

**2017 REVISED (6/11/17) GMWA ACADEMIC CLASS SCHEDULE**  
**Faculty & Dean's Office – Hanover Hall A & B**

**Important! Some classrooms have changed.**  
**The changes are noted in “red.”**

**CLASS SESSION I (7:30-8:45 A.M.)**  
**You can only enroll for one class per class session.**

<b>Course Dept. Code</b>	<b>Course Name &amp; Course Description</b>	<b>Instructor City &amp; State</b>	<b>Meeting Room</b>
AVP 100	<b>Sight Singing &amp; Sight Singing</b> <i>Present the development of Sight Singing and and Sight Reading skills with emphasis on syllables and intervals suitable to both beginning and intermediate students. Includes a focus on melody and harmony. The Solfegio System of Sight Singing and Sight Reading is introduced.</i>	<b>Conrad Purnell</b> Morrisville, PA	<b>Fairlie</b>
AVP 103/104	<b>Singing I &amp; II</b> <i>Principles of singing that includes emphasis on tone color, diction, breath support, vowel production, consonant production, style and technique, range, dynamics and intonation principles. There is a Vocal Lab associated with this class.</i>	<b>Trineice Robinson-Martin, EdD</b> Lawrenceville, NJ	<b>Baker</b>
AVP 116	<b>Developing The Young Singing Voice</b> <i>Perpetuates young voices for quality singing when using correct vocal techniques and other applications associated with vocal music production.</i>	<b>Florine Herron</b> Bogalusa, LA	<b>Lenox</b>
AVP 118	<b>Vocal Health: The Care and Use of the Voice for Gospel Singers</b> <i>Vocal use, vocal misuse, vocal abuse and vocal efforts are strong focal points in this class. There is a Vocal Lab associated with this course.</i>	<b>Camilla Horne, PhD</b> Marion, AL	<b>Regency Ballroom</b>
AVP 120	<b>Sacred Choral Music Seminar</b> <i>Course is designed for persons who have an interest in sacred choral music. Students are permitted to ask questions and to critically assess the compositions taught in class.</i>	<b>Mathilda Martin</b> Lafayette, LA	<b>Dunwoody</b>
AVP 121	<b>Male Choruses &amp; Appropriate Music Literature</b> <i>The course assists in the organization and administration of male choruses. It also gives suggested modern-day music literature that can be used in various church worship services and engagements that is appropriate when the Male Chorus is performing.</i>	<b>Louis Gibson</b> Hamden, CT	<b>Greenbriar</b>
AIP 200A	<b>Beginning Piano</b> <i>Focus is upon constant movement when playing gospel music. The course is for persons who have difficulty with “gospelizing” his/her music style.</i>	<b>Dexter Allgood, PhD</b> Newark, NJ	<b>Auburn</b>
AIP 201A&B	<b>Intermediate Gospel Piano I &amp; II</b> <b>These courses are now combined.</b> <i>Focus is upon more complicated rhythmic patterns and harmonic chord progressions found in gospel music and standard forms (Western &amp; European styles) of music.</i>	<b>Getty Goodwin</b> Atlanta, GA	<b>Edgewood</b>
AIP 202	<b>Beginning Gospel Organ</b> <i>A beginning course in organ registrations, pedal techniques and manual orientations that is found in gospel and other forms of music.</i>	<b>Kimberly Crisler</b> Minneapolis, MN	<b>Courtland</b>

