



**Choral Conducting and Techniques MUCO5301**  
**New Orleans Baptist Theological Seminary**  
**Division of Church Ministry**  
**Fall Hybrid 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 developing worship leaders to interpret sacred art music scores of the highest quality primarily through non-verbal communication and to some degree verbal communication for the glory of God.

### **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 an 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**

**Title:** *Foundations of Choral Conducting*; **Author:** Kevin Fenton

**Title:** *The Millennial Cantor and Conductor: from Jewish Cantillation to Contemporary Contexts* **Author:** Greg Woodward

## COURSE REQUIREMENTS

**Hybrid Meetings:** Thursdays, 2:00-6:00 p.m. CST, on 9/10, 10/8, 11/12, 12/3

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 (6) score requirement. The instructor will determine which textbook pieces, if any, will be counted toward the six 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 6 scores in live or mock rehearsal scenarios.
- 3) 10% 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 the week after the conducting assignment is made, specifically Saturday at midnight at midnight following the week of the assignment. 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, the student will 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 may be Fenton or Woodward review sheets provided in the textbook.
- 4) 11% of final grade: Complete various weekly assignments associated with the development of choral techniques and conducting skills as assigned in the Blackboard 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. If the weekly assignment requires a conducting review, distinct from the Unit Reviews, they should be labeled Weekly Reviews (WR).
- 5) 5% of final grade: Participate in 2 informal lesson with a competent worship-band instrumentalist (keyboard, drums, bass, acoustic guitar, or electric guitar). An interview with a competent worship-band instrumentalist will be accepted as a substitute. Reviews (250 word minimum per review) of the 2 instrument observations should be submitted in the Google Drive Folder. The student may participate in the 2 observations at the workshop.
- 6) 7% of final grade: Aurally analyze 1 instructor-approved worship song (aural analysis: 350 word minimum per review).

**Comment [1]:** this is now dealt with in worship band leadership

**Comment [2]:** lowered from 2 to 1

- 7) 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.
- 8) 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.
- 9) 8% of final grade: 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.
- 10) 18% of final grade: Demonstrate knowledge of information presented in class, the textbook, google drive collaborations, research assignments, or required reading on library reserve through the midterm and final exams.

\* All writing projects must be submitted to Blackboard. Conducting reviews and lead sheet analyses may be submitted as hardcopies.

- 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).

\* 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.

#### **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. [BlackboardHelpDesk@nobts.edu](mailto:BlackboardHelpDesk@nobts.edu) - Email for technical questions/support requests with the NOBTS Blackboard Learning Management System [NOBTS.Blackboard.com](http://NOBTS.Blackboard.com).
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.

[Other paragraphs might be included, such as: expectations for reading assignments, policy on late assignments, academic honesty, classroom demeanor, extra credit]

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.

**ATTENDANCE**

Students will be allowed no more than two class session absences per semester in classes that meet one time per week for two hours credit or a total of six seat hours. The third absence will result in a failing grade for the course.

\* 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 Blackboard for assignments.

**BIBLIOGRAPHY**

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

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

Garretson, Robert L.. *Choral Music: History, Style, and Performance Practice*. Upper Saddle River: Prentice-Hall, Inc., 1993.

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*. Aldershot: Ashgate Pub Co, 2002.

Heffernan, Charles W.. *Choral Music: Technique and Artistry*. Alexandria, VA: Prentice Hall, 1982.

Jordan, James. *Evoking Sound: Fundamentals of Choral Conducting*. Chicago: GIA Publishing, 2009.

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

National Association for Music Education. "Series." *The Journal of Research in Music Education Series*, no. Multiple (2009): Varies.

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.

Rodriguez, Carlos X.. *Bridging the Gap: Popular Music and Music Education*. New York: Rowman & Littlefield Education, 2004.

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.

