



MUWM5306 Music Theory for Worship Leaders
New Orleans Baptist Theological Seminary
Division of Church Music
Spring Hybrid 2021
February 8 and April 12 (8 a.m.-5 p.m.)

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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

COURSE DESCRIPTION

This course is designed to give the worship leader a basic knowledge of the fundamentals of music, with an emphasis on the kinds of music currently used in worship gatherings. Attention will be given to note reading, chord structure, chord symbol recognition, etc. There are no prerequisites for this course.

STUDENT LEARNING OUTCOMES

The students will:

1. To develop a basic understanding of how music is structured
2. To develop the skill of note reading
3. To develop a basic understanding of intervals, scales, and chords
4. To develop the ability to read modern chord symbols with understanding
5. To develop a basic understanding of arranging

TEXTBOOK

Baptist Hymnal, 2008

Bowersox, Steve. *The New Worship Musician's Theory Book*. Bowersox Institute of Music, 2007. Available only from the publisher at:

http://www.bowersoxinstitute.com/music/index.php?option=com_virtuemart&page=shop.browse&category_id=6&Itemid=16

CLASS TEACHING METHODOLOGY

1. Weekly guided assignments in Blackboard throughout the semester
2. Online exercises and drills
3. Review of material in intensive workshop meetings (see course schedule)

COURSE REQUIREMENTS

1. Satisfactory completion of weekly assignments (learning modules) with individual student progress reports turned in
2. Satisfactory completion of weekly assignments, including sectional quizzes
3. Attend two intensive workshop meetings with prepared materials in hand, Friday, Feb 10, 8-5 pm; Friday, April 21, 8:00 am- 5:00 pm
4. Satisfactory completion of a hymn arrangement (melody and chord symbols) according to the guidelines provided by the instructor during the course.
5. Satisfactory completion of midterm (3/8-3/11) and final exam (5/5-5/9)

If you are taking this course as a NOLA2U Live student, please note the following attendance policies:

1. The course on the New Orleans campus will be connected synchronously via Web conferencing with Internet students. These courses will require weekly attendance at the stated class meeting times.
2. Students are only allowed to miss the amount of class time specified in the NOBTS attendance policy as stated in the graduate catalog. (See page 184 in the graduate catalog: <https://www.nobts.edu/resources/pdf/academics/GraduateCatalog.pdf>).
3. Technical issues will not be considered a valid reason for missing a class session.

EVALUATION OF GRADE

Weekly online learning assignments	15%
Sectional quizzes (includes workshop note-name, sight-singing, and aural exams)	23%
Participation and completion of assignments in workshop meetings	10%
Original hymn arrangement	10%
Midterm	17%
Final exam	25%

SEMESTER CALENDAR

Unit	Week of	Course Content	Textbook Assignment	Sightsinging Assignment	Aural Assignment	Other Information
1	Jan 17-23	Acquire textbook Note names; Accidentals; Time Signatures; Rhythm in Action		Singing Major Scales and minor scales; begin learning to say note names in rhythm	Aural Identification of songs in Major and minor keys	Hybrid 1: Thursday, January 21, 1-5 PM; Sellers Music Building 121 (At the workshop we will seek to cover material for later units);
2	Jan 24-Jan 30	Circle of fifths; Note durations; Time signatures; Chromatic scale; Major scale; Major key signatures;	1-21	Sing major and minor scales in various note durations	Aural Identification of songs in different time signatures	
3	Jan 31-Feb 6	Musical symbols; Intervals	22-53	Sing Intervals	Aural Identification of various intervals	
4	Feb 7-13	Intervals (continued from week 3) Chords and triads	54-57	Sing major and minor triads	Aural Identification of Major and minor triads	
5	Feb 14-Feb 20	Intervals and extensions	58-63	Sing basic conjunct melodies	Aural Identification of various intervals	Hybrid 2: Thursday, February 18, 1-5 PM this workshop will include a note-name in rhythm test
6	Feb 21-27	Ninth, eleventh, Thirteenth chords	64-68	Sing Melodies with small leaps outlining chords	Aural Identification of Ninth, Eleventh, Thirteenth Chords	
7	Feb 28-March 6	Diminished and augmented chords	69-70	Smart Music: Sing diminished and augmented triads	Aural Identification of diminished and augmented chords	Hybrid 2: Thursday, March 4, 1-5 PM
8	March 7-13	Chord inversions	71-77	Sing melodies with larger leaps	Aural Identification of Inverted Chords	Midterm: Material includes Units 4-7
8	March 14-20	Spring Break				
9	March 21-27	Chordal analysis	78-83		Aural Identification of Basic Chord Progression	
10	March 28-April 3	Chords within a given key, chord number systems	84-93		Aural Identification of Chord Progressions	
11	April 4-10	Transposition	94-96		Aural Identification of more complex progressions	Quiz 3: Material includes Units 8-9
12	April 11-17	Creating musical segues				Hybrid 4: Thursday, April 15, 1 PM-5 PM, Sellers Music Building, 121 Review will cover items remaining leading to Final Exam; this meeting may include a sight-singing and ear-training test
13	Apr 18-25	Review/Arranging techniques	97-107			
14	April 25-	Minor keys and minor chords	108-117			