**Class Session I (7:30-8:45 A.M.) continued:**

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<b>Department Course Code</b>	<b>Course Name &amp; Course Description</b>	<b>Instructor City &amp; State</b>	<b>Meeting Room</b>
AIP 208.1	<p><b>Art of Playing the Tambourine</b>  <i>Deals with effective use of the Tambourine when used as a supplement in gospel music presentations. Focus is upon various rhythmic patterns that can be used in performance, or when the choir sings</i>  <b>Students enrolling should have their own tambourine for use in the class.</b></p>	<p><b>Jimmy C. Russell</b>                      Temple Hills, MD</p>	<b>Kennesaw</b>
AIP 210/11	<p><b>Electronic Instruments: Bass &amp; Lead Guitars</b>  <b>These are combined courses.</b> <i>Presents techniques and applications of bass and lead guitars when used in gospel music presentations.</i>  <b>Students enrolling should have their own instrument for use in the class.</b></p>	<p><b>Charlene Wingate</b>                      East Elmhurst, NY</p>	<b>Vinings</b>
*MA 408	<p><b>Developing the Spirituality of The Choir: Keeping the Devil Out</b>  <i>Focus is upon spiritual growth, spiritual development spiritual expressions as (1) individual choir members; and (2) the choir as a whole when brought into an increased and intensive awareness of Christ. Textbook: Developing The Spirituality of The Choir, by Dr. R.M. Simmons</i></p>	<p><b>Kevin Bond, DMin</b>                      Brooklyn, NY</p>	<b>The Learning Center – (this is a different room than is used for the GMWA Library)</b>
MA 414	<p><b>Current Technology Trends in Worship Planning &amp; Strategy</b>  <i>Explores the evolution of the church or extra-curricular worship from before rehearsal to the ACN (after church nap). Examines the “why” behind functional needs of the ministry, with emphasis on current worship models and positioning for future trends via technology. Understanding and developing the role of planning and implementation of preparation including choir rehearsal, personal practice, calendar integration (Planning Center Online).</i></p>	<p><b>Sam Samuel III</b>                      Philadelphia, PA</p>	<b>Piedmont</b>
CW 514A	<p><b>Music Literature for Children’s Choirs</b>  <i>Presents and teaches songs appropriate for children from ages 3 to 12. Includes: (1) light gospel arrangements; (2) hymns; (3) action songs; and (4) short anthems. Compositions selected for use in the class are taught and performed by the composer.</i></p>	<p><b>Clark Joseph</b>                      Grand Prairie, TX                      &amp;  <b>Patrick Bradley</b>                      Flower Mound, TX</p>	<b>Inman</b>
*CW 517 Class changed from 4:30 P.M.	<p><b>Fundamentals of Homiletics</b>  <i>Presents techniques for effectively leading a corporate worship service in a non-liturgical African-American “gospel” service tradition and for preparing sermons (homiletics). Students will have the opportunity to present 10 minute sermons demonstrating their grasp of the techniques discussed in the class. The class also exposes students to selected literature in the field of homiletics by authors such as Cleophus LaRue, Samuel Proctor, Katie Cannon and Henry &amp; Ella Mitchell. Excellent class for pastors and clergy.</i></p>	<p><b>Rodney Teal, JD; MDiv</b>                      Alexandria, VA</p>	<b>GMWA Library 1st Floor Grand Hall FOYER</b>
CW 520 <b>NEW CLASS</b>	<p><b>Drama In The Church: The Art of Building, Sustaining &amp; Improving Your Fine Arts Ministry</b>  <i>Presents scripts, skits and supporting the Pastors message in regards to special events such as Christmas musicals, Easter musicals and Vacation Bible School ideas. Seminar will take a close-up step-by-step look at what it takes to present high quality drama productions for your church. The class also covers various ways to enhance different ministries of the church that could fall under the Fine Arts Ministry.</i></p>	<p><b>Chris McGriff</b>                      Morton Grove, IL</p>	<b>Hanover Hall E</b>

**Class Session I (7:30-8:45 A.M.) continued:**

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<b>Department Course Code</b>	<b>Course Name &amp; Course Description</b>	<b>Instructor City &amp; State</b>	<b>Meeting Room</b>
F 810/811	<b>African-American History &amp; Africa-American Music &amp; Civil Rights Issues</b> <b>These are combined courses.</b> <i>Presents the role of African-Americans who made significant changes to the progress of this country <b>BEFORE</b> 1900. Looks at "the "Spirituals" as one style of music in the African-American Sacred Music Experience during that time period. Also parallels and identifies liberation movements, social and civil rights issues and other achievements of African-Americans <b>SINCE</b> 1900.</i>	<b>Jocelyn Watson-Garland</b> Charlotte, NC	<b>Williams</b>
F 831	<b>Music In the Urban Church</b> <i>This course will allow students to understand the importance of music in the faith-based community influenced by the African Diaspora. Students will have the opportunity to recognize music's presence in the Bible, grasp the evolution of music in the urban church, and examine the lyrical content of songwriters (past and present).</i>	<b>Tommy McGuffey Jr.</b> Dayton, OH	<b>Roswell</b>
*EVA 3002B	<b>Introduction to The New Testament</b> <i>Presents a general introduction to the New Testament. Acquaints the student with the (1) Purpose; (2) Occasion; (3) Theme; and (4) Values of the New Testament.</i>	<b>John Russell</b> Monroe, LA	<b>Marietta</b>
EVA 3004/ EVA 3005	<b>Hymnology &amp; Hymn Stories</b> <b>These are combined courses.</b> <i>A study of the European and American Hymn forms and "Stories of Inspiration &amp; Christian Experiences" that gave rise to the development of certain hymns used in various worship settings.</i>	<b>Edwina Hairston</b> Cincinnati, OH	<b>Harris</b>

**CLASS SESSION II (9:00-10:15 A.M.)**  
**You can only enroll for one class per class session.**

<b>Department Course Code</b>	<b>Course Name &amp; Course Description</b>	<b>Instructor City &amp; State</b>	<b>Meeting Room</b>
AVP 105	<b>Voice I</b> <i>Presents continued emphasis on breath support, diction and other principles taught in AVP 103/104. Class offers practice and applications based upon these principles.</i>	<b>Beverly Vaughn, DMA</b> Franklin, NJ	<b>Baker</b>
AVP 106	<b>Voice II</b> <i>More in-depth study on breath support, diction and other applications and critical analysis based upon the principles taught in AVP 105.</i>	<b>Raymond Wise, PhD</b> Pataskala, OH	<b>Dunwoody</b>
AVP 107	<b>Directing I</b> <i>Presents techniques of choral directing for the beginning choir director. Music score reading, program planning, rehearsal procedures and other directing areas are focal points covered in this class.</i>	<b>Jewell Kelly</b> Ft. Worth, TX	<b>Greenbriar</b>

