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Teaching *The Elements of Music* Volume 3

This volume is part of a four-volume music appreciation course which covers basic music theory, history, aural and keyboard skills.

Volume 1 covers four basic music elements—soundwaves, notation, rhythm and melody.

Volume 2 adds five more elements—tonality, harmony, soul, timbre and form.

Volume 3 builds on these by adding four elements—body, touch, dynamics and tempo.

Volume 4 includes the fourteenth and final element—spirit—and completes the course.

In history, Volume 2 covers Ancient Times, Middle Ages, Renaissance/Reformation and Baroque periods (Creation to 1750). Volume 3 covers the Classical and Romantic Periods (1750–1850). Volume 4 concludes with Late Nineteenth Century and Twentieth Century (1850–2000). Studies cover music, church and secular history for each period.

Volume 3 introduces humanist philosophers. It is important for students to be aware of these thinkers and how their ideas contrast greatly to Biblical teaching. The conflict between humanism and Christianity continues through history to present day, affecting all areas of life. The SSBM pattern from Volume 2 continues—The Spirit affects the Soul which affects the Body which affects the Music.

Students learn how music styles changed in the Classical and Romantic Periods depending on how the music elements were influenced (by humanist or Christian beliefs) in the hearts of composers. This is vital in helping students and parents discern music which is God-honouring and that which is not.

Volumes 1 and 2 need to be completed before starting Volume 3. The method of teaching follows the principle found in Isaiah: ‘For precept must be on precept, precept upon precept, line upon line, line upon line. Here a little, there a little’ (Isaiah 28:10). Review covers the music elements with their definitions, God-messages and scriptures as well as history basics learned in Volume 2. It is assumed they are still well-known so the foundation can become stronger by adding new elements, history and theory details.

A Biblical method of teaching is based on Moses’ method of teaching the Israelites the Ten Commandments in Deuteronomy 6:1–12. This method uses the whole being of body, soul and spirit. Lessons, worksheets and activities involve the body’s sense organs—hearing, seeing, talking/singing and touching. The four parts of the soul are all used too—the will follows instructions, the mind thinks and understands, the memory remembers and the emotions feel a sense of achievement and confidence. The spirit is used in creativity of making rhythms, melodies, chord patterns and putting them to Scripture.

The course can be used by students in different situations—homeschooling, one-to-one instrumental lessons and the classroom. Instrumental students doing exams will benefit greatly from the general knowledge about music history.

MATERIALS NEEDED

- The Elements of Music Volume 3 Teacher’s Manual, Student Workbook, Test Booklet and Keyboard Arrangements Book
- CD player
- Writing tools—pencils, not pens, rubber, ruler, colouring pencils
- Bible
- Surprise Box for flash cards

LESSONS

- Each week's work consists of one lesson with oral review, new information and worksheets.
- **Student worksheet questions** are grouped as follows:
 1. Questions requiring CD and parent/teacher assistance are as near to the start as possible. These questions are indicated in the lessons
 2. Theory questions on melody, harmony and rhythm
 3. Elements and scriptures
 4. History questions
 5. Keyboard—Finger Warm Ups and pieces.
- **Answers** to the short oral review questions are given in the Teacher's Manual to assist parent/teachers (after the worksheet answers on page 158).
- **Worksheets** contain questions and activities for practice and review. Some questions can be done independently.
- At the start each lesson in the Teacher's Manual **icons/codes** are given to indicate materials for that lesson.
- Lessons 9, 18, 27 and 36 are **tests**. Answers are in the Teacher's Manual (after the worksheet answers on page 154).
- It is recommended that **two music sessions per week** are allowed for one lesson.
- The **Keyboard Arrangements Book** builds on skills learned in Volume 2 and requires daily practice. Progress will only occur if regular practice is done. Work in the keyboard book is directly linked with lessons and worksheets. Reminders to practice are at the end of each lesson and worksheet. Each test includes keyboard playing.

