



**Choral Conducting and Techniques MUCO5301**  
**New Orleans Baptist Theological Seminary**  
**Division of Church Ministry**  
**Fall hybrid/NOLA2ULive 2022**

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### **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

### **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) Visually analyze musical scores from the perspective of a conductor.
- 7) Increase knowledge of sacred choral literature through score analysis and observing pieces presented by other conductors.
- 8) Aurally examine exemplary worship band recordings from the perspective of a worship leader.
- 9) Apply understanding of leadership skills, score study, and conducting patterns in choral rehearsals.
- 10) Integrate music theory, history, and sight-reading instruction into conducting lab and/or actual rehearsals.
- 11) Examine choral techniques research, instrumental techniques research, and/or choral literature research.
- 12) Apply knowledge of choral techniques in choral rehearsals (lab or actual

- rehearsals).
- 13) 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**

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

Gregory A. Woodward. *The Millennial Conductor: From Cantillation to Contemporary Practices in Worship Leadership*. Toronto: Rakuten Kobo, 2020.

## **COURSE REQUIREMENTS**

The students will:

- 1) 14% of final grade: Analyze various instructor-approved scores and prepare at least 8 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 textbooks 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 (8) score requirement. The instructor will determine which textbook pieces, if any, will be counted toward the eight score requirement. For submission and grading, these scores will be referred to as Unit Scores (US).
- 2) 13% of final grade: Demonstrate leadership skills by teaching or directing at least 8 scores in live or mock rehearsal scenarios.
- 3) 15% of final grade: Complete seven (8) conducting review sheets as reflections on lab conducting experiences. The Review sheets (Unit Conducting Reviews, UCR) associated with Unit Conducting Assignments (UCA) are due 2 Mondays after the conducting assignment is made (e.g., a conducting recording on a Tuesday would be due 14 days later on Monday at midnight). The unit submissions should match the scores in item 1 above, the submissions will be labeled UCR 1-8. One of the units will include two submissions, which may be referred to by placing the letter “b” after the review (e.g., Unit 4b). To submit review sheets, a portal will be provided in Canvas. The student is also required to create a Google Drive Folder, which contains a folder for Conducting reviews. Students may fill out the sheets in written-form and submit the form as a picture in Google Drive. Review sheets associated with the textbook may be required in addition to the eight review sheets associated with choral pieces presented in choral settings (see weekly assignments, item 4). At least two of the review sheets must be the Eichenberger qualitative review sheet (provided in BB). The other review sheets will be assigned by the professor and will be associated with the Fenton or Woodward textbook.

4) 11% of final grade: Complete various weekly assignments associated with the development of choral techniques and conducting skills as assigned in the Canvas shell. For example, several weeks will include a Bluejeans meeting that will be recorded. If the student cannot attend the Bluejeans meeting, he or she will be required to watch the video online. Weekly Assignments will be submitted in Google Drive in a folder titled Weekly Assignments, and may be required for submission in Canvas as well. If the weekly assignment requires a conducting review, distinct from the Unit Reviews, they should be labeled as Weekly Reviews (WR).

5) 7% of final grade: Aurally analyze 1 instructor-approved worship song (aural analysis: 350 word minimum per review).

Due: Nov. 4

6) 4% of final grade: Observe two local conductors in a live setting. The student may request a substitution of one observation by observing a conductor through Youtube. A review of these observations should be submitted in the Google Drive Folder and Canvas.

Due: Observation #1 Sept. 21

Observation #2 Oct. 19

7) 10% of final grade: Read and review 3 research articles related to choral techniques, instrumental techniques, and/or choral literature (at least 650 words per review). One of these articles must come from a peer-reviewed research journal (e.g., The Journal of Research in Music Education). These reviews should be posted in the Google Drive folder and Canvas.

Due: Article #1 Sept. 7

Article #2 Oct. 19

Article #4 Nov. 9

8) Complete a book review an instructor-approved text on conducting or conducting techniques (1500 words) and submit the book review to the Google Drive folder.

Due: Dec. 2

9) 18% of final grade: Demonstrate knowledge of information presented in class, the textbook, google drive collaborations, Canvas documents, research assignments, or required reading on library reserve through the midterm and final exams.

