



NEW ORLEANS

BAPTIST THEOLOGICAL SEMINARY

ANSWERING GOD'S CALL

Worship Band Leadership MUWM5101
New Orleans Baptist Theological Seminary
Division of Church Music
September 5-7, 2019 Special Event Workshop
(In conjunction with “The Rehearsal” in New Orleans)

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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

2019-2020 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

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 worship band arrangements of hymns and more current worship songs with the aim of leading a band to present such arrangements with various instrumentation, primarily reflecting the worship band setting.

COURSE DESCRIPTION

This course is designed to assist the student in becoming a more efficient worship band leader through focused listening, instrument engagement, and leadership techniques. Rehearsal techniques and the role of the worship band leader in public worship will receive specific attention and focus.

STUDENT LEARNING OUTCOMES

The students will:

- 1) Investigate leadership characteristics, techniques, and models in relationship to becoming a competent worship band leader; including a comparison of leadership concepts associated with traditional ensemble excellence (e.g., choral leadership).
- 2) Observe anecdotal professional and peer worship band techniques, examine worship band research and/or instrumental techniques research, and compare observations against an ever-increasing understanding of worship band excellence.
- 3) Discover non-verbal communication associated with worship band instruments and the informal instrumental language associated with worship band instruction.
- 4) Visually analyze lead sheets and rhythm band charts from the perspective of a competent worship band leader.
- 5) Increase breadth of listening experiences among jazz, rock, popular, and worship band genres and analyze salient examples from these categories.
- 6) Aurally analyze exemplary jazz, rock, popular, and/or worship band recordings from the perspective of a band leader.
- 7) Apply understanding of leadership skills, score study, and efficient verbal techniques in a band rehearsal setting.
- 8) Integrate music theory, history, and lead-sheet instruction into actual rehearsals.
- 9) Apply understanding of worship band techniques through leadership demonstrations in a worship band rehearsal (labe or actual rehearsals).

COURSE TEACHING METHODOLOGY

The instructor will use the following methods to accomplish objectives:

- 1) lecture
- 2) inquiry
- 3) drill
- 4) worship band coaching

COURSE REQUIREMENTS

The students will:

- 1) Participate in or view a recording of pre and post-workshop videos, which allow the students to prepare for the workshop and receive feedback on rehearsals. **10% of final grade**
- 2) Analyze various instructor-approved worship band arrangements and prepare at least 4 pieces for rehearsal. Adequate rhythm band chart or lead sheet preparation (score preparation) is required before a piece can be introduced in rehearsal. Adequate score preparation includes visual score analysis, being able to replicate 2 instrument parts for a portion of the song (e.g., drums), and being able to sing any portion of the song's melody. In some instances, a student may be allowed to replicate an instrument part on a distinct instrument (e.g., the student may be allowed in some instances to demonstrate an electric guitar riff on a piano). **14% of final grade**
- 3) Demonstrate leadership skills by teaching or directing at least 4 worship band arrangements in live or mock rehearsal scenarios. **12% of final grade**
- 4) Complete six (6) conducting review sheets as reflections on lab conducting experiences. Note that as reflected in the calendar the student may have an opportunity to conduct the same piece more than once. The Review sheets (Worship Band Reviews, WBR) are due 2 weeks after a worship band piece is conducted in a lab setting. The unit submissions should match the scores in item 1 above, the submissions will be labeled WBR1-WBR6. To submit review sheets, the student will create a Google Drive Folder, which contains a folder for Worship Band Rehearsal reviews. Students may fill out the sheets in written-form and submit the form as a picture in Google Drive. **10% of final grade**
- 5) Participate in 3 informal lessons with a competent worship-band instrumentalist (keyboard, drums, bass, acoustic guitar, or electric guitar). The lesson may include an interview with a competent worship-band instrumentalist; however, the student should experience the instrument being observed at some level. The student should also participate in 1 informal lesson regarding operating a sound board. A sound board instruction experience will be recorded for distance students. Reviews (200 word minimum per review) of the 3 instrument observations and the 1 soundboard should be submitted in the Google Drive Folder. The student may participate in one or more observations at the workshop on Sept. 7. **9% of final grade**
- 6) Aurally analyze 2 instructor-approved jazz, rock, or worship band examples (aural analysis: 350 word minimum per review) and visually analyze lead sheets associated with these 2 songs (lead sheet preparations should be submitted as pictures in the Google Drive folder). **8% of final grade**
- 7) Observe one worship band leader in a live rehearsal setting. A review of these observations should be submitted in the Google Drive Folder. **6% of final grade**
- 8) Read and review 2 research articles related to worship band techniques, instrumental techniques, and/or choral literature (at least 500 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. **10% of final grade**

- 9) Complete a book review of an instructor-approved text related to worship band leadership (1500 words) and submit the book review to the Google Drive folder. **11% of final grade**
- 10) Demonstrate knowledge of information presented in class, the textbook, wiki postings, research assignments, or required reading on library reserve through a final exam. **10% of final grade**
 - 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).

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 - Email for technical questions/support requests with the Selfserve.nobts.edu site (Access to online registration, financial account, online transcript, etc.)
2. BlackboardHelpDesk@nobts.edu - Email for technical questions/support requests with the NOBTS Blackboard Learning Management System NOBTS.Blackboard.com.
3. ITCSupport@nobts.edu - Email for general technical questions/support requests.
4. 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

Required Workshop Dates and Times: Thursday, September 5, 2:00-5:00 PM; Friday, September 6, 9AM-11 AM; Saturday, September 7, 2019, 9:00 AM-1:00 PM

* 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.. *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.
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- Neuen, Donald. *Choral Concepts: A Text for Conductors*. 1 ed. Reston: Schirmer, 2002.
- 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.
- Woodward, Gregory A. *First Remembrances of Musical Creativity Experience* (Florida State University, 2006).

* 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.

Class Schedule

Unit 1 (August 19-30): Introduction to focused listening; Introduction to worship band leadership; see BB for weekly assignments

Video Conference: Friday, August 23, 2019, 9:00 AM

Unit 2 (September 1-September 14): introduction to the importance of band research; submit aural analysis 1, complete worship band leadership experience #1 (WB#1); see BB for weekly assignments

Required Worship Conference: Thursday, September 5, 2:00-5:00 PM; Friday, September 6, 9AM-11 AM; Saturday, September 7, 2019, 9:00 AM-1:00 PM

Unit 3 (September 15-Oct 12): submit worship band leadership experience #2 (WB#2); submit article review #1; see BB for weekly assignments

Video Conference: Wednesday, October 9, 2019, 1:30 PM

Unit 4 (Oct 13-Oct 26): submit worship band leadership experience #3 (WB#3); submit listening analysis #2; see BB for weekly assignments

Video Conference: Friday, Nov. 1, 2019, 9:00 AM-11:30 AM*

Unit 5 (Oct 27-Nov 16): submit worship band leadership experiences #4 (WB#4); see BB for weekly assignments

Video Conference: Wednesday, November 20, 1:30-4:00 PM*

Unit 6 (Nov 17-Dec 5): submit worship band leadership experiences (WB#5 and WB#6); submit article review #2; submit book review.

Video Conference: TBA

* The student is not required to attend video conferences, but as noted under Course Requirements, the student may receive up to 10% of final grade points by watching a recording of video sessions or participating live in a video session.