Please read page 2 of the keyboard book before starting. All pieces in this book can be heard on CD2 tracks 62–74. The track number is indicated under each title. Avoid the temptation to play pieces only—the **Finger Warm Ups** are vital in consolidating concepts from the lessons and in preparing for the pieces.
- **CD examples and pieces** can be played as often as needed.
- **Helpful summary pages** are at the back of the Teacher's Manual and Student Workbook for quick ready reference—the summary of thirteen music elements (page 129), scriptures (page 163), history basics (page 165), rhythm reference patterns (page 167) and glossary (page 168).
- **Flashcards** should be cut out, laminated and added to the **Surprise Box** as they are learned. Every test requires memory of all elements, their definitions, God-messages and scriptures including those from Volumes 1 and 2. Do not neglect memorisation.
- In Lessons 28–36 all theory concepts, keyboard skills and music elements consolidate by putting Scripture to music. God designed man in His image to be creative. Composing a piece of music, no matter how simple, is the fruit of everything learned so far.

Theory summary

Volume 3 adds the following new theory concepts to Volume 2.

TONALITY

scales of C, Am, G, Em, F, Dm, D and Bm and their key signatures

harmonic minor scale

modulation

HARMONY

chord inversions

primary chords in C, Am, G, Em, F, Dm, D and Bm

dominant seventh chord (V7)

chord dictation

TIMBRE

symphony orchestra

focus on the string and woodwind families and piano

FORM

plagal and interrupted cadences

many classical instrumental forms e.g. sonata form, rondo form

many vocal forms, e.g. art music, popular instrumental and vocal forms, sacred music

hymns

RHYTHM

dotted eighth note

triplet, duplet

rhythm reference patterns for simple and compound times

longer rhythm dictation

adding rhythm to Scripture

NOTATION

Italian terms

modern notation

developing reading and writing skills

MELODY

more melody dictation

adding melody to Scripture

BODY

five sense organs

brain and nerves

TOUCH

Italian terms

TEMPO

Metronome markings

Italian terms

DYNAMICS

Italian terms

CREATIVITY

making up own rhythm, melody and chord patterns

composing music for Hebrews 13:5

combining thirteen music elements



How was the Classical Period different from the Baroque Period before it?

*Classical music sounded much simpler in many ways. Melodies were often clearer because there was only one melody at a time accompanied by chords (called **homophony**). Homophony differed from Baroque **polyphony** where three or more melodies could be heard together. Classical style was less cluttered with fewer ornaments and it used very clear-cut forms or sections.*

Classical music showed much more control, restraint, refinement and elegance. Composers focused more on the form (plan, shape or structure) of their work. The music was more intellectual, compared with Baroque music which showed very strong emotions, drama and passion. Listening to Classical music required less mental effort than Baroque music.

Find some library books with pictures of Ancient Greek, Baroque and Eighteenth Century art and architecture. In the 1700s there were fewer curved lines with straight, simple designs. People in the Classical Period preferred balance and symmetry. This shows in the way they designed gardens as well as buildings. The clothing of the nobility was only a little simpler than in the Baroque. Wigs were still in fashion but not quite as big. By the end of the 1700s however, wigs were out and fashion was much less elaborate. Compare pictures of fashion from the 1700s and 1800s.

The Classical period could be described as a neat and carefully planned time with clarity and control, order, balance and restraint of emotions. It was as if the people thought the Baroque had really gone too far so everything had to be brought under control again. In Lesson 2 we discussed cause and effect and how nothing occurs by chance. We could say that the Baroque caused the Classical Period to follow because the Baroque had such extremes. People had had enough of Baroque style and reacted by changing to a simpler style.

We must remember that the Classical style of art, architecture, music and fashion was usually appreciated only by the wealthy or nobility. Lower classes lived in great poverty, struggled to live and could not afford such luxuries as art works, music and fancy clothes. Nothing had changed in wealth and poverty from the Baroque and Renaissance Periods.



4.5 Classical Period questions



What were some major events in the late 1700s?