	May 1	Major/minor influence				
15	May 2-May 6	Secondary Tonal Levels Final Exam Review				Final draft of hymn arrangement due Thursday night, May 6, midnight
			Opens at noon on May 10 and closes at midnight on May 14			Comprehensive Final Exam

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 items may be included, such as: expectations for reading assignments, policy on late assignments, academic honesty, classroom demeanor, extra credit]

HELP FOR WRITERS 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.

BIBLIOGRAPHY

Books

Benward, Bruce and Barbara G. Jackson. *Practical Beginning Theory: A Fundamentals Worktext*. Dubuque, IA: Wm. C. Brown Publishers, 1991.

Benward, Bruce and Gary White. *Music in Theory and Practice, Vol. 1* (5th ed.). Madison, WI: Brown and Benchmark, 1993.

Berle, Arnie. *Theory and Harmony for the Contemporary Musician*. New York: Amsco, 1996.

Bowersox, Steve. *The New Worship Musician's Theory Book*. Ponte Vedra Beach, FL: The Bowersox Institute of Music, 2007.

Ottman, Robert W. *Workbook for Elementary Harmony* (4th ed.). Englewood Cliffs, NJ: Prentice Hall, 1989.

Websites (for additional practice and drill)

General theory info and drills

www.musictheory.net

Nashville Numbering system

<http://iamanoffering.com/blog/2008/08/06/music-theory-tip-of-the-week-2-the-nashville-number-system/>

<http://www.ducksdeluxe.com/nashvillenumbersystem.html>

<http://iamanoffering.com/blog/2008/08/08/nashville-number-system-vs-roman-numerals-cotinued/>

Vamping

<http://iamanoffering.com/blog/2008/08/08/nashville-number-system-vs-roman-numerals-cotinued/>

Chord suffixes

<http://iamanoffering.com/blog/2007/12/19/practical-music-theory-tips-3-weird-chord-suffixes/>

Using the relative minor chord

<http://iamanoffering.com/blog/2007/12/20/practical-music-theory-tips-4-relative-minor-chord/>

Intervals (Major and minor thirds)

<http://iamanoffering.com/blog/2008/06/19/practical-music-theory-tips-9-intervals-major-and-minor-thirds/>

Seventh Chords

<http://iamanoffering.com/blog/2008/01/15/practical-music-theory-tips-7-more-seventh-chords/>

Basic triads

<http://iamanoffering.com/blog/2007/12/17/practical-music-theory-tips-1-basic-triads/>

Chord inversions

<http://iamanoffering.com/blog/2007/12/18/practical-music-theory-tips-2-inversions/>

Key signatures

<http://iamanoffering.com/blog/2008/01/09/practical-music-theory-tips-5-key-signatures/>