Department Course Code	Course Name & Course Description	Instructor City & State	Meeting Room
AVP 122	<p><b>Understanding Your Voice: Your Instrument</b>  <i>This course provides an introduction to the purpose, functioning and maintenance of the voice. Emphasis is placed on: (1) anatomy of the voice; (2) mechanics of your voice; (3) common disorders/medical conditions affecting the voice; and (4) prevention of voice injury with good vocal hygiene. The course is appropriate not only for signers, but also for any performance.</i></p>	<p><b>Mark Williams, MD/PhD</b>            Brentwood, TN</p>	Fairlie
AIP 203	<p><b>Intermediate &amp; Advanced Organ</b>  <b>This is a combined course.</b> Presents organ registrations, pedal techniques and manual orientations for students highly skilled in the organ; and for students who are either at the advanced level or beyond in organ skills and proficiencies.</p>	<p><b>Anthony Kendrick</b>            Los Angeles, CA</p>	Courtland
AIP 206	<p><b>Chords, Bridges &amp; Passing Progressions</b>  <i>Introduces chords and chord families used as bridges, passing progressions and "filler" chords used in maintaining constant motion when playing gospel music. <b>Students enrolling in this class must be at an advanced level in piano techniques and skills.</b> Prerequisites: AIP 200A/B; AIP 201A/B and MF 307 &amp; MF 309.</i></p>	<p><b>Sharon O. Ingram</b>            Wichita, KS</p>	Edgewood
AIP 208/ YTH 1009A	<p><b>Gospel Drums</b>  <i>Presents a study of drums, cymbals and traps for beginning drum students as applied to gospel music presentations. <b>Youth are permitted to enroll in the class.</b></i></p>	<p><b>Jimmy Russell</b>            Temple Hills</p>	Vinings
MF 309	<p><b>Theory II</b>  <i>Course is designed to improve the student's understanding of music principles, music parts, and music vocabulary. It also increases applications of rhythm, harmony and melody through the study of note durations, notation, scales and chord-harmony.</i></p>	<p><b>David Davis</b>            Buffalo, NY</p>	Lenox
MA 400/401	<p><b>Administration, Organization &amp; Supervision in Church Music</b>  <i>Identifies (1) strengths and weaknesses; (2) establishing objectives in the Music Ministry; (3) developing departmental operations; and (4) procedures for selecting persons needed to work in the Music Ministry. Also examines: (1) departmental responsibilities; (2) responsibilities of choir officers; and (3) procedures for setting up a modern-day music ministry. Course also focuses upon the role of the Minister-of-Music/Choir Director.</i></p>	<p><b>Glenn McMillan</b>            Brooklyn, NY</p>	The Learning Center – (this is a different room than is used for the GMWA Library)
*MA 413	<p><b>Identifying Roles, Responsibilities &amp; Procedures from A Biblical Perspective for Music Ministry Leaders</b>  <i>This class involves identifying the fundamental roles and responsibilities of music ministry leaders and their aggregations from a Biblical perspective. It is an exploratory examination of the common pitfalls of leaders and the development of a greater sense of value, awareness and appreciation for the anointing. It is an interactive class that meets the needs of new and experienced music ministry leaders varied challenges, seeking to rekindle their passion for ministry.</i></p>	<p><b>Sam Townsend Jr.</b>            Philadelphia, PA</p>	Inman

