

**Note:**

**Course content may be changed, term to term, without notice. The information below is provided as a guide for course selection and is not binding in any form, and should not be used to purchase course materials.**

## ***COURSE SYLLABUS***

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### **WMUS 524**

#### **ANALYTICAL TECHNIQUES FOR THE WORSHIP LEADER**

#### **COURSE DESCRIPTION**

This course is a foundational course for graduate contemporary music theory practices. The study includes a thorough investigation of jazz and extended harmonies used in contemporary worship music. Worship students continue to learn and apply analytical technique to various music styles. Melodic concepts and music form are explored in the literature from historical music periods and compared to present worship music literature and practice. Principles of harmonic function are taught and applied to representative worship literature forms.

#### **RATIONALE**

Music theory courses are often devoted to the study of traditional, classical theory, and aural skills. This course builds upon the traditional, common-practice approach but provides a much broader, practical, and immediate application of the skill. This practical approach presents material corresponding directly with current worship practices and industry-based concepts. This involves the study of popular genres including, but not limited to: rock, jazz, gospel, country, praise and worship, gospel song, and traditional hymn tunes. In addition, concepts of melodic construction are evaluated in classical, traditional, and popular music examples.

#### **I. PREREQUISITE**

For information regarding prerequisites for this course, please refer to the [Academic Course Catalog](#).

#### **II. REQUIRED RESOURCE PURCHASE**

Click on the following link to view the required resource(s) for the term in which you are registered: <http://bookstore.mbsdirect.net/liberty.htm>

#### **III. RECOMMENDED RESOURCE PURCHASE**

USB Headset with Microphone, Liberty University. Latest Edition. MBS Direct SKU #: 1200501. (The student does not need to purchase this should he or she already have recording capabilities.)

#### **IV. ADDITIONAL MATERIALS FOR LEARNING**

- A. Computer with basic audio/video output equipment
- B. Internet access (broadband recommended)
- C. Microsoft Office
- D. Finale Pro or Finale Songwriter (Recommended)
- E. Scanner

**V. MEASURABLE LEARNING OUTCOMES**

Upon successful completion of this course, the student will be able to:

- A. Examine jazz and extended harmonies in a variety of music styles.
- B. Explain advanced harmonic progressions using Nashville Numbers, Jazz harmony terms, and traditional techniques.
- C. Analyze music forms in traditional and non-traditional music.
- D. Develop advanced rhythm charts for worship.
- E. Synthesize historical principles of form relative to contemporary worship music genres.

**VI. COURSE REQUIREMENTS AND ASSIGNMENTS**

- A. Textbook readings and lecture presentations/notes
- B. Course Requirements Checklist

After reading the Course Syllabus and [Student Expectations](#), the student will complete the related checklist found in Module/Week 1.

- C. Discussion Board Forums (3)

Discussion boards are collaborative learning experiences. Therefore, the student is required to create a thread in response to the provided prompt for each forum. Each thread must be 350–400 words and demonstrate course-related knowledge. In addition to the thread, the student is required to reply to 2 other classmates' threads. Each reply must be 150–200 words.

- D. Music Assignments (12)

The student will complete 12 unique Music Assignments that focus on the skills of music analysis and writing. From the first assignment, the student will begin identifying chords and harmonic functions through rudimentary analysis. With each successive assignment, a more developed understanding of harmony will be applied to the student's analysis of music form. In several assignments, the student will exercise his/her knowledge of contemporary music styles in rhythm chart writing and arranging.

- E. Rhythm Chart Project

The student will write an original song incorporating certain harmonic, formal, and stylistic elements discussed in the course. The song must also include some harmonic extensions beyond the seventh. The student will create a rhythm chart, will create a melody part in Finale, and will include praise team vocals. Harmonic originality is a key focus of this assignment utilizing the extended chordal vocabulary discussed during the course.

F. Final Project

The student will complete a 2-part Final Project. For Part 1, the student will complete an analysis of the score provided, and will provide a foreground and background graph of the movement. For Part 2, the student will complete an analysis, as well as a foreground and background graph of the provided worship song.

**VII. COURSE GRADING AND POLICIES**

A. Points

Course Requirements Checklist	10
Discussion Board Forums (3 at 25 pts ea)	75
Music Assignments (4 at 50 pts ea, 8 at 60 pts ea)	680
Rhythm Chart Project	100
Final Project	145
<b>Total</b>	<b>1010</b>

B. Scale

A = 940–1010    A- = 920–939    B+ = 900–919    B = 860–899    B- = 840–859  
 C+ = 820–839    C = 780–819    C- = 760–779    D+ = 740–759    D = 700–739  
 D- = 680–699    F = 0–679

C. Disability Assistance

Students with a documented disability may contact Liberty University Online’s Office of Disability Academic Support (ODAS) at [LUOODAS@liberty.edu](mailto:LUOODAS@liberty.edu) to make arrangements for academic accommodations. Further information can be found at [www.liberty.edu/disabilitysupport](http://www.liberty.edu/disabilitysupport).

## ***COURSE SCHEDULE***

### **WMUS 524**

Textbooks: Burkhardt & Rothstein, *Anthology for Musical Analysis* (2012).  
 Sorce, *Music Theory for The Music Professional* (1995).  
 Stein, *Engaging Music: Essays in Music Analysis* (2005).

<b>MODULE/ WEEK</b>	<b>READING &amp; STUDY</b>	<b>ASSIGNMENTS</b>	<b>POINTS</b>
<b>1</b>	Sorce: chs. 5–6, 8–9 1 presentation 1 lecture note	Course Requirements Checklist Class Introductions Music Assignment 1 Music Assignment 2	10 0 50 50
<b>2</b>	Burkhart & Rothstein: pp. 357–358 Sorce: chs. 12–16 1 presentation 1 lecture note	Music Assignment 3 Music Assignment 4	50 50
<b>3</b>	Sorce: chs. 7, 18 Stein: ch. 6 1 lecture note	DB Forum 1 Music Assignment 5 Music Assignment 6	25 60 60
<b>4</b>	Sorce: ch. 17 1 presentation 2 lecture notes	Music Assignment 7 Music Assignment 8	60 60
<b>5</b>	Burkhart & Rothstein: Appendices A, B 1 presentation 3 lecture notes	DB Forum 2 Music Assignment 9 Music Assignment 10	25 60 60
<b>6</b>	Burkhart & Rothstein: pp. 348–349 Sorce: ch. 11 Stein: ch. 14 1 presentation 1 lecture note	DB Forum 3 Music Assignment 11	25 60
<b>7</b>	Burkhart & Rothstein: pp. 93–94, 383–385 Sorce: ch. 10 1 presentation 1 lecture note 1 website	Music Assignment 12 Rhythm Chart Project	60 100

<b>MODULE/ WEEK</b>	<b>READING &amp; STUDY</b>	<b>ASSIGNMENTS</b>	<b>POINTS</b>
<b>8</b>	Burkhart & Rothstein: pp. 336–337 Stein: chs. 1, 3 2 presentations 1 lecture note 1 website	Final Project	145
<b>TOTAL</b>			<b>1010</b>

DB = Discussion Board

**NOTE:** Each course module/week begins on Monday morning at 12:00 a.m. (ET) and ends on Sunday night at 11:59 p.m. (ET). The final module/week ends at 11:59 p.m. (ET) on **Friday**.