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Class Title

INTRODUCTION TO MUSIC

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Credits

1

Level

Associate Level

This Syllabus is Approved for
Baptist International University School of the Scriptures

N. S. Desent, Ph.D., Th.D., D.D.

CLASS 225 INTRODUCTION TO MUSIC

In this class the student will learn three lines of music study: 1. Music as shown in the Bible; 2. Music in the church; and 3. Music basics and its theory. The study of music is an important study. It is *a language* that all people are familiar with, all people react to, and all people use. There are commandments in the New Testament in respect to singing. The man of God needs to be well-informed on this subject.

This Syllabus can be used in conjunction with other Class Syllabi, which have other teaching.

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INTRODUCTION TO MUSIC

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A Syllabus Approved for Baptist International University School of the Scriptures – 1 Credit.

January 6, 2022

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Scripture References

Ephesians 5:19

Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord;

Psalm 95:1

O come, let us sing unto the Lord: let us make a joyful noise to the rock of our salvation.

Psalm 98:4

Make a joyful noise unto the Lord, all the earth: make a loud noise, and rejoice, and sing praise.

Colossians 3:16

Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord.

1 Chronicles 16:9

Sing unto him, sing psalms unto him, talk ye of all his wondrous works.

Psalm 105:2

Sing unto him, sing psalms unto him: talk ye of all his wondrous works.

Psalm 150:1

Praise ye the Lord. Praise God in his sanctuary: praise him in the firmament of his power.

Psalm 89:1

I will sing of the mercies of the Lord for ever: with my

mouth will I make known thy faithfulness to all generations.

Psalm 150

Praise ye the Lord. Praise God in his sanctuary: praise him in the firmament of his power. Praise him for his mighty acts: praise him according to his excellent greatness. Praise him with the sound of the trumpet: praise him with the psaltery and harp. Praise him with the timbrel and dance: praise him with stringed instruments and organs. Praise him upon the loud cymbals: praise him upon the high sounding cymbals. Let every thing that hath breath praise the Lord. Praise ye the Lord.

Hebrews 2:12

Saying, I will declare thy name unto my brethren, in the midst of the church will I sing praise unto thee.

Psalm 33:2

Praise the Lord with harp: sing unto him with the psaltery and an instrument of ten strings.

1 Corinthians 14:26

How is it then, brethren? when ye come together, every one of you hath a psalm, hath a doctrine, hath a tongue, hath a revelation, hath an interpretation. Let all things be done unto edifying.

Psalm 104:33

I will sing unto the Lord as long as I live: I will sing praise to my God while I have my being.

Psalm 71:23

My lips shall greatly rejoice when I sing unto thee; and my soul, which thou hast redeemed.

Psalm 104:33-34

I will sing unto the Lord as long as I live: I will sing praise to my God while I have my being. My meditation of him shall be sweet: I will be glad in the Lord.

Psalm 27:6

And now shall mine head be lifted up above mine enemies round about me: therefore will I offer in his tabernacle sacrifices of joy; I will sing, yea, I will sing praises unto the Lord.

Psalm 96:1

O sing unto the Lord a new song: sing unto the Lord, all the earth.

Psalm 95:1-2

O come, let us sing unto the Lord: let us make a joyful noise to the rock of our salvation. Let us come before his presence with thanksgiving, and make a joyful noise unto him with psalms.

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James 5:13

Is any among you afflicted?
let him pray. Is any merry? let
him sing psalms.

Psalm 40:3

And he hath put a new song in
my mouth, even praise unto
our God: many shall see it,
and fear, and shall trust in the
Lord.

Psalm 100:1-2

Make a joyful noise unto the
Lord, all ye lands. Serve the
Lord with gladness: come
before his presence with
singing.

Acts 16:25

And at midnight Paul and
Silas prayed, and sang praises
unto God: and the prisoners
heard them.

Psalm 101:1

I will sing of mercy and
judgment: unto thee, O Lord,
will I sing.

Psalm 81:1-2

Sing aloud unto God our
strength: make a joyful noise
unto the God of Jacob. Take a
psalm, and bring hither the
timbrel, the pleasant harp with
the psaltery.

Daniel 3:15

Now if ye be ready that at
what time ye hear the sound of
the cornet, flute, harp,
sackbut, psaltery, and
dulcimer, and all kinds of
musick, ye fall down and
worship the image which I
have made; well: but if ye
worship not, ye shall be cast
the same hour into the midst
of a burning fiery furnace; and
who is that God that shall
deliver you out of my hands?

Psalm 33:3

Sing unto him a new song;
play skilfully with a loud
noise.

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Introduction

Music is language. Music uses sounds, words, vibration, and frequencies. Music conveys thoughts and ideas. Music influences the heart and mind. Music engraves itself in one's thoughts.

Good music is pleasant to listen to. Good music is edifying. God's music has a good message.

Music was created by God, and it is good. Lucifer was the heavenly song leader before he fell (compare Isaiah 14:11 with Ezekiel 28:13-14). Since Lucifer's fall both man and the devil have corrupted some music.

Music is used daily. Music is used in teaching, in worship, in entertainment, and in advertising. Music is found everywhere and in every culture. Music can move the body and soul.

God's Music

Psalms are a collection of 150 God-inspired songs. Song of Solomon is a God-inspired love song. Lamentations is a God-inspired song of grief. God provides a variety of themes and thoughts in his music.

2 Samuels 23:1 calls David "the sweet psalmist of Israel." 1 Kings 4:32 says Solomon "spake three thousand proverbs: and his songs were a thousand and five." King David ordered Asaph, Jeduthun, and Heman to provide songs in the house of the Lord, 288 musicians (1 Chronicles 25:7). The text says they "prophesied with a harp, to give thanks and to praise the LORD" (1 Chronicles 25:3). They were to "prophesy with harps, with psalteries, and with cymbals" (verse 1). Jesus sang (Matthew 26:30). God sings (Zephaniah 3:17). God's people sing. And there is singing in heaven (Revelation 5:9; 14:3; etc.).

No wonder some preachers are led to sing while preaching the word of God.

Godly music lifts the soul and prepares the church for the preaching of the word of God.

Music is used in festive times and sorrowful times. Music can comfort the soul or prepare men for war. Music can be a message of love or an inspirer of the flesh. Music affects the emotions: it makes people laugh, cry, be sorrowful, be joyful, be excited, worship, etc. Music can be a great blessing to lift one's spirit. And music is all around us.

Music is indeed a language. And as a language there is science in respect to the elements of this language. As a language there is also art and poetry. Whether a student is proficient at music or not, he can still learn the fundamentals of the science behind music.

Music incorporates numbers and time. Music uses instruments and voice in a certain way to create beautiful praise toward God. Unfortunately, music can also be used for worldly or base things.

We know from a child how catchy tunes help us remember. We learn our ABC's, we learn the books of the Bible, and we learn Bible lessons with music. We all learn easier with music. We remember better with music. Both children and adults enjoy music.

The Bible speaks much about music. A preacher of the word of God should be knowledgeable of the subject whether or not he can play an instrument or sing well. Furthermore, we are commanded to sing:

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Ephesians 5:19 – Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord;

Colossians 3:16 – Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord.

We sing by making melody in our hearts. We sing with words.

Music in the Bible

We will study the many songs in the Bible, the instruments used, and what God teaches us about singing in praise and worship.

For example, there are 185 songs in the Bible. Many are in Psalms.

The songs of the Bible

You can find 185 songs in the Bible

The Bible explicitly says some pieces of poetry were sung, chanted, or intended for musical accompaniment. There's more lyric-like poetry in the Bible that may have been sung, too.

185

Songs were made to remember a great event, mourn the death of a loved one, praise God, and show one's love for another. Similarly today, we have praise songs, ballads and folk songs, love songs, and songs to remember peoples' lives. Music is a large part of our lives and worship.

Matthew 26:30 show us that the Savior sung a hymn with his disciples: "And when they had sung an hymn, they went out into the mount of Olives."

The Old Testament

We find musical instruments mentioned within a few generations of Adam. Genesis 4:21 says: "And his brother's name was Jubal: he was the father of all such as handle the harp and organ." That is, stringed and wind instruments.

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We find many instruments in the Old Testament. Psalm 150:6 – after mentioning eight musical instruments – makes it clear that: “Let every thing that hath breath praise the LORD. Praise ye the LORD.”

We know the Jews used music and song. We know King David introduced music into the worship of God and organized men to be singers and musicians, Asaph being one of them. Note 1 Chronicles 15:16-23:

16 And David spake to the chief of the Levites to appoint their brethren to be the singers with instruments of musick, psalteries and harps and cymbals, sounding, by lifting up the voice with joy.

17 So the Levites appointed Heman the son of Joel; and of his brethren, Asaph the son of Berechiah; and of the sons of Merari their brethren, Ethan the son of Kushaiah;

18 And with them their brethren of the second degree, Zechariah, Ben, and Jaaziel, and Shemiramoth, and Jehiel, and Unni, Eliab, and Benaiah, and Maaseiah, and Mattithiah, and Elipheleh, and Mikneiah, and Obed-edom, and Jeiel, the porters.

19 So the singers, Heman, Asaph, and Ethan, were appointed to sound with cymbals of brass;

20 And Zechariah, and Aziel, and Shemiramoth, and Jehiel, and Unni, and Eliab, and Maaseiah, and Benaiah, with psalteries on Alamoth;

21 And Mattithiah, and Elipheleh, and Mikneiah, and Obed-edom, and Jeiel, and Azaziah, with harps on the Sheminith to excel.

22 And Chenaniah, chief of the Levites, was for song: he instructed about the song, because he was skilful.

23 And Berechiah and Elkanah were doorkeepers for the ark.

With the many biblical names for instruments we can only make an educated guess as to what they actually looked like, but we know the sounds they made, whether stringed instruments, cymbals, tabrets, etc.

When we get to the New Testament, we do not see Christian believers using musical instruments in worship. The passages that show Christ-related music or singing are saints singing *without* musical instruments (except in heaven). For this reason some Christian historians assume that churches rejected the use of instruments. *We do not assume this.* Many churches may not have used instruments, but to say they believed it was forbidden is a leap. Furthermore, they may have used instruments without mentioning them, or they may not have had access to the instruments. Today, in countries where believers are persecuted, many of the churches sing softly or silently without instruments. They worship underground.

We do see the use of harps in heaven (Revelation 5:8; 14:2; 15:2). Accordingly, teaching that early churches were against the use of musical instruments in worship is extreme. If they knew heaven has harpers worshipping God, why would they assume God is against the use of harps on earth? We were taught to pray in Matthew 6:10: “Thy kingdom come. Thy will be done in earth, as it is in heaven.” Furthermore, God’s work on earth is a pattern of the heavenly things (Hebrews 9:23).

As to the practicality of music being used in worship, it may have been hard to travel carrying harps and other large instruments. It is not easy to flee for one’s life with a harp.

Luke 15:25 shows in the parable of the prodigal that the father made merry at his son’s repentance. There was music (and dancing) in the father’s house. Jesus is teaching that we ought to rejoice when a sinner repents (v. 32).

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When Paul mentioned sounds “piped or harped” in 1 Corinthians 14:7, teaching that everything that makes sound should be understood, he does not put these instruments in a negative connotation. From our Savior’s teaching we know we should not dance to the world’s music (Matthew 11:17; Luke 7:32). This is teaching to resist the world’s philosophy. It is not teaching that churches should not use musical instruments.

Music Theory

Music Theory is the language of music. We benefit from learning the mechanics behind musical sounds and how they are used and arranged. We also benefit from learning the terms used (i.e., vocabulary) in music. These terms are the foundation of how music is written.

By definition, music is “organized sounds and silences.” There are different notes and rests that represent these sounds and silences. The music staff is where we display notes and rests. Five lines and four spaces identify the staff. A staff in music is much like a palette a painter uses to display art.

Psalm 33:3 says: “Sing unto him a new song; play skilfully with a loud noise.” Playing skillfully gives a man good reason to learn how to improve his music ability, especially when playing a musical instrument.

Although reading music is not required so a person can play well on an instrument, some understanding is needed for song leaders in the church.

Natural Talent

We can all agree that having musical ability is a talent that should be used for God. We have song books and hymnals – some with over 500 songs – that were written by people who could express their deep reverence for God in words and music. These too are gifts of God to his church. We should sing these songs with feeling and thought, not just mechanically or insincerely.

Many of the poetic writings in Christian hymns contain solid doctrinal truths that touch our souls. We can sing these hymns when we are alone, rejoicing in the Lord. This preacher commends the use of songbooks in church singing. The New Testament church should never depart from singing these wonderful hymns.

Worldly Music

When a person is lost, he learns all sorts of ungodly and worldly music and lyrics. A born-again believer understands how these songs never go away. They are etched permanently in our brains and spirit. Even songs from watching TV – jingles, commercials, and sit-coms – can never be forgotten.

Consequently, we see the power and influence of Music. Accordingly, we teach our children to listen to godly music. We do not want them to have the same corruption in their mind. Furthermore, with the popularity of worldly music that is presented as “Christian,” as believers we need to avoid that form of music that gives place to the devil or that stumbles our brother.

Psalm 40:3 says: “And he hath put a new song in my mouth, even praise unto our God: many shall see it, and fear, and shall trust in the Lord.”

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Once we are saved, we sing “new” songs, not the old ones!

Music and its Connection to Love Commandment Doctrine

As with every class, we must understand the subject and its connection to the Great Commandment of Loving God and your brother

The love of God provokes us to want to be obedient, and such obedience requires faithfulness to the word of God. That God commanded such obedience in his word is plain to all. We strive for perfection simply because we want to love our Savior. If you love me, keep my commandments (John 14:15).

We are told to sing unto the Lord in Ephesians 5:19: “Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord;”

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Lesson 1: The Commandments to Sing

I. Ephesians 5

- A. 18 And be not drunk with wine, wherein is excess; but be filled with the Spirit;
- B. 19 Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord;
- C. 20 Giving thanks always for all things unto God and the Father in the name of our Lord Jesus Christ;
- D. 21 Submitting yourselves one to another in the fear of God.

II. Making Melody in Your Heart to the Lord

- A. Melody shows music
- B. Make songs out of your heart unto the Lord
- C. Sing verses

III. Colossians 3

- A. 15 And let the peace of God rule in your hearts, to the which also ye are called in one body; and be ye thankful.
- B. 16 Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord.
- C. 17 And whatsoever ye do in word or deed, do all in the name of the Lord Jesus, giving thanks to God and the Father by him.

IV. Teaching and Admonishing

- A. We teach and admonish one another with these songs
- B. Psalms – refers to the Old Testament Psalms
- C. Hymns – congregational songs that the church uses in worship and praise
- D. Spiritual Songs – made up songs every believer sings in his heart to the Lord

V. Singing with Grace in Your Hearts

- A. Our hearts should have grace when we sing – thinking of God’s goodness to us.
- B. God wants to hear his saints sing unto him
- C. We do all in the name of the Lord, giving thanks to God by Jesus Christ

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VI. All Done to Edifying

- A. 1 Corinthians 14:26 – How is it then, brethren? when ye come together, everyone of you hath a psalm, hath a doctrine, hath a tongue, hath a revelation, hath an interpretation. Let all things be done unto edifying.
- B. 27 If any man speak in an unknown tongue, let it be by two, or at the most by three, and that by course; and let one interpret.
- C. One of the main requirements for music is that it be edifying.
- D. Certain types of music are not edifying.

VII. Praise

- A. Hebrews 2:12 – Saying, I will declare thy name unto my brethren, in the midst of the church will I sing praise unto thee.
- B. We sing praise unto God – not to one another.
- C. This is a church context.

VIII. Merriment

- A. James 5:13 – Is any among you afflicted? let him pray. Is any merry? let him sing psalms.
- B. Prayer and psalm singing are works in the church
- C. We sing because we are merry.
- D. When we are merry we should sing.
- E. We have 150 Psalms we can sing.

IX. Things to Sing About

- A. Psalm 101:1 – I will sing of mercy and judgment: unto thee, O Lord, will I sing.
- B. We can sing of God's *judgment* and *mercy*.
- C. Psalm 59:16 – But I will sing of thy power; yea, I will sing aloud of thy mercy in the morning: for thou hast been my defence and refuge in the day of my trouble.
- D. We can sing of God's *power*.
- E. Psalm 89:1 – I will sing of the mercies of the LORD for ever: with my mouth will I make known thy faithfulness to all generations.
- F. We can sing of God's *faithfulness*.
- G. Psalm 101:1 – I will sing of mercy and judgment: unto thee, O LORD, will I sing.
- H. Psalm 145:7 – They shall abundantly utter the memory of thy great goodness, and shall sing of thy righteousness.
- I. We can sing of God's *righteousness*.
- J. Psalm 40:10 – I have not hid thy righteousness within my heart; I have declared thy faithfulness and thy salvation: I have not concealed thy lovingkindness and thy truth from the great congregation.
- K. We can sing of God's *salvation*.

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Lesson 2: A Study on the Song of Solomon

I. Introduction

- A. The Song of Solomon is a lyric poem written to extol the virtues of love between a husband and his wife.
- B. The poem clearly presents marriage as God's design.
- C. A man and woman are to live together within the context of marriage, loving each other spiritually, emotionally, and physically.
- D. This book combats two extremes: asceticism (the denial of all pleasure) and hedonism (the pursuit of only pleasure).
- E. The marriage profiled in Song of Solomon is a model of care, commitment, and delight.
- F. Besides showing a great love between a man and a woman, it also spiritually applies to the relationship of Jesus and the church.

II. Summary

- A. The poetry takes the form of a dialogue between a husband (the king) and his wife (the Shulamite).
- B. We can divide the book into three sections:
 - the courtship (1:1 - 3:5)
 - the wedding (3:6 - 5:1)
 - the maturing marriage (5:2 - 8:14)
- C. Below we outline the three sections

III. The Courtship

- A. The song begins before the wedding, as the bride-to-be longs to be with her betrothed, and she looks forward to his intimate caresses.
- B. However, she advises letting love develop naturally, in its own time.
- C. The king praises the Shulamite's beauty, overcoming her feelings of insecurity about her appearance.
- D. The Shulamite has a dream in which she loses Solomon and searches throughout the city for him.
- E. With the help of the city guards, she finds her beloved and clings to him, taking him to a safe place.
- F. Upon waking, she repeats her injunction not to force love.

IV. The Wedding

- A. On the wedding night, the husband again praises the beauty of his wife, and in highly symbolic language, the wife invites her spouse to partake of all she has to offer.
- B. They make love, and God blesses their union.

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V. The Marriage Matures

- A. As the marriage matures, the husband and wife go through a difficult time, symbolized in another dream.
- B. In this second dream, the Shulamite rebuffs her husband, and he leaves.
- C. Overcome with guilt, she searches the city for him; but this time, instead of helping her, the guards beat her – symbolic of her pained conscience.
- D. Things end happily as the lovers reunite and are reconciled.
- E. As the song ends, both the husband and wife are confident and secure in their love, they sing of the lasting nature of true love, and they yearn to be in each other's presence.

VI. A Picture of Jesus and the Church

A. Song of Solomon chapter 1

- Song 1:1-4. The church's love unto Christ.
- Song 1:5-6. She confesses her deformity,
and prays to be directed to his flock.
- Song 1:7. Christ directs her to the shepherd's tents;
and shewing his love to her,
- Song 1:8. gives her gracious promises.
- Song 1:9-10.
- Song 1:11.
- Song 1:12-17. The church and Christ congratulate one another.

B. Song of Solomon chapter 2

- Song 2:1-7. The mutual love of Christ and his church.
- Song 2:8-9. The hope,
and calling of the church.
- Song 2:10-13. Christ's care of the church.
- Song 2:14-15.
- Song 2:16-17. The profession of the church, her faith, and hope.

C. Song of Solomon chapter 3

- Song 3:1-5. The church's fight and victory in temptation.
- Song 3:6-11. The church glories in Christ.

D. Song of Solomon chapter 4

- Song 4:1-7. Christ sets forth the graces of the church.
- Song 4:8-15. He shews his love to her.
- Song 4:16. The church prays to be made fit for his presence.

E. Song of Solomon chapter 5

- Song 5:1. Christ awakes the church with his calling.

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- Song 5:2-8. The church having a taste of Christ's love, is sick of love.
- Song 5:9-16. A description of Christ by his graces.

F. Song of Solomon chapter 6

- Song 6:1-3. The church professes her faith in Christ.
- Song 6:4-9. Christ shews the graces of the church;
- Song 6:10-13. and his love towards her.

G. Song of Solomon chapter 7

- Song 7:1-9. A further description of the church's graces.
- Song 7:10-13. The church professes her faith and desire.

H. Song of Solomon chapter 8

- Song 8:1-5. The love of the church to Christ.
- Song 8:6-7. The vehemency of love.
- Song 8:8-13. The calling of the Gentiles.
- Song 8:14. The church prays for Christ's coming.

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Lesson 3: A Study on the Psalms

I. Meaning of Psalm

- A. The Greek word is “psalmos,” from the Hebrew word “zmr” meaning “to pluck;” i.e., taking hold of the strings of an instrument with the fingers.
- B. It implies that the psalms were originally composed to be accompanied by a stringed instrument. Psalms are songs for the lyre, and therefore lyric poems in the strictest sense.” (Delitzsch, Psalms, Vol. I, p. 7) David and others therefore originally wrote the Psalms to be sung to the accompaniment of the harp.
- C. In New Testament worship, we are told to sing the psalms to the accompaniment of the heart:
- D. (Ephesians 5:19)
- E. The phrase, “making melody,” comes from the Greek word “psallontes” (literally, plucking the strings
- F. of).
- G. Therefore, we are to “pluck the strings of our heart” as we sing the psalms (i.e., to sing with emotion).

II. The History of The Psalms

- A. The oldest of the Psalms originate from the time of Moses (1400 B.C.).
- B. We have three psalms penned by Moses:
 - Exodus 15:1-15 – a song of triumph following the crossing of the Red Sea
 - Deuteronomy 32, 33 – a song of exhortation to keep the Law after entering Canaan
 - Psalm 90 – a song of meditation, reflection, and prayer
- C. In David (1000 B.C.), the sacred lyric attained to its full maturity.
- D. With Solomon, the creation of psalms began to decline; this was “the age of the proverb.”
- E. Only twice after this did the creation of psalms rise to any height, and then only for a short period: under Jehoshaphat (875 B.C.) and again under Hezekiah (725 B.C.).

III. The Authors of the Psalms

- A. David – Commonly thought to be the author of the book of Psalms, but he actually wrote only about seventy-three, less than half.
- B. Asaph – The music director during the reigns of David and Solomon (1 Chronicles 16:1-7). He wrote twelve psalms.
- C. The Sons of Korah – These were Levites who served in the Temple (1 Chronicles 26:1-19). They wrote twelve psalms.
- D. Solomon – At least two (2) psalms are attributed to him (Psalm 72, 127). That he wrote many more is stated in 1 Kings 4:29-32.
- E. Moses – As indicated above, he wrote the earliest psalms; one is included in Psalms 90.
- F. Heman – Contemporary with David and Asaph, and is known as “the singer” (1 Chronicles 6:33). He wrote one psalm (Psalm 88) that has been preserved.

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- G. Ethan - A companion with Asaph and Heman in the Temple worship (1 Chronicles 15:19). He wrote one psalm (Psalm 89).
- H. Anonymous - The authorship of forty-eight of the psalms is unknown.

IV. The Arrangement of The Psalms

- A. The Psalms were originally collected into five “books,” according to the material found within them:

- Book I (Ps 1-41)
- Book II (Ps 42-72)
- Book III (Ps 73-89)
- Book IV (Ps 90-106)
- Book V (Ps 107-150)

- B. The Psalms can also be arranged into chief “groups”:

- Alphabetic or Acrostic – These psalms have lines which in Hebrew start with words whose first letters follow a certain pattern. For example, in Psalm 119 the first eight lines start with words beginning with the Hebrew letter ALEPH, the second eight lines with words beginning with BETH, etc. This may have been done to aid in the memorization of the psalm.
- Ethical – These psalms teach moral principles (e.g., Psalm 15).
- Hallelujah – These are psalms of praise, beginning and/or ending with “hallelujah” or “praise Jehovah” (e.g., Psalm 103).
- Historical - Psalms which review the history of God’s dealings with His people (e.g., Psalm 106).
- Imprecatory – These psalms invoke God to bring punishment or judgment upon one’s enemies (e.g., Psalm 69).
- Messianic – Psalms pertaining to the coming Messiah (e.g., Psalm 2, 110).
- Penitential – These are psalms expressing sorrow for sins that have been committed (e.g., Psalm 51).
- Songs of Degrees – These psalms were possibly sung by pilgrims on the way to Jerusalem to observe the feasts. They are grouped together as Psalm 120-134. The degrees (ascents) here are likely sung stanzas for each level of ascent going up to Jerusalem or the temple. This is different from 1 Chronicles 15:18 where the degree mentioned there is the second group (back up) of singers. It is possible these songs of degrees were related to the degrees in the music scale.
- Suffering – These psalms are cries of those suffering affliction (e.g., Psalm 102).

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- Thanksgiving – Psalms of grateful praise to Jehovah for blessings received (e.g., Psalm 100).

V. The Various Styles of the Psalms

- A. Didactic – Psalms of teaching and instruction (e.g., Psalm 1).
- B. Liturgical – Responsive readings, for use in special services (e.g., Psalm 136).
- C. Meditation – The ancient Hebrews were given to meditation, which spirit finds expression in many of the psalms (e.g., Psalm 119).
- D. Praise and Devotion – Psalms of joyful praise (e.g., Psalm 148).
- E. Prayer and Petition – Psalms which were sung in an attitude of prayer (e.g., Psalm 51).