Department Course Code	Course Name & Course Description	Instructor City & State	Meeting Room
CW 504	<p><b>Choir Decorum, Choir Discipline &amp; Choir Membership</b>  <i>The course looks at the responsibilities of being a choir member. Includes and suggests behaviors to avoid that can, and will, diminish a choir's effectiveness. Text: Choir Decorum, Choir Discipline &amp; Choir Membership by Dr. R.M. Simmons.</i></p>	<p><b>Rutha White</b>  Orlando, FL  &amp;  <b>Willie Phillips</b>  Philadelphia, PA</p>	Kennesaw
*CW 515	<p><b>Music With A Ministry</b>  <i>Explores the boundaries of an effective music ministry and gives suggested criteria for determining its effectiveness.</i></p>	<p><b>Margaret Douroux, PhD</b>  Aurora, CA</p>	Regency Ballroom
F 808	<p><b>Development of Gospel Music</b>  <i>Presents musical selections that represent each era in the development of African-American Music. Identifies song writers and performers that represent each era in the development of the African-American Sacred Music Religious Experience.</i></p>	<p><b>Kathryn Kemp, EdD</b>  Chicago, IL</p>	Auburn
*F 823	<p><b>Theology &amp; Theory of Praise &amp; Worship</b>  <i>Provides a study of Scriptures and theology surrounding the aspects of praise and worship in worship services and settings.</i></p>	<p><b>Shirley Reed</b>  Baltimore, MD</p>	Marietta
F 826	<p><b>The Historical Development of The Gospel Music Workshop of America,</b>  <b>Class runs consecutively for 2 class sessions. If you are unable to stay for duration of the last class, it is permissible to leave before the class ends. Youth, Young Adults and all leaders within in the GMWA are invited to enroll for the class.</b> <i>Survey-Lecture type course that outlines the development of the Gospel Music Workshop of America from its beginning to the present day. Includes special lectures from persons who are still alive and who were instrumental in the development and organizing of the GMWA. Text: The Gospel Music Workshop of America, Inc.—The Historical Foundation, Formation and Development: From A Dream and A Vision; by Dr. Charles F. Reese, Current Dean and Vice Chair Academics of the Gospel Music Workshop of America.</i></p>	<p><b>Eugene Morgan</b>  Mobile, AL</p>	GMWA Library 1st Floor Grand Hall Foyer
F 829	<p><b>You Can Afford College</b>  <i>The purpose of this class is to provide the basics of preparing for academic success in college, as well as help with the application and scholarship process and managing student loans.</i></p>	<p><b>James Rose</b>  Washington, DC</p>	Williams
*EVA 3001	<p><b>Understanding The Bible</b>  <i>Traces the Bible and its early writers (called the "The Men of God") and their early writings through modern-day translations. Class is primarily for persons who are not totally familiar with the Bible.</i></p>	<p><b>Carlton Gant, ThD</b>  Atlanta, GA</p>	Harris
*EVA 3010	<p><b>The Duties of A Christian (Romans 12:1-15; Galatians 5:13; 6:10)</b>  <i>Deals with various parts of the Bible that introduces to the "Believer" his/her (1) religious duties; (2) church duties; (3) social duties; (4) civil duties; and (5) fraternal duties as applied to Christianity.</i></p>	<p><b>Kima Cunningham</b>  Dayton, OH</p>	Piedmont

**Class Session II (9:00-10:15 A.M.) continued:**

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<b>Department Course Code</b>	<b>Course Name &amp; Course Description</b>	<b>Instructor City &amp; State</b>	<b>Meeting Room</b>
U 2006	<p><b>Organization &amp; Administration Of Usher Departments</b>  <i>Presents procedures necessary for establishing a strong and centralized Usher Department within the Church. Gives systems for, and behaviors leading to successful care and control of those attending performances in large arenas. Attention is also given to usher needs at other special functions such as funerals, weddings, banquets and other formal affairs.</i></p>	<p><b>Geraldine Payne</b>                      Greensboro, NC</p>	<b>Room #226</b>
**LD 5005	<p><b>Movement for Church Choirs</b>  <i>Presents good and sound techniques of movement used in church choirs as applied to religious choreography. <b>Students must have proper dance attire when entering the class.</b></i></p>	<p><b>Peter Fields Jr., PhD</b>                      Madison, TN</p>	<b>Hanover Hall E</b>

**CLASS SESSION III (10:30-11:45 A.M.)**  
*You can only enroll for one class per class session.*

<b>Department Course Code</b>	<b>Course Name &amp; Course Description</b>	<b>Instructor City &amp; State</b>	<b>Meeting Room</b>
AVP 108	<p><b>Directing II</b>  <i>Presents techniques of directing that are popular when directing gospel music. Focus is upon improvisation, body movement and alternative communication techniques and directing patterns when directing gospel music.</i></p>	<p><b>Dan Larkin Jr.</b>                      Cincinnati, OH</p>	<b>Edgewood</b>
AIP 209/15 YTH 1009B/C	<p><b>Percussions</b>  <i>Presents study in drums and the electric drum with major concentration on various rhythmic patterns and progressions that can be used in gospel music and other types of music. Also and demonstrates the use of electric drums. Students will learn the do's and don'ts when using an electric drum set. <b>Youth are also permitted to enroll for the class.</b></i></p>	<p><b>Floyd Kennedy</b>                      Sacramento, CA</p>	<b>Vinings</b>
AIP 213A & B	<p><b>Jazz Improvisation: Application &amp; Demonstration</b>  <i>Enhances, educates and motivates the gospel keyboard musician with utilizing the latest musical concepts within the jazz idiom at an in-depth level. If time permits, it also gives the student an opportunity to hear and experience the works of selected composers within the GMWA who have composition in this style of music.</i></p>	<p><b>David Davis</b>                      Buffalo, NY                      &amp;  <b>Michael Dryver</b>                      Omaha, NE</p>	<b>Courtland</b>
MF 302	<p><b>Gospel Chords</b>  <i>Introduces the recognition and construction of chords—Major, minor, augmented, diminished and polychords used in gospel music presentations.</i></p>	<p><b>Clark W. Joseph</b>                      Grand Prairie, TX</p>	<b>Auburn</b>