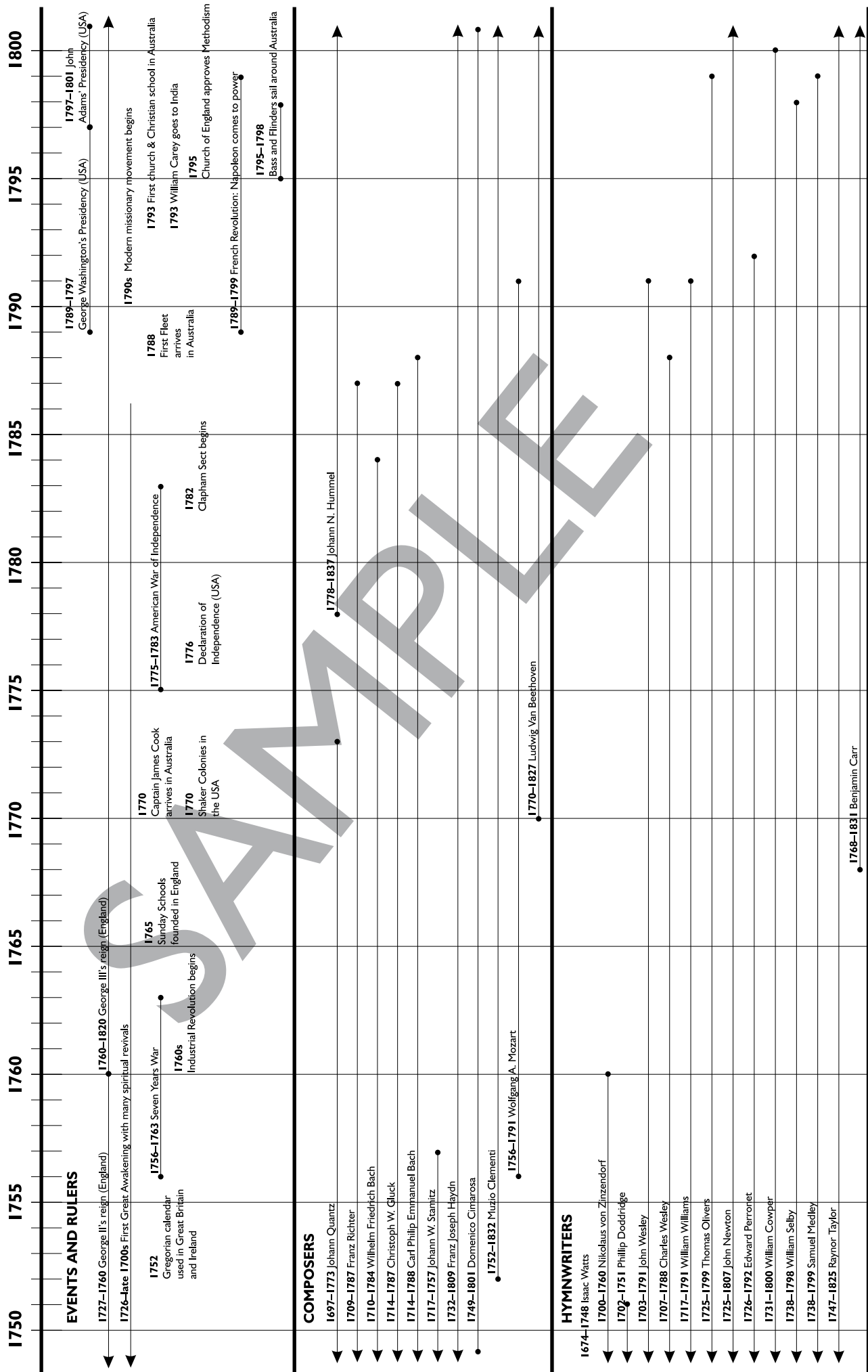
There were many discoveries, events and wars which brought great changes in peoples' lives.

