



# NEW ORLEANS

BAPTIST THEOLOGICAL SEMINARY

ANSWERING GOD'S CALL

**MUCO 9104/9204 Private Conducting  
New Orleans Baptist Theological Seminary  
Division of Church Music  
Spring 2019**

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

## **MISSION STATEMENT**

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

## **CHURCH MUSIC MINISTRIES DIVISION VISION STATEMENT**

Developing excellence in Kingdom-minded music and worship leaders

## **CORE VALUE FOCUS**

2018-2019 Academic Year 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 values: servant leadership and characteristic excellence

## **CORE COMPETENCY ADDRESSED**

Worship Leadership-Students will be challenged to apply skills in music theory to the context of planning and leading musical worship within their local congregations.

## **COURSE PURPOSE**

The purpose of this course is to equip doctoral candidates for college-level choral conducting and choral/orchestral conducting scenarios, thus preparing the conductor for virtually any church conducting opportunity. Furthermore, the student will grow in his/her ability to articulate a philosophy on conducting that is informed by research, which will provide a foundation for conducting pedagogy.

## **COURSE DESCRIPTION**

This course is designed for private study by doctoral students in advanced conducting techniques and literature (1/2-hour or 1-hour lesson).

## **STUDENT LEARNING OUTCOMES**

The student will:

- 1) Formulate a philosophy on leadership in relationship to becoming a competent conductor in the local church and Christian higher education settings.
- 2) Develop a taxonomy on characteristics and/or conducting techniques associated with notable conductors.
- 3) Develop a philosophy on nonverbal communication.
- 4) Visually analyze music scores and prepare pieces for rehearsal or performance settings.
- 5) Apply his/her understanding of leadership skills, score study, non-verbal techniques, and vocal techniques in choral rehearsals.
- 6) Integrate music theory, history, or sight-reading skills into rehearsals.
- 7) Develop scholarly writing skills that reflect one of the major research journals associated with choral music.
- 8) Recognize and develop online mechanisms for disseminating scholarly information.

## **REQUIRED TEXTBOOK**

**Title:** Foundations of Choral Conducting, 2nd Edition; **Author:** Kevin Fenton

**Title:** Evoking Sound: Fundamentals of Choral Conducting, 2nd Edition; **Author:** James Jordan

\*A different textbook may be substituted in some scenarios based on the goals of the student or the books the student has already processed.

## **CLASS PROCEDURES**

The instructor will use the following methods to accomplish objects:

- 1) lecture
- 2) inquiry
- 3) drill
- 4) conducting coaching

## **SPECIAL REQUIREMENTS**

The students will:

1. 18% of final grade: Analyze various instructor-approved scores in preparation for rehearsals that will lead to a recital. Adequate score preparation is required before a piece can be introduced in rehearsal. Adequate score preparation will be discussed in class.
2. 10% of final grade: Analyze 2 movements from 2 major works and conduct mock performances of the pieces.
3. 20% of final grade: Demonstrate leadership skills, non-verbal techniques, and vocal coaching techniques during rehearsals that will lead to a recital.
4. 12% of final grade: Complete at least 10 conducting review sheets as reflections on the recital rehearsals.
5. 5% of final grade: Transfer music theory, history, and reading skills to the rehearsal setting.
6. 15% of final grade: Complete various weekly assignments associated with the development of choral techniques and conducting skills. For example, an assignment of movement(s) from a major work(s) week beyond special requirement 2 above may be required in a given semester.
7. 15% of final grade: Make significant progress in writing a scholarly paper related to choral conducting that could be submitted for academic publication. Because the

professor and student may work closely together in getting this material ready for publication, the result may be attributed to both student and professor.

8. **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.
9. **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.
10. **5% of final grade**: Observe, review, and participate in social media mechanisms associated with choral conductor.

\* All writing projects must be submitted to Dr. Woodward via Blackboard.

\* The student must have a video recording device for off-campus recordings.

### **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

### **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. (A total of six seat hours.) The third absence will result in a failing grade for the course.

\* Students will be required to meet with the instructor or grader for pass-offs and reviews of class conducting or video conducting. In some cases the student may opt to participate as a conductor in instructor-approved rehearsals outside of class 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**

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

Galkin, Elliot W. *A History of Orchestral Conducting: In Theory and Practice*. NY: Pendragon Press, 1988.

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.

Gustav, M. *The Score, the Orchestra, and the Conductor*. Oxford, England: Oxford University Press, 2009

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

McElheron, B. *Conducting Technique for Beginners and Professionals*. MN: Library of Congress Cataloging-in-Publication Data, 1989.

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.

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.