VI. Six Divisions to the Psalms

A. Petition

These are prayers to God asking for his help or his favor:

20, 22, 42, 57, 60, 61, 72, 85, 86, 90, 102, 119, 122, 130, 132, 139, 144

B. Deliverance

These are petitions as well, but they mostly plea for God's deliverance from evil enemies:

3, 4, 5, 7, 10, 11, 12, 13, 14, 16, 17, 25, 26, 28, 35, 40, 43, 44, 54, 58, 59, 64, 69, 70, 74, 76, 77, 79, 80, 82, 83, 88, 94, 109, 120, 124, 129, 140, 141, 142, 143;

Imprecatory Psalms 69, 109 and 5, 6, 11, 12, 35, 37, 40, 52, 54, 56, 58, 69, 79, 83, 137, 139, 143

C. Praise

These psalms express God attributes and thank him for his great deeds:

8, 9, 18, 24, 27, 29, 30, 33, 34, 47, 48, 66, 67, 93, 95, 96, 97, 98, 99, 100, 101, 103, 104, 105, 106, 107, 108, 111, 112, 113, 115, 116, 117, 118, 134, 135, 136, 138, 145, 146, 147, 148, 149, 150

D. Repentance and Confession

These are prayers for forgiveness of sin:

6, 32, 36, 38, 39, 41, 51, 55, 73

E. Promise and Blessing

These tell how God has blessed or will bless his people:

1, 15, 19, 21, 23, 31, 37, 46, 49, 50, 52, 56, 62, 63, 65, 68, 71, 75, 78, 81, 84, 89, 91, 92, 110, 121, 123, 125, 126, 128

F. Other

There are classic verses here.

2, 45, 53, 87, 114, 127, 131, 133, 137

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Lesson 4: Songs in Heaven

I. New Song in Heaven

A. Revelation 5:8-10:

8 And when he had taken the book, the four beasts and four and twenty elders fell down before the Lamb, having every one of them harps, and golden vials full of odours, which are the prayers of saints.

9 And they sung a new song, saying, Thou art worthy to take the book, and to open the seals thereof: for thou wast slain, and hast redeemed us to God by thy blood out of every kindred, and tongue, and people, and nation;

10 And hast made us unto our God kings and priests: and we shall reign on the earth.

II. The Song of the Lamb

A. Revelation 15:3-4:

3 And they sing the song of Moses the servant of God, and the song of the Lamb, saying, Great and marvellous are thy works, Lord God Almighty; just and true are thy ways, thou King of saints.

4 Who shall not fear thee, O Lord, and glorify thy name? for thou only art holy: for all nations shall come and worship before thee; for thy judgments are made manifest.

III. The Song of the 144,000

A. Revelation 14:1-3

1 And I looked, and, lo, a Lamb stood on the mount Sion, and with him an hundred forty and four thousand, having his Father's name written in their foreheads.

2 And I heard a voice from heaven, as the voice of many waters, and as the voice of a great thunder: and I heard the voice of harpers harping with their harps:

3 And they sung as it were a new song before the throne, and before the four beasts, and the elders: and no man could learn that song but the hundred and forty and four thousand, which were redeemed from the earth.

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Lesson 5: Music and Learning

I. Music and its Aid to Memorization

- A. Music helps in memorization
- B. Music helps us remember things better because of a process called “chunking.”
- C. Chunking is when we take individual pieces of information and group them together into larger units (i.e. “chunks”).
- D. Our short-term memory can only hold about seven units of information at a time.
- E. If we put more material into each unit by putting them into big chunks, then we can store more content overall.
- F. Music allows us to chunk lyrics together by linking words and phrases in a tune.
- G. The melody and rhythm act as a framework that we attach the information to, making it easier to recall later.
- H. In this way, the musical structures enhance our ability to learn and retrieve the text of the song.
- I. The alphabet song is a great example of chunking in music.
- J. Without the song, young children might learn the 26 letters of the alphabet as 26 separate units of information, which is a lot to remember all in one go.
- K. But in the song, the letters are grouped together into melodic and rhythmic phrases.
- L. For instance, “L, M, N, O, P” might feel more like one large chunk of information, instead of five.
- M. Music is mainly useful as a memory aid when the song’s melody and rhythm are already familiar.
- N. Trying to learn new words with a brand-new song at the same time, the technique can backfire and make it harder to learn the new material.
- O. This is because it can overtax your brain with needing to process both the novel text and the unfamiliar melody and rhythm at the same time

II. Listening to Good Music Helps Concentration

- A. Music helps you concentrate by blocking out distracting noise.
- B. It acts as a stimulus that engages the brain, which modify your mood and provides a rhythm that keeps you alert.
- C. This serves to make the task at hand more engaging, less dull, and easier to concentrate on.
- D. Reaping the benefits of music will take some planning and musical choice selection.
- E. The best types of music for concentrating:
 - Classical music
 - Epic music
 - Exciting music
- F. Of the music types, classical music is definitely the most helpful for concentration.
- G. Many studies have been done on classical music.
- H. The findings show that the abstract melodic tunes have an effect on stimulating certain types of brain waves.
- I. Even plants exposed to classical music have been said to grow better.

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III. Music in the Church

- A. The church should make use of good songs to help the members learn the word of God.
- B. Many parts in the Old Testament were probably songs before they were written.
- C. Singing helps people remember the words.
- D. Singing engages the words emotionally.
- E. Singing promotes unity.
- F. Singing, prayer, preaching, and study all help a believer fellowship with God.
- G. Overall, music encourages people to stay attentive, learn, and enjoy their time in the house of God

IV. Music and Teaching Working Together

- A. Many hymns can be matched to the preacher's message.
- B. Matching the song service theme to the message helps people remember and focus.
- C. The music will encourage people to be engaged and hear the teaching
- D. Music, as with stories and art (images), are teaching aids.
- E. Singing a song can break the monotony when teaching.

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Lesson 6: Song Leading

I. Make a Joyful Noise

- A. Psalm 66
- B. 1 Make a joyful noise unto God, all ye lands:
- C. Psalm 81
- D. 1 Sing aloud unto God our strength: make a joyful noise unto the God of Jacob.
- E. Psalm 95
- F. 1 O come, let us sing unto the LORD: let us make a joyful noise to the rock of our salvation.
- G. 2 Let us come before his presence with thanksgiving, and make a joyful noise unto him with psalms.
- H. Psalm 98
- I. 4 Make a joyful noise unto the LORD, all the earth: make a loud noise, and rejoice, and sing praise.
- J. 6 With trumpets and sound of cornet make a joyful noise before the LORD, the King.
- K. Psalm 100
- L. 1 Make a joyful noise unto the LORD, all ye lands.

II. Analyze Psalm 149

- A. Psalm 149:1-9

1 Praise ye the LORD. Sing unto the LORD a new song, and his praise in the congregation of saints.

2 Let Israel rejoice in him that made him: let the children of Zion be joyful in their King.

3 Let them praise his name in the dance: let them sing praises unto him with the timbrel and harp.

4 For the LORD taketh pleasure in his people: he will beautify the meek with salvation.

5 Let the saints be joyful in glory: let them sing aloud upon their beds.

6 Let the high praises of God be in their mouth, and a twoedged sword in their hand;

7 To execute vengeance upon the heathen, and punishments upon the people;

8 To bind their kings with chains, and their nobles with fetters of iron;

9 To execute upon them the judgment written: this honour have all his saints. Praise ye the LORD.

III. Analyze Psalm 150

- A. Psalm 150:1-6

1 Praise ye the LORD. Praise God in his sanctuary: praise him in the firmament of his power.

2 Praise him for his mighty acts: praise him according to his excellent greatness.

3 Praise him with the sound of the trumpet: praise him with the psaltery and harp.

4 Praise him with the timbrel and dance: praise him with stringed instruments and organs.

5 Praise him upon the loud cymbals: praise him upon the high sounding cymbals.

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6 Let every thing that hath breath praise the LORD. Praise ye the LORD.

IV. Song Leaders to Have Good Knowledge of Songs

- A. Know melody
- B. Know words
- C. Know beats
- D. Move hands smoothly (see point VII)

V. A Good Platform Man is Important to Church Services

- A. Master of ceremonies
- B. Dress nice
- C. Look happy and friendly
- D. The younger the better
- E. Speak clearly
- F. Good music sense
- G. Proper volume
- H. Church's first impression
- I. Welcoming words
- J. Be positive
- K. Organize choir
- L. The song leader gives personality to the church
- M. First impression of the church
- N. Leader to be comfortable not nervous
- O. Should have a pleasant voice that does not distract or draw attention
- P. Song leader should periodically examine himself (video, knowledge, etc.)
- Q. Improve how he is perceived by congregation
- R. OK to take small risks
- S. OK to have good humor
- T. Plan rehearsals
- U. Prepare personally

VI. Smooth Time Notation

- A. Understand time notation
- B. The duration of time that any note is held is dependent on two points:
 - 1. The counts per minute
 - 2. The number of counts per note
- C. The element of time (time indicators) is indicated next to the clef signature.
- D. The illustration below shows the time signature of a $\frac{3}{4}$ beat.

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- E. Clef indicates the pitch of the song.
- F. The song leader must understand the time element.
- G. The upper number indicates *the number of counts* per measure.
- H. The lower number indicates *which kind of note* will get one count.
- I. The upper number indicates the selection will have three counts to each measure.
- J. The lower figure indicates that each quarter note will receive one count.
- K. Below are the principal notes used in hymns:

Whole note		Half note	
Quarter note		Eighth note	
Dotted quarter		Sixteenth note	

- L. There are also musical notations for short periods of rest.

Whole rest		Half rest	
Quarter rest		Eighth rest	
Dotted quarter rest		Sixteenth rest	

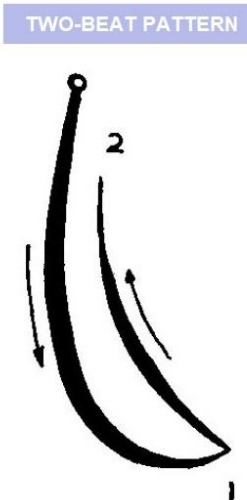
- M. A dot following a note indicates the length of the note is increased by *one half*.
- N. After the number of counts to a measure are determined, and what kind of note gets one count, it is necessary to know the *speed* or *tempo* of the song.
- O. A rapid song has six counts.

Simple Time Signatures

Type Of Beat	Duple Time	Triple Time	Quadruple Time
Crotchet Beat	$\frac{2}{4}$ ♩ ♩	$\frac{3}{4}$ ♩ ♩ ♩	$\frac{4}{4}$ ♩ ♩ ♩ ♩
Minim Beat	$\frac{2}{2}$ ♩ ♩	$\frac{3}{2}$ ♩ ♩ ♩	$\frac{4}{2}$ ♩ ♩ ♩ ♩
Quaver Beat	$\frac{2}{8}$ ♪ ♪	$\frac{3}{8}$ ♪ ♪ ♪	$\frac{4}{8}$ ♪ ♪ ♪ ♪

VII. Smooth Hand Gestures

- Directing music requires the understanding of the rhythm of the song.
- The hand movement (gestures) are timed with the rhythm and show the beat.
- Long notes are sometimes held longer than indicated.
- Only three gesture patterns need to be learned to properly lead hymns.
- A Two-beat Pattern:



- A Three-beat Pattern

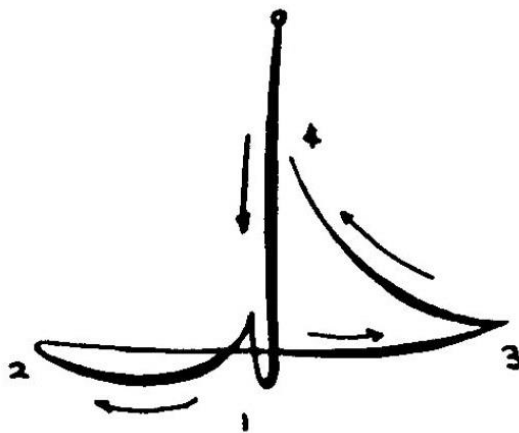
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THREE-BEAT PATTERN

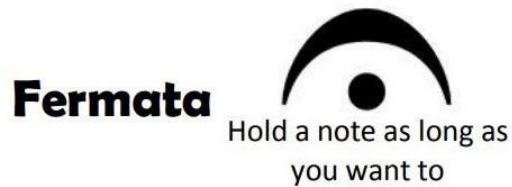


G. A Four-beat Pattern:

FOUR-BEAT PATTERN



- H. The song leader should practice these movement until they are automatic
- I. Start with right hand and then mimic with the left hand (oppositely) at the same time.
- J. Holds are important.
- K. Holds are indicated by this sign:
- L.



M. Beating is not continued during a hold

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Lesson 7: Music and Children

I. Children's Choir

- A. Blessing to children
- B. Blessing to parents
- C. Blessing to church
- D. Blessing to one another

II. Messages in Music

- A. Children pay attention
- B. Children learn Bible
- C. Music stays with a person

III. Music Helps Include Children

- A. They feel included
- B. They feel accepted
- C. They grow closer together
- D. Helps unity
- E. All ages can have a part

IV. Start Sunday School and Services with a Song

- A. Kids can march around and expel energy
- B. Other physical songs:
- C. Joshua fit the battle of Jericho
- D. Read your Bible pray every day, and you'll grow, grow, grow.
- E. Father Abraham
- F. I may never march in the infantry

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Lesson 8: Songs in the Bible

I. Number of Songs

- A. There are at least 185 songs in the Bible.
- B. These songs record:
 - Battles
 - Coronations
 - Funerals
 - Victories over cities
 - Parting of seas
- C. 150 of these songs are in the book of Psalms, which is a songbook.
 - Davidic Psalms (1 – 72)
 - Asaphic (73 – 89)
 - Captivity (90 – 106)
 - Restoration (107 – 150)
- D. Six more of these songs come from the other two songbooks of the Bible:
 - Song of Solomon (1)
 - Lamentations (5)
- E. You can find about 35 more songs, chants, dirges, and hymns scattered across the Old and New Testaments.
- F. The number is an estimate because it is unknown whether some passages were sung or not. It may be that Samson sang his poem about the donkey's jawbone in Judges 15:16, or that it was just a poem without music:

And Samson said,

With the jawbone of an ass,
heaps upon heaps,
with the jaw of an ass
have I slain a thousand men.

II. A List of Songs in the Bible

- A. The following list are the pieces that are explicitly called songs, lamentations, and dirges; as well as poems that the Bible says people sing or chant.
- B. All the (non-Psalm) songs in the Bible, in order:
 - 1. The song of Moses and Miriam (Exodus 15:1–18, 21)

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- The first song in the Bible happens after one of its greatest miracles. God parts the Red Sea, allowing the children of Israel to cross on dry ground, escaping Pharaoh's army.
2. The song of wells in the wilderness (Numbers 21:17–20)

17 Then Israel sang this song, Spring up, O well; sing ye unto it:
18 The princes digged the well, the nobles of the people digged it, by the direction of the lawgiver, with their staves. And from the wilderness they went to Mattanah:
19 And from Mattanah to Nahaliel: and from Nahaliel to Bamoth:
20 And from Bamoth in the valley, that is in the country of Moab, to the top of Pisgah, which looketh toward Jeshimon.
 3. Song of Moses and Joshua (Deuteronomy 31:19–22, 30, 32:1–43)
 4. The Song of Deborah and Baruk (Judges 5)
 5. Song of David's victory (1 Samuel 18:7)

7 And the women answered one another as they played, and said, Saul hath slain his thousands, and David his ten thousands.
 - The Philistines, Israel's enemies, know the tune (1 Sa 21:11). Saul is immediately jealous of David.
 6. The song of the bow (2 Samuel 1:17–27)
 - David writes the song of the bow when he learns that Saul and Jonathan have died in battle.
 7. David's lament for Abner (2 Samuel 3:33–34)
 8. Song of David's deliverance (2 Samuel 22, Ps 18)
 - This song is recorded twice in the Bible: once in Second Samuel, and again in the book of Psalms (Psalm 18).
 9. Asaph's psalm of praise (1 Chronicles 16:7, Psalm 105)
 10. Asaph's song for the temple's completion (2 Chronicles 5:13)
 - The shortest song in the Bible: just 10 words long in the original Hebrew.
 11. Jehoshaphat's battle song (2 Ch 20:21)
 12. The Song of Songs
 - Solomon is credited with 1,005 songs (1 Kings 4:29-34), but one of them stands high above the rest.

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- We know it as the Song of Solomon.
- The Bible calls it the “Song of Songs,” the greatest of all songs.

29 And God gave Solomon wisdom and understanding exceeding much, and largeness of heart, even as the sand that is on the sea shore.

30 And Solomon’s wisdom excelled the wisdom of all the children of the east country, and all the wisdom of Egypt.

31 For he was wiser than all men; than Ethan the Ezrahite, and Heman, and Chalcol, and Darda, the sons of Mahol: and his fame was in all nations round about.

32 And he spake three thousand proverbs: and his songs were a thousand and five.

33 And he spake of trees, from the cedar tree that is in Lebanon even unto the hyssop that springeth out of the wall: he spake also of beasts, and of fowl, and of creeping things, and of fishes.

34 And there came of all people to hear the wisdom of Solomon, from all kings of the earth, which had heard of his wisdom.

13. The Five Lamentations (Lamentation chapters 1–5)

- The Bible has three songbooks, documents made up entirely of lyrics. The first (and largest) is Psalms. The second is Song of Solomon. The third is Lamentations.
- Unlike Psalms and Song of Solomon, Lamentations never claims to be a songbook.
- When the book was translated into Greek (the Septuagint), it was called a book of dirges.

14. Isaiah’s vineyard song (Isaiah 5:1–2)

- The prophet Isaiah was tasked with preaching both judgment and comfort to the people of Israel.
- One of his messages uses a song as a parable.

15. Song of the harlot (Isaiah 23:15)

- Isaiah is prophesying that the nearby land of Tyre will be forgotten and desolate for 70 years.
- The Babylonians will plunder her, and her harbors and fortresses will be ruined. but after that time, Tyre will engage in trade again, like an old harlot trying to be remembered by her suitors.

16. The song of Judah’s protection (Isaiah 26:1–6)

17. The lament for the princes of Israel (Ezekiel 19:1–14)

18. The lament for Tyre (Ezekiel 26:17–18)

19. Ezekiel’s lament over Tyre (Ezekiel 27)

20. The sailor’s lament for Tyre (Ezekiel 27:32–36)

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- This one is a song within a song. While Ezekiel's making his own lament for the city of Tyre, he says that the sailors and captains of the sea will sing their own song about their fallen city.

21. Ezekiel's second lamentation over the king of Tyre (Ezekiel 28:12–19)

22. Ezekiel's lament for Pharaoh (Ezekiel 32:2)

23. Amos' dirge for the house of Israel (Amos 5:2)

24. Habakkuk's song (Habakkuk 3)

25. Worthy is the Lamb (Revelation 5:9–10)

26. The last song of Moses and the Lamb (Revelation 15:3)

- The first song of Moses was sung after crossing the Red Sea.
- The last song in the Bible is like it.

III. Other Songs in the Bible

- A. In addition to all these, the Bible alludes to more songs without including the lyrics:
- B. Solomon wrote 1,005 songs (1 Kings 4:32).
- C. The Bible doesn't record them all, but we have a good idea which one Solomon thought was best: the Song of all Songs (Song of Solomon 1:1).
- D. When king Hezekiah repairs the temple, the trumpeters sing a song to the Lord (2 Chronicles 29:27).
- E. Jeremiah writes a dirge for the fallen king Josiah, but this may be one of the chapters in Lamentations (2 Chronicles 35:25).
- F. Some of the Levites who return from exile in Babylon are specifically responsible for songs of thanksgiving (Nehemiah 12:8).
- G. Jesus and the apostles sing a hymn in the upper room after Christ's last supper (Matthew 26:30).
- H. Paul and Silas sing a hymn when they're in prison – before God rescues them (Acts 16:25).
- I. The 144,000 redeemed witnesses in John's revelation sing a song before the throne of God (Revelation 14:3).

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Lesson 9: Music and its Message

I. All Music has a Message

- A. Music can contain stories, statements, or metaphors
- B. The style of music can change emotions.
- C. It is proved that music affects humans, animals, and plants.
- D. Man's brain reacts to the stimulus of music.
- E. Music stimulates the part of the brain that produces the dopamine hormone.
- F. This hormone affects emotional behavior and mood.
- G. The influence of music is both behavioral and neural.
- H. This means that music not only affects the mood but also affects what we cannot control ourselves.
- I. In ancient times, music was the mouth of the rest of the arts.
- J. According to researchers, music obeys an objective law and existed regardless of a person.
- K. Understanding how music affects mood is important for several reasons.
- L. Change your view of what kind of music you listen to and understand how it affects you.
- M. If you are feeling anxious and annoyed, it may be because of the music you listen to.
- N. The right music helps improve mental health and mood.

II. The Various Effects of Music

- A. Calming (as when David played for Saul)
- B. Noisy and war – as when the Israelites made the golden calf
- C. Bow down and worship – as in Daniel's revelation of the idol (Daniel 3)
- D. Spirited to dance to – as when David danced (1 Samuel 18:6)
- E. Songs of victory – Israel's battles – Exodus 15; Numbers 21; Deuteronomy 31:19; chapter 32; Judges 5; 2 Samuel 22; etc.
- F. Songs of mirth (Genesis 31:27)
- G. Songs of drunkards (Psalm 69:12; Isaiah 24:9)
- H. Song of fools (Ecclesiastes 7:5)
- I. Worship of God (1 Chronicles 6:31; 25:6)
- J. Singing in chains (Acts 16:25)
- K. Singing at the Lord's Supper (Matthew 26:30; Mark 14:26).

III. Music as a Universal Language

- A. Music has every right to be called a universal language.
- B. Music is a socially connecting glue and an attention-grabbing megaphone.
- C. With music messages can be sent out into the world.
- D. Music has words
- E. Music has spirit
- F. Music has soul
- G. Music has body

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IV. Program Music

- A. Using music to convey an idea is called “Program Music”
- B. Program music expresses things like:
- C. Feelings
- D. Motivations
- E. Characters
- F. Settings
- G. Time periods
- H. Excitement
- I. Energy
- J. Passion
- K. Sadness
- L. Hope
- M. Etc.

V. Creating Program Music

- A. Step 1: decide the message
- B. Step 2: decide how to say the message.
- C. Use these building blocks:
 - Rhythm
 - Tempo
 - Meter
 - Groove
 - Harmony
 - Melody
 - Orchestration

VI. Five Types of Music

- A. Religious
- B. Military
- C. Dramatic
- D. Folk
- E. Art

VII. Parts of Music

- A. Spirit – melody
- B. Soul – harmony
- C. Rhythm – body
- D. Each part of music influences a person
- E. We need to be mindful of the effect of music on people

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VIII. God's Creation Sings

- A. Job 38:7 – When the morning stars sang together, and all the sons of God shouted for joy?
- B. Song of Solomon 2:10 – My beloved spake, and said unto me, Rise up, my love, my fair one, and come away.
- C. 11 For, lo, the winter is past, the rain is over and gone;
- D. 12 The flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land;
- E. 13 The fig tree putteth forth her green figs, and the vines with the tender grape give a good smell. Arise, my love, my fair one, and come away.

IX. Musing

- A. Amos 6:1 – Woe to them that are at ease in Zion, and trust in the mountain of Samaria, which are named chief of the nations, to whom the house of Israel came!
- B. 2 Pass ye unto Calneh, and see; and from thence go ye to Hamath the great: then go down to Gath of the Philistines: be they better than these kingdoms? or their border greater than your border?
- C. 3 Ye that put far away the evil day, and cause the seat of violence to come near;
- D. 4 That lie upon beds of ivory, and stretch themselves upon their couches, and eat the lambs out of the flock, and the calves out of the midst of the stall;
- E. 5 That chant to the sound of the viol, and invent to themselves instruments of musick, like David;
- F. 6 That drink wine in bowls, and anoint themselves with the chief ointments: but they are not grieved for the affliction of Joseph.

X. Music Soothed Saul's Spirit

- A. 1 Samuel 16:14 – But the Spirit of the LORD departed from Saul, and an evil spirit from the LORD troubled him.
- B. 15 And Saul's servants said unto him, Behold now, an evil spirit from God troubleth thee.
- C. 16 Let our lord now command thy servants, which are before thee, to seek out a man, who is a cunning player on an harp: and it shall come to pass, when the evil spirit from God is upon thee, that he shall play with his hand, and thou shalt be well.
- D. 17 And Saul said unto his servants, Provide me now a man that can play well, and bring him to me.
- E. 18 Then answered one of the servants, and said, Behold, I have seen a son of Jesse the Bethlehemite, that is cunning in playing, and a mighty valiant man, and a man of war, and prudent in matters, and a comely person, and the LORD is with him.
- F. 19 Wherefore Saul sent messengers unto Jesse, and said, Send me David thy son, which is with the sheep.
- G. 20 And Jesse took an ass laden with bread, and a bottle of wine, and a kid, and sent them by David his son unto Saul.
- H. 21 And David came to Saul, and stood before him: and he loved him greatly; and he became his armourbearer.
- I. 22 And Saul sent to Jesse, saying, Let David, I pray thee, stand before me; for he hath found favour in my sight.

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- J. 23 And it came to pass, when the evil spirit from God was upon Saul, that David took an harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him.

XI. Edifying Music

- A. Ephesians 5:19 – Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord;
- B. Colossians 3:16 – Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord.

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Lesson 10: Godly Music

I. Singing at Creation

A. Job 38:1-7:

- 1 Then the LORD answered Job out of the whirlwind, and said,
- 2 Who is this that darkeneth counsel by words without knowledge?
- 3 Gird up now thy loins like a man; for I will demand of thee, and answer thou me.
- 4 Where wast thou when I laid the foundations of the earth? declare, if thou hast understanding.
- 5 Who hath laid the measures thereof, if thou knowest? or who hath stretched the line upon it?
- 6 Whereupon are the foundations thereof fastened? or who laid the corner stone thereof;
- 7 When the morning stars sang together, and all the sons of God shouted for joy?

