

PRIVATE CONDUCTING
MUCO6110/6210

NEW ORLEANS BAPTIST THEOLOGICAL SEMINARY
DIVISION OF CHURCH MUSIC MINISTRIES
Spring 2016

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MEETING TIMES:

Augustine Hui: Thursdays, 9:00-9:30 AM
Christian Vigé: Thursdays, 1:00-2:00 PM
Nathan Jernigan: Thursdays, 2:00-3:00 PM
CLASS LOCATION: Dr. Woodward's Office

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.

INSTITUTIONAL CORE VALUE EMPHASIS

2015-2016 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.

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 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.

CHURCH MUSIC MINISTRIES DIVISION VISION STATEMENT

Developing excellence in Kingdom-minded music and worship leaders

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

INSTRUCTOR'S CONFLICTS:

The weeks of March 20-26 and March 27-April 2, I am unavailable for Thursday lessons. We will discuss make up dates/times during the first lessons of the semester.

CONDUCTING ASSIGNMENTS:

Christian: *Requiem* by Gabriel Fauré (Rutter ed.)

Dona Nobis Pacem by Ralph Vaughan Williams (Oxford ed.)

Augustine and Nathan: recital repertoire, TBD/finalized (as of 1/18/2016)

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 the conducting lab for at least 45 minutes each week or lead recital choir rehearsals. Other rehearsals, including church choir rehearsals, may be substituted for the lab 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 7 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 conducting lab or rehearsal. Adequate score preparation will be discussed in class. 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/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 private lab-conducting or recorded rehearsal time 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.
 - 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.
 - 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 examples. 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) 10% 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) 10% 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.**
- 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 Blackboard.
- 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.

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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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.