<b>Department Course Code</b>	<b>Course Name &amp; Course Description</b>	<b>Instructor City &amp; State</b>	<b>Meeting Room</b>
MA 410	<b>Dimensions of Christian Leadership</b> <i>An introduction to the aspects of good and positive leadership and the qualifications needed to be a good and effective leader from a Christian perspective.</i>	<b>Faye E. Johnson</b> Dayton, PH	<b>Williams</b>
*CW 500	<b>Church Worship Service</b> <i>Examines the worship formats of selected worship services. Emphasis is on music that is appropriate for different styles of worship.</i>	<b>Richard Reid, PhD</b> Raleigh, NC	<b>Baker</b>
CW 510	<b>Music for Pre-School, Primary &amp; Sub Teen Choirs</b> <i>Presents principles and guidelines for selecting music that is appropriate for ages four (4) through 12 (twelve) years. The music is divided into specific age groupings. (1) four to six years; (2) seven to nine years; and (3) ten to twelve years. The course also examines specific song selections that can be used for these age groupings.</i>	<b>Gloria McCall, DD</b> Stone Mountain, GA	<b>Lenox</b>
*CW 516	<b>Praise &amp; Worship: Application &amp; Demonstration</b> <i>Gives insight on how to enhance worship services with applicable methods and techniques using this fast and growing style of worship enhancement. It also gives ways to restore spiritual concepts and suggests songs that can be used in this type of worship setting.</i>	<b>Leon Wilkinson</b> Dayton, OH	<b>Regency Ballroom</b>
*CW 519	<b>Christian Hip Hop &amp; The African-American Church</b> <b>Class is also available for Youth and Young Adults.</b> <i>Class will present an overview of Christian rappers, their faith and the Holy Hip Hop genre of gospel music as a part of the music ministry in the African-American Church Music Experience. Emphasis will be placed on Holy Hip Hop and its relationship with Praise &amp; Worship, Youth Ministry, Worship Service and acceptable theological principles. Demonstrations include and highlights appropriate movement, lyrics, presentation and musical scores and arrangements verses those of inappropriateness. Focuses include dialogue aligned with current controversial issues regarding Holy Hip Hop and and Christian Rap Music's theological purpose and mission.</i>	<b>Keithen Jones</b> Marrero, LA	<b>Inman</b>
B 600/1-2-3	<b>This Business of Gospel Music</b> <i>Provides detailed explanations of the legal, practical and problems encountered by participants in the music industry generally, and the music industry specifically. Topic areas covered include: (1) Income Tax for the Performer; (2) Forms of business organizations—Sole Proprietorship, (3) Partnerships and Corporations; (4) Copyright basics and publishing; (5) Performance Rights Organizations; (6) Personal and Business Management in the Music Industry; and basics of the music industry and contract negotiations.</i>	<b>Franklin Purnell</b> Chattanooga, TN	<b>Dunwoody</b>
F 826	<b>The Historical Development of The Gospel Music Workshop of America, Inc.</b> <b>Class is continued from Class Session II.</b> <i>Class is held in the Academic Division Library where historical documents and other materials pertaining to the organization is housed. You can enroll for either class.</i>	<b>Eugene Morgan</b> Mobile, AL	<b>GMWA Library 1st Floor Grand Hall FOYER</b>