II. Use of Trumpets for the Organization of Israel

A. Numbers 10:1-8:

- 1 And the LORD spake unto Moses, saying,
- 2 Make thee two trumpets of silver; of a whole piece shalt thou make them: that thou mayest use them for the calling of the assembly, and for the journeying of the camps.
- 3 And when they shall blow with them, all the assembly shall assemble themselves to thee at the door of the tabernacle of the congregation.
- 4 And if they blow but with one trumpet, then the princes, which are heads of the thousands of Israel, shall gather themselves unto thee.
- 5 When ye blow an alarm, then the camps that lie on the east parts shall go forward.
- 6 When ye blow an alarm the second time, then the camps that lie on the south side shall take their journey: they shall blow an alarm for their journeys.
- 7 But when the congregation is to be gathered together, ye shall blow, but ye shall not sound an alarm.
- 8 And the sons of Aaron, the priests, shall blow with the trumpets; and they shall be to you for an ordinance for ever throughout your generations.

B. Leviticus 23:24 – Speak unto the children of Israel, saying, In the seventh month, in the first day of the month, shall ye have a sabbath, a memorial of blowing of trumpets, an holy convocation.

C. Leviticus 25:9 – Then shalt thou cause the trumpet of the jubile to sound on the tenth day of the seventh month, in the day of atonement shall ye make the trumpet sound throughout all your land.

III. Use of Trumpets in Battle

A. Joshua 6:4-6:

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4 And seven priests shall bear before the ark seven trumpets of rams' horns: and the seventh day ye shall compass the city seven times, and the priests shall blow with the trumpets.

5 And it shall come to pass, that when they make a long blast with the ram's horn, and when ye hear the sound of the trumpet, all the people shall shout with a great shout; and the wall of the city shall fall down flat, and the people shall ascend up every man straight before him.

6 And Joshua the son of Nun called the priests, and said unto them, Take up the ark of the covenant, and let seven priests bear seven trumpets of rams' horns before the ark of the LORD.

IV. David Introduces Music in Worship

A. 1 Chronicles 15:14-18:

14 So the priests and the Levites sanctified themselves to bring up the ark of the LORD God of Israel.

15 And the children of the Levites bare the ark of God upon their shoulders with the staves thereon, as Moses commanded according to the word of the LORD.

16 And David spake to the chief of the Levites to appoint their brethren to be the singers with instruments of musick, psalteries and harps and cymbals, sounding, by lifting up the voice with joy.

17 So the Levites appointed Heman the son of Joel; and of his brethren, Asaph the son of Berechiah; and of the sons of Merari their brethren, Ethan the son of Kushaiah;

18 And with them their brethren of the second degree, Zechariah, Ben, and Jaaziel, and Shemiramoth, and Jehiel, and Unni, Eliab, and Benaiah, and Maaseiah, and Mattithiah, and Eliphelah, and Mikneiah, and Obed-edom, and Jeiel, the porters.

Song of degrees

A different song was sung on each step as they entered the temple

B. Levites:

- Priests
- Porters
- Musicians

C. 1 Chronicles 16:36-43:

36 Blessed be the LORD God of Israel for ever and ever. And all the people said, Amen, and praised the LORD.

37 So he left there before the ark of the covenant of the LORD Asaph and his brethren, to minister before the ark continually, as every day's work required:

38 And Obed-edom with their brethren, threescore and eight; Obed-edom also the son of Jeduthun and Hosah to be porters:

39 And Zadok the priest, and his brethren the priests, before the tabernacle of the LORD in the high place that was at Gibeon,

40 To offer burnt offerings unto the LORD upon the altar of the burnt offering continually morning and evening, and to do according to all that is written in the law of the LORD, which he commanded Israel;

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41 And with them Heman and Jeduthun, and the rest that were chosen, who were expressed by name, to give thanks to the LORD, because his mercy endureth for ever;

42 And with them Heman and Jeduthun with trumpets and cymbals for those that should make a sound, and with musical instruments of God. And the sons of Jeduthun were porters.

43 And all the people departed every man to his house: and David returned to bless his house.

V. Jesus Sang

A. Matthew 26:30 – And when they had sung an hymn, they went out into the mount of Olives.

B. Mark 14:26 – And when they had sung an hymn, they went out into the mount of Olives.

C. God sings – Zephaniah 3:17 – The LORD thy God in the midst of thee is mighty; he will save, he will rejoice over thee with joy; he will rest in his love, he will joy over thee with singing.

VI. The Prodigal Son

A. Luke 15:11 – And he said, A certain man had two sons:

B. 12 And the younger of them said to his father, Father, give me the portion of goods that falleth to me. And he divided unto them his living.

C. 13 And not many days after the younger son gathered all together, and took his journey into a far country, and there wasted his substance with riotous living.

D. 22 But the father said to his servants, Bring forth the best robe, and put it on him; and put a ring on his hand, and shoes on his feet:

E. 23 And bring hither the fatted calf, and kill it; and let us eat, and be merry:

F. 24 For this my son was dead, and is alive again; he was lost, and is found. And they began to be merry.

G. 25 Now his elder son was in the field: and as he came and drew nigh to the house, he heard musick and dancing.

H. 26 And he called one of the servants, and asked what these things meant.

I. 27 And he said unto him, Thy brother is come; and thy father hath killed the fatted calf, because he hath received him safe and sound.

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Lesson 11: Ungodly Music

I. The Golden Calf and Music

- A. Dancing naked (Sexual)
- B. Idolatry
- C. False religion
- D. Anger of the Lord
- E. Exodus 32:3-28:

3 And all the people brake off the golden earrings which were in their ears, and brought them unto Aaron.

4 And he received them at their hand, and fashioned it with a graving tool, after he had made it a molten calf: and they said, These be thy gods, O Israel, which brought thee up out of the land of Egypt.

5 And when Aaron saw it, he built an altar before it; and Aaron made proclamation, and said, To morrow is a feast to the LORD.

6 And they rose up early on the morrow, and offered burnt offerings, and brought peace offerings; and the people sat down to eat and to drink, and rose up to play.

17 And when Joshua heard the noise of the people as they shouted, he said unto Moses, There is a noise of war in the camp.

18 And he said, It is not the voice of them that shout for mastery, neither is it the voice of them that cry for being overcome: but the noise of them that sing do I hear.

19 And it came to pass, as soon as he came nigh unto the camp, that he saw the calf, and the dancing: and Moses' anger waxed hot, and he cast the tables out of his hands, and brake them beneath the mount.

25 And when Moses saw that the people were naked; (for Aaron had made them naked unto their shame among their enemies:)

26 Then Moses stood in the gate of the camp, and said, Who is on the LORD's side? let him come unto me. And all the sons of Levi gathered themselves together unto him.

27 And he said unto them, Thus saith the LORD God of Israel, Put every man his sword by his side, and go in and out from gate to gate throughout the camp, and slay every man his brother, and every man his companion, and every man his neighbour.

28 And the children of Levi did according to the word of Moses: and there fell of the people that day about three thousand men.

II. The King of Babylon Used Viols

- A. Isaiah 14:4-20 (see verse 11):

4 That thou shalt take up this proverb against the king of Babylon, and say, How hath the oppressor ceased! the golden city ceased!

5 The LORD hath broken the staff of the wicked, and the sceptre of the rulers.

6 He who smote the people in wrath with a continual stroke, he that ruled the nations in anger, is persecuted, and none hindereth.

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7 The whole earth is at rest, and is quiet: they break forth into singing.

8 Yea, the fir trees rejoice at thee, and the cedars of Lebanon, saying, Since thou art laid down, no feller is come up against us.

9 Hell from beneath is moved for thee to meet thee at thy coming: it stirreth up the dead for thee, even all the chief ones of the earth; it hath raised up from their thrones all the kings of the nations.

10 All they shall speak and say unto thee, Art thou also become weak as we? art thou become like unto us?

11 Thy pomp is brought down to the grave, and the noise of thy viols: the worm is spread under thee, and the worms cover thee.

12 How art thou fallen from heaven, O Lucifer, son of the morning! how art thou cut down to the ground, which didst weaken the nations!

13 For thou hast said in thine heart, I will ascend into heaven, I will exalt my throne above the stars of God: I will sit also upon the mount of the congregation, in the sides of the north:

14 I will ascend above the heights of the clouds; I will be like the most High.

15 Yet thou shalt be brought down to hell, to the sides of the pit.

16 They that see thee shall narrowly look upon thee, and consider thee, saying, Is this the man that made the earth to tremble, that did shake kingdoms;

17 That made the world as a wilderness, and destroyed the cities thereof; that opened not the house of his prisoners?

18 All the kings of the nations, even all of them, lie in glory, every one in his own house.

19 But thou art cast out of thy grave like an abominable branch, and as the raiment of those that are slain, thrust through with a sword, that go down to the stones of the pit; as a carcase trodden under feet.

20 Thou shalt not be joined with them in burial, because thou hast destroyed thy land, and slain thy people: the seed of evildoers shall never be renowned.

III. Babylon's Music and Pagan Worship

A. Daniel 3:1-7 (see verse 7):

1 Nebuchadnezzar the king made an image of gold, whose height was threescore cubits, and the breadth thereof six cubits: he set it up in the plain of Dura, in the province of Babylon.

2 Then Nebuchadnezzar the king sent to gather together the princes, the governors, and the captains, the judges, the treasurers, the counsellors, the sheriffs, and all the rulers of the provinces, to come to the dedication of the image which Nebuchadnezzar the king had set up.

3 Then the princes, the governors, and captains, the judges, the treasurers, the counsellors, the sheriffs, and all the rulers of the provinces, were gathered together unto the dedication of the image that Nebuchadnezzar the king had set up; and they stood before the image that Nebuchadnezzar had set up.

4 Then an herald cried aloud, To you it is commanded, O people, nations, and languages,
5 That at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of musick, ye fall down and worship the golden image that Nebuchadnezzar the king hath set up:

6 And whoso falleth not down and worshipping shall the same hour be cast into the midst of a burning fiery furnace.

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7 Therefore at that time, when all the people heard the sound of the cornet, flute, harp, sackbut, psaltery, and all kinds of musick, all the people, the nations, and the languages, fell down and worshipped the golden image that Nebuchadnezzar the king had set up.

IV. King of Tyrus had Tabrets and Pipes

A. Ezekiel 28:11-19 (see verse 13):

11 Moreover the word of the LORD came unto me, saying,

12 Son of man, take up a lamentation upon the king of Tyrus, and say unto him, Thus saith the Lord GOD; Thou sealest up the sum, full of wisdom, and perfect in beauty.

13 Thou hast been in Eden the garden of God; every precious stone was thy covering, the sardius, topaz, and the diamond, the beryl, the onyx, and the jasper, the sapphire, the emerald, and the carbuncle, and gold: the workmanship of thy tabrets and of thy pipes was prepared in thee in the day that thou wast created.

14 Thou art the anointed cherub that covereth; and I have set thee so: thou wast upon the holy mountain of God; thou hast walked up and down in the midst of the stones of fire.

15 Thou wast perfect in thy ways from the day that thou wast created, till iniquity was found in thee.

16 By the multitude of thy merchandise they have filled the midst of thee with violence, and thou hast sinned: therefore I will cast thee as profane out of the mountain of God: and I will destroy thee, O covering cherub, from the midst of the stones of fire.

17 Thine heart was lifted up because of thy beauty, thou hast corrupted thy wisdom by reason of thy brightness: I will cast thee to the ground, I will lay thee before kings, that they may behold thee.

18 Thou hast defiled thy sanctuaries by the multitude of thine iniquities, by the iniquity of thy traffick; therefore will I bring forth a fire from the midst of thee, it shall devour thee, and I will bring thee to ashes upon the earth in the sight of all them that behold thee.

19 All they that know thee among the people shall be astonished at thee: thou shalt be a terror, and never shalt thou be any more.

V. Music and Evil Spirits

- A. Satan uses music to influence peoples' thoughts and actions
- B. Evil spirits lead some musicians in their music creation, just as God inspires good music.
- C. You can learn much about a person by the music they listen to.
- D. Combined with alcohol (spirits) and drugs, music can create a satanic takeover of the person.
- E. Even in some false religions, satanic music inspires a frenzy of its worshippers – Exodus 32

VI. From a Study: Effects of LSD on Music-Evoked Brain Activity

- A. The study is a compilation of works by many authors.
- B. <https://www.biorxiv.org/content/10.1101/153031v1>

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C. Abstract

Music is a highly dynamic stimulus, and consists of distinct acoustic features, such as pitch, rhythm and timbre. Neuroimaging studies highlight a hierarchy of brain networks involved in music perception. Psychedelic drugs such as lysergic acid diethylamide (LSD) temporarily disintegrate the normal hierarchy of brain functioning, and produce profound subjective effects, including enhanced music-evoked emotion. The primary objective of this study was to investigate the acute effects of LSD on music-evoked brain-activity under naturalistic music listening conditions.

16 healthy participants were enrolled in magnetic resonance imaging (fMRI) while listening to a 7-minute music piece under eyes-closed conditions on two separate visits (LSD (75 mcg) and placebo). Dynamic time courses for acoustic features were extracted from the music excerpts, and were entered into subject-level fMRI analyses as regressors of interest. Differences between conditions were assessed at group level subsequently, and were related to changes in music-evoked emotions via correlation analyses. Psycho-physiological interactions (PPIs) were carried out to further interrogate underlying music-specific changes in functional connectivity under LSD.

Results showed pronounced cortical and subcortical changes in music-evoked brain activity under LSD. Most notable changes in brain activity and connectivity were associated with the component timbral complexity, representing the complexity of the music's spectral distribution, and these occurred in brain networks previously identified for music-perception and music-evoked emotion, and showed an association with enhanced music-evoked feelings of wonder under LSD. The findings shed light on how the brain processes music under LSD, and provide a neurobiological basis for the usefulness of music in psychedelic therapy.

D. From Section: 3.3 Effects of LSD on music-evoked emotion

Alongside investigating changes in music-evoked brain activity under LSD, our study also assessed the effects of LSD on music-evoked emotions. We measured nine different music-evoked emotions using the Geneva Emotional Music Scale (GEMS) that was completed by each participant after listening to music in each condition (Zentner et al., 2008). Paired t-tests on the GEMS scales revealed that, compared to placebo, music-evoked emotions were significantly higher under LSD for wonder ($t_{(18)}=4.47$, $p=.002$), transcendence ($t_{(18)}=4.17$, $p=.004$), power ($t_{(18)}=3.82$, $p=.008$), tenderness ($t_{(18)}=3.78$, $p=.008$), nostalgia ($t_{(18)}=3.94$, $p=.006$), peacefulness ($t_{(18)}=4.45$, $p=.003$), and joyful activation ($t_{(18)}=4.86$, $p=.001$), but not for sadness ($t_{(18)}=1.93$, $p=.25$) or tension ($t_{(18)}=1.42$, $p=.63$) (Fig. 3). P-values reported here are corrected for multiple comparisons using two-sided permutation testing with α set to .05. These results replicate our previous work (Kaelen et al., 2015) demonstrating an intensified emotional experience with music under LSD.

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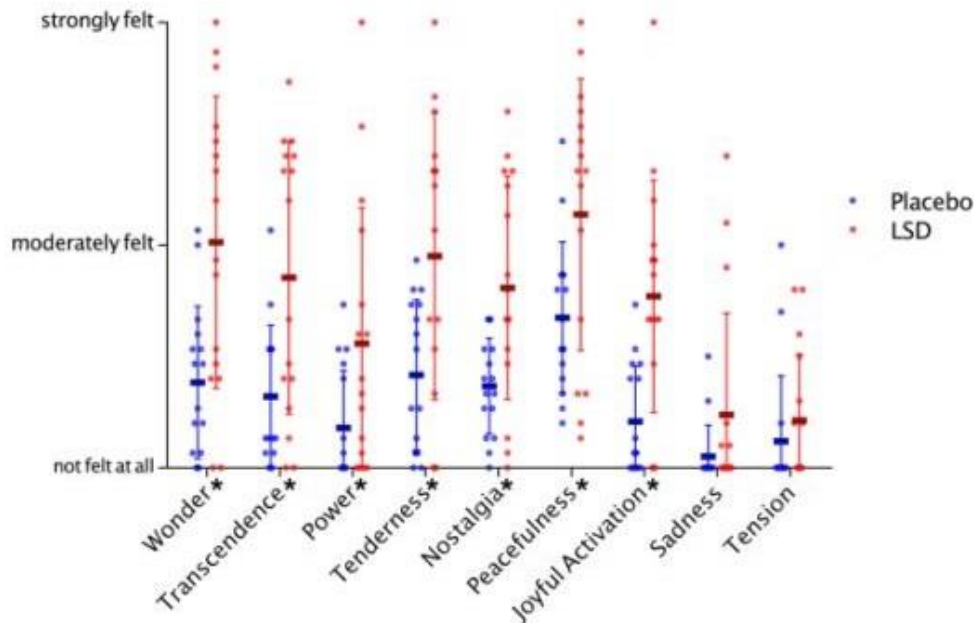


Figure 3. The average scores (thick line) + standard deviation (error bars) for each condition, including individual values (dots) for each participant, for nine factors of music-evoked emotions assessed with the 25-item Geneva Emotional Music Scale (GEMS). Blue = placebo and red = LSD. Asterisks on the x-axis by the factor labels indicate a statistically significant difference for this emotion between condition ($p < 0.05$) after multiple comparison correction.

VII. Drugs, Music, and Satanic Devils

A. History Channel

Albert Hofmann, a researcher with the Swiss chemical company Sandoz, first developed lysergic acid diethylamide or LSD in 1938. He was working with a chemical found in ergot, a fungus that grows naturally on rye and other grains.

Hofmann didn't discover the drug's hallucinogenic effects until 1943 when he accidentally ingested a small amount and perceived "extraordinary shapes with intense, kaleidoscopic play of colors."

Three days later, on April 19, 1943, he took a larger dose of the drug. As Hofmann rode home from work on his bicycle – World War II restrictions made automobile travel off-limits – he experienced the world's first intentional acid trip.

B. An Excerpt from an Article by The Guardian

Christopher Reed
Wed 30 Apr 2008 19.12 EDT

Albert Hofmann
Swiss chemist who invented LSD, the mind-bending drug that 'turned on' the 60s

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The first person to have a bad trip on LSD – and not even know why – was Albert Hofmann, who has died aged 102. He was then an unknown chemist in Switzerland, but his discovery of the mind-altering psychedelic drug “turned on” a generation in the 1960s, and changed the world.

Hofmann always maintained that LSD was an important tool for investigating human consciousness, but as “acid” it became a popular street drug and was criminalised by the US Congress in 1966 because of its allegedly harmful effects. Other countries followed suit. To the end of his life, Hofmann worked for its rehabilitation, arguing that it had the ability to advance the human spiritual condition. “I produced the substance as a medicine,” he once said. “It’s not my fault if people abused it.”

His discovery of LSD’s awesome powers came on April 19 1943, a Monday, when he deliberately ingested at his Sandoz laboratory in Basle a tiny quantity, 0.25mg, of a substance he called, in German, Lyserg-säure-diäthylamid (lysergic acid). He was investigating the mild but curious sensations he had experienced the previous Friday when he had to leave his laboratory and go home after working with LSD.

What happened on April 19 became known in the psychedelic counter-culture as Bicycle Day: Hofmann’s wild, two-and-a-half-mile cycle ride home – no car being available because of wartime – under the mind-bending influence of the powerful drug. He detailed the experience in his autobiography, *LSD, My Problem Child*, published in 1980. “I had to struggle to speak intelligibly. I asked my laboratory assistant to escort me home. On the way, my condition began to assume threatening forms. Everything in my field of vision wavered and was distorted as if seen in a curved mirror. I also had the sensation of being unable to move from the spot. Nevertheless, my assistant later told me that we had travelled very rapidly.”

His wife and children were away and Hofmann lay on a couch, where his condition became alarming. “My surroundings had now transformed themselves in more terrifying ways. Everything in the room spun around, and the familiar objects and pieces of furniture assumed grotesque, threatening forms. They were in continuous motion, animated, as if driven by an inner restlessness.”

A woman living next door brought him milk, and he drank more than two litres. However, the neighbour was no longer “Mrs R”, but a “malevolent, insidious witch with a coloured mask”. He added: “Even worse than these demonic transformations of the outer world were the alterations I perceived in myself, in my inner being. Every exertion of my will, every attempt to put an end to the disintegration of the outer world and the dissolution of my ego, seemed to be wasted effort.

“A demon had invaded me, had taken possession of my body, mind, and soul. I jumped up and screamed, trying to free myself from him, but then sank down again and lay helpless on the sofa. The substance with which I had wanted to experiment had vanquished me. It was the demon that scornfully triumphed over my will.” After a few hours the hallucinations disappeared and he went to bed, awakening

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next morning physically tired but alert. Indeed, breakfast tasted better than usual and colours sparkled.

It later emerged that Hofmann's "bad trip" was because his experimental dose was excessive, so strong was the new substance. His employer, Sandoz, began producing the drug and it became popular in the US in the wake of the creation of the National Institute of Mental Health in 1949 and the burgeoning influence of psychiatry.

Cary Grant, numerous rock musicians and the flower-power generation extolled its virtues. But it was exploited by self-publicists such as the Harvard professor and drug proponent Timothy Leary, who embraced it under the slogan "turn on, tune in, drop out". Hofmann met Leary in Switzerland but disapproved of him, preferring the friendship of the author and psycho-investigator Aldous Huxley, whose writing on mind alteration he read.

Hofmann's interest in these phenomena led him in the late 1950s and early 1960s to isolate and then synthesise the ingredient in Mexican "magic" mushrooms, psilocybin, another hallucinogen. A shaman later pronounced Hofmann's pill version to be "the same".

VIII. Music and Spirits

- A. We know that David's style of music (Psalms) caused the evil spirit to depart from Saul.
- B. 1 Samuel 16:14 – But the Spirit of the LORD departed from Saul, and an evil spirit from the LORD troubled him.
- C. 15 And Saul's servants said unto him, Behold now, an evil spirit from God troubleth thee.
- D. 23 And it came to pass, when the evil spirit from God was upon Saul, that David took an harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him.
- E. Certain music and vibrations attract spirits.
- F. 2 Kings 21:6 – And he made his son pass through the fire, and observed times, and used enchantments, and dealt with familiar spirits and wizards: he wrought much wickedness in the sight of the LORD, to provoke him to anger.
- G. Deuteronomy 18:11 – Or a charmer, or a consulter with familiar spirits, or a wizard, or a necromancer.
- H. Acts 19:19 – Many of them also which used curious arts brought their books together, and burned them before all men: and they counted the price of them, and found it fifty thousand pieces of silver.
- I. Satan was created and ministered in music before his fall. After his fall, he uses music in an ungodly effort to corrupt men from following God.
- J. In April 1990, a Christian named Stephen Maphosah, from Zimbabwe, Africa, arrived for his first visit to the United States. He is a native missionary under the Awana Youth Association. When he turned on a Christian radio station and listened to the music, he was shocked. Here is his report:

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“I am very sensitive to the beat in music, because when I was a boy, I played the drums in our village worship rituals. The beat that I played on the drum was to get the demon spirits into the people.

“When I became a Christian, I rejected this kind of beat because I realized how damaging it was.

“When I turned on a Christian radio station in the United States, I was shocked. The same beat that I used to play to call up the evil spirits is in the music I heard on the Christian station.”

IX. Reasons to Avoid Worldly Music

- A. Ephesians 4:27 – Neither give place to the devil.
- B. 1 John 2:15 – Love not the world, neither the things that are in the world. If any man love the world, the love of the Father is not in him.
- C. Romans 14:21 – It is good neither to eat flesh, nor to drink wine, nor any thing whereby thy brother stumbleth, or is offended, or is made weak.
- D. 2 Corinthians 5:10 – For we must all appear before the judgment seat of Christ; that every one may receive the things done in his body, according to that he hath done, whether it be good or bad.
- E. 1 Corinthians 15:33 – Be not deceived: evil communications corrupt good manners.
- F. 1 Corinthians 6:12 – All things are lawful unto me, but all things are not expedient: all things are lawful for me, but I will not be brought under the power of any.
- G. 1 Corinthians 10:23 – All things are lawful for me, but all things are not expedient: all things are lawful for me, but all things edify not.
- H. 2 Corinthians 6:14 – Be ye not unequally yoked together with unbelievers: for what fellowship hath righteousness with unrighteousness? and what communion hath light with darkness?
- I. 15 And what concord hath Christ with Belial? or what part hath he that believeth with an infidel?
- J. 16 And what agreement hath the temple of God with idols? for ye are the temple of the living God; as God hath said, I will dwell in them, and walk in them; and I will be their God, and they shall be my people.
- K. 17 Wherefore come out from among them, and be ye separate, saith the Lord, and touch not the unclean thing; and I will receive you,
- L. 18 And will be a Father unto you, and ye shall be my sons and daughters, saith the Lord Almighty.
- M. Ephesians 5:19 – Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord;
- N. Ephesians 5:11 – And have no fellowship with the unfruitful works of darkness, but rather reprove them.

X. Tartini's Dream

- A. Tartini allegedly told the French astronomer Jérôme Lalande that he had dreamed that the devil had appeared to him and had asked to be Tartini's servant and teacher. At the end of the music lesson, Tartini handed the devil his violin to test his skill, which the devil began to play with virtuosity, delivering an intense and magnificent performance. So singularly

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beautiful and executed with such superior taste and precision was the Devil's performance, that the composer felt his breath taken away. The complete story is told by Tartini himself in Lalande's *Voyage d'un François en Italie*:

One night, in the year 1713 I dreamed I had made a pact with the devil for my soul. Everything went as I wished: my new servant anticipated my every desire. Among other things, I gave him my violin to see if he could play. How great was my astonishment on hearing a sonata so wonderful and so beautiful, played with such great art and intelligence, as I had never even conceived in my boldest flights of fantasy. I felt enraptured, transported, enchanted: my breath failed me, and I awoke. I immediately grasped my violin in order to retain, in part at least, the impression of my dream. In vain! The music which I at this time composed is indeed the best that I ever wrote, and I still call it the "Devil's Trill", but the difference between it and that which so moved me is so great that I would have destroyed my instrument and have said farewell to music forever if it had been possible for me to live without the enjoyment it affords me.