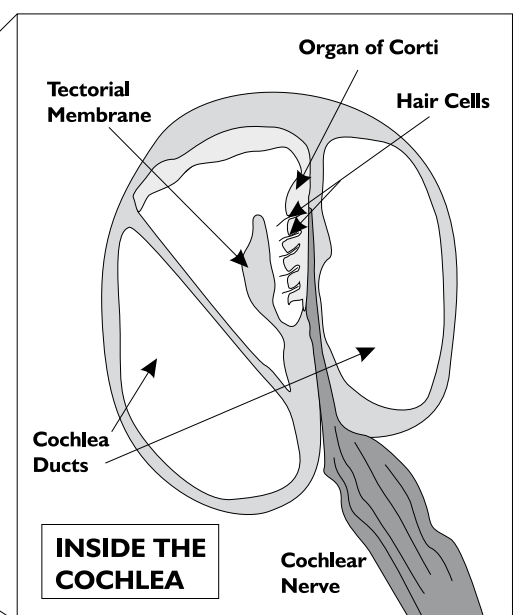
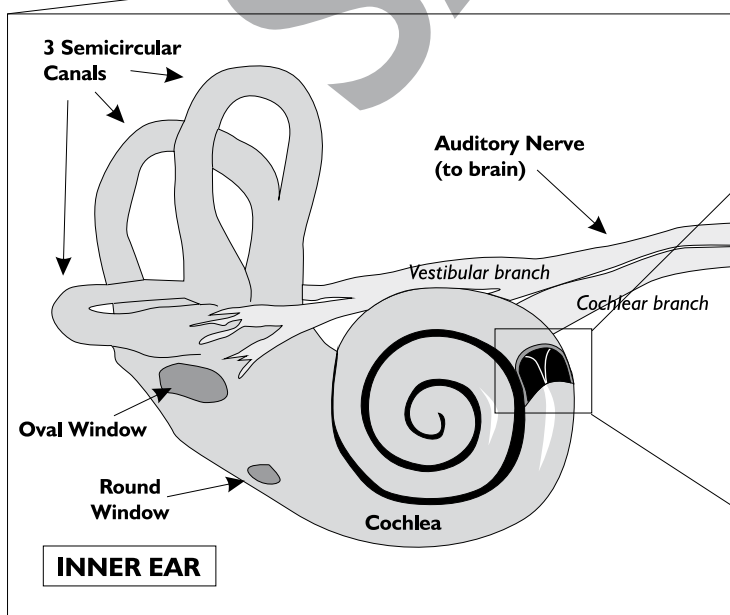
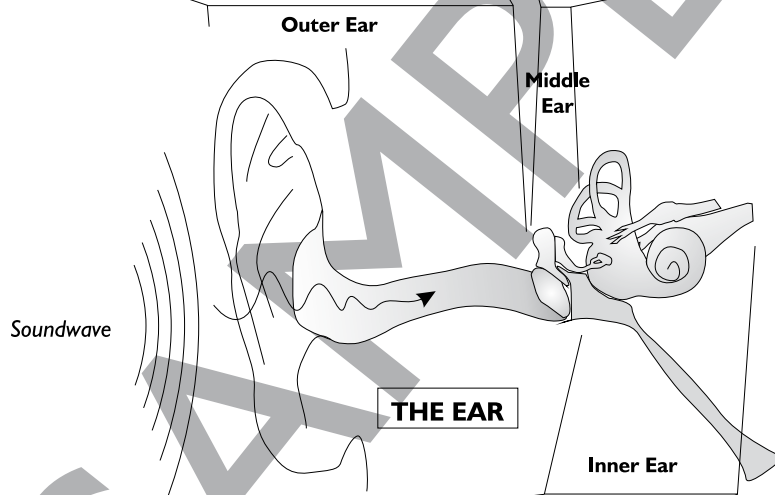
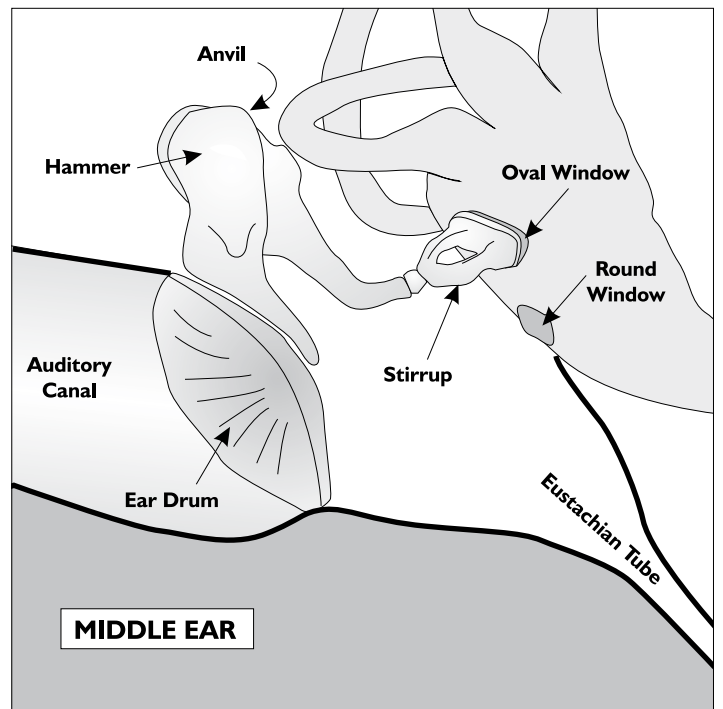
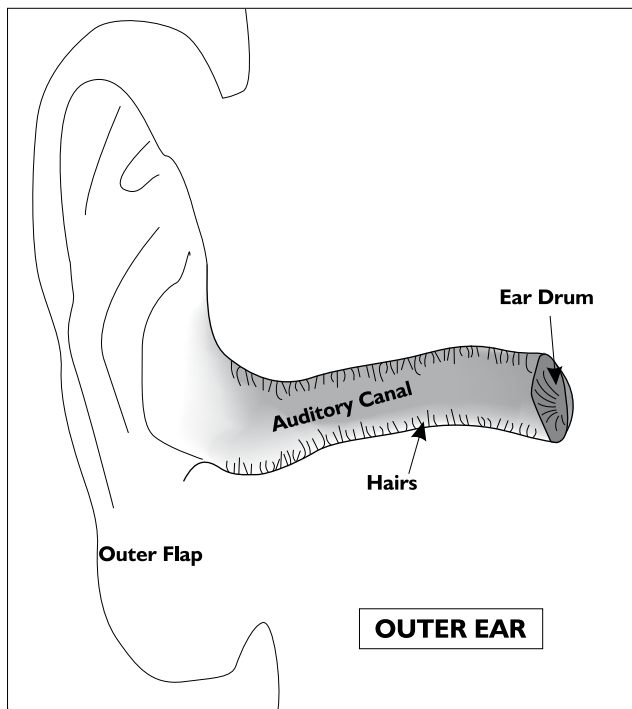
Some of the things which occurred in this short period of fifty years were:

