu - Email for general technical questions/support requests.
4. www.NOBTS.edu/itc/ - General NOBTS technical help information is provided on this website.

[Other paragraphs might be included, such as: expectations for reading assignments, policy on late assignments, academic honesty, classroom demeanor, extra credit]

Help for Writing Papers at “The Write Stuff”

NOBTS maintains a Writing Center designed to improve English writing at the graduate level. Students can receive writing guides, tips, and valuable information to help in becoming a better writer.

Plagiarism on Written Assignments

NOBTS has a no tolerance policy for plagiarism. Plagiarism in certain cases may result in expulsion from the seminary. See the NOBTS Student Handbook for definition, penalties, and policies associated with plagiarism.

ATTENDANCE

Students will be allowed no more than two class session absences per semester in classes that meet one time per week for two hours credit or a total of six seat hours. The third absence will result in a failing grade for the course.

* Each student will be required to meet with the instructor or grader to demonstrate that he or she is ready to present a piece for the rehearsal lab. In some cases the outside of class rehearsal may be accepted as an alternate fulfillment of this requirement.

* If NOBTS is evacuated for 4 or more days (e.g., hurricane), please refer to Blackboard for assignments.

BIBLIOGRAPHY

American Choral Directors Association. "Series." *Choral Journal* Series.

Fenton, Kevin. *Foundations of Choral Conducting*. Tallahassee: USingers Publishers, 2008.

Garretson, Robert L.. *Choral Music: History, Style, and Performance Practice*. Upper Saddle River: Prentice-Hall, Inc., 1993.

Garretson, Robert L.. *Conducting Choral Music, Eighth Edition*. 8th ed. Alexandria, VA: Prentice Hall, 1998.

Green, Elizabeth. *The Modern Conductor*. Second ed. Alexandria, VA: Prentice Hall, 1969.

Green, Lucy. *How Popular Musicians Learn* **ISBN: 9780754632269**. Aldershot: Ashgate Pub Co, 2002.

Heffernan, Charles W.. *Choral Music: Technique and Artistry*. Alexandria, VA: Prentice Hall, 1982.

Jordan, James. *Evoking Sound: Fundamentals of Choral Conducting*. Chicago: GIA Publishing, 2009.

National Association for Music Education. "Series." *Music Educators Journal* Series, no. Multiple (2009): Varies.

National Association for Music Education. "Series." *The Journal of Research in Music Education* Series, no. Multiple (2009): Varies.

Neuen, Donald. *Choral Concepts: A Text for Conductors*. 1 ed. Reston: Schirmer, 2002.

Robinson, Ray & Allen Winold. *The Choral Experience*. New York: Harper & Row, 1976.

Robinson, Ray. *Choral Music a Norton Historical Anthology*. New York: W. W. Norton & Company, 1978.

Rodriguez, Carlos X.. *Bridging the Gap: Popular Music and Music Education*. New York: Rowman & Littlefield Education, 2004.

Rodriguez, Carlos X.. *Bridging the Gap: Popular Music and Music Education*. New York: Rowman & Littlefield Education, 2004.

Rudolf, Max. *The Grammar of Conducting: A Comprehensive Guide to Baton Technique and Interpretation*. 3 ed. Reston: Schirmer, 1995.

* The primary sources of data that inform the pedagogical approach for this class are lectures, master classes, and/or choral rehearsals associated with the following conductors: Wanda Saul, Perry Robinson, Robert Fennell, Milfred Valentine, Mark Taylor, Tim Koch, William Weinart, Andre Thomas, Rodney Eichenberger, Jon Duncan, and Brian Gaber.