



Private Conducting MUCO6110/6210
New Orleans Baptist Theological Seminary
Division of Church Ministry
Fall 2020

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

MISSION STATEMENT

New Orleans Baptist Theological Seminary and Leavell College prepare servants to walk with Christ, proclaim His truth, and fulfill His mission.

CHURCH MUSIC MINISTRIES VISION STATEMENT

Developing excellence in Kingdom-minded music and worship leaders

CORE VALUE FOCUS

2020-2021 Academic Year Emphasis: Mission Focus

We are not here merely to get an education or to give one. We are here to change the world by fulfilling the Great Commission and the Great Commandments through the local church and its ministries.

- 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 professional worship leaders to interpret sacred art music scores of the highest quality through primarily non-verbal communication and to some degree verbal communication for the glory of God.

COURSE DESCRIPTION

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

STUDENT LEARNING OUTCOMES:

The students will:

1. Apply score study skills learned in advanced conducting to various sacred choral scores, including movements from important major or minor works.
 2. Conduct various sacred choral scores, including movements from important major works.
 3. Examine the conducting and leadership techniques of their peers and compare observations against an ever-increasing understanding of conducting excellence.
 4. Examine characteristics and/or conducting techniques associated with notable conductors and worship leaders.
 5. Examine choral techniques research, instrumental techniques research, and/or choral literature research.
 6. Apply their understanding of leadership skills, choral techniques, score study, and conducting patterns in choral rehearsals.
 7. Aurally analyze exemplary worship band recordings from the perspective of a worship leader.
 8. Discover physical gestures associated with worship band instruments and worship band instrumental language.
 9. Compare leadership concepts associated with developing choral excellence with leadership concepts associated with developing rhythm band excellence.
 10. Apply their understanding of worship band techniques in a worship band rehearsal.
- Students participating in a recital will be asked to reflect on their progression regarding all of these objectives, but they may not be asked to participate in specific activities related to these objectives.

METHOD OF INSTRUCTION:

1. Demonstration
2. Laboratory experience
3. Individual practice

COURSE INFORMATION:

The student will

- 1) 20% of final grade: Meet with the instructor 30 minutes or 60 minutes a week depending on the number of credit hours one is taking.
- 2) 28% of final grade: Participate in a conducting lab or choral rehearsal for at least 45 minutes each week. Some portion of the time may be experienced as a participant with the perspective of an observant conductor; however, consistent opportunities for leadership should be available. For students preparing to present a recital, recital choir rehearsals may substitute for this requirement.
- 3) 15% of final grade: Research, select, analyze, and receive approval for various scores (at least 4 scores for a half hour lesson and at least 8 scores for a full hour lesson). The student may be required to purchase scores and/or recordings for practice and study. Adequate score preparation is required before a piece can be introduced in a conducting lab or rehearsal. Adequate score preparation includes visual score analysis, being able to play any 2 vocal parts 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.
- 4) 10% of final grade: Video private conducting and conducting lab/rehearsal/recital experiences regularly and complete at least 7 or more (half-hour)/14 or more (full hour) review sheets depending on the length of the conducting lesson. If the student misses conducting lab, additional recorded private lab-conducting or recorded rehearsal conducting will be required. Outside conducting experiences may be used as a substitute for a certain number of conducting lab experiences. The number of substitute experiences must be approved by the instructor. All review sheets should be submitted in a Google Drive folder.
- 5) 20% of final grade: Complete various weekly assignments associated with the development of choral techniques, orchestral techniques, conducting skills, and worship band leadership. This assignment is not required of students doing a recital. All weekly assignments should be submitted in a Google Drive folder and labeled by assignment date.
- 6) 7% of final grade: Observe one local conductor in a live setting or three conductors through media (e.g., Youtube) and turn in a typed review of these conducting/leadership example(s). The name of the conductor the student intends to observe must be submitted by e-mail to the instructor for approval before observing. This assignment is not required of students doing a recital.
- 7) 5% of final grade: Reflect on the objectives section of this syllabus and determine current progression regarding these objectives. Reflection on the recital experience will include a discussion with the instructor regarding this self-reflection. This assignment is only required of students presenting a recital.
- 8) 22% of final grade: Present a recital, which will be evaluated by the instructor and a conducting committee. The committee and instructor will be evaluating the recital experience holistically. This assignment is only required of students presenting a recital.

- Yellow applies only to non-recital students
- Red applies only to recital students

- If a student must miss a lesson, the make-up 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 unless a make-up lesson can be scheduled within a reasonable time-frame of the missed lesson.
- If the student is working on a recital, the music for the recital will be the primary lesson material. Students may work on 3 pieces they are planning to do for their recital in the semester preceding their recital.
- All writing projects must be submitted to Dr. Woodward via Google Drive.
- Every student must purchase a baton. Videos of lab choir or private lessons will be uploaded to Youtube, e-mailed to the student, or saved on the music office storage device. 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.
- The student may be required to recruit members to participate in the conducting lab.

* Writing assignments should follow the **NOBTS/Leavell College Manual of Form and Style** (revised August 2019). To access this manual on the seminary website, please use the following link: <https://www.nobts.edu/resources/pdf/writing/StyleGuide.pdf>.

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

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* 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.