- 1756–1763** The **Seven Years War** was fought in which England and Prussia defeated France, Austria, Russia and Sweden.
- 1770** Captain Cook set foot on Australian soil.
- 1776** The **American War of Independence** was won and American colonies broke away from British control. Convicts were no longer allowed to be sent to America as they had been since 1717, so England had to look for new colonies such as Australia to send its prisoners.
- 1788** The **First Fleet** arrived in Australia from England, carrying convicts and establishing the Australian colony.
- 1789–1815** French middle and lower classes began a revolt which became the **French Revolution**. In Baroque France, Louis XIV had reigned for seventy years and set high standards for the wealthy. But the less well-off suffered greatly. People combined in strength and power to overthrow the government. On Bastille Day in 1789 the French prison in Paris was stormed and many were set free.

The late 1700s saw the rise of the **Industrial Revolution** in England, soon spreading to other countries. Many machines were invented to replace the work of people. Things that used to be produced by small family and home based work were now mass produced in factories. There was a shift from agricultural to mechanical

CLASSICAL TIMELINE





In 1737 John Wesley completed the first Methodist hymnbook called *Collection of Psalms and Hymns*. John had worked with Count Zinzendorf in Germany and lived with the Moravians in America. He translated many of their hymns into English. John wrote a few hymns but was better known for his preaching than hymnwriting. John and Charles worked as a team and used their hymns as strong tools to support their faith.

George Whitefield (1714–1770) edited and published many hymns composed by others. He was known more as a preacher than a hymnwriter.

