

Basic Music Theory

A Programmed course for
Theological Education by Extension

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Sebring, FL 33870

Revised edition 2014
ISBN 978-1-941215-19-7
TE-150-ED

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BASIC MUSIC THEORY

Description and Purpose of the Course

This course, “Basic Music Theory” has been prepared for Christian workers who have little knowledge of music but who want to learn more so that they will be able to improve their ministry for the Lord.

This course is very simple; it is made up of 22 lessons and teaches:

- the importance of sacred music,
- reasons for having music in the church,
- what music is,
- the basic elements of music,
- how to direct music,
- suggestions for the music director,
- suggestions for the singer,
- a glossary of musical terms.

Target population:

Christian workers.

Prerequisites:

As a minimum, a sixth grade education.

Objectives:

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

1. State four reasons why sacred music is important.
2. State five reasons for having music in the church.
3. State what music is.
4. Define and explain 16 basic elements of music.
5. Know the fundamentals for directing music.
6. Explain some responsibilities of a song leader.
7. Explain certain factors which affect one’s singing.
8. Define various musical terms.

STUDENT INSTRUCTIONS

Welcome to the study of “Basic Music Theory.” If you learn each of these lessons well, you will have a good foundation in music: for directing hymns, singing in a choir, singing solos or in an ensemble, or even for continuing your study of music theory.

This is a programmed course. (1) Each lesson is divided into **frames** (small steps 1-1; 1-2; 1-3; etc.). (2) In each frame you are to participate in the learning process by answering a question, filling in a blank, choosing between various possible answers, or whatever other activity is required in the frame. (3) The end of the frame is marked by **small dots** (.), (4) and on the next line, near the left margin, you will find a **small sign** (□) which marks the line where the correct answer, or **feedback**, is written.

As you begin to study a lesson (5) place a **mask** (small sheet of thick paper) at the level of the dotted line so that the feedback is covered.

When you have completed the required activity of the frame, (6) drop the mask to check your answer with the feedback. (It is important that you write your answer before looking at the feedback.) If your answer is wrong, (7) mark it out and, (8) write in the correct answer according to the feedback.

Example:

4-21 Eight notes, from C to C, make up an “octave .”

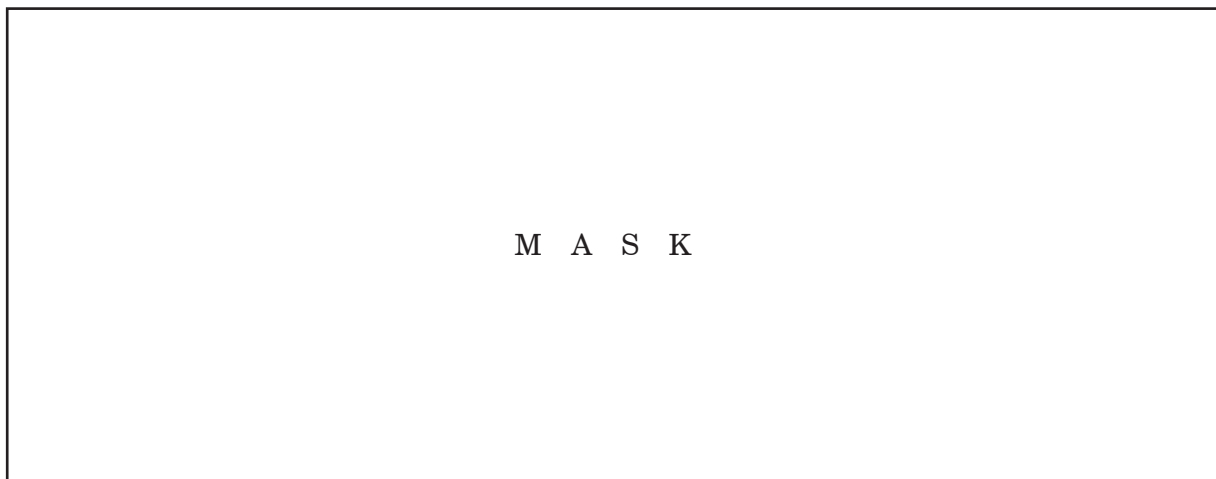
.

□ *octave*

4-22 An octave is made up of 8 notes.

.

□



After checking your answer, (9) lower the mask to the next dotted line (.), thus exposing the following frame.

(10) When there is an alternate correct answer, the two answers will be given in the feedback.

Suggestions to help you derive the maximum profit from each lesson:

1. Before reading the first frame, read carefully the objectives listed at the beginning of the lesson. They tell you what you should learn during the lesson.
2. Read each frame carefully before writing your answer.
3. If you cannot answer immediately, read the frame again.
4. If you cannot answer after reading it the second time, read one or two frames before it to see if you can find the answer.
5. You should not **peek** and copy the answer; you are only cheating yourself and depriving yourself of the satisfaction that comes from answering correctly.
6. Always read the feedback, even though you are sure that your answer is correct.
7. Try not to have any interruptions during your study of a lesson.
8. Before studying a new lesson, review the previous one.
9. When you complete a lesson, reread the objectives of that lesson to see if you can do what they say; you should be able to do so.
10. Before beginning each time of study, it is good to ask the Lord to help you understand the lesson.

Suggestions for the director:

If this course is used in a classroom situation, it is suggested that two semesters be considered. For example: lessons 1 to 14 for one semester and lessons 15 to 22 for the other.

For lessons 15 to 22, ample time must be given for classroom performance in order to evaluate the student's progress.

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RECOGNITION

Recognition and thanks is given for the help from various books which were used in the preparation of this course.

Uerkvitz, Dr. David. *Aventuras en Música* [Adventures in Music].
de Grams, Betty Jane. *Ministrando con Música* [Ministering with Music].
Pace, A.M. and W.B. Walbert. *Vaughan's Up-To-Date Rudiments*.

Thanks also to Miss Beulah Hager (Baptist Mid-Missions) for her help in the preparation of this course.

The Author, 1979