

**NEW ORLEANS BAPTIST THEOLOGICAL SEMINARY  
DIVISION OF CHURCH MUSIC MINISTRIES**

**APPLIED CONDUCTING FOR NON-MAJORS  
COURSE NUMBER: MUCO 5111  
SPRING 2015**

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**COURSE NUMBER:** MUCO5111 (1/2 hour)/5211 (1 hour)  
**MEETING TIME:** private lesson TBA

**NOBTS MISSION STATEMENT**

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

**CHURCH MUSIC MINISTRIES DIVISION VISION STATEMENT**

Developing excellence in Kingdom-minded music and worship leaders

**INSTITUTIONAL CORE VALUE EMPHASIS**

Spiritual Vitality:

**We are a worshipping community emphasizing both personal spirituality and gathering together as a Seminary family for the praise and adoration of God and instruction in His Word.**

- This course is particularly focused on the following core value(s): characteristic excellence, spiritual vitality, and servant leadership

**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 Blackboard.
  - 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 download Skype and purchase all technology necessary to operate Skype 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**

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

### **BIBLIOGRAPHY**

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

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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.

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

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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.

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Littlefield Education, 2004.

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