



NEW ORLEANS

BAPTIST THEOLOGICAL SEMINARY

ANSWERING GOD'S CALL

MUWM5306-01 Music Theory for the Worship Leader
New Orleans Baptist Theological Seminary
Division of Church Music
Spring 2017

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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

2016-2017 Academic Year Emphasis: Characteristic Excellence

We want everything we do to be characterized by offering the utmost of our abilities and resources as a testimony to the glory of our Lord and Savior Jesus Christ.

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 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

CLASS PROCEDURES

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)

EVALUATION OF GRADE

Weekly online learning assignments	25%
Sectional quizzes (includes workshop note-name, sight-singing, and aural exams)	18%
Participation and completion of assignments in workshop meetings	10%
Original hymn arrangement	10%
Midterm	17%
Final exam	20%

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

Semester Calendar:

Unit	Week of	Course Content	Textbook Assignment	Sightsinging Assignment	Aural Assignment	Other Information
1	Jan 22-28	Acquire textbook Note names; Accidentals; Time Signatures; Rhythm in Action		Singing Major Scales and minor scales	Aural Identification of songs in Major and minor keys	Enroll in Blackboard (nobts.blackboard.edu)
2	Jan 29-Feb 4	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	Feb 5-11	Musical symbols; Intervals	22-53	Sing Intervals	Aural Identification of various intervals	Workshop, Fri, Feb 10, 8AM-5 PM (At the workshop we will seek to cover material for later units); this workshop will include a note-name in rhythm test
4	Feb 12-18	Intervals (continued from week 3) Chords and triads	54-57	Sing major and minor triads	Aural Identification of Major and minor triads	
5	Feb 19-25	Intervals and extensions	58-63	Sing basic conjunct melodies	Aural Identification of various intervals	
6	Feb 26-Mar 4	Ninth, eleventh, Thirteenth chords	64-68	Sing Melodies with small leaps outlining chords	Aural Identification of Ninth, Eleventh, Thirteenth Chords	
7	Mar 5-11	Diminished and augmented chords	69-70	Smart Music: Sing diminished and augmented triads	Aural Identification of diminished and augmented chords	
	Mar 12-18	Spring Break				
8	Mar 19-25	Chord inversions	71-77	Sing melodies with larger leaps	Aural Identification of Inverted Chords	Quiz 2: Material includes Units 4-7
9	Mar 26-Apr 1	Chordal analysis	78-83		Aural Identification of Basic Chord Progression	
10	Apr 2-8	Chords within a given key, chord number systems	84-93		Aural Identification of Chord Progressions	
11	Apr 9-15	Transposition	94-96		Aural Identification of more complex progressions	Quiz 3: Material includes Units 8-9
12	Apr 16-22	Creating musical segues				Workshop, Fri, April 21, (8 AM-5 PM) Review and will cover

						items remaining leading to Final Exam; this meeting will include a sight-singing and ear-training test
13	Apr 23-29	Review/Arranging techniques	97-107			
14	Apr 30-May 6	Minor keys and minor chords Major/minor influence	108-117			Final draft of hymn arrangement due
15	May 5-9	Final Exam Window	Opens at noon on May 5 and closes at midnight on May 9			Comprehensive Final Exam

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

Seventh Chords

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

Basic triads

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

Chord inversions

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

Key signatures

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