Due: see Class Calendar

\* All writing projects must be submitted through a personal Google Drive folder and divided according to type of submission.

\* 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).

\* 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 Canvas for assignments.

\* 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.

\* A copy of the approved NOBTS Style Guide can be found in the course Canvas shell, or can be located online at the Writing Center's page on the seminary website at:  
[https://www.nobts.edu/\\_resources/pdf/writing/StyleGuide.pdf](https://www.nobts.edu/_resources/pdf/writing/StyleGuide.pdf)

## **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](mailto:Selfserve@nobts.edu) - Email for technical questions/support requests with the [Selfserve.nobts.edu](http://Selfserve.nobts.edu) site (Access to online registration, financial account, online transcript, etc.)
2. [Canvas.NOBTS.com](http://Canvas.NOBTS.com) Click on the "Help" button for technical questions/support requests regarding the NOBTS Canvas System. You can also email questions to [Canvas@nobts.edu](mailto:Canvas@nobts.edu).
3. [ITCSupport@nobts.edu](mailto:ITCSupport@nobts.edu) - Email for general technical questions/support requests.
4. [www.NOBTS.edu/itc/](http://www.NOBTS.edu/itc/) - General NOBTS technical help information is provided on this website.

## **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.

### **Week 1 (Aug 14-20)**

Present syllabus

Review choral conducting philosophies

Read Fenton chapters 1-2/Woodward chapters 1-2

**Conducting Assignment Weekly Assignment (WA) #1 (20<sup>th</sup> or 21<sup>st</sup> century)**

**Due: Email google drive folder to Professor Woodward and Mr. Christopher Young, grader, [chrisc3ndo@gmail.com](mailto:chrisc3ndo@gmail.com); (Post Google Docs comments related to Baroque performance practice; Interact with Google Docs postings related to Baroque Performance Practice)**

**\* The 20th/21st Century Weekly Conducting Assignment (WCA) referenced above will be associated with Worship Conducting Review #1 (WCR#1). Some weeks, there may be a conducting assignment in BB that is distinct from the 8 required conducting reviews described in Assignment 2 from the course syllabus, which are labeled UCR#1-8. Note that the first weekly assignment is due in the form of a WCR#1 two Mondays after the piece is conducted in class. Unless specified in Canvas or by the professor, you may choose to use**

any review form in the book of the Woodward text (e.g., Appendix C) or the Eichenberger form. All remaining Weekly conducting assignments will be due two Mondays after the assignment is presented. For example, if a weekly assignment in Canvas includes a piece that should be conducted, and if that piece is not one of the required Unit Conducting Review pieces (UCR#1-8), then you should use the review type assigned or choose a review and label it as WCR#\_\_. Place all of these reviews in a subfolder within your google drive folder. Label the folder WCR. The Assignment will also be submitted through Canvas.

### **Week 2 (Aug 21-27)**

Conduct Fenton exercises/chapters 1-2  
Read Fenton chapters 3/Woodward chapters 3-4, 7  
Renaissance/Baroque Performance Practice Discussion  
Integrating music instruction into the rehearsal

#### **Conducting Assignment UCA1 (Renaissance/Baroque)**

**Due: Conducting Assignments WCA2a, WCA2b, and UCA1 to be presented live or as recordings in the NOLA2ULive hybrid meeting. The distant student should have recordings of the pieces being conducted in a live setting, and New Orleans campus students may be required to have recordings as well based on consultation with the Professor.**

### **Week 3 (Aug 28-Sept 3)**

Read Fenton chapter 4/Woodward chapters 5-6, review 7  
Score Study Part I

**UCA #2 (20th/21st Century Anthem; the review for this assignment may be submitted week 6)**

**Due: Weekly Hybrid Conducting Assignments (see Canvas)**

### **Week 4 (Sept 4-10)**

Neuen Exercise  
Read Fenton chapter 5/Woodward chapter 7  
Score Study Part II

**UCA#3 (Baroque/Classical); Article 1 (Sept. 7; Google Drive; Canvas)**

**Due: Weekly Hybrid Conducting Assignments; #UCR1 (Woodward Appendix B); Post Google Docs comments related to Classical performance practice; Interact with Google Docs postings related to Classical Performance Practice.**