Mesmerized by the devil's brilliant and awe-inspiring playing, Tartini attempted to recreate what he had heard. However, despite having said that the sonata was his favorite, Tartini later wrote that it was "so inferior to what I had heard, that if I could have subsisted on other means, I would have broken my violin and abandoned music forever." While he claimed he composed the sonata in 1713, scholars think it was likely composed as late as the 1740s, due to its stylistic maturity – the music is galant in idiom, that is, transitional between the Baroque and Classical periods. It was not published until 1798 or 1799, almost thirty years after the composer's death.

The sonata would become the basis for Cesare Pugni's 1849 ballet *Le Violon du diable*, as well as Chopin's *Prelude No. 27*.

B. Tartini's Dream by Louis Léopold Boilly, 18th century



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Lesson 12: The Various Uses of Music in the Church

I. How Music and Song Can be Used in the Church

- A. Praise God
- B. Encouragement – speaking to yourselves
- C. Prepare the congregation for preaching
- D. Help memorize bible themes and books
- E. Psalm singing – Behold what manner of love the Father hath given to us....
- F. Many hymns are personal testimonies – Jesus is the sweetest name I know...
- G. Many hymns teach Bible doctrine – Only a sinner saved by grace...
- H. Invitation hymns – Is your All on the Altar; Jesus, I Come, etc.
- I. Celebration hymns – Christmas, resurrection, etc.
- J. Books of the Bible – Genesis, Exodus,
- K. Teaching: This little light of mine
- L. Children songs – The B-I-B-L-E, etc.
- M. Bible stories – Only a boy named David...

II. Difference Between Psalms, Hymns, and Spiritual Songs

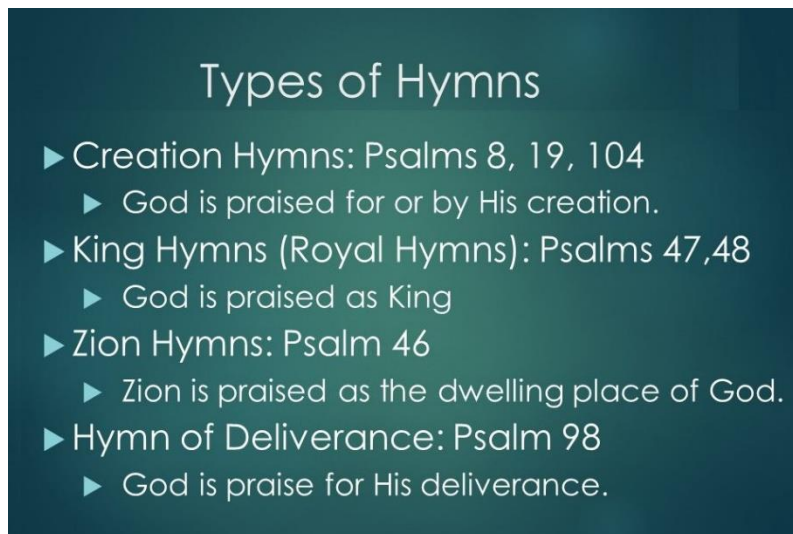
- A. Psalms, hymns, and spiritual songs are all sung in the praise of God.
- B. They have some basic differences depending upon where they have been taken from, their music and words, and the instruments accompanying them.

III. Psalms

- A. Psalms is also called the Book of Psalms. It is a book of the Christian Bible and the Hebrew Bible.
- B. The book has 150 poems which have been obtained from the Scriptures.
- C. Each poem or song is individually referred to as a Psalm.
- D. They are always referred to by verse and chapter.
- E. They are usually accompanied by stringed instruments or percussion instruments.
- F. In the modern times, people add music to the Psalms.
- G. The Psalms are either songs or hymns.
- H. Sometimes musical directions are also given with the hymns or songs.
- I. One of the popular songs of the Psalms is “The Song of Thanksgiving.”
- J. One of the popular hymns of the Psalms is “Hymns of Praise.”
- K. Dividing the Psalms according to different genres:
 - Hymns
 - Royal Psalms
 - Joy and emotion
 - Praise
 - Complaint Psalms/Lamentations
 - Thanksgiving Psalms
 - Wisdom Psalms

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- Mixed or smaller genres
- Songs of Zion
- Historical Litanies
- Pilgrim Liturgies
- Judgment Liturgies
- Entrance Liturgies



Types of Hymns

- ▶ Creation Hymns: Psalms 8, 19, 104
 - ▶ God is praised for or by His creation.
- ▶ King Hymns (Royal Hymns): Psalms 47, 48
 - ▶ God is praised as King
- ▶ Zion Hymns: Psalm 46
 - ▶ Zion is praised as the dwelling place of God.
- ▶ Hymn of Deliverance: Psalm 98
 - ▶ God is praised for His deliverance.

IV. Hymns

- A. Hymns are formal and traditional songs which are sung by the congregation in praise of God in public.
- B. Traditional hymns have specific tunes, for example, “Amazing Grace.”
- C. For hymns, the music is directed in the Book of Psalms.
- D. They have a particular rhythm.
- E. Hymns are words or lyrics, and the melodies of the lyrics are interchangeable.
- F. The music that is used with hymns is referred to as chordal.
- G. For over 100 years hymns have been sung, and their structure is derived from classical music.

V. Spiritual Songs

- A. Spiritual songs may be described as the songs which are spontaneous and are inspired by the Holy Spirit itself.
- B. They are also referred to as a type of Psalm.
- C. In the Book of Psalms the poems are titled under “song” or “hymn.”
- D. Praise songs or worship songs are those songs where music is the main feature of the song and is accompanied by many different instruments.
- E. These songs may be influenced by different cultures and music also.

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VI. Practical Commentary

- A. We have listed some practical advice for churches in respect to their music program. These comments are based upon experience, not necessarily scriptural mandates. We do recognize the authority of each church to determine for herself how to conduct music.
- B. Music can be a great help to the church.
- C. Many churches are built upon their music program, as it attracts people.
- D. Depending on the culture, a church should be sensitive to how people react to music in the church – whether conservative or more progressive.
- E. Accordingly, we have made these observations:
- F. Music to be uplifting.
- G. Music to be godly.
- H. Music to have a good message.
- I. Music to not be obnoxious to anyone – especially older and wiser saints.
- J. A church should not rely on lights, volume, or extravagant displays to attract people.
- K. This kind of worldly wisdom is contrary to godly worship.
- L. The music program should not be too long.
- M. Preaching should always be preeminent – take more time for preaching than music, or any other part of the service.
- N. The musicians should have some level of emotion and excitement.
- O. A youthful song-leader is always preferred.
- P. Singers of hymns should be doers of what they sing (be not hypocritical in singing).
- Q. Ezekiel 33:30 – Also, thou son of man, the children of thy people still are talking against thee by the walls and in the doors of the houses, and speak one to another, every one to his brother, saying, Come, I pray you, and hear what is the word that cometh forth from the LORD.
- R. 31 And they come unto thee as the people cometh, and they sit before thee as my people, and they hear thy words, but they will not do them: for with their mouth they shew much love, but their heart goeth after their covetousness.
- S. 32 And, lo, thou art unto them as a very lovely song of one that hath a pleasant voice, and can play well on an instrument: for they hear thy words, but they do them not.
- T. 33 And when this cometh to pass, (lo, it will come,) then shall they know that a prophet hath been among them.

VII. The Use of Drums in Church Music

- A. In most cases, do not use drums in the music service.
- B. The Bible mentions tabrets, but these were much smaller (about 12” diameter) than the style of drums we see today.
- C. See tabret image below:

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- D. Huge drums used for war or for fleshly dance are not tabrets.
- E. See images below:



- F. The use of drums in “worship” is usually becomes obnoxious, offensive, and unnecessary, to seasoned saints.
- G. Using drums to attract youth is using a worldly method.
- H. Church attendance is intended to make believers more spiritual, not feed their carnality.
- I. We have seen some churches build clear walls around the drummer – probably because the player cannot restrain himself, or the drums are too loud for the room.
- J. Drums tend to emphasize the beat of the music *over* the melody and harmony.
- K. The beat of the music should never overpower godly music.
- L. We have seen the subtle use of a bass guitar add much to music. This instrument is much better than drums and it gives a deep sound to the music.

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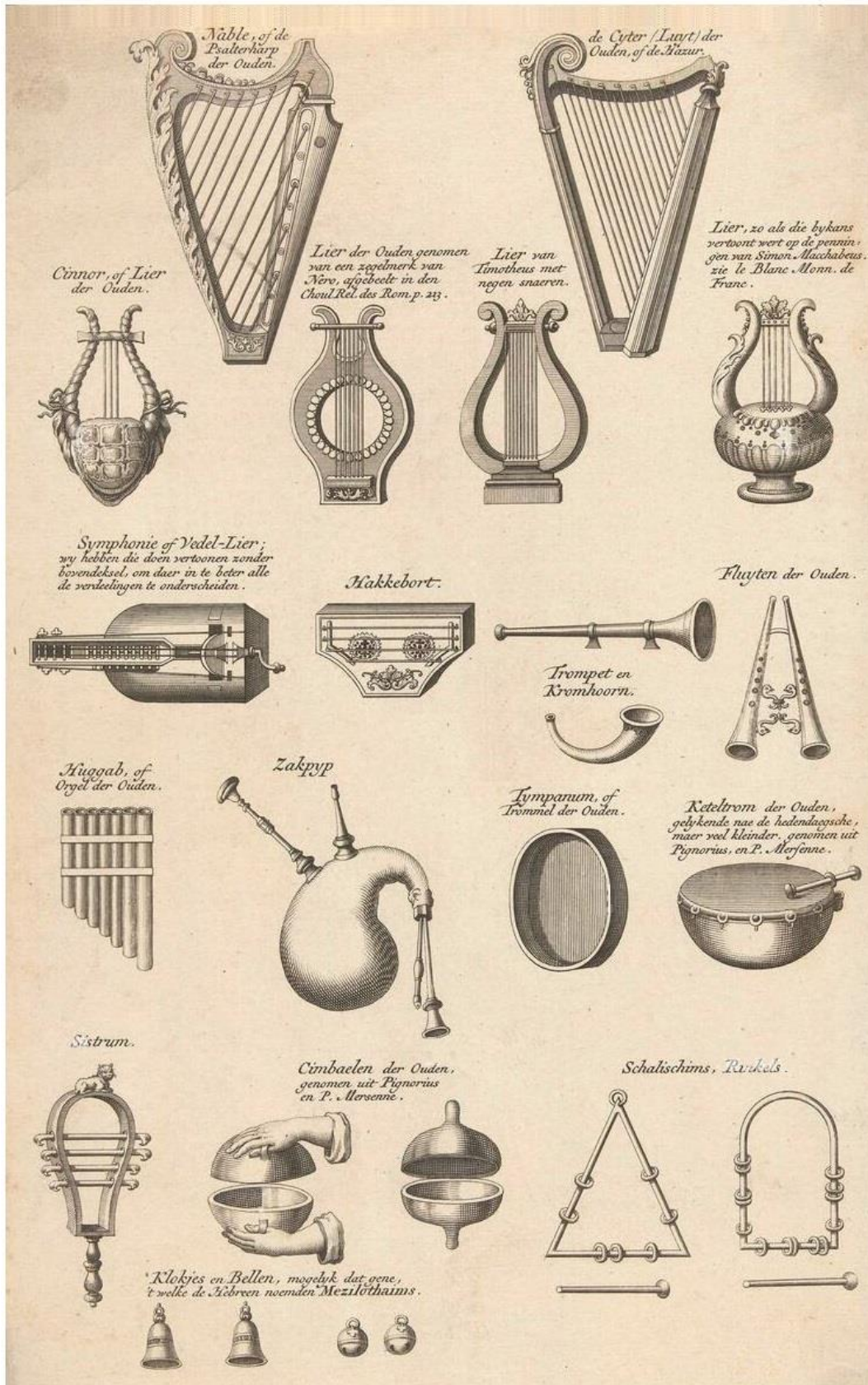
Lesson 13: Musical Instruments in the Old Testament

I. Music in the Bible

- A. Music played a vital part in Hebrew culture.
- B. It was present in all aspects of their life: work, worship, merrymaking, and military activities.
- C. It was used to soothe depressed kings (1 Samuel 16:14- 23) and it accompanied shepherds watching their sheep.
- D. David was a musician.
- E. Songs memorialized specific acts of God.

II. Origin of Music and Instruments

- A. Music was invented within a few generations of Adam (Genesis 4:21).
- B. By the time of the Hebrews, there were many types of instruments.
- C. Due to the centuries between us and them, it is hard to determine the identity of the various instruments mentioned in the Bible.
- D. With the etymology of the various words, pictorial sources on coins, monuments and seals (mostly from nations surrounding Israel, perhaps because the Hebrews had a commandment against creating images), various manuscripts, and even discovered musical instruments, we are able to get a good idea of what types of instruments existed, as well as identify many (not all) of the biblical names used for those instruments.
- E. Below we list the various types of instruments.



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III. String Instruments

A. Kinnōr

Lyre (Cithara) (KJV-"harp")

Nebel – Harp (KJV – “psaltery”; “viol”)

A lyre has a body with two arms, which are joined by a crossbar.

The strings stretch from the body to the crossbar.

Harp have a neck at an angle to the body, either arched (of the same piece as the body) or angular (the neck fastened to the body at a near right angle).

There is some overlap between these two instruments.

Kinnōr comes from the root “to twang.”

Nebel means “a skin bottle,” perhaps referring to the shape of the sound box.

Most authorities say kinnōr is a lyre and nebel is a harp.

However, there is some confusion between these terms.

The main difference between them might be that of size and number of strings.

The joyful music of the kinnōr was heard in the temple (1 Chronicles 15:16; 2 Chronicles 5:12), as well as during festivities and banquets (Isaiah 5:12).

David used this instrument to calm Saul’s spirit (1 Samuel 16:23). It was played by itself (1 Samuel 16:16) or with other musical instruments (1 Samuel 10:5).

The nebel was often played with the kinnōr (1 Kings 10:12) or with other instruments (Isaiah 5:12).

It was used in the temple (2 Chronicles 5:12).

B. Asōr; Nebel Asōr (KJV – “an instrument of ten strings”)

Asōr means “ten.”

Nebel asōr (Psalms 33:2; 144:9) refers to a “ten-stringed nebel” and asōr (Psalms 92:3) to a shortened form of the name.

Some believe this term refers to a zither, an instrument with many strings (in this case, ten) stretched across a body (sounding box), either struck (dulcimer) or plucked (psaltery).

C. Lute

A lute has strings stretched along a neck attached to a resonating body, as does a guitar-like or violin-like instrument.

No biblical term has been identified with it, although they probably existed in Israel, since they have been found in Egyptian, Mesopotamian, and Hittite art.

IV. Wind Instruments

A. Shōfar – Horn (KJV – “cornet,” “trumpet”) and Yōbēl – Horn (KJV-- “ram’s horn”, “trumpet”)

There is no evidence of any distinction between these two terms.

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Shōfar is used more frequently.

Usually the horn was a male ram's horn, which has a curved shape and a relatively wide conical bore.

Some were flattened and straightened with heat.

Straight (female) mountain goat's horns were also used during the second temple period.

The horn was sometimes used with other instruments (1 Chronicles 15:28).

Yet it was used chiefly as a signal instrument in religious and secular activities.

It was used in war (Joshua 6:20; Judges 7:16-22).

It also announced the year of the Jubilee (Leviticus 25:8-10).

This instrument is still in use today.

B. Hasōsera – Trumpet

This instrument consisted of a straight narrow tube flared out at one end, not quite a cubit long.

They were usually made of brass or silver, sometimes gold-plated.

The tone was sharper than the low-pitched shōfar, and it had a limited number of pitches (two or three).

Two long silver trumpets played an important part in Israel's history (Numbers 10:1-10).

Trumpets were used to assemble the people or the chiefs, to prepare them for moving camp (during the wilderness wanderings) or for war, as well as during feasts and ceremonies.

C. Flute

Pipes were probably made from a cane, hollowed wood, or bone; often pierced with holes. They may be divided into two types: pipes with one or two reeds (comparable to modern-day clarinets and oboes) and pipes with no reeds (flutes).

Flutes may be end-blown, cross-blown, or blown like a whistle.

Often two pipes (with or without reeds) were played simultaneously by the same person.

Flutes were used at this time, but no biblical term has yet been positively identified with them (although there are a few possibilities).

D. Halīl—Reed pipe (KJV – “pipe”)

Halīl is derived from the Hebrew word meaning “pierced,” which probably indicates fingering holes similar to those in a modern day flute. Some believe halīl was a simple flute.

Most believe it had a double reed like a modern-day oboe.

The halīl could produce bright sounds for joyous occasions (1 Kings 1:40) as well as sad notes of grief (Jeremiah 48:36). It was used by common people, as well as in the second temple.

V. Percussion Instruments

A. Tōph – Hand drum (KJV – “timbrel,” “tabret”)

These could be of any size and shape, yet most of them were small hand-drums. Some were made from a wooden hoop covered with two skins.

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Others were made with a single drum-head; two of which were sometimes put together, back-to-back.

Many were light enough for women to use while dancing (Exodus 15:20).

They were used during joyous occasions and religious celebrations (2 Samuel 6:5).

B. Meziltayim – Cymbals and Selzelim – Cymbals

The same root word forms both of these words, so they may be synonymous; yet this need not be so.

(There is a third word from the same root, yet with a totally different meaning.)

Cymbals varied greatly in size, shape, and sound.

These words may signify different types, since both are used in the same context (Psalms 150:5).

Perhaps one refers to castanets (some feel this is unlikely).

These instruments were used in temple service (1 Chronicles 15:16, 28) to mark the beginning, end, and pause in the singing and playing.

C. Mena'ananim – SISTRUM (KJV – “cornet”)

The root designates a shaken instrument--whether a rattle (beads in a gourd) or a sistrum.

Most believe mena'ananim was a sistrum, which was common, especially in Egypt.

It consists of a handle and a frame with jingling cross-bars.

It produced a sound, when shaken. David used a mena'ananim (2 Samuel 6:5).

D. Pā'amonim – Bells

Though used in Israel, they apparently were not used in a strictly musical sense.

The high priest wore bells on his garment (Exodus 28:33-35).

VI. Instruments of Unknown Identity

A. Alamōth

Alamōth (1 Chronicles 15:20; Psalms 46 subtitle) could be a high soprano instrument.

Soprano voices have also been suggested.

B. Gittith

This could refer to an instrument named after “Gath” or a group of instruments (Psalms 8; 81; 84 subtitles).

C. Mahōl (KJV – “dance”)

This is one of the instruments that formed the orchestra of praise (Psalms 150:4).

Possibly a pipe, it is not “dance” (though from the same Hebrew word).

D. Minnim (KJV – “stringed instruments”)

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It is an instrument (Psalms 150:4) but its identity is unknown.

E. Negīnoth

Its identity is uncertain.

It could refer to a stringed instrument (Psalms 4; 6; 54 subtitles, etc.).

F. Shālīshim (KJV – “instruments of music”)

The Hebrew word suggests possibly a three-stringed instrument or a three-sided instrument (1 Samuel 18:6).

G. Shemīnith

This could refer to an eight-stringed lyre or to a pitch an octave lower (higher?) than normal (Psalms 6 subtitle).

H. Ugab (KJV – “organ”)

Its identity is unknown.

It has no satisfactory etymology.

It could possibly be a flute, but not an “organ” (Genesis 4:21; Psalms 150:4).

VII. Instruments in Daniel

A. These are some of the instruments that the Israelites would have been familiar with, during their captivity in Babylon.

B. Kātaros (KJV – “harp”)

C. Kātaros is of Greek origin, indicating a stringed instrument--a cithara or lyre.

D. Sabbeka (KJV – “sackbut”)

E. Sabbeka has no convincing etymology. A similar Greek word refers to a harp. An Aramaic name suggests a seven-stringed instrument. A Roman word suggests the name of a tree its wood could have come from. It is definitely not a sackbut (trombone).

F. Pesanterin (KJV – “psaltery”)

The name is derived from the Greek word for “psalter,” but its identity is unknown. Some have suggested a harp or psaltery.

G. Mashrōkī

Derived from “hiss” or “whistle,” it probably signifies some type of pipe or whistle.

H. Keren (KJV – “cornet”)

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Keren is probably an animal horn (compare to Hebrew: keren, “ram’s horn”), possibly synonymous to shōfar. Some believe it could be a trumpet.

I. Sumpōnia (KJV – “dulcimer”)

A few believe sumpōnia could be a reproduction of a Greek word meaning “drum” (timpanon).

More likely, it probably came from Greek sumphonia, which means “in unison,” and could refer to the whole orchestra.

It is quite unlikely that sumpōnia is a bagpipe (as some believe) or a dulcimer.

VIII. Selah

- A. The term Selah occurs more than seventy times in the Book of Psalms. This Hebrew word is relevant the worship music in the Bible.
- B. Many commentators disagree with the meaning of the term. We learned that Selah is a musical interlude where music is played, and the people silently lift up their hearts unto God.
- C. Some define the root word to mean “lift up” or “exalt,” from the Hebrew verb salal.
- D. Gesenius connects it to the verb salah, “to be quiet, to be silent,” and to the noun seleh, “rest, silence,” and designates its form as Milel.
- E. Gesenius argues that “it seems to have been used to mark a short pause in singing the words of the psalm, so that the singer would be silent, while the instrumental music continued.”
- F. The Septuagint (which is not reliable) renders this Hebrew word diapsalma, which means “interlude.”
- G. The word’s usual position in the middle of the psalms where a section ends. This implies that it was used to divide psalms into stanzas.
- H. In Psalm 9:17 Higgayon Selah is used, indicating a musical instrument was used for the pause.
- I. Some have said Selah designated an instrumental interlude (in the middle of a psalm) or crescendo (at the end of a psalm) during which the voices went momentarily silent, and the musical instruments swelled to punctuate and intensify the words being sung.

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Lesson 14: Bible Verses About Music

I. Bible Verses About Music

- A. Here are 240-plus Bible verses about music from the Old and New Testaments of the Holy Bible.
- B. Verses are sorted from the most relevant to the least relevant.

1. Ephesians 5:19
Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord;
2. Psalm 95:1
come, let us sing unto the Lord: let us make a joyful noise to the rock of our salvation.
3. Psalm 98:4
Make a joyful noise unto the Lord, all the earth: make a loud noise, and rejoice, and sing praise.
4. Colossians 3:16
Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord.
5. 1 Chronicles 16:9
Sing unto him, sing psalms unto him, talk ye of all his wondrous works.
6. Psalm 68:6
God setteth the solitary in families: he bringeth out those which are bound with chains: but the rebellious dwell in a dry land.
7. Psalm 105:2
Sing unto him, sing psalms unto him: talk ye of all his wondrous works.
8. Job 35:10
But none saith, Where is God my maker, who giveth songs in the night;
9. 1 Chronicles 13:7-8
And they carried the ark of God in a new cart out of the house of Abinadab: and Uzza and Ahio drave the cart. And David and all Israel played before God with all their might, and with singing, and with harps, and with psalteries, and with timbrels, and with cymbals, and with trumpets.
10. Job 35:10-11
But none saith, Where is God my maker, who giveth songs in the night; Who teacheth us more than the beasts of the earth, and maketh us wiser than the fowls of heaven?
11. Psalm 150:1
Praise ye the LORD. Praise God in his sanctuary: praise him in the firmament of his power.
12. Psalm 89:1
I will sing of the mercies of the LORD for ever: with my mouth will I make known thy faithfulness to all generations.
13. Psalm 150
Praise ye the LORD. Praise God in his sanctuary: praise him in the firmament of his power. Praise him for his mighty acts: praise him according to his excellent greatness. Praise him with the sound of the trumpet: praise him with the psaltery and harp. Praise him with the timbrel and dance: praise him with stringed instruments and organs. Praise him upon the loud cymbals: praise him upon the high sounding cymbals. Let every thing

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- that hath breath praise the LORD. Praise ye the LORD.
14. Hebrews 2:12
Saying, I will declare thy name unto my brethren, in the midst of the church will I sing praise unto thee.
 15. Psalm 33:2
Praise the LORD with harp: sing unto him with the psaltery and an instrument of ten strings.
 16. 1 Corinthians 14:26
How is it then, brethren? when ye come together, every one of you hath a psalm, hath a doctrine, hath a tongue, hath a revelation, hath an interpretation. Let all things be done unto edifying.
 17. Psalm 104:33
I will sing unto the LORD as long as I live: I will sing praise to my God while I have my being.
 18. Psalm 71:23
My lips shall greatly rejoice when I sing unto thee; and my soul, which thou hast redeemed.
 19. Judges 5:3
Hear, O ye kings; give ear, O ye princes; I, even I, will sing unto the LORD; I will sing praise to the LORD God of Israel.
 20. Psalm 104:33-34
I will sing unto the LORD as long as I live: I will sing praise to my God while I have my being. My meditation of him shall be sweet: I will be glad in the LORD.
 21. Exodus 15:1
Then sang Moses and the children of Israel this song unto the LORD, and spake, saying, I will sing unto the LORD, for he hath triumphed gloriously: the horse and his rider hath he thrown into the sea.
 22. Psalm 132:9
Let thy priests be clothed with righteousness; and let thy saints shout for joy.
 23. Nehemiah 12:27
And at the dedication of the wall of Jerusalem they sought the Levites out of all their places, to bring them to Jerusalem, to keep the dedication with gladness, both with thanksgivings, and with singing, with cymbals, psalteries, and with harps.
 24. Psalm 146:1-2
Praise ye the LORD. Praise the LORD, O my soul. While I live will I praise the LORD: I will sing praises unto my God while I have any being.
 25. Psalm 27:6
And now shall mine head be lifted up above mine enemies round about me: therefore will I offer in his tabernacle sacrifices of joy; I will sing, yea, I will sing praises unto the LORD.
 26. Psalm 96:1
O sing unto the LORD a new song: sing unto the LORD, all the earth.
 27. Psalm 95:1-2
O come, let us sing unto the LORD: let us make a joyful noise to the rock of our salvation. Let us come before his presence with thanksgiving, and make a joyful noise unto him with psalms.
 28. James 5:13
Is any among you afflicted? let him pray. Is any merry? let him sing psalms.
 29. Psalm 40:3
And he hath put a new song in my mouth, even praise unto our God: many shall see it, and fear, and shall trust in the LORD.