**Class Session III (10:30-11:45 A.M.) continued:**

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<b>Department Course Code</b>	<b>Course Name &amp; Course Description</b>	<b>Instructor City &amp; State</b>	<b>Meeting Room</b>
<b>F 832 NEW CLASS</b>	<b>MIME Techniques and Interpretation</b> <i>Students will be introduced to and informed of the proper applications for interpretation of movements/gestures through music and Scripture selections. They will also be given information concerning proper attire, including facial applications complementing the attire. Students will be participants in their own MIME presentations.</i>	<b>Florine Herron</b> <i>Bogalusa, LA</i>	<b>Greenbriar</b>
<b>*EVA 3002A</b>	<b>Introduction to The Old Testament</b> <i>Surveys the Old Testament and gives a brief treatment of the Books of the Bible from Genesis to Malachi which are necessary in the initial stages of studying the Bible.</i>	<b>Kenneth Peterson, DTh</b> <i>Toledo, OH</i>	<b>Marietta</b>
<b>*EVA 3003</b>	<b>Music In The Scriptures</b> <i>Identifies passages in the Bible which makes reference to music. "What Does the Bible Say?"</i>	<b>Joyce Drayton</b> <i>Philadelphia, PA</i>	<b>Piedmont</b>
<b>**LD 5002 &amp; LD 5003</b>	<b>Liturgical Ballet &amp; Liturgical &amp; Liturgical Modern Dance</b> <b>These are combined courses.</b> <i>Introduces basic techniques and disciplines of the Classical Dance Form of Ballet. Offers techniques of knowing "how to set a piece for a religious play or dance concert." In addition, it presents terminology associated with Liturgical Dance and basic dance skills that are based upon sound movement. <b>Students must have proper dance attire when entering the class.</b></i>	<b>Kim Hardy</b> <i>New Orleans, LA</i>	<b>Hanover Hall E</b>
<b>CT 8003</b>	<b>Computer Use in Church Administration &amp; Computer Skills</b> <i>Gives instruction and assists in the use of computers to meet the printing, accounting and other clerical needs. Special attention is given to church needs and programs using the computer such as: (1) church accounting; (2) membership records; (3) word processing; (4) printing of church worship bulletins and other type publications; and (5) church processing and customization and set-up. <b>Students are urged to have their own personal lab top for use in the class.</b></i>	<b>Alvin Burks, MSL; Certified Librarian</b> <i>McComb, MS</i>	<b>GMWA Library 1st Floor Grand Hall FOYER</b>
<b>COM 9001</b>	<b>Public Speaking</b> <i>Presents dynamics of public speaking from a Public and Religious Announcer's perspective. Deals with: (1) the Extemporaneous and Impromptu styles of speeches; (2) Group Leadership; and (3) various other type of discussions. Gives social and cultural mannerisms, which are preferred in church and other type settings and correct word pronunciations.</i>	<b>Doris Graham, PhD</b> <i>Berkeley, MO</i>	<b>Kennesaw</b>
<b>COM 9014</b>	<b>Models of Effective Leadership</b> <i>Presents the necessary tools of positive leadership and the qualifications needed to be an effective leader. Also outlines five (5) Models of Effective Leadership that will enhance learning skills and build confidence in leadership roles.</i>	<b>Glenn Nixon</b> <i>Arlington, TX</i>	<b>The Learning Center (this is a different room than used for the GMWA Library)</b>

**Early Morning, Special & Afternoon Classes  
(Varied dates and times)**

Department Course Code	Class Time & Days	Course Name	Instructor City & State	Meeting Room
**MS 905	6:00-7:00 A.M. Monday-Thursday 7/24-27/2017	<b>GMWA Early Morning Exercise &amp; Aerobics Class</b> <i>Early morning aerobics class that includes 35 minutes of aerobic exercise workout. Fitness information and a question and answer period is included in the remaining time.</i>	<b>Mattie Shepard</b> Mobile, AL	Hanover Hall E
**LD 5007	12:00-5:00 A.M. Saturday-Thursday 7/22-27/2017	<b>GMWA Dance Company</b> <i>Class is intended to provide skilled dancers and choreographers with an opportunity to develop highly specialize expertise within the Christian Education expression. It is also intended to keep this discipline at the top of the cutting edge phenomenon within Liturgical Dance performance. <b>Participants must have proper dance attire when entering the class.</b></i>	<b>Peter Fields Jr, PhD</b> Madison, TN	Hanover Hall E
R 7002	1:00-2:15 P.M. Monday-Thursday 7/25-27/2017	<b>Exploring The Heritage of African-American Music Through Teaching &amp; Research</b> <i>Provides an overview of current applications for teaching and conducting research in African-American music. The focus of the course is to encourage individuals to promote African-American music and heritage through the dissemination of knowledge and by other means.</i>	<b>Patrice Turner, EdD</b> New York, NY	GMWA Library 1 <sup>st</sup> Floor Grand Hall FOYER
*R 7005	3:00-4:15 P.M. Monday-Thursday 7/25-27/2017	<b>African-American Music &amp; Worship</b> <i>A survey-synopsis of the music and worship forms of the African-American Christian tradition with emphasis on historical development. It provides an understanding of the African-American aesthetic. Attention can also be given to cross-cultural and cross-contextual music and worship. Class also addresses African- American musicians in cross-cultural church settings.</i>	<b>Raymond Wise, PhD</b> Pataskala, OH	GMWA Library 1 <sup>st</sup> Floor Grand Hall FOYER
*CW 517	4:15-5:30 P>M.	<b>CLASS MOVED TO CLASS SESSION I</b> Will be held in the GMWA Library – 1 <sup>st</sup> Floor Grand Hall FOYER.		

\*Disclaimer for Course: The Gospel Music Workshop of America is an Interdenominational organization and does not endorse any one denomination as a preferred course of study in religion or theology.

\*\*Disclaimer for Course: Neither the Gospel Music Workshop of America nor the Instructor of this course assumes any responsibility whatsoever; nor make any guarantees with regard to the personal safety, welfare and the information presented and received by individual participants enrolled in the course. Thus, all participants will enter the class at their own risk.