### **Week 5 (Sept 11-17)**

Video selected exercises  
Choose and Prepare Instructor-approved scores (2)  
20<sup>th</sup> century performance practice

**Due: Conducting Assignments UCA #2 (20th/21st Century Anthem), UCA#3 (Baroque/Classical), and UCA#4 (Baroque/Classical) are to be presented live or as recordings in the NOLA2ULive hybrid meeting. The distant student should have recordings of the pieces being conducted in a live setting, and New Orleans campus students may be required to have recordings as well based on consultation with the Professor. The review for UCA#4 (Baroque/Classical) may be submitted week 8.**

### **Week 6 (Sept 18-24)**

Read Woodward Chapter 8  
Introduce coordination games

Introduce varying time-signature drills

### **UCA#5 (Worship Choir)**

**Due: Weekly Hybrid Conducting Assignments; Outside Conducting Observation #1; Conducting Assignment #UR2 (Woodward Appendix C)**

### **Week 7 (Sept 25-Oct 1)**

You can't win the Kentucky Derby Riding a Donkey (Vocal Tone)

**Due: Midterm (Thursday, Sept. 28-Monday, Oct. 3, midnight; Canvas)**

**Due: Weekly Hybrid Conducting Assignments (Harlan Hymns); #UCR3 (Appendix D)**

### **Fall Break (Oct 2-8)**

### **Week 8 (Oct 9-15)**

Read Fenton Chapter 6

Major Works Score Study

**UCA #6 Major Work Romantic/20th Century** (must include significant instrumental writing)

**Due: Weekly Hybrid Conducting Assignments; UCR#4 (Eichenberger); UCR#5 (Appendix D)**

### **Week 9 (Oct 16-22)**

Read Fenton Chapter 7

Show you can teach

**Due: Weekly Hybrid Conducting Assignments; Outside Conducting Observation #2 (Oct 19); Article #2 (Oct. 19), be prepared to discuss in hybrid meeting); Post Google Docs comments related to Romantic performance practice; Interact with Google Docs postings related to Romantic performance practice**

### **Week 10 (Oct 23-29)**

Read Fenton Chapter 8/Woodward chapter 9

UCA#7 (20th/21st Century Anthem)

**Due: Conducting Assignment UCA#6 (Major Work Romantic/20th Century) and UCA#7 (20th/21st Century Anthem) to be presented live or as recordings through NOLA2ULive hybrid meeting. The distant student should have recordings of the pieces being conducted in a live setting, and New Orleans campus students may be required to have recordings as well based on consultation with the Professor; UCR#6 (Appendix D)**

### **Week 11 (Oct 30-Nov 5)**

Choral Techniques

Read Fenton Chapter 9-10/Woodward chapter 10

**Due: Weekly Hybrid Conducting Assignments; Worship Song Aural Analysis Due (Nov. 4, see rubric in Woodward text); Post Google Docs comments related to 20th century performance practice; Interact with Google Docs postings related to 20th century performance practice**

### **Week 12 (Nov 6-12)**

UCA#8 (Movement from Handel's Messiah or another movement from a common practice period Christmas work approved by the Professor)

**Due: Conducting Assignment UCA#8 (Handel's Messiah or other Christmas work) to be presented live or as recordings through NOLA2ULive hybrid meeting. The distant student should have recordings of the pieces being conducted in a live setting, and New Orleans**

**campus students may be required to have recordings as well based on consultation with the Professor; Article #3 (Nov. 9; be prepared to discuss in class); UCR#7 (Appendix E)**

**Week 13 (Nov 13-19)**

Read Fenton Chapter 11

**Due:**

**Thanksgiving Break! (Nov 20-26)**

**Week 14 (Nov 28-Dec 4)**

Review for Final Exam

**Due: Weekly Hybrid Conducting Assignments; UCR#8 (Eichenberger; this final review is due Wednesday, Nov. 30); Outside Conducting Experience; Book Review (Friday, Dec. 2)**

**Final Exam: December 1, noon-December 6, 5 PM**

**BIBLIOGRAPHY**

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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.