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30. Psalm 100:1-2
Make a joyful noise unto the LORD, all ye lands. Serve the LORD with gladness: come before his presence with singing.
31. Isaiah 42:10
Sing unto the LORD a new song, and his praise from the end of the earth, ye that go down to the sea, and all that is therein; the isles, and the inhabitants thereof.
32. Psalm 49:4
I will incline mine ear to a parable: I will open my dark saying upon the harp.
33. Psalm 57:7
My heart is fixed, O God, my heart is fixed: I will sing and give praise.
34. 1 Chronicles 16:23-25
Sing unto the LORD, all the earth; shew forth from day to day his salvation. Declare his glory among the heathen; his marvellous works among all nations. For great is the LORD, and greatly to be praised: he also is to be feared above all gods.
35. Psalm 135:1
Praise ye the LORD. Praise ye the name of the LORD; praise him, O ye servants of the LORD.
36. Acts 16:25
And at midnight Paul and Silas prayed, and sang praises unto God: and the prisoners heard them.
37. Psalm 101:1
I will sing of mercy and judgment: unto thee, O Lord, will I sing.
38. Psalm 81:1-2
Sing aloud unto God our strength: make a joyful noise unto the God of Jacob. Take a psalm, and bring hither the timbrel, the pleasant harp with the psaltery.
39. Daniel 3:15
Now if ye be ready that at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, and dulcimer, and all kinds of musick, ye fall down and worship the image which I have made; well: but if ye worship not, ye shall be cast the same hour into the midst of a burning fiery furnace; and who is that God that shall deliver you out of my hands?
40. Psalm 33:3
Sing unto him a new song; play skilfully with a loud noise.
41. Ecclesiastes 7:5
It is better to hear the rebuke of the wise, than for a man to hear the song of fools.
42. Psalm 150:1-5
Praise ye the LORD. Praise God in his sanctuary: praise him in the firmament of his power. Praise him for his mighty acts: praise him according to his excellent greatness. Praise him with the sound of the trumpet: praise him with the psaltery and harp. Praise him with the timbrel and dance: praise him with stringed instruments and organs. Praise him upon the loud cymbals: praise him upon the high sounding cymbals.
43. Psalm 87:7
As well the singers as the players on instruments shall be there: all my springs are in thee.
44. Psalm 147:7
Sing unto the LORD with thanksgiving; sing praise upon the harp unto our God:
45. 1 Corinthians 14:15
What is it then? I will pray with the spirit, and I will pray with the understanding also: I will sing with the spirit, and I will sing with the understanding also.

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46. Psalm 100
Make a joyful noise unto the LORD, all ye lands. Serve the LORD with gladness: come before his presence with singing. Know ye that the LORD he is God: it is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture. Enter into his gates with thanksgiving, and into his courts with praise: be thankful unto him, and bless his name. For the LORD is good; his mercy is everlasting; and his truth endureth to all generations.
47. Psalm 92:3
Upon an instrument of ten strings, and upon the psaltery; upon the harp with a solemn sound.
48. Psalm 68:25
The singers went before, the players on instruments followed after; among them were the damsels playing with timbrels.
49. Proverbs 25:20
As he that taketh away a garment in cold weather, and as vinegar upon nitre, so is he that singeth songs to an heavy heart.
50. Psalm 98:1-7
O sing unto the LORD a new song; for he hath done marvellous things: his right hand, and his holy arm, hath gotten him the victory. The LORD hath made known his salvation: his righteousness hath he openly shewed in the sight of the heathen. He hath remembered his mercy and his truth toward the house of Israel: all the ends of the earth have seen the salvation of our God. Make a joyful noise unto the LORD, all the earth: make a loud noise, and rejoice, and sing praise. Sing unto the LORD with the harp; with the harp, and the voice of a psalm. With trumpets and sound of cornet make a joyful noise before the LORD, the King. Let the sea roar, and the fulness thereof; the world, and they that dwell therein.
51. Psalm 95:2
Let us come before his presence with thanksgiving, and make a joyful noise unto him with psalms.
52. Ezra 3:10
And when the builders laid the foundation of the temple of the LORD, they set the priests in their apparel with trumpets, and the Levites the sons of Asaph with cymbals, to praise the LORD, after the ordinance of David king of Israel.
53. Romans 15:9
And that the Gentiles might glorify God for his mercy; as it is written, For this cause I will confess to thee among the Gentiles, and sing unto thy name.
54. Revelation 14:3-4
And they sung as it were a new song before the throne, and before the four beasts, and the elders: and no man could learn that song but the hundred and forty and four thousand, which were redeemed from the earth. These are they which were not defiled with women; for they are virgins. These are they which follow the Lamb whithersoever he goeth. These were redeemed from among men, being the firstfruits unto God and to the Lamb.
55. Psalm 108:1
God, my heart is fixed; I will sing and give praise, even with my glory.
56. Philippians 4:8
Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things.

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57. 1 Chronicles 15:22
And Chenaniah, chief of the Levites, was for song: he instructed about the song, because he was skilful.
58. Psalm 135:3
Praise the LORD; for the LORD is good: sing praises unto his name; for it is pleasant.
59. Psalm 144:9
I will sing a new song unto thee, O God: upon a psaltery and an instrument of ten strings will I sing praises unto thee.
60. Colossians 3:2-5
Set your affection on things above, not on things on the earth. For ye are dead, and your life is hid with Christ in God. When Christ, who is our life, shall appear, then shall ye also appear with him in glory. Mortify therefore your members which are upon the earth; fornication, uncleanness, inordinate affection, evil concupiscence, and covetousness, which is idolatry:
61. Psalm 9:2
I will be glad and rejoice in thee: I will sing praise to thy name, O thou most High.
62. Amos 6:5
That chant to the sound of the viol, and invent to themselves instruments of musick, like David;
63. Mark 14:26
And when they had sung an hymn, they went out into the mount of Olives.
64. Ephesians 5:18-20
And be not drunk with wine, wherein is excess; but be filled with the Spirit; Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the LORD; Giving thanks always for all things unto God and the Father in the name of our Lord Jesus Christ;
65. Psalm 149:3
Let them praise his name in the dance: let them sing praises unto him with the timbrel and harp.
66. 1 Corinthians 15:33
Be not deceived: evil communications corrupt good manners.
67. Luke 15:25
Now his elder son was in the field: and as he came and drew nigh to the house, he heard musick and dancing.
68. 2 Chronicles 5:13
It came even to pass, as the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the LORD; and when they lifted up their voice with the trumpets and cymbals and instruments of musick, and praised the LORD, saying, For he is good; for his mercy endureth for ever: that then the house was filled with a cloud, even the house of the LORD;
69. Proverbs 4:23-26
Keep thy heart with all diligence; for out of it are the issues of life. Put away from thee a froward mouth, and perverse lips put far from thee. Let thine eyes look right on, and let thine eyelids look straight before thee. Ponder the path of thy feet, and let all thy ways be established.
70. Job 21:12
They take the timbrel and harp, and rejoice at the sound of the organ.
71. Ephesians 5:19-20
Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord; Giving thanks always for all things unto

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- God and the Father in the name of our Lord Jesus Christ;
72. Romans 14:23
And he that doubteth is damned if he eat, because he eateth not of faith: for whatsoever is not of faith is sin.
73. Psalm 150:4
Praise him with the timbrel and dance: praise him with stringed instruments and organs.
74. 1 Thessalonians 5:19
Quench not the Spirit.
75. Revelation 15:3
And they sing the song of Moses the servant of God, and the song of the Lamb, saying, Great and marvellous are thy works, Lord God Almighty; just and true are thy ways, thou King of saints.
76. 1 Chronicles 25:6-7
All these were under the hands of their father for song in the house of the LORD, with cymbals, psalteries, and harps, for the service of the house of God, according to the king's order to Asaph, Jeduthun, and Heman. So the number of them, with their brethren that were instructed in the songs of the LORD, even all that were cunning, was two hundred fourscore and eight.
77. 2 Samuel 6:5
And David and all the house of Israel played before the LORD on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals.
78. Nehemiah 4:20
In what place therefore ye hear the sound of the trumpet, resort ye thither unto us: our God shall fight for us.
79. 1 Chronicles 6:31-32
And these are they whom David set over the service of song in the house of the LORD, after that the ark had rest. And they ministered before the dwelling place of the tabernacle of the congregation with singing, until Solomon had built the house of the LORD in Jerusalem: and then they waited on their office according to their order.
80. Matthew 26:30
And when they had sung an hymn, they went out into the mount of Olives.
81. Acts 16:25-26
And at midnight Paul and Silas prayed, and sang praises unto God: and the prisoners heard them. And suddenly there was a great earthquake, so that the foundations of the prison were shaken: and immediately all the doors were opened, and every one's bands were loosed.
82. Psalm 68:4
Sing unto God, sing praises to his name: extol him that rideth upon the heavens by his name Jah, and rejoice before him.
83. 1 Chronicles 25:1
Moreover David and the captains of the host separated to the service of the sons of Asaph, and of Heman, and of Jeduthun, who should prophesy with harps, with psalteries, and with cymbals: and the number of the workmen according to their service was:
84. 2 Kings 3:15
But now bring me a minstrel. And it came to pass, when the minstrel played, that the hand of the LORD came upon him.
85. Revelation 14:3
And they sung as it were a new song before the throne, and before the four beasts, and the elders: and no man could learn that song but the hundred and forty

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and four thousand, which were redeemed from the earth.

86. 2 Chronicles 5:12-14

Also the Levites which were the singers, all of them of Asaph, of Heman, of Jeduthun, with their sons and their brethren, being arrayed in white linen, having cymbals and psalteries and harps, stood at the east end of the altar, and with them an hundred and twenty priests sounding with trumpets:) It came even to pass, as the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the LORD; and when they lifted up their voice with the trumpets and cymbals and instruments of musick, and praised the LORD, saying, For he is good; for his mercy endureth for ever: that then the house was filled with a cloud, even the house of the LORD; So that the priests could not stand to minister by reason of the cloud: for the glory of the LORD had filled the house of God.

87. John 4:24

God is a Spirit: and they that worship him must worship him in spirit and in truth.

88. Luke 15:22-25

But the father said to his servants, Bring forth the best robe, and put it on him; and put a ring on his hand, and shoes on his feet: And bring hither the fatted calf, and kill it; and let us eat, and be merry: For this my son was dead, and is alive again; he was lost, and is found. And they began to be merry. Now his elder son was in the field: and as he came and drew nigh to the house, he heard musick and dancing.

89. 2 Chronicles 35:15

And the singers the sons of Asaph were in their place, according to the commandment of David, and Asaph, and Heman, and Jeduthun the king's seer; and the porters waited at every gate; they might not depart from their service; for

their brethren the Levites prepared for them.

90. Ezra 2:65

Beside their servants and their maids, of whom there were seven thousand three hundred thirty and seven: and there were among them two hundred singing men and singing women.

91. Revelation 5:8-9

And when he had taken the book, the four beasts and four and twenty elders fell down before the Lamb, having every one of them harps, and golden vials full of odours, which are the prayers of saints. And they sung a new song, saying, Thou art worthy to take the book, and to open the seals thereof: for thou wast slain, and hast redeemed us to God by thy blood out of every kindred, and tongue, and people, and nation;

92. Psalm 11:1

In the LORD put I my trust: how say ye to my soul, Flee as a bird to your mountain?

93. Amos 5:23

Take thou away from me the noise of thy songs; for I will not hear the melody of thy viols.

94. Genesis 4:20-21

And Adah bare Jabal: he was the father of such as dwell in tents, and of such as have cattle. And his brother's name was Jubal: he was the father of all such as handle the harp and organ.

95. Psalm 13:1

How long wilt thou forget me, O Lord? for ever? how long wilt thou hide thy face from me?

96. Psalm 31:1

In thee, O Lord, do I put my trust; let me never be ashamed: deliver me in thy righteousness.

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97. Psalm 42:1
As the hart panteth after the water brooks, so panteth my soul after thee, O God.
98. Psalm 49:1
Hear this, all ye people; give ear, all ye inhabitants of the world:
99. Psalm 77:1
I cried unto God with my voice, even unto God with my voice; and he gave ear unto me.
100. Psalm 139:1
O LORD, thou hast searched me, and known me.
101. Habakkuk 3:19
The LORD God is my strength, and he will make my feet like hinds' feet, and he will make me to walk upon mine high places. To the chief singer on my stringed instruments.
102. Psalm 9:1
I will praise thee, O LORD, with my whole heart; I will shew forth all thy marvellous works.
103. Psalm 22:1
My God, my God, why hast thou forsaken me? why art thou so far from helping me, and from the words of my roaring?
104. Psalm 45:1
My heart is inditing a good matter: I speak of the things which I have made touching the king: my tongue is the pen of a ready writer.
105. Psalm 56:1
Be merciful unto me, O God: for man would swallow me up; he fighting daily oppresseth me.
106. Psalm 57:1
Be merciful unto me, O God, be merciful unto me: for my soul trusteth in thee: yea, in the shadow of thy wings will I make my refuge, until these calamities be overpast.
107. Psalm 58:1
Do ye indeed speak righteousness, O congregation? do ye judge uprightly, O ye sons of men?
108. Psalm 59:1
Deliver me from mine enemies, O my God: defend me from them that rise up against me.
109. Psalm 60:1
O God, thou hast cast us off, thou hast scattered us, thou hast been displeased; O turn thyself to us again.
110. Psalm 69:1
Save me, O God; for the waters are come in unto my soul.
111. Psalm 75:1
Unto thee, O God, do we give thanks, unto thee do we give thanks: for that thy name is near thy wondrous works declare.
112. Psalm 80:1
Give ear, O Shepherd of Israel, thou that leadest Joseph like a flock; thou that dwellest between the cherubims, shine forth.
113. Psalm 4:1
Hear me when I call, O God of my righteousness: thou hast enlarged me when I was in distress; have mercy upon me, and hear my prayer.
114. Psalm 5:1
Give ear to my words, O LORD, consider my meditation.

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115. Psalm 6:1
O LORD, rebuke me not in thine anger,
neither chasten me in thy hot displeasure.
116. Psalm 54:1
Save me, O God, by thy name, and judge
me by thy strength.
117. Psalm 55:1
Give ear to my prayer, O God; and hide
not thyself from my supplication.
118. Psalm 61:1
Hear my cry, O God; attend unto my
prayer.
119. Psalm 67:1
God be merciful unto us, and bless us;
and cause his face to shine upon us;
Selah.
120. Psalm 76:1
In Judah is God known: his name is great
in Israel.
121. 2 Chronicles 20:27-28
Then they returned, every man of Judah
and Jerusalem, and Jehoshaphat in the
forefront of them, to go again to
Jerusalem with joy; for the LORD had
made them to rejoice over their enemies.
And they came to Jerusalem with
psalteries and harps and trumpets unto
the house of the LORD.
122. Exodus 15:1-21
Then sang Moses and the children of
Israel this song unto the LORD, and
spake, saying, I will sing unto the LORD,
for he hath triumphed gloriously: the
horse and his rider hath he thrown into
the sea. The LORD is my strength and
song, and he is become my salvation: he
is my God, and I will prepare him an
habitation; my father's God, and I will
exalt him. The LORD is a man of war:
the LORD is his name. Pharaoh's
chariots and his host hath he cast into the
sea: his chosen captains also are drowned
in the Red sea. The depths have covered
them: they sank into the bottom as a
stone. Thy right hand, O Lord, is become
glorious in power: thy right hand, O
Lord, hath dashed in pieces the enemy.
And in the greatness of thine excellency
thou hast overthrown them that rose up
against thee: thou...
123. 1 Samuel 18:6-7
And it came to pass as they came, when
David was returned from the slaughter of
the Philistine, that the women came out
of all cities of Israel, singing and dancing,
to meet king Saul, with tabrets, with joy,
and with instruments of musick. And the
women answered one another as they
played, and said, Saul hath slain his
thousands, and David his ten thousands.
124. Isaiah 30:32
And in every place where the grounded
staff shall pass, which the LORD shall
lay upon him, it shall be with tabrets and
harps: and in battles of shaking will he
fight with it.
125. Genesis 31:27
Wherefore didst thou flee away secretly,
and steal away from me; and didst not tell
me, that I might have sent thee away with
mirth, and with songs, with tabret, and
with harp?
126. 1 Samuel 16:23
And it came to pass, when the evil spirit
from God was upon Saul, that David took
an harp, and played with his hand: so
Saul was refreshed, and was well, and the
evil spirit departed from him.
127. Psalm 98:1-8
O sing unto the LORD a new song; for he
hath done marvellous things: his right
hand, and his holy arm, hath gotten him
the victory. The LORD hath made known
his salvation: his righteousness hath he
openly shewed in the sight of the
heathen. He hath remembered his mercy

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- and his truth toward the house of Israel: all the ends of the earth have seen the salvation of our God. Make a joyful noise unto the LORD, all the earth: make a loud noise, and rejoice, and sing praise. Sing unto the LORD with the harp; with the harp, and the voice of a psalm. With trumpets and sound of cornet make a joyful noise before the LORD, the King. Let the sea roar, and the fulness thereof; the world, and they that dwell therein. Let the floods clap their hands: let the hills be joyful together
128. Isaiah 5:12
And the harp, and the viol, the tabret, and pipe, and wine, are in their feasts: but they regard not the work of the LORD, neither consider the operation of his hands.
129. Psalm 33:1-4
Rejoice in the LORD, O ye righteous: for praise is comely for the upright. Praise the LORD with harp: sing unto him with the psaltery and an instrument of ten strings. Sing unto him a new song; play skilfully with a loud noise. For the word of the LORD is right; and all his works are done in truth.
130. Revelation 5:8
And when he had taken the book, the four beasts and four and twenty elders fell down before the Lamb, having every one of them harps, and golden vials full of odours, which are the prayers of saints.
131. 1 Chronicles 23:5
Moreover four thousand were porters; and four thousand praised the LORD with the instruments which I made, said David, to praise therewith.
132. 2 Chronicles 7:6
And the priests waited on their offices: the Levites also with instruments of musick of the LORD, which David the king had made to praise the LORD,
- because his mercy endureth for ever, when David praised by their ministry; and the priests sounded trumpets before them, and all Israel stood.
133. Psalm 13:6
I will sing unto the LORD, because he hath dealt bountifully with me.
134. 1 Chronicles 15:16
And David spake to the chief of the Levites to appoint their brethren to be the singers with instruments of musick, psalteries and harps and cymbals, sounding, by lifting up the voice with joy.
135. Daniel 3:7
Therefore at that time, when all the people heard the sound of the cornet, flute, harp, sackbut, psaltery, and all kinds of musick, all the people, the nations, and the languages, fell down and worshipped the golden image that Nebuchadnezzar the king had set up.
136. Daniel 3:5
That at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of musick, ye fall down and worship the golden image that Nebuchadnezzar the king hath set up:
137. Psalm 98:5
Sing unto the LORD with the harp; with the harp, and the voice of a psalm.
138. Judges 11:34
And Jephthah came to Mizpeh unto his house, and, behold, his daughter came out to meet him with timbrels and with dances: and she was his only child; beside her he had neither son nor daughter.
139. Hebrews 13:15
By him therefore let us offer the sacrifice of praise to God continually, that is, the fruit of our lips giving thanks to his name.

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140. Matthew 9:23
And when Jesus came into the ruler's house, and saw the minstrels and the people making a noise,
instrument: for they hear thy words, but they do them not.
141. 2 Chronicles 23:13
And she looked, and, behold, the king stood at his pillar at the entering in, and the princes and the trumpets by the king: and all the people of the land rejoiced, and sounded with trumpets, also the singers with instruments of musick, and such as taught to sing praise. Then Athaliah rent her clothes, and said, Treason, Treason.
142. Genesis 4:21
And his brother's name was Jubal: he was the father of all such as handle the harp and organ.
143. Isaiah 30:29
Ye shall have a song, as in the night when a holy solemnity is kept; and gladness of heart, as when one goeth with a pipe to come into the mountain of the LORD, to the mighty One of Israel.
144. 2 Samuel 19:35
I am this day fourscore years old: and can I discern between good and evil? can thy servant taste what I eat or what I drink? can I hear any more the voice of singing men and singing women? wherefore then should thy servant be yet a burden unto my lord the king?
145. Revelation 14:2
And I heard a voice from heaven, as the voice of many waters, and as the voice of a great thunder: and I heard the voice of harpers harping with their harps:
146. Ezekiel 33:32
And, lo, thou art unto them as a very lovely song of one that hath a pleasant voice, and can play well on an
147. Matthew 11:17
And saying, We have piped unto you, and ye have not danced; we have mourned unto you, and ye have not lamented.
148. Job 30:31
My harp also is turned to mourning, and my organ into the voice of them that weep.
149. 1 Kings 1:40
And all the people came up after him, and the people piped with pipes, and rejoiced with great joy, so that the earth rent with the sound of them.
150. 2 Chronicles 29:25-28
And he set the Levites in the house of the LORD with cymbals, with psalteries, and with harps, according to the commandment of David, and of Gad the king's seer, and Nathan the prophet: for so was the commandment of the LORD by his prophets. And the Levites stood with the instruments of David, and the priests with the trumpets. And Hezekiah commanded to offer the burnt offering upon the altar. And when the burnt offering began, the song of the LORD began also with the trumpets, and with the instruments ordained by David king of Israel. And all the congregation worshipped, and the singers sang, and the trumpeters sounded: and all this continued until the burnt offering was finished.
151. 1 Chronicles 25:7
So the number of them, with their brethren that were instructed in the songs of the LORD, even all that were cunning, was two hundred fourscore and eight.
152. Psalm 92:1-3

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- It is a good thing to give thanks unto the LORD, and to sing praises unto thy name, O Most High: To shew forth thy lovingkindness in the morning, and thy faithfulness every night, Upon an instrument of ten strings, and upon the psaltery; upon the harp with a solemn sound.
153. Isaiah 24:8
The mirth of tabrets ceaseth, the noise of them that rejoice endeth, the joy of the harp ceaseth.
154. 2 Chronicles 9:11
And the king made of the alnum trees terraces to the house of the LORD, and to the king's palace, and harps and psalteries for singers: and there were none such seen before in the land of Judah.
155. Revelation 5:9
And they sung a new song, saying, Thou art worthy to take the book, and to open the seals thereof: for thou wast slain, and hast redeemed us to God by thy blood out of every kindred, and tongue, and people, and nation;
156. Exodus 15:20
And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances.
157. Isaiah 16:10
And gladness is taken away, and joy out of the plentiful field; and in the vineyards there shall be no singing, neither shall there be shouting: the treaders shall tread out no wine in their presses; I have made their vintage shouting to cease.
158. Psalm 149:6
Let the high praises of God be in their mouth, and a two-edged sword in their hand;
159. 2 Chronicles 29:27
And Hezekiah commanded to offer the burnt offering upon the altar. And when the burnt offering began, the song of the LORD began also with the trumpets, and with the instruments ordained by David king of Israel.
160. Isaiah 23:16
Take an harp, go about the city, thou harlot that hast been forgotten; make sweet melody, sing many songs, that thou mayest be remembered.
161. 2 Chronicles 5:12
Also the Levites which were the singers, all of them of Asaph, of Heman, of Jeduthun, with their sons and their brethren, being arrayed in white linen, having cymbals and psalteries and harps, stood at the east end of the altar, and with them an hundred and twenty priests sounding with trumpets:)
162. 1 Chronicles 13:8
And David and all Israel played before God with all their might, and with singing, and with harps, and with psalteries, and with timbrels, and with cymbals, and with trumpets.
163. Psalm 19:14
Let the words of my mouth, and the meditation of my heart, be acceptable in thy sight, O Lord, my strength, and my redeemer.
164. Exodus 15:2
The LORD is my strength and song, and he is become my salvation: he is my God, and I will prepare him an habitation; my father's God, and I will exalt him.
165. Daniel 3:5-7
That at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of musick, ye fall down and worship the golden image that Nebuchadnezzar the king hath set up:

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And whoso falleth not down and worshippeth shall the same hour be cast into the midst of a burning fiery furnace. Therefore at that time, when all the people heard the sound of the cornet, flute, harp, sackbut, psaltery, and all kinds of musick, all the people, the nations, and the languages, fell down and worshipped the golden image that Nebuchadnezzar the king had set up.

166. 1 Samuel 10:5

After that thou shalt come to the hill of God, where is the garrison of the Philistines: and it shall come to pass, when thou art come thither to the city, that thou shalt meet a company of prophets coming down from the high place with a psaltery, and a tabret, and a pipe, and a harp, before them; and they shall prophesy:

167. Ecclesiastes 2:8

I gathered me also silver and gold, and the peculiar treasure of kings and of the provinces: I gat me men singers and women singers, and the delights of the sons of men, as musical instruments, and that of all sorts.

168. 2 Chronicles 20:21

And when he had consulted with the people, he appointed singers unto the LORD, and that should praise the beauty of holiness, as they went out before the army, and to say, Praise the LORD; for his mercy endureth for ever.

169. Psalm 81:1

Sing aloud unto God our strength: make a joyful noise unto the God of Jacob.

170. 1 Corinthians 13:1

Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal.

