



**MUWM5306 Music Theory for Worship Leaders**  
**New Orleans Baptist Theological Seminary**  
**Division of Church Ministry**  
**Spring 2023 Hybrid] NOLA2U Live**

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### **MISSION STATEMENT**

New Orleans Baptist Theological Seminary and Leavell College prepare servants to walk with Christ, proclaim His truth, and fulfill His mission.

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

### **TEXTBOOK**

Baptist Hymnal, 2008

Bowersox, Steve. *The New Worship Musician's Theory Book*. Bowersox Institute of Music, 2007.

### **CLASS TEACHING METHODOLOGY**

1. Weekly guided assignments in Canvas 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)
2. Satisfactory completion of weekly assignments, including sectional quizzes
3. Attend the following **four** intensive workshop meetings with prepared materials:
 

Friday, January 20	8am-noon
Friday, February 17	8am-noon
Friday, April 14	8am-noon
Friday, April 28	8am-noon
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 and final exams

### **NOLA2U Live students, please note the following attendance policies:**

1. The course on the New Orleans campus will be connected synchronously via Web conferencing with Internet students. This course requires 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 policy information here: <https://www.nobts.edu/resources/pdf/extensions/Student%20Absence%20Policies.pdf>.
3. Technical issues will not be considered a valid reason for missing a class session.

### **Attendance Policy**

**Hybrid Classes:** Students are expected to attend and participate in the class sessions. Because of the nature of the hybrid, students who miss more than four hours may receive a grade of “F” for the course.

### **EVALUATION OF GRADE**

Weekly online learning assignments	15%
Sectional quizzes (includes workshop note-name, sight-singing, and aural exams)	20%
Participation/completion of workshop assignments	10%
Original hymn arrangement	10%
Midterm	20%
Final exam	25%

## SEMESTER CALENDAR

Unit	Week	Content	Textbook Assignment	Sight-Singing Assignment	Aural Assignment	Lagniappe
1	Jan 17-22	Acquire textbook; Note names; Accidentals; Time Signatures; Rhythm in action		Sing major and minor scales; begin learning to say note names in rhythm	Identification of and distinction between major and minor	<b>Hybrid 1:</b> Friday, January 20, 8am-12pm, Sellers 121 <i>This workshop will include a quiz from lecture material.</i>
2	Jan 23-29	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 30-Feb 5	Musical symbols; Intervals	22-53	Sing intervals	Aural Identification of various intervals	
4	Feb 6-12	Intervals (continued from week 3); Chords and triads	54-57	Sing major/minor triads	Aural Identification of major/minor triads	
5	Feb 13-19	Intervals and extensions	58-63	Sing basic conjunct melodies	Aural Identification of various intervals	<b>Hybrid 2:</b> Friday, Feb 17, 8am-12pm, Sellers 121 <i>This workshop will include a note-name in rhythm test</i>
6	Feb 20-26	Ninth, eleventh, Thirteenth chords	64-68	Sing melodies with small leaps outlining chords	Aural Identification of Ninth, Eleventh, Thirteenth Chords	
7	Feb 27-Mar 5	Diminished and augmented chords	69-70	Smart Music: Sing diminished and augmented chords	Aural Identification of Diminished and augmented chords	
8	Mar 6-12	Chord inversions	71-77	Sing melodies with larger leaps	Aural Identification of Inverted Chords	<b>Midterm:</b> Material covers units 1-7
	<b>Mar 13-19</b>	<b>SPRING</b>	<b>BREAK</b>	☺		
9	Mar 20-26	Chordal analysis	78-83		Aural Identification of Basic Chord Progression	
10	Mar 27-Apr 2	Chords within a given key; Chord number systems	84-93		Aural Identification of Chord Progressions	
11	Apr 3-9	Transposition	94-96		Aural Identification of more complex progressions	

12	Apr 10-16	Assimilation and Course Review (will cover items remaining leading to Final Exam);				Hybrid 3: Friday, April 14, 8am-12pm, Sellers 121 This meeting will include a sight-singing and ear-training test.
13	Apr 17-23	Arranging Techniques	97-107			
14	Apr 24-30	More with arranging				Hybrid 4: Friday, April 28, 8am-12pm, Sellers 121
15	May 1-7	Secondary Tonal Levels; Final Exam Review				Final draft of hymn arrangement due May 7, midnight
	May 8-10					Comprehensive Final Exam

## TECHNICAL ASSISTANCE

For assistance regarding technology, consult ITC (504-816-8180) or the following websites:

1. [www.NOBTS.edu/itc/](http://www.NOBTS.edu/itc/)- Email for general technical questions/support requests.
2. [Selfserve@nobts.edu](mailto:Selfserve@nobts.edu)- Email technical questions/support requests with the [Selfserve.nobts.edu](http://Selfserve.nobts.edu) or [My.nobts.edu](http://My.nobts.edu) site (Access to online registration, financial account, online transcript, Faculty portal, etc.)
3. [Canvas@nobts.edu](mailto:Canvas@nobts.edu) Click on the “Help” button for technical questions/support requests regarding the NOBTS Canvas System. You can also email questions to [Canvas.nobts.edu](http://Canvas.nobts.edu) / [nobts.instructure.com](http://nobts.instructure.com).
4. [Bluejeanshelpdesk@nobts.edu](mailto:Bluejeanshelpdesk@nobts.edu) - Email technical questions/support requests with Bluejeans and NOBTS Bluejeans classrooms (On and Off-Campus).
5. [TelephoneHelpDesk@nobts.edu](mailto:TelephoneHelpDesk@nobts.edu)- Email technical questions/support requests with the NOBTS Nextiva Phone system.

[504.816.8180](tel:504.816.8180) - Call for any technical questions/support requests. (Currently available Mon-Thurs 7:00am-9:00pm & Fri 7:00-7:00pm Central Time).

## 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* (5<sup>th</sup> 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* (4<sup>th</sup> ed.). Englewood Cliffs, NJ: Prentice Hall, 1989.

### Websites (for additional practice and drill)

*General theory info and drills*

[www.musictheory.net](http://www.musictheory.net)

[www.tonesavvy.com](http://www.tonesavvy.com)

*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/>