



# **NEW ORLEANS**

BAPTIST THEOLOGICAL SEMINARY

ANSWERING GOD'S CALL

**Seminary Chorus MUEN 5107/4107**  
**New Orleans Baptist Theological Seminary**  
**Division of Church Music**  
**Fall 2017**

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## **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**

2017-2018 Academic Year Emphasis: Servant Leadership

We follow the model of Jesus and exert leadership and influence through the nurture and encouragement of those around us.

- 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 expose students to sacred choral literature of the highest quality, including relevant anthems for the 21<sup>st</sup> century and to encourage excellence in the presentation of these materials for the glory of Christ.

### **COURSE DESCRIPTION**

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

### **STUDENT LEARNING OUTCOMES**

The students will:

- Sight-read exemplary choral works from various Western time periods and contemporary sacred choral works.
- Improve their vocal technique through various warm-ups.
- Apply vocal techniques to choral literature.
- Visually analyze notational and interpretive markings.
- Demonstrate an understanding of notational and interpretive markings through verbal and vocal responses.
- Aurally analyze various aspects of choral sound.
- Provide an expressive vocal response to what they are hearing in the ensemble.
- Perform salient examples of sacred choral literature from the Western music tradition, possibly including contemporary examples of choral literature that represent world music influences.
- Perform at least a section of a major or minor work.
- Integrate historic sacred choral literature performance practice into genuine worship experiences.

### **CLASS PROCEDURES**

- Lecture, Drill, and Inquiry

### **SPECIAL REQUIREMENTS**

- The students must purchase their own uniforms (uniform must be approved by instructor; failure to meet instructor's criteria could affect one's grade)
- The students must purchase a black folder for performance purposes and bring a pencil and their music to all rehearsals.

### **COURSE REQUIREMENTS**

- In order to accomplish the objectives for this class the students must be present for all rehearsals and performances.
- Changes regarding the performance schedule or the rehearsal schedule will be made at least 1 week in advance of a performance.
- An unexcused absence for the performance could lower a student's grade significantly, possibly resulting in an automatic F for the course.
- Failure to wear the designated uniform may count as a performance absence/Absences at extra rehearsals are weighted equally with missing class/Extra rehearsals include staying beyond the class time stated above and may occur at any point in the semester—students will be made aware of these rare extended-rehearsal instances in advance/An absence at a dress-rehearsal could result in a C for the class.
- Proper notification of an emergency or severe illness may override criteria stated above/Proper notification is defined as an e-mail or phone call before the rehearsal or

performance. The instructor determines if the reason for missing a rehearsal or performance is excusable.

- Warnings may be given to students who do not demonstrate appropriate rehearsal behaviors (e.g., excessive tardies).
- Warnings will be communicated in private and will be documented by the instructor.
- The grade for this class will reflect attendance and work ethic as determined by the teacher.

## **EVALUATION OF GRADE**

1 absence or less for any reason: A

2 absences or less for any reason or unacceptable work ethic (2 warnings given): B

2 absences for any reason and excessive tardies or unacceptable work ethic (3 warnings given): C

3 absences for any reason or unacceptable work ethic (4 warnings given): D

4 absences for any reason or unacceptable work ethic (5 warnings given): F

## **ATTENDANCE**

Students will be allowed no more than three class session absences per semester in classes that meet one time per week for three hours credit. (A total of nine seat hours.) The fourth absence will result in a failing grade for the course.

If a student enrolls in a course after a session has begun, then the number of absences allowed is reduced by the number of class periods that already occurred before adding the course.

## **PERFORMANCES**

Fall Concert: Thursday, November 9, 6 PM call-time, 7 PM performance, TBA

Christmas Concert Dress Rehearsal, December 4, 6:30-9:30 PM performance, NOBTS Chapel

Christmas Concert, December 5, 6 PM call-time, 7 PM performance, NOBTS Chapel

\*Seminary Chorus may be asked to sing for chapel services

## **SPECIAL REHEARSALS**

Students are required to attend the specially called rehearsals. A missed dressed rehearsal counts as 2 regular rehearsal absences. See grading mechanism above for implications regarding a missed dress rehearsal. Requests to miss a dress rehearsal for a legitimate reason (e.g., class conflict) must be submitted directly to Dr. Woodward via e-mail: [gwoodward@nobts.edu](mailto:gwoodward@nobts.edu).

Dress Rehearsals: Monday, March 6, CC Praise, 6:30 PM; Tuesday, March 7, 6:30 PM; Tuesday, April 25, 6:30 PM.

## **BIBLIOGRAPHY**

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