171. 2 Chronicles 29:25

And he set the Levites in the house of the LORD with cymbals, with psalteries, and with harps, according to the commandment of David, and of Gad the king's seer, and Nathan the prophet: for so was the commandment of the LORD by his prophets.

172. 2 Chronicles 20:22

And when they began to sing and to praise, the LORD set ambushments against the children of Ammon, Moab, and mount Seir, which were come against Judah; and they were smitten.

173. Numbers 21:17

Then Israel sang this song, Spring up, O well; sing ye unto it:

174. 1 Samuel 18:6

And it came to pass as they came, when David was returned from the slaughter of the Philistine, that the women came out of all cities of Israel, singing and dancing, to meet king Saul, with tabrets, with joy, and with instruments of musick.

175. Ezekiel 28:13

Thou hast been in Eden the garden of God; every precious stone was thy covering, the sardius, topaz, and the diamond, the beryl, the onyx, and the jasper, the sapphire, the emerald, and the carbuncle, and gold: the workmanship of thy tabrets and of thy pipes was prepared in thee in the day that thou wast created.

176. Psalm 52:1

Why boastest thou thyself in mischief, O mighty man? the goodness of God endureth continually.

177. Psalm 53:1

The fool hath said in his heart, There is no God. Corrupt are they, and have done abominable iniquity: there is none that doeth good.

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178. Psalm 74:1
O God, why hast thou cast us off for ever? why doth thine anger smoke against the sheep of thy pasture?
179. 1 Chronicles 16:4-6
And he appointed certain of the Levites to minister before the ark of the LORD, and to record, and to thank and praise the LORD God of Israel: Asaph the chief, and next to him Zechariah, Jeiel, and Shemiramoth, and Jehiel, and Mattithiah, and Eliab, and Benaiah, and Obedom: and Jeiel with psalteries and with harps; but Asaph made a sound with cymbals; Benaiah also and Jahaziel the priests with trumpets continually before the ark of the covenant of God.
180. 2 Samuel 6:4-5
And they brought it out of the house of Abinadab which was at Gibeah, accompanying the ark of God: and Ahio went before the ark. And David and all the house of Israel played before the LORD on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals.
181. 2 Samuel 6:15
So David and all the house of Israel brought up the ark of the LORD with shouting, and with the sound of the trumpet.
182. 1 Chronicles 13:6-8
And David went up, and all Israel, to Baalah, that is, to Kirjathjearim, which belonged to Judah, to bring up thence the ark of God the LORD, that dwelleth between the cherubims, whose name is called on it. And they carried the ark of God in a new cart out of the house of Abinadab: and Uzza and Ahio drave the cart. And David and all Israel played before God with all their might, and with singing, and with harps, and with psalteries, and with timbrels, and with cymbals, and with trumpets.
183. 1 Chronicles 15:27-28
And David was clothed with a robe of fine linen, and all the Levites that bare the ark, and the singers, and Chenaniah the master of the song with the singers: David also had upon him an ephod of linen. Thus all Israel brought up the ark of the covenant of the LORD with shouting, and with sound of the cornet, and with trumpets, and with cymbals, making a noise with psalteries and harps.
184. 1 Samuel 18:10
And it came to pass on the morrow, that the evil spirit from God came upon Saul, and he prophesied in the midst of the house: and David played with his hand, as at other times: and there was a javelin in Saul's hand.
185. 1 Samuel 16:16
Let our lord now command thy servants, which are before thee, to seek out a man, who is a cunning player on an harp: and it shall come to pass, when the evil spirit from God is upon thee, that he shall play with his hand, and thou shalt be well.
186. Psalm 149:5
Let the saints be joyful in glory: let them sing aloud upon their beds.
187. Psalm 77:6
I call to remembrance my song in the night: I commune with mine own heart: and my spirit made diligent search.
188. Jeremiah 48:36
Therefore mine heart shall sound for Moab like pipes, and mine heart shall sound like pipes for the men of Kirheres: because the riches that he hath gotten are perished.

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189. 2 Chronicles 34:12
And the men did the work faithfully: and the overseers of them were Jahath and Obadiah, the Levites, of the sons of Merari; and Zechariah and Meshullam, of the sons of the Kohathites, to set it forward; and other of the Levites, all that could skill of instruments of musick.
190. Judges 5:1
Then sang Deborah and Barak the son of Abinoam on that day, saying,
191. Isaiah 14:11
Thy pomp is brought down to the grave, and the noise of thy viols: the worm is spread under thee, and the worms cover thee.
192. Amos 8:10
And I will turn your feasts into mourning, and all your songs into lamentation; and I will bring up sackcloth upon all loins, and baldness upon every head; and I will make it as the mourning of an only son, and the end thereof as a bitter day.
193. Psalm 69:12
They that sit in the gate speak against me; and I was the song of the drunkards.
194. 2 Chronicles 23:11
Then they brought out the king's son, and put upon him the crown, and gave him the testimony, and made him king. And Jehoiada and his sons anointed him, and said, God save the king.
195. Psalm 16:1
Preserve me, O God: for in thee do I put my trust.
196. 2 Chronicles 29:26
And the Levites stood with the instruments of David, and the priests with the trumpets.
197. Hosea 5:8
Blow ye the cornet in Gibeah, and the trumpet in Ramah: cry aloud at Bethaven, after thee, O Benjamin.
198. Psalm 98:6
With trumpets and sound of cornet make a joyful noise before the LORD, the King.
199. Ecclesiastes 2:11
Then I looked on all the works that my hands had wrought, and on the labour that I had laboured to do: and, behold, all was vanity and vexation of spirit, and there was no profit under the sun.
200. Ecclesiastes 2:10
And whatsoever mine eyes desired I kept not from them, I withheld not my heart from any joy; for my heart rejoiced in all my labour: and this was my portion of all my labour.
201. 2 Kings 11:14
And when she looked, behold, the king stood by a pillar, as the manner was, and the princes and the trumpeters by the king, and all the people of the land rejoiced, and blew with trumpets: and Athaliah rent her clothes, and cried, Treason, Treason.
202. 1 Samuel 16:14-17
But the Spirit of the LORD departed from Saul, and an evil spirit from the LORD troubled him. And Saul's servants said unto him, Behold now, an evil spirit from God troubleth thee. Let our lord now command thy servants, which are before thee, to seek out a man, who is a cunning player on an harp: and it shall come to pass, when the evil spirit from God is upon thee, that he shall play with his hand, and thou shalt be well. And Saul said unto his servants, Provide me now a man that can play well, and bring him to me.

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203. 1 Chronicles 16:5
Asaph the chief, and next to him Zechariah, Jeiel, and Shemiramoth, and Jehiel, and Mattithiah, and Eliab, and Benaiah, and Obedom: and Jeiel with psalteries and with harps; but Asaph made a sound with cymbals;
204. Psalm 150:5
Praise him upon the loud cymbals: praise him upon the high sounding cymbals.
205. Zephaniah 3:17
The LORD thy God in the midst of thee is mighty; he will save, he will rejoice over thee with joy; he will rest in his love, he will joy over thee with singing.
206. Joshua 6:8
And it came to pass, when Joshua had spoken unto the people, that the seven priests bearing the seven trumpets of rams' horns passed on before the LORD, and blew with the trumpets: and the ark of the covenant of the LORD followed them.
207. 1 Corinthians 14:8
For if the trumpet give an uncertain sound, who shall prepare himself to the battle?
208. 1 Samuel 10:5-6
After that thou shalt come to the hill of God, where is the garrison of the Philistines: and it shall come to pass, when thou art come thither to the city, that thou shalt meet a company of prophets coming down from the high place with a psaltery, and a tabret, and a pipe, and a harp, before them; and they shall prophesy: And the Spirit of the LORD will come upon thee, and thou shalt prophesy with them, and shalt be turned into another man.
209. 1 Chronicles 25:7-8
So the number of them, with their brethren that were instructed in the songs of the LORD, even all that were cunning, was two hundred fourscore and eight. And they cast lots, ward against ward, as well the small as the great, the teacher as the scholar.
210. 1 Kings 10:12
And the king made of the almug trees pillars for the house of the LORD, and for the king's house, harps also and psalteries for singers: there came no such almug trees, nor were seen unto this day.
211. Ezekiel 26:13
And I will cause the noise of thy songs to cease; and the sound of thy harps shall be no more heard.
212. Psalm 137:2
We hanged our harps upon the willows in the midst thereof.
213. Daniel 6:18
Then the king went to his palace, and passed the night fasting: neither were instruments of musick brought before him: and his sleep went from him.
214. Psalm 137:2-4
We hanged our harps upon the willows in the midst thereof. For there they that carried us away captive required of us a song; and they that wasted us required of us mirth, saying, Sing us one of the songs of Zion. How shall we sing the LORD's song in a strange land?
215. Revelation 14:2-3
And I heard a voice from heaven, as the voice of many waters, and as the voice of a great thunder: and I heard the voice of harpers harping with their harps: And they sung as it were a new song before the throne, and before the four beasts, and the elders: and no man could learn that song but the hundred and forty and four thousand, which were redeemed from the earth.

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216. Revelation 15:2-3
And I saw as it were a sea of glass mingled with fire: and them that had gotten the victory over the beast, and over his image, and over his mark, and over the number of his name, stand on the sea of glass, having the harps of God. And they sing the song of Moses the servant of God, and the song of the Lamb, saying, Great and marvellous are thy works, Lord God Almighty; just and true are thy ways, thou King of saints.
217. Psalm 71:22
I will also praise thee with the psaltery, even thy truth, O my God: unto thee will I sing with the harp, O thou Holy One of Israel.
218. Daniel 3:10
Thou, O king, hast made a decree, that every man that shall hear the sound of the cornet, flute, harp, sackbut, psaltery, and dulcimer, and all kinds of musick, shall fall down and worship the golden image:
219. 2 Chronicles 5:11-13
And it came to pass, when the priests were come out of the holy place: (for all the priests that were present were sanctified, and did not then wait by course: Also the Levites which were the singers, all of them of Asaph, of Heman, of Jeduthun, with their sons and their brethren, being arrayed in white linen, having cymbals and psalteries and harps, stood at the east end of the altar, and with them an hundred and twenty priests sounding with trumpets:) It came even to pass, as the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the LORD; and when they lifted up their voice with the trumpets and cymbals and instruments of musick, and praised the LORD, saying, For he is good; for his mercy endureth for ever: that then the house was filled with a cloud, even the house of the LORD;
220. 1 Chronicles 15:27
And David was clothed with a robe of fine linen, and all the Levites that bare the ark, and the singers, and Chenaniah the master of the song with the singers: David also had upon him an ephod of linen.
221. 2 Chronicles 35:25
And Jeremiah lamented for Josiah: and all the singing men and the singing women spake of Josiah in their lamentations to this day, and made them an ordinance in Israel: and, behold, they are written in the lamentations.
222. 2 Chronicles 30:21
And the children of Israel that were present at Jerusalem kept the feast of unleavened bread seven days with great gladness: and the Levites and the priests praised the LORD day by day, singing with loud instruments unto the LORD.
223. Nehemiah 12:42
And Maaseiah, and Shemaiah, and Eleazar, and Uzzi, and Jehohanan, and Malchijah, and Elam, and Ezer. And the singers sang loud, with Jezrahiah their overseer.
224. 1 Chronicles 9:33
And these are the singers, chief of the fathers of the Levites, who remaining in the chambers were free: for they were employed in that work day and night.
225. Nehemiah 12:27-28
And at the dedication of the wall of Jerusalem they sought the Levites out of all their places, to bring them to Jerusalem, to keep the dedication with gladness, both with thanksgivings, and with singing, with cymbals, psalteries, and with harps. And the sons of the singers gathered themselves together, both out of the plain country round about Jerusalem, and from the villages of Netophathi;

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226. Psalm 88:1
O LORD God of my salvation, I have cried day and night before thee:
227. Isaiah 24:8-9
The mirth of tabrets ceaseth, the noise of them that rejoice endeth, the joy of the harp ceaseth. They shall not drink wine with a song; strong drink shall be bitter to them that drink it.
228. Psalm 12:1
Help, Lord; for the godly man ceaseth; for the faithful fail from among the children of men.
229. Numbers 10:2
Make thee two trumpets of silver; of a whole piece shalt thou make them: that thou mayest use them for the calling of the assembly, and for the journeying of the camps.
230. 2 Chronicles 29:27-28
And Hezekiah commanded to offer the burnt offering upon the altar. And when the burnt offering began, the song of the LORD began also with the trumpets, and with the instruments ordained by David king of Israel. And all the congregation worshipped, and the singers sang, and the trumpeters sounded: and all this continued until the burnt offering was finished.
231. Ezra 3:9-10
Then stood Jeshua with his sons and his brethren, Kadmiel and his sons, the sons of Judah, together, to set forward the workmen in the house of God: the sons of Henadad, with their sons and their brethren the Levites. And when the builders laid the foundation of the temple of the LORD, they set the priests in their apparel with trumpets, and the Levites the sons of Asaph with cymbals, to praise the LORD, after the ordinance of David king of Israel.
232. 1 Samuel 6:15-16
And the Levites took down the ark of the LORD, and the coffer that was with it, wherein the jewels of gold were, and put them on the great stone: and the men of Bethshemesh offered burnt offerings and sacrificed sacrifices the same day unto the LORD. And when the five lords of the Philistines had seen it, they returned to Ekron the same day.
233. 1 Chronicles 15:20
And Zechariah, and Aziel, and Shemiramoth, and Jehiel, and Unni, and Eliab, and Maaseiah, and Benaiah, with psalteries on Alamoth;
234. Ezekiel 40:44
And without the inner gate were the chambers of the singers in the inner court, which was at the side of the north gate; and their prospect was toward the south: one at the side of the east gate having the prospect toward the north.
235. Psalm 9:16
The LORD is known by the judgment which he executeth: the wicked is snared in the work of his own hands. Higgaion. Selah.
236. Habakkuk 3:1
A prayer of Habakkuk the prophet upon Shigionoth.
237. Psalm 46:1
God is our refuge and strength, a very present help in trouble.
238. Psalm 7:1
O Lord my God, in thee do I put my trust: save me from all them that persecute me, and deliver me:
239. 1 Chronicles 25:6
All these were under the hands of their father for song in the house of the LORD, with cymbals, psalteries, and harps, for

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the service of the house of God, according to the king's order to Asaph, Jeduthun, and Heman.

240. 1 Chronicles 16:4-7

And he appointed certain of the Levites to minister before the ark of the LORD, and to record, and to thank and praise the LORD God of Israel: Asaph the chief, and next to him Zechariah, Jeiel, and Shemiramoth, and Jehiel, and Mattithiah, and Eliab, and Benaiah, and Obedom: and Jeiel with psalteries and with harps; but Asaph made a sound with cymbals; Benaiah also and Jahaziel the priests with trumpets continually before the ark of the covenant of God. Then on that day David

delivered first this psalm to thank the Lord into the hand of Asaph and his brethren.

241. Proverbs 29:6

In the transgression of an evil man there is a snare: but the righteous doth sing and rejoice.

242. Lamentations 5:14

The elders have ceased from the gate, the young men from their musick.

243. Jeremiah 20:13

Sing unto the Lord, praise ye the Lord: for he hath delivered the soul of the poor from the hand of evildoers.

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Lesson 15: General Terms

I. Music Theory

- A. The study of music, understanding the various notes, tones and music notations through practice, is called music theory.
- B. Through the ages, music theory has evolved by observing various music composers and instrument players and understanding how they create and play music.
- C. Music theory also involves studying and analyzing the basic building blocks of music like rhythm, form, harmony, pitch, etc.
- D. On the philosophical side, it also describes the beliefs and concepts related to music.
- E. Looking at it strictly from a scientific or technical perspective, one can say that the study of any kind of sonic occurrences, even silence, can be considered to be music theory.

II. Musicology

- A. Musicology is the core study of how music works, and music theory is one of its subfields.
- B. Considering the fact that musicology is a sub-field in itself which is a part of the field of arts, we can estimate how infinite the study of music can be.
- C. It requires perseverance, passion and dedication to learn it.
- D. Musical aspects can be broken down into two main categories:
 - Abstract aspects
 - Practical aspects
- E. Factors that are more focused on the science behind music, like tonal adjustments, interval relationships, dissonance and consonance, etc., are generally understood to be ***abstract aspects***.
- F. These aspects are more concerned with the technicalities behind sound and music.
- G. Aspects such as rhythmic relationships, improvisation, style and feel are called ***practical aspects***.
- H. These aspects describe factors that are more closely related to performance and artistic expression than technical theory.
- I. People who are involved in teaching and researching music, who write articles about music theory, are called music theorists.
- J. Anyone aspiring to teach music theory must have a university-level Ph.D. or MA.
- K. The methods of analysis enabled by Western music notation such as graphic and mathematical analysis are generally used.
- L. Other methods include statistical, comparative and descriptive methods.
- M. There is also a strong cultural focus within contemporary musicology – many musicologists concentrate on where and why people make music and the social relationships that are created and maintained through music.

III. Fundamentals of Music

- A. Music is composed of phenomena that touch the human senses.

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- B. Studying how these phenomena work harmoniously to form music is what music theory is all about.
- C. It considers melody.
- D. It considers rhythm, it considers scales, it considers tonal systems.
- E. All these work to create the magic of music.

IV. Pitch

- A. On a keyboard press any key and listen to the sound closely.
- B. Now from here, count 7 keys to the right and hit that key.
- C. The note that you have struck is the same but you will notice that there is a difference between the two keys that you just hit.
- D. The one you pressed before gives a lower sound, the one you pressed after counting 7 keys to the right, gives a higher sound. This difference between two high and low tones is described as pitch.

V. Scale

- A. A lot of people confuse scale with pitch.
- B. Pitch has a difference of 7 keys between two notes.
- C. But for a scale, even a difference of one note can change all the following notes.
- D. Take any piece of music for example.
- E. Analyze it and try to determine the notes involved.
- F. Say the piece starts with a B note. Change this starting note to a C note.
- G. Then you will realize that all the following notes will also have to change accordingly.
- H. So basically, when pitch changes, the notes go high or low.
- I. But when the scale changes all the notes of the song will change.

VI. Rhythm

- A. Those who are familiar with musicology will know that rhythm is a consecutive arrangement of beats or notes played in a loop as the supporting accompaniment of a song.
- B. One important element: the silences.
- C. Rhythm is an arrangement of beats or notes in a consecutive loop placed at equal intervals of time.
- D. That means you will also have to arrange silence in between the time of its duration just as you would do with the sounds.
- E. Improper placement of silence can ruin the flow of any rhythm, but it can also open new possibilities through experimentation.
- F. This is one of the beauties of music – mistakes can often lead to new potentials.
- G. A master improviser might build a ‘mistake’ into the piece so that it becomes a part of the whole.

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VII. Melody

- A. Melody is what makes music, music.
- B. It is a series of musical notes arranged in an orderly fashion with proper placement of silence to create the most basic building blocks of song making.
- C. This is why its construction and arrangement is of prime importance in music theory.
- D. You can think of melody as the parts of music you are usually most aware of – the tune or singing is normally going to be the melody of the song.

VIII. Chords

- A. When three or more notes of the same pitch are played together, at the same time, they form a chord.
- B. They add volume to music, and they also create the fundamental movement that creates music.
- C. Chords and chord changes can be thought of as being like the foundations of a building – they provide essential elements, but we are not usually as aware of them as the visible structure.
- D. In this analogy melody is the audible structure – the part that is most noticeable. Different combinations of chords create different effects on the listener and change the mood which the sound creates in the listener's mind.

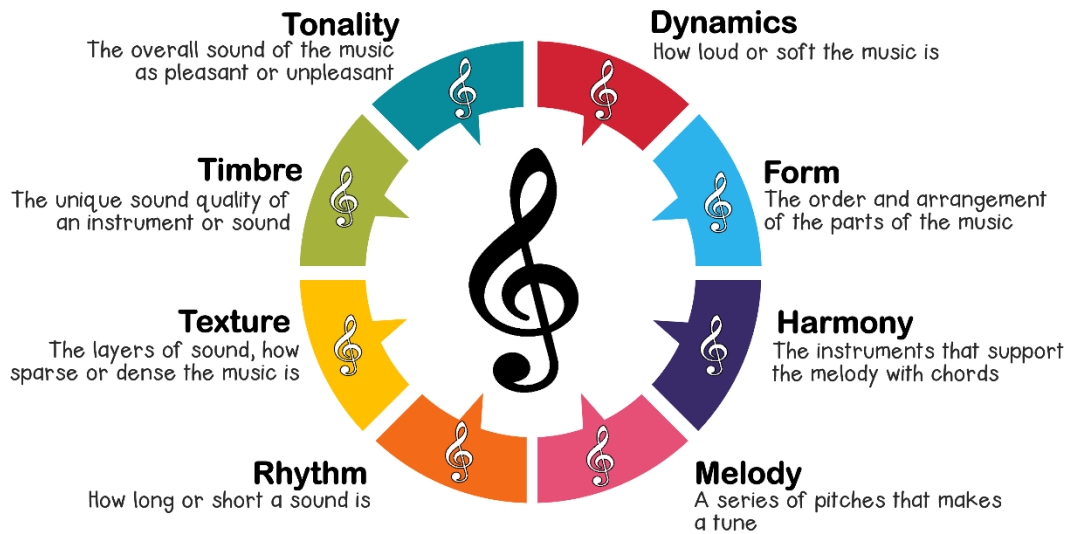
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Lesson 16: The Fundamentals of Music

I. Fundamental Parts of Music

- A. Articulation
- B. Dynamics
- C. Form
- D. Harmony
- E. Instrumentality
- F. Melody
- G. Meter
- H. Rhythm
- I. Tempo
- J. Texture
- K. Timbre
- L. Tonality
- M. Tone

The 8 Elements of Music



II. Articulation

- A. The attack, release, and decay of the sound.

III. Dynamics

- A. The relative volume or intensity of a sound/s or note/s.

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IV. Form

A. Types of music forms:

- Strophic (AAA)
- Through-Composed (ABCDE..)
- Binary (AB)
- Ternary (ABA)
- Rondo (ABACA) or (ABACABA)
- Arch (ABCBA)
- Sonata (Exposition, Development, Recapitulation)
- Theme And Variations.

V. Harmony

A. The vertical organization of pitch; this may also refer to relationships between chords or use of chords in a progressive combination (i.e. chord progression).

VI. Instrumentation

A. The sound sources used to make the music.

B. Categories of instrumentation:

- Voice
- Strings
- Woodwinds
- Brass
- Percussion
- Keyboard
- Plucked strings

VII. Melody

A. The horizontal organization of pitch (i.e. the tune).

VIII. Meter

A. The organization of rhythm into repeating patterns of stressed and unstressed beats.

IX. Rhythm

A. The horizontal organization of sounds into patterns according to duration.

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X. Tempo

- A. The speed of the beat.

XI. Texture

- A. The ways in which music parts and voices are combined and layered
- B. In music, texture is how the tempo, melodic, and harmonic materials are combined in a musical composition, determining the overall quality of the sound in a piece.
- C. The texture is often described in regard to the density, or thickness, and range, or width, between lowest and highest pitches, in relative terms as well as more specifically distinguished according to the number of voices, or parts, and the relationship between these voices (see Common types below).
- D. For example, a thick texture contains many 'layers' of instruments.
- E. One of these layers could be a string section or another brass. The thickness also is changed by the amount and the richness of the instruments playing the piece.
- F. The thickness varies from light to thick.
- Monophonic – a single melodic line
 - Biphonic – two distinct lines
 - Polyphonic – multiple melodic voices
 - Homophonic – most common in Western music – the melody stands out and the other voices form a background harmonic.
 - Homorhythmic – also known as chordal, multiple voices with similar rhythm
 - Heterophonic – two or more voices simultaneously performing variations of the same melody.
 - Silence – no sound, or absence of intended sound.

XII. Timbre

- A. Types of timbre:

- Homophonic – A concert where all the musicians are playing their instrument in the same rhythm.
- Polyphonic – In this case, independent musical parts overlap.
- Monophonic – In this scene, a single musical line is played.
- Accompanimental – It means accompanying a good quality.

- B. Ways to Describe Timbre in Music

- Light
- Rough
- Smoky
- Smooth
- Piercing: high-pitched, loud sound.

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- Nasal: few overtones and loud basic pitch.
- Flat: lower in pitch.
- Silky: smooth, soft voice.
- Mellow: few upper harmonics with strong, fundamental tones.
- Warm: bass and vocals stand out while higher sounds don't.
- Breathy: able to hear airflow.
- Reedy
- Brassy
- Clear
- Focused or unfocused.
- Breathy (pronounced "BRETH-ee")
- Rounded
- Piercing
- Strident

C. Five voice types:

- Soprano
- Mezzo
- Alto
- Tenor
- Bass

XIII. Tonality

A. The hierarchical organization of pitch (commonly referred to as the scale) upon which a composition or section of a composition is based.

B. The tonalities are arranged alphabetically:

- Aeolian
- Dorian
- Harmonic Minor
- Lydian
- Locrian
- Major
- Mixolydian
- Phrygian

C. Each tonality has its own resting tone/tonic, such as DO (Major), LA (Harmonic Minor) and Aeolian), RE (Dorian), and so forth.

