



MUWM5306 Music Theory for the Worship Leader

**New Orleans Baptist Theological Seminary
Division of Church Music
Spring Hybrid 2019
February 8 and April 12 (8 a.m.-5 p.m.)**

**Professor's Name: Gregory A. Woodward, PhD, Associate Professor of Conducting and Worship;
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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

2018-2019 Academic Year Emphasis: Doctrinal Integrity

Knowing that the Bible is the Word of God, we believe it, teach it, proclaim it, and submit to it. Our confessional commitments are outlined in the Articles of Religious Belief and the Baptist Faith and Message 2000.

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

- To develop a basic understanding of arranging

CLASS PROCEDURES

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

COURSE REQUIREMENTS

- Satisfactory completion of weekly assignments (learning modules) with individual student progress reports turned in
- Satisfactory completion of weekly assignments, including sectional quizzes
- 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
- Satisfactory completion of a hymn arrangement (melody and chord symbols) according to the guidelines provided by the instructor during the course.
- 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 20-26	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	Enroll in Blackboard (nobs.blackboard.edu)
2	Jan 27-Feb 2	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 10-16	Musical symbols; Intervals	22-53	Sing Intervals	Aural Identification	Workshop, Fri, Feb 8, 8AM-5 PM, Sellers Music Building 121

					of various intervals	(At the workshop we will seek to cover material for later units); this workshop will include a note-name in rhythm test
4	Feb 17-23	Intervals (continued from week 3) Chords and triads	54-57	Sing major and minor triads	Aural Identification of Major and minor triads	
5	Feb 24-Mar 2	Intervals and extensions	58-63	Sing basic conjunct melodies	Aural Identification of various intervals	
6	Mar 3-9	Ninth, eleventh, Thirteenth chords	64-68	Sing Melodies with small leaps outlining chords	Aural Identification of Ninth, Eleventh, Thirteenth Chords	
	March 10-16	Spring Break				
7	March 17-23	Diminished and augmented chords	69-70	Smart Music: Sing diminished and augmented triads	Aural Identification of diminished and augmented chords	
8	March 24-30	Chord inversions	71-77	Sing melodies with larger leaps	Aural Identification of Inverted Chords	Quiz 2: Material includes Units 4-7
9	March 31-April 6	Chordal analysis	78-83		Aural Identification of Basic Chord Progression	
10	April 7-13	Chords within a given key, chord number systems	84-93		Aural Identification of Chord Progressions	Workshop, Fri, April 12, (8 AM-5 PM), Sellers Music Building, 121 Review will cover items remaining leading to Final Exam; this meeting will include a sight-singing and ear-training test
11	April 14-20	Transposition	94-96		Aural Identification of more complex progressions	Quiz 3: Material includes Units 8-9
12		Creating musical segues				
13	Apr 21-27	Review/Arranging techniques	97-107			
14	April 28-May 4	Minor keys and minor chords Major/minor influence	108-117			
15	May 5-May 9	Secondary Tonal Levels				
16	May 10-14	Final Exam Review				Final draft of hymn arrangement due Thursday night, May 9, midnight
			Opens at noon on May 10 and closes at midnight on May 14			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://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/>