John Newton (1725–1807) came under Whitefield's influence after a conversion at sea. He had been involved in slave trading and was returning to England. There was storm at sea and he was thrown overboard and could not swim. But he survived and turned to Christ and later became a minister. He spent fifteen years in the village of Olney and often shared the story of his life and conversion. He began writing hymns and, with the help of his poet friend **William Cowper** (1731–1800), published the *Olney Hymns* in 1779. Cowper wrote 67 hymns and Newton 281. Newton's most famous hymn is *Amazing Grace*.

William Williams (1717–1791) was a Methodist in Wales who travelled over 150,000 km over 43 years, preaching in the open, regardless of the weather. He was a great preacher but he is mostly remembered for his 800 Welsh hymns.

Other hymnwriters of the 1700s include **Phillip Doddridge** (1702–1751), **Samuel Medley** (1738–1799), **Thomas Olivers** (1725–1799) and **Edward Perronet** (1726–1792).

13.11 Hymnwriters of the 1700s

CLASSICAL COMPOSERS

Those who composed in the Classical style produced a lighter and simpler sound with clearer melodies, less ornamentation more refinement and control than Baroque style. Some composers wrote for the church, but most wrote for the entertainment of their employers. It was their job to compose works for specific occasions. This time was called **The Age of Patronage** because many composers were employed by the nobility and royal families and depended on them for their income (a **patron** is a sponsor or supporter). Composers were often treated as servants. As in the Baroque, the type of music they wrote could be called **Art Music**. This referred to vocal and instrumental music written as an art form for its beauty, human expression and entertainment rather than for God's glory. Some composers acknowledged God and others didn't.

Franz Joseph Haydn (1732–1809) was a famous classical composer who worked for thirty years for Prince Esterhazy in Austria. The prince was Haydn's patron and treated Haydn as a servant. Haydn was content in his lowly position. He acknowledged God and, like J S Bach, wrote on his works such phrases as 'in Nominie Jesu' (in the name of Jesus) and 'Soli Deo Gloria' (to God's glory alone).

Haydn was inspired to write an oratorio called *The Creation* after hearing Handel's *Messiah*. He said that every day, he knelt down and asked God for strength. He wanted to inspire listeners to adore and worship the Creator. Haydn had an excellent attitude of servanthood. His advice to his choir boys was 'Be good and industrious and serve God continuously.' Haydn was known as the 'Father of the Symphony' and the 'Father of String Quartets' because he wrote so many of them and set a pattern for others to copy.

Wolfgang Amadeus Mozart (1756–1791) was another famous composer who wrote in classical style. He was taught by his father, Leopold, and later had lessons with Haydn. Mozart and Haydn were good friends. Mozart's music shows classical balance, form and symmetry.

Ludwig van Beethoven (1770–1827) wrote in a Classical style in his early years but later developed a more Romantic style. He is a bridge between the Classical and Romantic periods. We will discover more about him in the next historical period.

Other famous classical composers are **C P E Bach** (1714–1788) and **W F Bach** (1710–1784) (two sons of J S Bach), **Christoph Gluck** (1714–1787), **Muzio Clementi** (1752–1832), **Johann Quantz** (1697–1773), **Franz Richter** (1709–1787), **Johann Stamitz** (1717–1757), **Johann Hummel** (1778–1837) and **Domenico Cimarosa** (1749–1801).

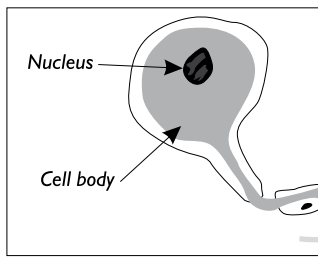
13.12 Art music questions

NEURONS AND THEIR FUNCTIONS

SENSORY NEURON

Located in eyes, ears, skin etc.