XIV. Tone

A. The quality of an instrumental, vocal or group sound

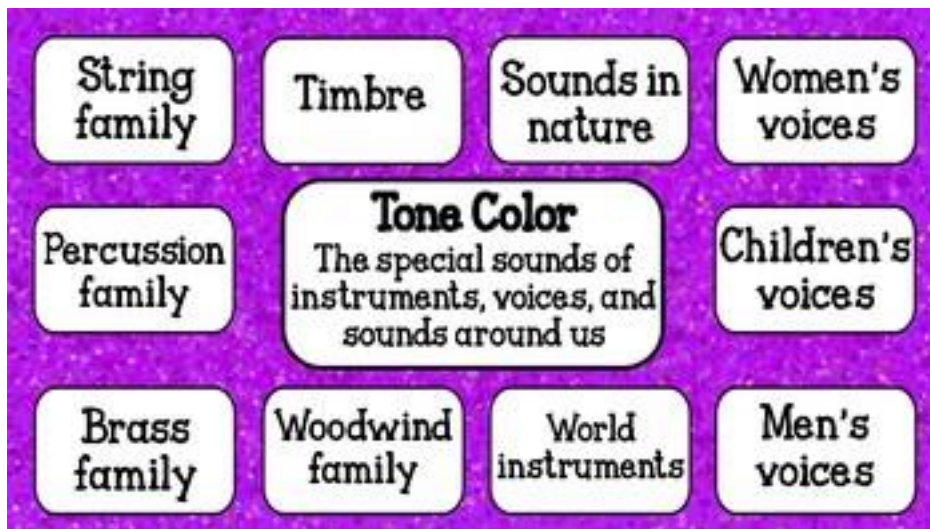
- Fast or Slow (tempo)

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- Loud or Soft (dynamics)
- Short or Long (articulation)
- High or Low (pitch)
- Steady or Uneven (beat)
- Happy or Sad (emotional response)

XV. Tone Color

- A. Tone color is the characteristic that allows us to distinguish the sound of one instrument from another.
- B. Every instrument produces its own tone color.
- C. For example, when you hear a clarinet and a guitar play the exact same pitch, the tone color of each instrument allows you to tell the difference between the sounds that you hear.
- D. Another name for tone color is timbre (pronounced tam-ber).
- E. Terms like warm, dark, bright, or buzzy are used to describe tone color.
- F. Types of tone color:
 - vocal music – music that is sung.
 - a capella – music sung with no instrumental accompaniment.
 - instrumental music – music performed only by instruments.
 - acoustic music – sound that is natural and not amplified electronically.
 - amplified music – making sound louder through electric amplification.



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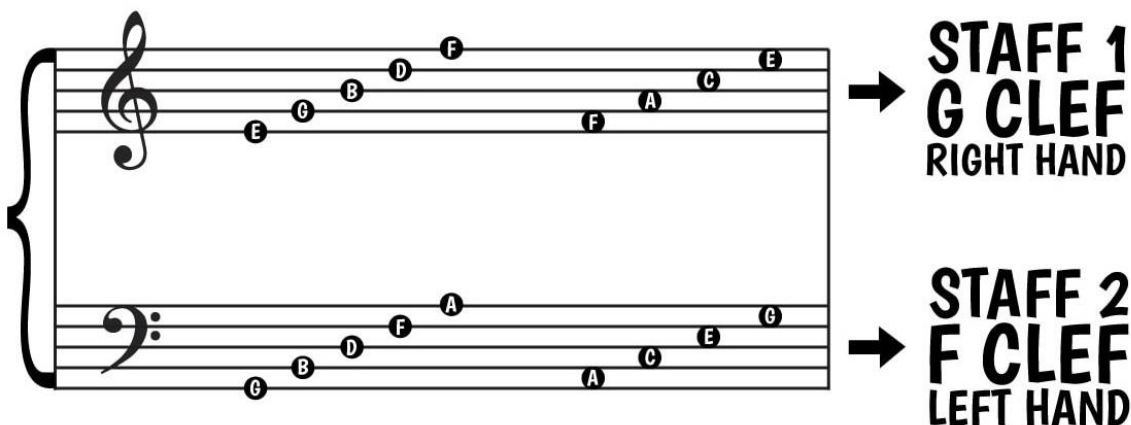
Lesson 17: Basic Music Theory Concepts

I. Basic Concepts

- A. There are basic music theory concepts that each student of music should be familiar with.
- B. This following list is not exhaustive.
- C. The list contains the basics.

II. The Staff

- A. The staff is made up of five lines and four spaces.
- B. Each of those lines and spaces represent a tone, or a note in music.
- C. There is a *treble clef* and a *bass clef*.
- D. Together, the treble clef and the bass clef make up what is called the grand staff.
- E. A treble clef represents higher notes in music, and bass clef represents lower notes in music.
- F. On a keyboard, the treble clef (G clef) is usually played with the right hand
- G. On a keyboard, the bass clef (F clef) is usually played with the left hand



III. Note Names and Placement

- A. Each of the lines and spaces on the staff make up a note in music.
- B. Each line and space have a name that comes from the musical alphabet.
- C. The musical alphabet consists of A, B, C, D, E, F, and G.
- D. A note on the staff has a specific correlation with the note on each instrument.
- E. There are multiple notes of A, B, C, D, E, F, and G because each note represents a tone, and a tone can be the same, but some tones are higher and some tones are lower.
- F. Check out these illustrations that have mnemonics to help you identify the lines and spaces.
- G. Treble clef lines and spaces names:

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TREBLE CLEF

NOTES ON THE TREBLE CLEF

E F G A B C D E F

Line Notes

E G B D F

Space Notes

F A C E

H. Bass clef lines and spaces names:

BASE CLEF

NOTES ON THE TREBLE CLEF

G A B C D E F G A

Line Notes:

G B D F A

Space Notes:

A C E G

IV. Clefs

A. A few musical instruments that use treble clefs are:

- Violin
- Trumpet
- Flute
- Clarinet

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- Saxophone

B. A few instruments that use the bass clef are:

- Tuba
- Bass Guitar
- Cello
- Trombone
















V. Musical Terms

- A. There are some basic music terms that can help in understanding the language of music.
- B. Music is written in Italian.
- C. Many musical terms are in Italian, because in Europe, the vast majority of the most important early composers from the Renaissance to the Baroque period were Italian.
- D. During this period is when numerous musical indications were used extensively for the first time.
- E. These terms that may not make be in your language.
- F. Some essential musical terms are bar line, measure, sharp, slur, double bar line, natural, staccato, legato, flat, repeat, time signature, ritardando, melody, harmony, 8va, 1st and 2nd endings, 8vb, tie, D.C. al fine, key signature, accelerando, tempo, and dynamics.

VI. Music Note and Rest Rhythms











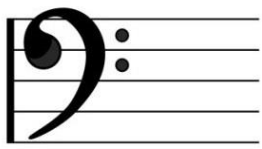


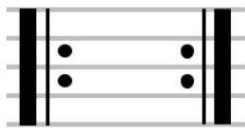
- A. In music, there are five basic notes.
- B. Each note has a certain amount of time that it is held.
- C. The following chart illustrates the note, its name, the rest it correlates with, and the number of beats per a 4/4 measure.

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Symbol	Name	Number per measure (4/4)	Rest
	whole note	 1 per measure	
	half note	 2 per measure	
	quarter note	 4 per measure	
	eighth note	 8 per measure	
	sixteenth note	 16 per measure	

- D. The basic notes are a whole note and rest (worth 4 counts), a half note and rest (worth 2 counts), a quarter note and rest (worth 1 count), and eighth note and rest (worth 1/2 count), and a sixteenth note and rest (worth 1/4 count).
- E. Another basic note to know is the dotted half note and rest (worth 3 counts).
- When a dot is added to a note, it takes on an additional count of 1/2 the worth of the note.
 - So a half note is worth 2 counts.
 - Add a dot next to it and the dot is worth 1/2 of the 2 counts, so it is worth 1.
 - Together, a dot and a half note (or a dotted half note) is worth 3 counts. The same is true any time a dot is added to a note or a rest.










Music Terms and Definitions Set

	Definition and/or Symbol:		Definition and/or Symbol:
Bar Line		Sharp	 One half step up
Staff		Fermata	 Hold a note as long as you want to
Measure		Slur	 Play legato
Double Bar Line		Natural	 Returns it to the original pitch
Treble Clef		Staccato	
Bass Clef		Legato	
Flat	 One half step down	Repeat	

VII. Time Signatures

- A. In written music, a time signature is written at the beginning of the music.
- B. There are three basic time signatures.
- C. You will most often see a 4/4, a 3/4, or a 2/4.
- D. The top number shows how many beats you can have per measure.
- E. The four on the bottom of the time signature shows that a quarter note gets one count.
- F. Occasionally you will see a time signature that has a 2/2 or something similar.
- G. What this would mean is that there would be 2 counts per measure (as per the top number).
- H. The bottom two means that the half note gets one count.
- I. You can see how this would change the rhythm and the timing of the song.

Simple Time Signatures

Type Of Beat	Duple Time	Triple Time	Quadruple Time
Crotchet Beat	$\frac{2}{4}$ 	$\frac{3}{4}$ 	$\frac{4}{4}$ 
Minim Beat	$\frac{2}{2}$ 	$\frac{3}{2}$ 	$\frac{4}{2}$ 
Quaver Beat	$\frac{2}{8}$ 	$\frac{3}{8}$ 	$\frac{4}{8}$ 

VIII. Tempo

- A. There are a lot of different tempos written in music.
- B. The tempo is written at the top of the sheet music at the beginning.
- C. A tempo determines the speed of a song – or how fast or slow to play it.

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D. These tempos are commonly seen tempos and are written from slow to fast:

- Largo
- Adagio
- Andante
- Moderato
- Allegro
- Presto

Tempo Terms/Signs

<i>Accelerando (or accel.)</i>	- gradually getting quicker
<i>Adagio</i>	- slow
<i>Allegretto</i>	- fairly quick (not as allegro)
<i>Allegro</i>	- quick (cheerful)
<i>Andante</i>	- at medium or walking pace
<i>Legato</i>	- smoothly
<i>Lento</i>	- slow
<i>Moderato</i>	- moderate
<i>Poco</i>	- a little
<i>Presto</i>	- very fast
<i>Prestissimo</i>	- as fast as possible
<i>Rallentando (or rall.)</i>	- gradually getting slower
<i>Ritardando (rit.)</i>	- gradually getting slower
<i>Vivace</i>	- lively

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IX. The Measure

- A. A measure (or bar) refers to a single unit of time featuring a specific number of beats played at a particular tempo.
- B. When writing music on a page, composers break their compositions into measures.
- C. These are digestible sections that help players perform the music as intended.

four measures



X. Dynamics

- A. Dynamics are how loud or soft you play the music.
- B. You will see different markings in the music to represent the loudness or the softness desired.
- C. A “p” (written in lower case) represents piano.
- D. Piano is soft.
- E. An “f” (written in lower case) represents forte.
- F. Forte is loud. If you have “pp” it is extra soft, or quiet.
- G. This is called pianissimo.
- H. A “ff” would be extra loud.
- I. This is called fortissimo.

- J. Dynamics can also be shown in markings.
- K. The “alligator mouth” shown here is showing a crescendo.
- L. A crescendo means to get louder.
- M. If it was written the other way, then it would be to get quieter, or softer.
- N. This is called a diminuendo, or a decrescendo.



XI. Accidentals

- A. Accidentals are anytime a note, or tone, is played either flat or sharp.
- B. A flat is a half-step down from a tone and looks like a “b”.
- C. A sharp is a half-step up and looks like a hashtag.

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- D. A natural is when there are no longer any sharps or flats.



XII. Scales

- A. A scale is when a note goes from one tone and walks the steps up until it hits a higher tone.
- B. For example, a C major scale is C-D-E-F-G-A-B-C. The basics are major scales and minor scales.
- C. There is a pattern to scales.
- D. The major scale pattern is whole-whole-half-whole-whole-whole-half. You can find any major scale with this pattern.
- E. The minor scale pattern is whole-half-whole-whole-half-whole-whole. You can find any minor scale with this pattern.

XIII. Intervals

- A. An interval can be a 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, or an octave (which would be an 8th, or 8va).
- B. The interval the amount of notes in between each note.
- C. Being able to identify intervals helps a great deal in reading music.

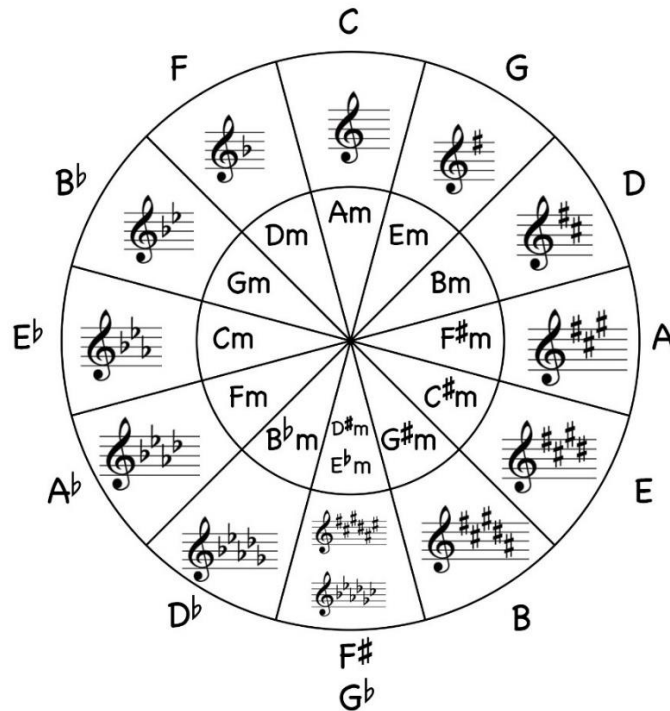
XIV. Chords

- A. In many songs you will hear is a progression of three basic chords: the tonic, the subdominant, and the dominant chords.
- B. All of these chords have to do with the degrees in a scale.
- C. Put these three chords together and in different variations, and you have about 90% of our music today.
- D. Although probably least understood, the chords are the most basic building blocks of our music.

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XV. Circle of Fifths

- A. The circle of fifths helps to identify the different key signatures and the number of sharps or flats in each.
- B. It helps to identify the sharp orders and the flat orders.
- C. The circle of fifths is part of basic music theory.
- D. The chart below shows the circle of fifths.



- E. For example, to make the C chord (C, E, and G) to the fifth, add a Am

XVI. One Does Not Need to Know Music Theory to Compose

- A. It is not necessary to know music theory to play music, compose, or sing.
- B. Most famous composers did not understand music theory before they started composing.
- C. It helps to know the basics of music theory in order to make music.

XVII. The Metronome

- A. A metronome helps keep a consistent tempo so that you do not inadvertently speed up or slow down.
- B. It provides a steady click marking a musical interval.
- C. A musician without a metronome is like a carpenter that doesn't own a hammer.
- D. A metronome is an effective practice tool.
- E. It helps the musician master rhythm skills and improves your sense of beat and tempo.

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Lesson 18: Music Theory

I. Definition of Music Theory

- A. Music theory is a practice musicians use to understand and communicate the language of music.
- B. Musical theory examines the fundamentals of music.
- C. It also provides a system to interpret musical compositions.
- D. For example, basic music theory defines the elements that form harmony, melody, and rhythm.
- E. It identifies compositional elements such as song form, tempo, notes, chords, key signatures, intervals, scales, and more.
- F. It also recognizes musical qualities such as pitch, tone, timbre, texture, dynamics, and others.

II. Learning Music Theory

- A. Music theory is a complex and extensive subject.
- B. There are several practices, disciplines, and concepts.
- C. It is best to learn music fundamentals first before exploring advanced music theory.
- D. The core elements that form musical compositions include:
 - Harmony
 - Melody
 - Rhythm
- E. Understanding these three core elements will help you learn basic music theory.

III. Chord Harmony

- A. Harmony is when multiple notes or voices play simultaneously to produce a new sound.
- B. The combined sounds in harmonies complement one another and sound pleasing.
- C. Chords and chord progressions are examples of harmony.
- D. A chord has three or more notes that play at the same time.
- E. The chords and chord progressions in a piece of music support or complement the melody.

IV. Vocal Harmony

- A. Combining vocal parts also creates harmony.
- B. The combined voices of a choir are a perfect example.
- C. The multiple voices that make up a choir blend to make a harmonious sound.

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V. Types of Harmony

- A. Not all harmonies are pleasing to our ear.
- B. There are two main types of harmony: *dissonant* and *consonant*.
- C. Dissonant harmony adds notes that do not sound pleasant when played together.
- D. The result adds tension and makes the chord sound unstable.
- E. This tension releases by resolving to consonant chords.
- F. Dissonant interval examples are seconds, sevenths, and ninths.
- G. Consonant harmony sounds stable and pleasing.
- H. All the notes in a consonant chord have intervals that play nicely together.
- I. Consonant chords also transition smoothly with one another in a progression.
- J. Consonant interval examples are unison, thirds, fifths, and octaves.
- K. Musicians combine consonant and dissonant harmonies to make the music more exciting and intriguing.

VI. Melody in Music

- A. Melody is a succession of notes or voices arranged into a musical phrase.
- B. A song's melody is often the most memorable and recognizable part.
- C. Melodies can be created with instruments or vocals.
- D. They have two or more notes in a sequence that sound musically pleasing.
- E. Most compositions consist of multiple melodies that repeat.

VII. Two Primary Elements of Melody

- A. There are two primary elements of a melody: *pitch* and *rhythm*.
- B. Pitch is the audio vibration produced by an instrument or voice.
- C. It is how high or low a note will sound.
- D. Arranging these pitches in a series creates a melody.
- E. Rhythm or duration is the length each pitch will sound.
- F. These durations are divided into beat divisions like whole notes, half notes, quarter notes, triplets, etc.

VIII. Two Types of Motion

- A. Melodies also have two types of melodic motion: *conjunct* or *disjunct*.
- B. Conjunct motion is when notes move by whole or half steps.
- C. Conjunct is also the most natural and comfortable to play and sing.
- D. There are shorter leaps between notes.
- E. Disjunct motion has larger leaps between notes.
- F. Large interval leaps between notes can make the melody difficult to play or sing.
- G. Disjunct motion is also less memorable and smooth sounding.
- H. Musicians combine conjunct and disjunct motion to give melodies more variation and interest.

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IX. Rhythm in Music

- A. Rhythm is an essential element of music with more than one meaning.
- B. For example:
 - Rhythm is a recurring movement of notes and rests (silences) in time.
 - It is the human perception of time.
 - Rhythm also describes a pattern of strong and weak notes or voices that repeat throughout a song.
 - These patterns can be created with drums, percussion, instruments, and vocals.
- C. The basic elements that comprise musical rhythm include:
 - Beat – A repeating pulse that underlies a musical pattern
 - Meter – A specific pattern of strong and weak pulses
 - Time Signature – The number of beats per measure
 - Tempo (BPM) – Indicates how fast or slow a piece of music plays
 - Strong and Weak Beats – Strong beats are the downbeats, and weak beats are the offbeats between the downbeats
 - Syncopation – Rhythms that accent or emphasize the offbeats
 - Accents – Refers to the intensity or emphases placed on notes
- D. Understanding rhythm will help you create great harmonies and melodies.
- E. The rhythm section or pulse propels a piece of music.
- F. It acts as the rhythmic backbone for other musical elements.

X. The Benefits of Learning Music Theory

- A. Learning basic music theory is essential for enhancing creativity and developing musical awareness.
- B. It is a challenging but rewarding set of skills to learn.
- C. Knowing how music works will make the music production process easier and help you become an effective music producer.
- D. Learning basic music theory will:
 - Improve your musical development
 - Help you understand how music works
 - Help you break through creative blocks
 - Make it easier to build chord progressions and melodies
 - Help you make informed composition decisions
 - Help you achieve expression and evoke emotion
 - Improve your critical listening skills
 - Speed up your workflow
 - Improve your musical form skills
 - Make it easy to communicate with other musicians

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- Deepen your appreciation for music
 - Improve your improvisation skills
 - Improve your song arrangement skills
 - Help you discover new creative possibilities
- E. Musical theory is not a set of rules or guidelines you must follow.
- F. Music theory is a tool to help you understand and explain how music works.

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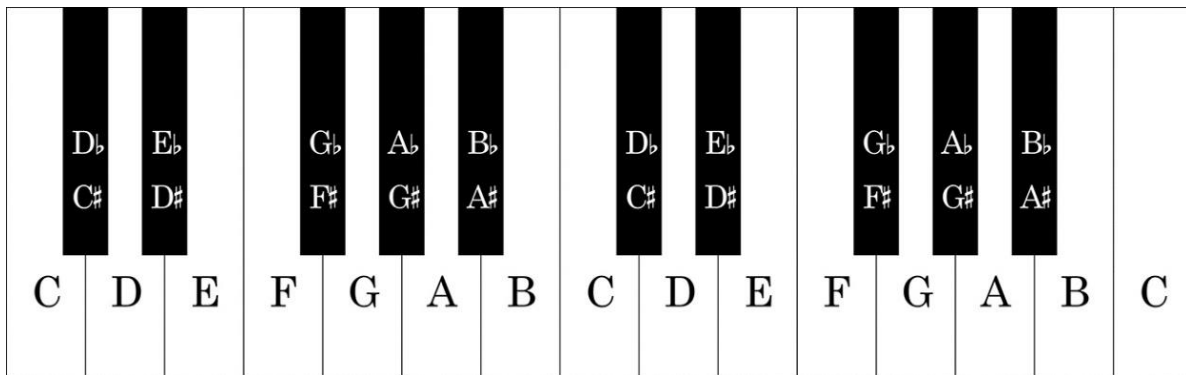
Lesson 19: The Fundamentals of Music Theory

I. Music Fundamentals

- A. Basic music theory examines the core music fundamentals.
- B. It also provides insight into the basic building blocks of music that form harmony, melody, and rhythm.

II. Musical Notes

- A. Start this music theory reviewing harmony and melody.
- B. Describes all the available notes and the specific relationships between them.



III. Piano Keyboard Notes

- A. The musical alphabet
- B. Musical notes are the building blocks for all music.
- C. The musical alphabet consists of seven letters: A, B, C, D, E, F, G.
- D. Each note has a unique pitch.

IV. The 12 Keys of Music

- A. There are 12 notes on the piano keyboard:
 - A,
 - A \sharp /B \flat
 - B
 - C
 - C \sharp /D \flat
 - D
 - D \sharp /E \flat

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- E
- F
- F#/G \flat
- G
- G#/A \flat

B. The same 12 notes repeat upwards and downwards in octaves.

V. White Keys

- A. The white keys on a piano play the “natural” notes in a scale: A, B, C, D, E, F, G.
B. Playing only white keys places you in either the key of C major or A minor.

VI. Black Keys

- A. The black keys on a piano play the “flat” and “sharp” notes in a scale: A#/B \flat , C#/D \flat , D#/E \flat , F#/G \flat , G#/A \flat .
B. Each note has a symbol: \flat for flat and # for sharp.
C. Playing a combination of white and black keys allows you to write in all available key signatures.

VII. Intervals

- A. An interval is a distance between two notes.
B. There are several intervals.
C. Measure these intervals by the number of half steps, whole steps, and their position in the scale.
- A half step interval is one semitone
 - A whole step interval is two semitones
 - Two half steps make a whole-step
 - Intervals are also the foundation of both harmony and melody.
 - Playing two or more notes at the same time creates harmonic intervals (chords).
 - Playing single notes in a sequence makes melodic intervals (melodies).
- D. We describe intervals by number (distance) and prefix (quality).
E. The interval number represents the number of half-steps between two notes.
F. These numbers are 1st (unison), 2nd, 3rd, 4th, 5th, 6th, 7th, and 8th (octave).
G. Intervals have a prefix to describe their quality.
H. The five interval qualities are major (M), minor (m), perfect (P), augmented (A), and diminished (d).

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VIII. Octaves

- A. Octaves are the next highest or lowest pitch of the same note.
- B. The interval between a note and a note double is an octave.
- C. For example, an octave up from C1 on a piano is C2.
- D. An octave down would be C0.
- E. There are 12 semitones in the octave.
- F. These pitches repeat in the same order throughout the range of human hearing.

IX. Key Signatures

- A. Key signatures tell you what notes in a scale are sharp (#) or flat (b).
- B. There are twelve key signatures, each derived from the twelve available notes.
- C. Key signatures also help identify the key of a song, which is the tonal center.
- D. For example, a song in the key of A minor uses notes from the A minor scale.

X. Music Scales and Modes

- A. Musical scales form the building blocks of music.
- B. Understanding musical scales and their functions is essential when learning basic music theory.
- C. The table below looks at the two most common scales, their scale degrees, and the seven music modes.

Key	Ionian	Dorian	Phrygian	Lydian	Mixolydian	Aeolian	Locrian
C Major	C	D	E	F	G	A	B
G Major	G	A	B	C	D	E	F#
D Major	D	E	F#	G	A	B	C#
A Major	A	B	C#	D	E	F#	G#
E Major	E	F#	G#	A	B	C#	D#
B Major	B	C#	D#	E	F#	G#	A#
F Major	F	G	A	Bb	C	D	E
Bb Major	Bb	C	D	Eb	F	G	A
Eb Major	Eb	F	G	Ab	Bb	C	D
Ab Major	Ab	Bb	C	Db	Eb	F	G
Db Major	Db	Eb	F	Gb	Ab	Bb	C
Gb Major	Gb	Ab	Bb	Cb	Db	Eb	F
ROMAN NUMERAL MAJOR	I	ii	iii	IV	V	vi	vii dim

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XI. Music Scales

- A. A music scale is a set of notes within an octave arranged by their pitch.
- B. The ascending or descending interval relationships among the note pitches define each scale.
- C. The notes from a scale form melodies and harmonies.
- D. There are several types of scales.
- E. The two main types are the major scale and the minor scale.
- F. You can build both major and minor scales from any note.
- G. How you use them depends on the pattern of intervals you use.

XII. Major Scales

- A. There are twelve possible natural major scales.
- B. Natural major scales are bright, uplifting, and happy sounding.
- C. The seven notes in all major scales follow the same interval pattern: W-W-H-W-W-W-H (whole-whole-half-whole-whole-whole-half).

XIII. Minor Scales

- A. Natural minor scales are dark, sad, and emotional sounding.
- B. The seven notes in all minor scales follow the same interval pattern: W-H-W-W-H-W-W (whole-half-whole-whole-half-whole-whole).
- C. There are twelve possible natural minor scales.
- D. In addition, there are three variations of the minor scale: natural, harmonic, and melodic.