## Academic Laboratory Experiences

### Varied Times

Lab Time & Dates	Lab Name & Description	Facilitator(s) City & State	Meeting Room
1:00 – 3:00 P.M. Monday-Thursday	<p><b>Music Lab</b>  <b><i>There is no need to enroll for this lab. Just report to the meeting room in which it is held.</i></b>  <i>Presents practice and study in piano techniques and methods. Experienced Academic Division Instructors are available to help students with class assignments.</i></p>	<p><b>Alene Ramsey, Omaha, NE</b>  <b>David Davis, Buffalo, NY</b>  <b>Michael Dryver, Omaha, NE</b></p>	<b>Piedmont</b>
1:00 – 3:00 P.M. Monday-Thursday	<p><b>Percussion Lab</b>  <b><i>There is no need to enroll for this lab. Just report to the meeting room in which it is held.</i></b>  <i>Presents practice and study in aspects of drums and related drum accessories. Experienced Academic Division Instructors are available to lead and guide students in related drum experiences.</i></p>	<p><b>Floyd Kennedy</b>  <i>Sacramento, CA</i>  <b>Jimmy Russell</b>  <i>Suitland, MD</i></p>	<b>Vinings</b>
1:00 – 3:00 P.M. Monday-Thursday	<p><b>Voice Lab</b>  <b><i>There is no need to enroll for this lab. Just report to the meeting in which it is held.</i></b> <i>Continued practice in vocal and voice training. One on one study sessions.</i></p>	<p><b>Camilla Horne, PhD</b>  <b>Marion, AL</b></p>	<b>Baker</b>

# YOUTH CLASSES

## Class Session I (7:30 – 8:45 A.M.)

**You can only take one class per class session.**

Department Course Code	Course Name & Course Description	Instructor City & State	Meeting Room
YTH 1007B	<p><b>Intermediate Keyboard &amp; Theory</b>  <i>Designed for children and youth that has some understanding and knowledge of keyboard techniques and music theory. Demonstrations and practical applications of score reading, music comprehension and “gospelizing” piano accompaniment are focal points in the class.</i></p>	<p><b>Glenn Nixon</b>                      Arlington, TX</p>	<b>Techwood</b>
YTH 1007C	<p><b>Advanced Keyboard &amp; Theory</b>  <i>Designed for children and youth WHO ARE HIGHLY SKILLED and proficient in keyboard techniques and music theory. Score reading, music comprehension and gospelizing piano accompaniment are focal points in the class.</i></p>	<p><b>Aaron Brooks</b>                      Trenton, NJ</p>	<b>University</b>
**YTH 1011C	<p><b>Advanced Liturgical Dance</b>  <i>Presents more advanced study, skills and practice in the “Rules of Liturgical Dance.” Students highly skilled in Liturgical Dance methods, techniques and skills are encouraged to enroll. <b>Students must have proper dance attire when entering the class.</b></i></p>	<p><b>Kim Hardy</b>                      New Orleans, LA</p>	<b>Spring</b>
YTH 1013A	<p><b>Fundamentals of Choral Directing</b>  <i>Presents techniques of choral directing for beginning and intermediate directors of a Children’s or Youth Choir. Standard music literature is the focus in this class. Body movement and alternative communications techniques when directing gospel music.</i></p>	<p><b>Will Griffin</b>                      Petersburg, VA</p>	<b>Room #226</b>
*YTH 1026/ F 831	<p><b>Music In The Urban Church</b>  <b>This class is also available for Youth &amp; Young Adults.</b> <i>This course will allow students to understand the importance of music in the faith based community influenced by the African Diaspora. Students will have the opportunity to recognize Music’s presence in the Bible, grasp the evolution of music in the urban church, and examine the lyrical content of songwriters (past and present).</i></p>	<p><b>Tommy McGuffey Jr.</b>                      Dayton, OH</p>	<b>Roswell</b>

## YOUTH CLASS SESSION II (9:00 – 10:15 A.M.)

**You can only enroll for one class per class session.**

Department Course Code	Course Name & Course Description	Instructor City & State	Meeting Room
YTH 1007A	<b>Beginning Keyboard &amp; Theory</b> <i>Presents knowledge and theory for elements and principles of piano music study. Provides terms and symbols. Gives and demonstrates use of these terms. Attention is also placed on scales, key signatures and basic and intermediate rhythmic patterns</i>	<b>Shirley Brockenborough</b> Wilmington, DE	University
**YTH 1011B	<b>Intermediate Liturgical Dance For 10-14 year old students.</b> <i>Presents continued study and practice in techniques and <b>Rules of Discipline for the Classical and Modern Dance forms.</b> Students must have proper dance attire when entering the class.</i>	<b>Bernice Jamison-Turner</b> West Hempstead, NY	Spring
YTH 1012B	<b>Voice II</b> <i>Presents a more in-depth study in tonality, breathing, voice ranges and general principles of singing as applied to gospel music presentations.</i>	<b>Ruby Turner-Chester</b> East Point, GA	Techwood
YTH 1014	<b>Alternative Activities for Children</b> <i>Presents activities that can be used for children in church settings other than singing in a Children's or Youth Choir. A focal point in the class is upon the use of Arts &amp; Crafts and other type media as alternative activities. <b>The course is also open for Adults interested in its content and course methodologies. In this case, you do not have to register for the class. However, NO credit can be given.</b></i>	<b>Gloria McCall, DD</b> Stone Mountain, GA	Roswell
YTH 1009A/ AIP 208	<b>Gospel Drums</b> <i>Presents study of drums, cymbals and traps as applied to gospel music presentations. Various rhythmic patterns to use in gospel music presentations.</i>	<b>Jimmy Russell</b> Suitland, MD	Vinings
F 826	<b>The Historical Development of The Gospel Music Workshop of America, Inc.</b> <i>See course description in Adult Class Session II. Youth are permitted to enroll in the class.</i>	<b>Eugene Morgan</b> Mobile, AL	GMWA Library 1 <sup>st</sup> Floor Grand Hall FOYER