Sends information to the central nervous system



Schwann Cell
Wrapped around the axon

Nucleus

Dendrites
Branched fibres

Synapse
Gap between fibres

Axon
Connecting fibre

INTERNEURON

Located in the central nervous system

Sends information between other neurons

Nucleus

Cell body

Axon

Nucleus

Cell body

MOTOR NEURON

Located in the central nervous system

Sends information to muscles and glands

Schwann Cells

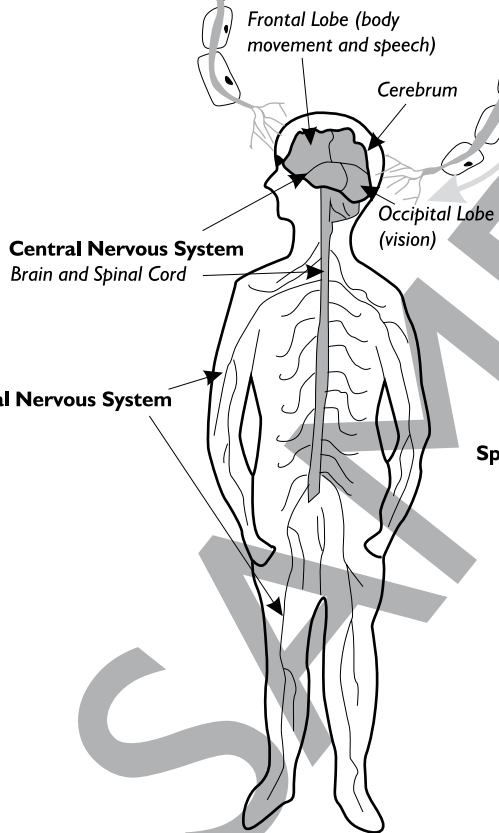
BUNDLE OF NERVE FIBRES

Axons

Dendrites

Motor End Plates
Transmit nerve signals to muscles

MUSCLE



The piano and harpsichord look similar because they both have keyboards. However the insides are very different. The harpsichord has **tangents** (little metal hooks) which pluck the strings and the sound fades very quickly. In a piano, a felt hammer hits the strings and the sound lasts longer. This relates to the element of touch as the strings are touched differently. Harpsichord strings are plucked, while piano strings are hit.

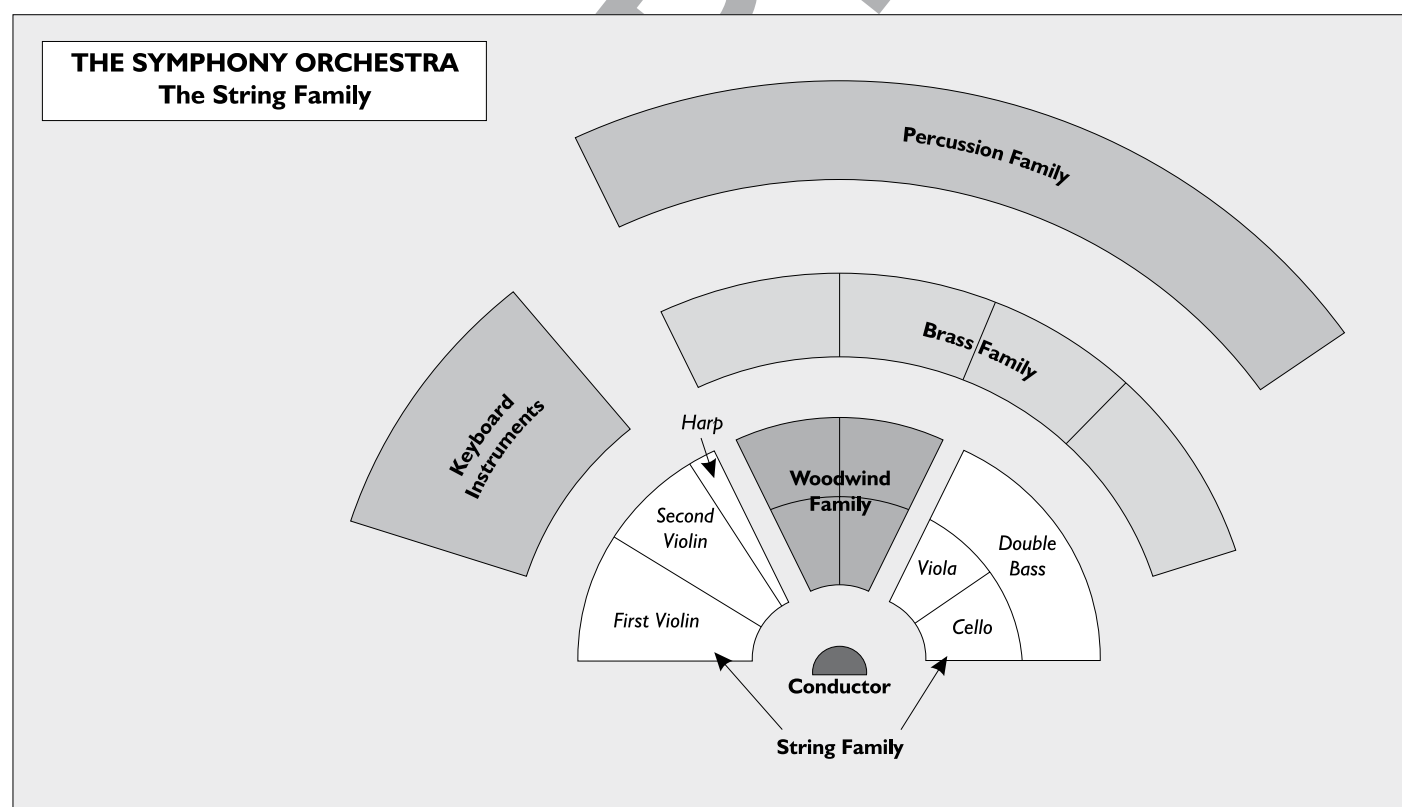
THE SYMPHONY ORCHESTRA 17.9 Symphony orchestra