XIV. Scale Degrees

- A. Each note of a scale has a specific name related to its function, called a scale degree.
- B. The name is the function, and a number indicates its position on the scale.
- C. There are seven scale degrees.
- D. These names apply to all major and minor scales.
- E. Learning more about these functions takes us into advanced music theory.
- F. For now, know the names:
 - 1st – Tonic
 - 2nd – Supertonic
 - 3rd – Mediant
 - 4th – Subdominant
 - 5th – Dominant
 - 6th – Submediant
 - 7th – Leading Tone
- G. Music can create and release tension.
- H. The function of a scale degree relates to the amount of tension created. It also helps you decide what note(s) should follow to resolve the tension.

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- I. Remembering the different pitches in major and minor scales is difficult.
- J. Referring to the steps of the scale by numbers rather than notes makes it easier to remember.

XV. Music Modes

- A. Musical modes are scales derived from a parent scale.
- B. There are seven music modes.
- C. Each mode is a slight variation of a scale.
- D. They use all the same notes and interval patterns as the parent scale.
- E. The main difference is the root note used to build the scale.
- F. Starting a scale on a different note defines the tonal center, giving it distinct melodic characteristics.
- G. The seven musical modes are:
 - I – Ionian (major scale)
 - ii – Dorian (major scale starting on the 2nd degree)
 - iii – Phrygian (major scale starting on the 3rd degree)
 - IV – Lydian (major scale starting on the 4th degree)
 - V – Mixolydian (major scale starting on the 5th degree)
 - vi – Aeolian (natural minor scale or major scale starting on the 6th degree)
 - viii – Locrian (major scale starting on the 7th degree)
- H. Learning musical modes goes beyond basic music theory and is more advanced.
- I. Being familiar with these terms and basic functions is helpful.

XVI. Counterpoint

- A. Counterpoint is the relationship between two or more melody lines played at the same time.
- B. These melodies or voices work together to create pleasant-sounding harmonies.
- C. The melodies that create counterpoint are dependent on each other to create harmony.
- D. They are independent in rhythm and contour.

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Lesson 20: Chords and Chord Extensions

I. Musical Chords

- A. Chords are the harmonious building blocks of music.
- B. They evoke emotion and provide the foundation for creating melodies.
- C. Knowing how to build chords and how they interact with each other is essential when learning music theory.
- D. A chord is a combination of two or more notes played at the same time.
- E. Chords are built off a single starting note called the root.
- F. You can create chords from all twelve notes.
- G. There are also four basic types of chords in music:
 - Major – Has a major third and a perfect fifth above the root
 - Minor – Has a minor third and a perfect fifth above the root
 - Diminished – Has a minor third and a diminished fifth above the root
 - Augmented – Has a major third and an augmented fifth above the root
- H. The chords and chord progressions in a piece of music support or complement the melody.

II. Triad Chords

- A. The most basic chords are triads.
- B. A triad is a chord made of three notes.
- C. Triads have a root note, a third (four semitones above the root), and a perfect fifth (seven semitones above the root).
- D. Triads are also the foundation for more complex chords.
- E. For example, you can create seventh and ninth chords by adding notes above a triad.

III. Seventh Chords

- A. A seventh chord adds a note above the basic triad.
- B. Seventh chords have a root note, a third, a perfect fifth, and a seventh.
- C. For example, a C major seventh has the notes: C–E–G–B.
- D. There are also five main types of seventh chords: major, minor, dominant, diminished, and half-diminished.

IV. Major Chords

- A. Major chords have a root note, a major third, and a perfect fifth.
- B. A chord with these three notes alone is a major triad.
- C. For example, a C major triad has the notes: C-E-G.
- D. You can also add notes to build more complex chords.

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V. Minor Chords

- A. Minor chords have a root note, a minor third, and a perfect fifth.
- B. A chord with these three notes alone is a minor triad.
- C. For example, a C minor triad has the notes C-E \flat -G.
- D. You can also add notes to build more complex chords.

VI. Diminished Chords

- A. Diminished chords sound tense, dissonant, and dramatic.
- B. They have a root note, minor third, and a diminished fifth (six semitones above the root).
- C. For example, a C diminished triad has the notes: C-E \flat -G \flat .

VII. Augmented Chords

- A. Augmented chords sound dissonant, unsettling, and mysterious.
- B. They have a root note, major third, and an augmented fifth (eight semitones above the root).
- C. For example, a C augmented triad has the notes: C-E-G \sharp .

VIII. Chord Extensions

- A. Chord extensions are notes added to the basic triad beyond the seventh.
- B. These notes extend into the next octave.
- C. There are four chord extensions: the 9th, 11th, and 13th.
- D. Extended chords create a richer, more harmonically complex sound than basic major and minor triads.
- E. They also provide additional voice leading possibilities, which makes chord progressions sound more interesting.

IX. Chord Inversions

- A. Chord inversions are variations of the same chord.
- B. Transposing the bottom note in a chord to the next octave creates an inversion.
- C. There are two main chord inversions: first inversion and second inversion.
- D. First Inversion – Transposes the root note up one octave.
- E. The third of the triad becomes the bass note.
- F. Second Inversion – Transposes the inverted triad again.
- G. The fifth of the triad becomes the bass note.
- H. Chord inversions add variation, excitement, and smoother transitions in chord progressions.
- I. The more notes a chord has, the more possible inversions.

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X. Chord Progressions

- A. A chord progression or a harmonic progression is an ordered series of chords.
- B. Chord progressions support both the melody and the rhythm.
- C. They also provide the foundation for creating harmony and melody.
- D. Moreover, the key determines the chords used in a progression.
- E. A progression can also consist of major and minor chords.

XI. Roman Numeral Analysis

- A. Roman numerals indicate the chords in a progression.
- B. They identify the musical key and the root note for each chord.
- C. For example, “IV” means the chord is built on the fourth degree of a scale.
- D. Uppercase Roman numerals represent major chords, while lowercase numerals represent minor chords. For example, a chord progression in the key of C major would look like I-vi-IV-V (C-Am-F-G).
- E. Delving deeper into this topic goes beyond basic music theory.
- F. It helps to introduce this numerical system.

XII. Voice Leading

- A. Voice leading is the linear movement between melodic lines or voices to create a single musical idea.
- B. This technique focuses on the smooth movement of notes from one chord to the next using common sounding tones.
- C. Voice leading also minimizes the vertical and horizontal transitions between notes in a chord progression or melody.
- D. These smaller moves sound more natural and pleasing.
- E. When creating a chord progression, use harmonically related chords.
- F. They can share similar notes or have inversions to make the stepwise motion smoother.
- G. For example, a C major chord and an A minor chord both have the notes E and C.

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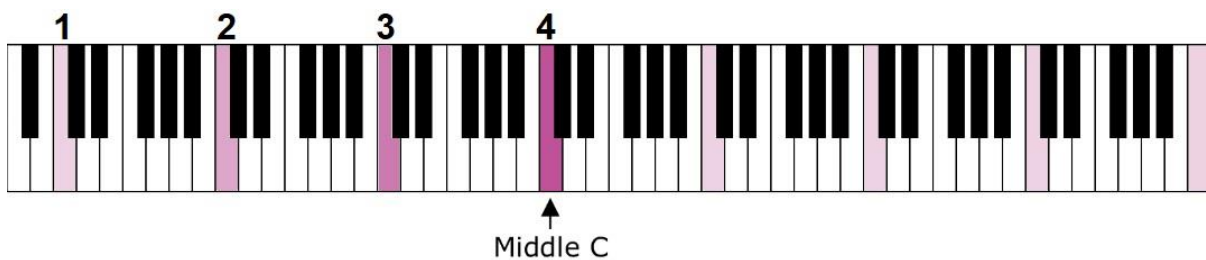
Lesson 21: An Easy Way to Teach or Learn to Play Music

I. Starting Out

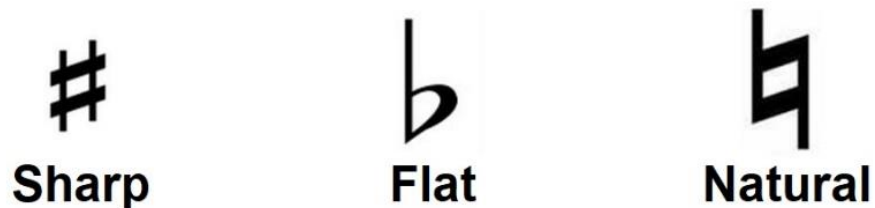
- A. This is for beginners who have little experience playing music
- B. Student should be familiar with the hymn *Wonderful Story of Love*
- C. Hymn has no flats or sharps
- D. Hymn uses C, G, and F chords
- E. Student learns to play just using the three chords

II. The Piano Keyboard

- A. Student to use a piano keyboard
- B. A standard piano has 88 keys
- C. Identify the middle C – the fourth C key from the left.

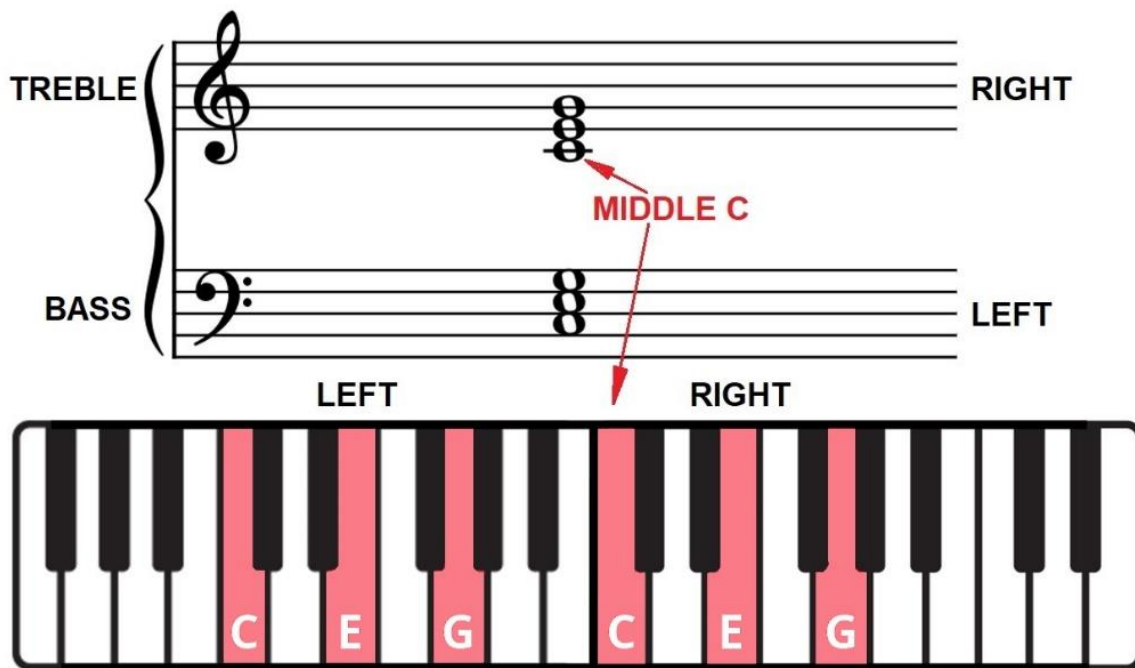


- D. Mark keys with tape if needed.
- E. Using three keys at one time produces chords.
- F. We will start with the chords C, G, and F (this is the key of C).
- G. These chords are used for most hymns that do not have sharps or flats.
- H. Notes that are sharp and flat are called *accidental* notes, and they help composers give some variety to music, communicate with musicians who play different instruments and sometimes use them to bring tension and release to music.
- I. A sharp sign means the note that is one half step higher than the natural note.
- J. A flat sign means the note that is one half step lower than the natural note.
- K. Nearly all instruments can play accidentals.
- L. On the piano keyboard most sharp and flat notes are the black keys of the piano, as opposed to the white keys, which are called *natural*.
- M. The natural notes are the regular notes we call A, B, C, D, E, F, G.



III. Music and the Keyboard

- A. Notes and chords are played with both the left and right hand.
- B. Music shows which notes use which hands.



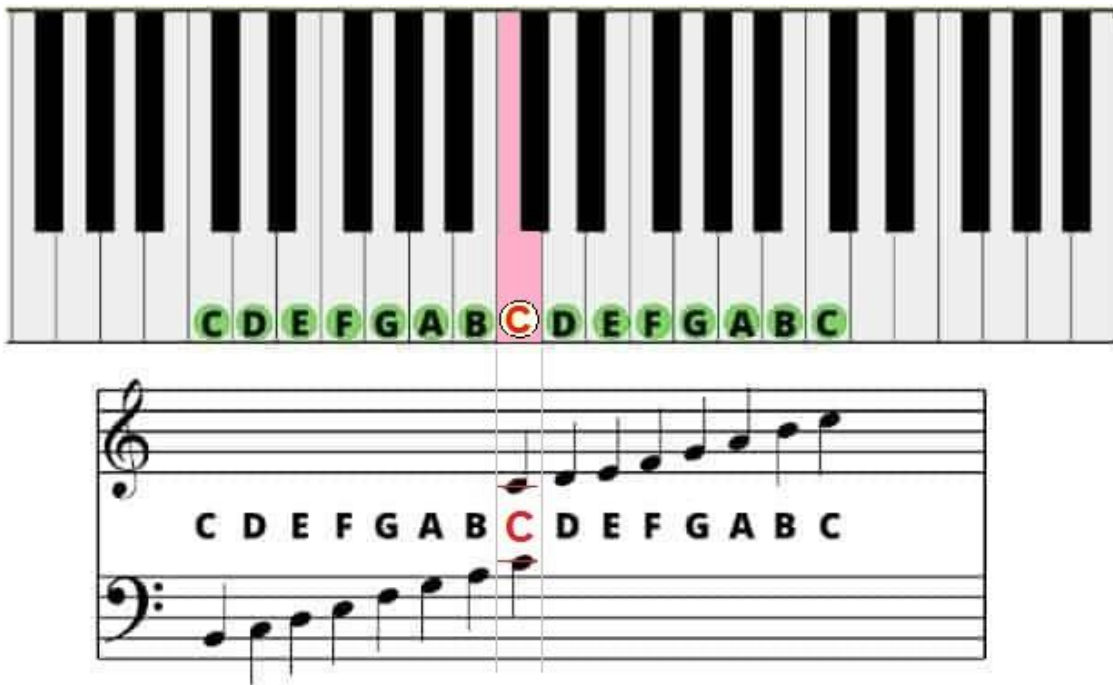
- C. Notes that are left of middle C are generally played with the left hand and shown with the **Bass** clef.
- D. Notes that are right of middle C are generally played with the right hand and shown with the **Treble** clef.
- E. The (horizontal) staff lines and spaces on the music sheet correspond with the notes on a keyboard.
- F. The staff lines are 1-5 starting at the bottom

THE STAFF



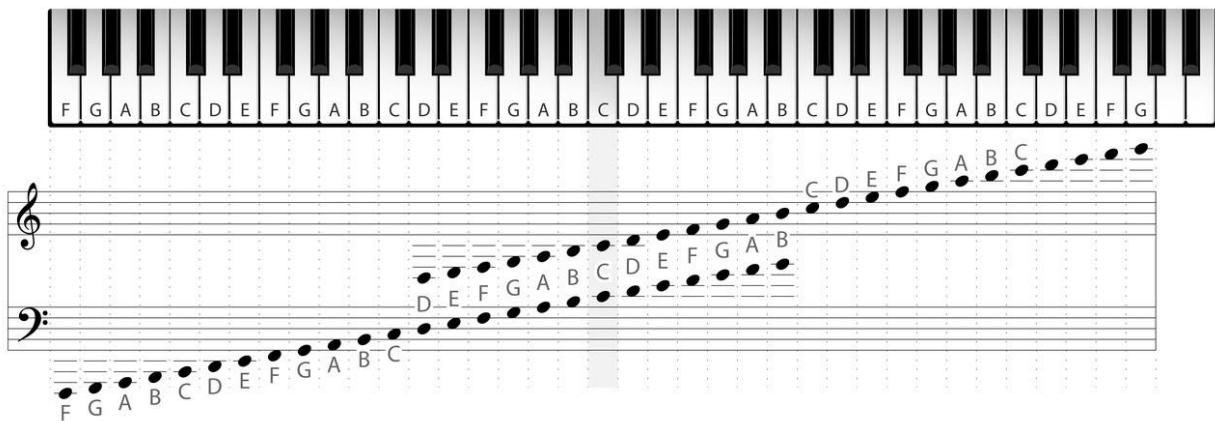
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G. The note between the treble and bass clefs is the middle C.



H. All notes on a piano can be shown in music.

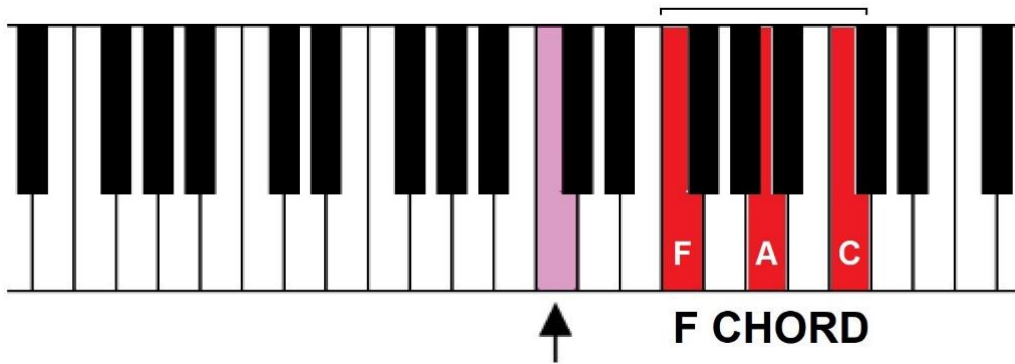
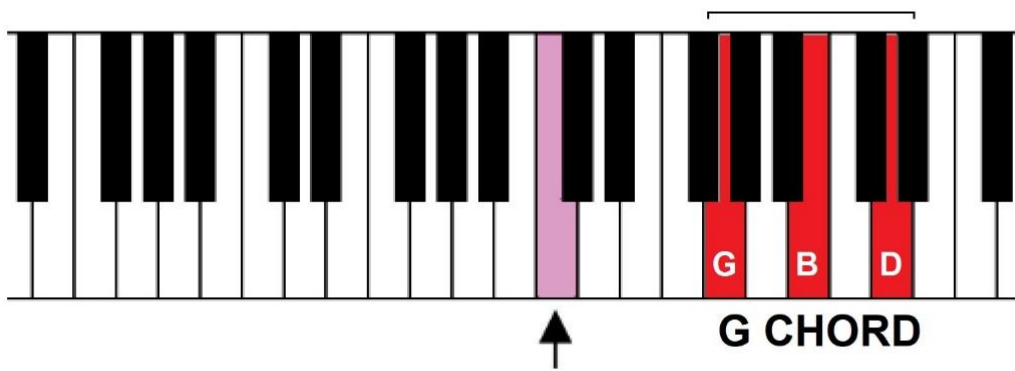
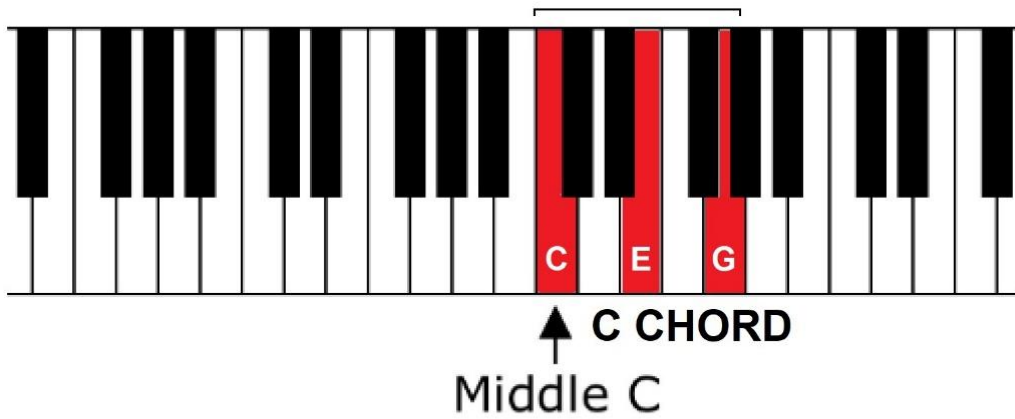
I. See the illustration below:



IV. Identify and Practice the Three Chords to be Used

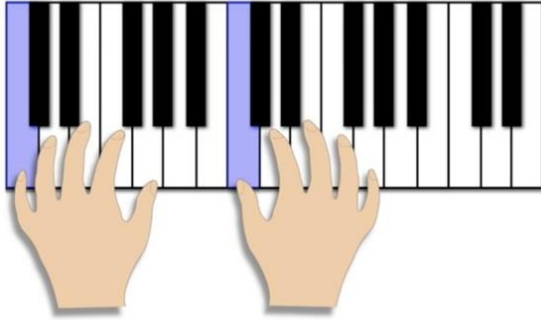
A. Chords are C, G, and F.

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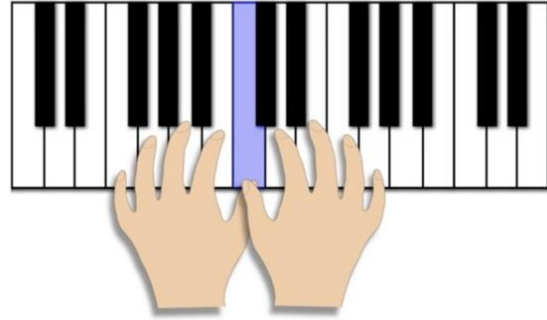


- B. For beginners, use the right hand for these chords.
- C. Once the student is comfortable, learn the chords with the left hand

Hand Positions



C Position



Middle C Position

V. **Play Chords Following the Music**

- A. Use sheet music on following page.
- B. Chords are added in circle for the beginner's use.
- C. Chords are understood by analyzing the notes in the music (this is learned later).
- D. Student should be familiar with the hymn *Wonderful Story of Love*
- E. Note that the music has no flats or sharps.
- F. The three chords to be used are C, G, and F
- G. Timing should be intuitive if the student knows the hymn (reading the timing is learned later).
- H. Follow the music on the next page

Wonderful Story of Love

John Merritte Driver, 1892

$\text{♩} = 110$

1. Won-der-ful stor-y of love; Tell it to me a - gain; Won-der-ful stor-y of
 2. Won-der-ful stor-y of love; Though you are far a - way; Won-der-ful stor-y of
 3. Won-der-ful stor-y of love; Je - sus pro-vides a rest; Won-der-ful stor-y of

love; Wake the im - mor - tal strain! An - gels with rap - ture an - nounce it,
 love; Still He doth call to - day; Call - ing from Cal - va - ry's mount - ain,
 love; For all the pure and blest, Rest in those man - sions a - bove us,

Shep - herds with won - der re - ceive it; Sin - ner, O won't you be - lieve it?
 Down from the crys - tal bright foun - tain, E'en from the dawn of cre - a - tion,
 With those who've gone on be - fore us, Sing - ing the rap - tur - ous chor - us,

Refrain
 Won-der-ful stor-y of love. Won - der - ful! Won - der - ful!
 Won-der-ful stor-y of love. Won-der-ful stor-y of love; Won-der-ful stor-y of love;
 Won-der-ful stor-y of love.

Won - der - ful, won-der-ful stor-y of love.
 Won-der-ful stor-y of love;

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VI. Further Learning

- A. Select other hymns without sharps or flats, ones that are well known to the student.
- B. Student can use the same three chords C, G, and F.
- C. For example, the hymn *Just as I am*

The image shows a musical score for the hymn "Just as I am". It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. Chord diagrams are provided for several chords: G, C, G7, and C. The C chord diagram is circled in red and labeled "C CHORD". The G7 chord diagrams are also circled in red and labeled "G CHORD". The lyrics are written below the vocal lines.

- D. Practice the chords following the written music, following timing from memory of the melody.
- E. Continue practicing with these three chords until the melody becomes easy to play.
- F. Select a third hymn without sharps or flats, one that is well known to the student.
- G. Repeat the process.
- H. Once a student has experience with the C, G, and F chords, he can move on to other keys with flats or sharps, learning additional chords.
- I. A Major scale has 7 different notes and then ends back on 1, making a total of 8 notes.
- J. Each note in the scale is called a scale degree.
- K. Each scale degree represents a potential chord.
- L. The scale degrees are numbered with Roman numerals so that you can use upper- and lower-case letters.

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M. Upper case represents a Major chord, lower case are minor chords, and lower case with a little circle in the upper righthand corner of the Roman numeral is diminished.

Chords

C D minor E minor F G A minor B minor C

I ii iii IV V vi vii^o

N. A diminished chord is a triad built from the root note, minor third, and a diminished fifth.
 O. In western music chords are traditionally built by using every other note beginning on each scale degree – giving you a choice of 7 diatonic chords in a Major scale.

	Major	Minor	Seventh	Minor Seventh	Major Seventh
C	C 	Cm 	C7 	Cm7 	CM7
D	D 	Dm 	D7 	Dm7 	DM7
E	E 	Em 	E7 	Em7 	EM7
F	F 	Fm 	F7 	Fm7 	FM7
G	G 	Gm 	G7 	Gm7 	GM7
A	A 	Am 	A7 	Am7 	AM7
B	B 	Bm 	B7 	Bm7 	BM7

P. There are thousands of potential chords in music.
 Q. For example, a 12-note chromatic scale yields 4,017 possible chords.
 R. See the table below for calculating the number of chords possible.

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12-Note Chromatic Scale		
Possible Note Combinations		
Number of notes used	Not chords	Chords
1 note	12	
2 notes	66	
3 notes		220
4 notes		495
5 notes		792
6 notes		924
7 notes		792
8 notes		495
9 notes		220
10 notes		66
11 notes		12
12 notes		1
Total		4017