



**MUCO 5111/5211 Applied Conducting for Non-majors
New Orleans Baptist Theological Seminary
Division of Church Music
Fall 2018**

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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

2018-2019 Academic Year Emphasis: Doctrinal Integrity

Knowing that the Bible is the Word of God, we believe it, teach it, proclaim it, and submit to it. Our confessional commitments are outlined in the Articles of Religious Belief and the Baptist Faith and Message 2000.

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

CORE COMPETENCY ADDRESSED

Worship Leadership-Students will be challenged to apply skills in music theory to the context of planning and leading musical worship within their local congregations.

COURSE 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 DESCRIPTION

This course is designed to introduce students to basic conducting techniques and score study.

Prerequisite: MUTH 5301 or passing an instructor-designed theory exam to prove a reasonable level of competence in notational reading.

STUDENT LEARNING OUTCOMES:

The students will:

1. Discover leadership principles in relationship to becoming a conductor.
2. Examine their potential for leadership in a rehearsal.
3. Discover various types of nonverbal communication.
4. Discover various conducting patterns.
5. Apply their understanding of leadership skills, score study, and conducting patterns in choral rehearsals.
6. Examine characteristics and/or conducting techniques associated with notable conductors and worship leaders.
7. Compare leadership concepts associated with developing choral excellence with leadership concepts associated with developing rhythm-band excellence.
8. Integrate biblical concepts related to servant-leadership into their emerging philosophy on sacred choral conducting.

METHOD OF INSTRUCTION:

1. Demonstration
2. Laboratory experience
3. Individual practice

SPECIAL REQUIREMENTS

The students will:

1. 10% of final grade: Meet with the instructor 30 minutes or 60 minutes a week depending on the number of credit hours one is taking.
Hybrid Student: Meet with instructor 30 minutes or 60 minutes, depending on the number of credit hours one is taking, every other week through WebEx or Skype. Determine a campus visit that might include a conducting lab session and 3 hours of personal instruction that will occur over the course of 2 days.
2. 18% of final grade: Analyze various instructor-approved scores and prepare at least 5 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 vocal part on the piano for the entire piece or a specified section based on the nature of the score, and being able to sing any vocal part for the entire piece or a specified section. Other aspects of adequate score study are covered in the textbook and will be discussed in class.

3. 15% of final grade: Complete various weekly assignments associated with the development of choral techniques and conducting skills.
 4. 29% of final grade: Demonstrate leadership skills by conducting at least 5 songs or portions of these songs in a choir setting. These conducting sessions must be at least 10-minutes in length and must be video-taped.
 5. 18% of final grade: Complete at least 5 conducting review sheets for the 5 teaching experiences described above. Independent conducting review sheets for individual assignments may be required in addition to class conducting assignments.
 6. 10% of final grade: Observe two instructor-approved conductors in person and one conductor through some form of media (e.g., YouTube) and turn in a typed review of these conducting examples.
- If a student must miss a lesson, the make-up of the lesson will be at the discretion of the instructor. If the instructor must miss a lesson, the student will be expected to meet with his/her accompanist and do a videotaped practice session. A non-resident student may tape a private session with pre-recorded accompaniment rather than live accompaniment. (Live accompaniment is preferred if possible.)
 - All writing projects must be submitted to Dr. Woodward via Google Drive.
 - Every student must purchase a baton. New Orleans students will be videoed with using the school's digital camera. These videos will be placed on YouTube on Friday of each week. If the resident student has an alternate method of video-recording, this method may be acceptable if the video can be made accessible for the instructor. The non-resident student will be required to make at least 10-minutes of their song presentations in rehearsals available to the instructor through video.
 - The non-resident student will be required to meet through Bluejeans and purchase all technology necessary to operate Bluejeans for private lesson sessions with the instructor. The non-resident student must have a video camera available for the 5 rehearsal sessions that must be recorded.
 - Conductors are encouraged to participate in all ensembles for which they are eligible. Non-residents are encouraged to participate in the ensemble provided through the Baptist convention for their state.

EVALUATION

- 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

REQUIRED TEXTBOOK

Woodward, Gregory. *The Millennial Cantor and Conductor: From Jewish Cantillation to Contemporary Contexts*. Self-Published, 2016.

BIBLIOGRAPHY

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