## YOUTH CLASS SESSION III (10:30 – 11:45 A.M.)

**You can only enroll for one class per class session.**

Department Course Code	Course Name	Instructor City & State	Meeting Room
AIP 209/15 YTH 1009 B/C	<b>Percussions</b> <i>Presents study in drums and the electric drum with major concentration on various rhythmic patterns and progressions that can be used in gospel music and other types of music. Also explains and demonstrates the use of electric drums. Students will learn the do's and dont's when using an electric drum set.</i>	<b>Floyd Kennedy</b> Sacramento, CA	Vinings

## YOUTH CLASS SESSION III (10:30 – 11:45 A.M.) continued:

Department Course Code	Course Name & Course Description	Instructor City & State	Meeting Room
YTH 1010	<p><b>Choir Decorum, Choir Discipline &amp; Choir Membership</b>  <i>The course looks at the rules, discipline and responsibilities of being a member in a children's or youth choir. Gives expected behaviors that are necessary for the choir's effectiveness. Also looks at unexpected behaviors that can, and will, diminish a choir's effectiveness.</i></p>	Linda Rolle, PhD Ft. Lauderdale, FL	Room #219
**YTH 1011A	<p><b>Beginning Liturgical Dance</b>  <b>For 3-9 year old students.</b> <i>Introduces basic basic techniques and <b>Rules of Discipline for Classical and Modern Dance</b> forms. Offers techniques of knowing how to set a piece for a religious play or dance concert." <b>Students must have proper dance attire when entering the class.</b></i></p>	Sandra Shackelford Compton, CA & Aaron Lewis Baltimore, MD	Spring
YTH 1012A	<p><b>Voice I &amp; II</b>  <i>Presents tonality, breathing, voice ranges and selected principles of singing as applied to gospel music presentations.</i></p>	Evelyn Harrell Clinton, LA	Techwood
YTH 1012C	<p><b>Voice III</b>  <b>This is an advanced course in Voice. However, persons who feel they are able to handle the course's contents may also enroll.</b>  <i>Presents special emphasis on posture, breath support, ease, free-tones and pure vowel production. Diphthongs, articulation, enunciation, resonance, legato and sostenuto singing principles are introduced.</i></p>	Willie Phillips Philadelphia, PA	University
YTH 1016	<p><b>Explorations in African-American Religious Music</b>  <i>A survey-type course in music within the African-American Sacred Music Experience. Looks at, and discusses the development of youthful and other type of hymns and music. <b>The "Spirituals" and Contemporary music literature identified with the youth movement are focal points in the class.</b></i></p>	Will Griffin Petersburg, VA	#226
**YTH 1022	<p><b>Spiritual Mountain Climbing</b>  <i>An exciting, dynamic, high energy preparatory course in Christian character building. It serves to prepare students to better scale the "Mountain of Life" that is necessary in order to climb this mountain. The class is suitable for youth, youth workers and the young-at-heart. <b>Due to the physical activity in the class, all participants are asked to please wear clothing and shoes suitable for movement.</b></i></p>	Mattie Shepard Mobile, AL	Harris

## YOUTH CLASS SESSION III (10:30 – 11:45 A.M.) continued:

Department Course Code	Course Name & Course Description	Instructor City & State	Meeting Room
*CW 519	<b>Christian Hip Hop &amp; The African-American Church</b> <i>This class is also offered in Class Session III in the adult classes. Please find the description for the course in that class session.</i>	<b>Keithen Jones</b> <i>Marrero, LA</i>	<b>Inman</b>
F 826	<b>The Historical Development of The Gospel Music Workshop of America, Inc.</b> <i>See course description in Adult Class Session II. Youth are permitted to enroll in the class.</i>	<b>Eugene Morgan</b> <i>Mobile, AL</i>	<b>GMWA Library 1<sup>st</sup> Floor Grand Hall FOYER</b>

\*Disclaimer for Course: The Gospel Music Workshop of America is an Interdenominational organization and does not endorse any one denomination as a preferred course of study in religion or theology.

\*\*Disclaimer for Course: Neither the Gospel Music Workshop of America nor the Instructor of this course assumes any responsibility whatsoever; nor make any guarantees with regard to the personal safety, welfare and the information presented and received by individual participants enrolled in the course. Thus, all participants will enter the class at their own risk.