Symphony means ‘sounding together’ — many instruments playing at the same time. An orchestra from the Classical Period had many more instruments compared with the smaller groups of the Baroque. Up until 1700 orchestras consisted of about twenty players. They basically had strings (violin, viola, cello, double bass), and a keyboard instrument (usually a harpsichord). They often had wind instruments (oboes, flutes, bassoons, and trumpets) and percussion (drums). The conductor usually played the harpsichord and conducted while seated. Orchestras played in churches and theatres but also in private concerts in the homes of the nobility.

From 1700–1750 the orchestra doubled in size to thirty or forty instruments. They sometimes played out in public gardens. From 1750–1800 there were about fifty players and a standard orchestra had the four strings plus two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets and two kettledrums (or timpani). The conductor conducted from a keyboard.

Haydn composed over 100 symphonies and many composers adopted his plans for orchestra. By the end of the 1700s the orchestra had become a standard plan of string, woodwind, brass and percussion families. This has continued to the present day, but the number of instruments has increased even more.

The symphony orchestra is set up as in the diagram below. Find the members of the string family — this lesson we will focus on them.






Cadences in the key of F are shown below.

Plagal Cadence		Imperfect Cadence		Perfect Cadence		Perfect Cadence (V7)	
Bb	F	F	C	C	F	C7	F
IV	I	I	V	V	I	V7	I

Next theory lesson we will complete the F family by meeting its relative minor — D minor.

ACCIDENTALS AND KEY SIGNATURES 23.9 Copying and labelling accidentals and key signatures

Accidentals are signs used to indicate whether a note is sharpened (raised) or flattened (lowered), or played as a white note when it would normally be a sharp or flat.

-  **natural** cancels a sharp or flat where it would normally be played
-  **sharp** raises the written note by a semitone
-  **flat** raises the written note by a semitone

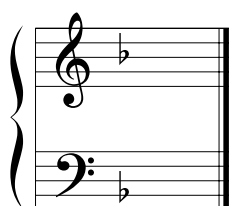
On a keyboard, sharps and flats are usually the black keys and the naturals are the white keys. The sharp of a note is the next key (black or white) to the right and the flat of a note is the next key (black or white) to the left on the keyboard.

Key signatures are sharps and flat signs written next to the treble and bass clefs. They tell which scale family or key the piece uses. It's like saying:

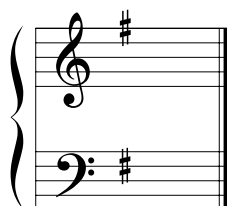
The F key opens the door to the house of the F family which has one flat — B flat. The relative minor, Dm, has the same key signature.

The G key opens the door to the house of the G family which has one sharp — F#. The relative minor, Em, has the same key signature.

The C key opens the door to the house of the C family which has all natural notes — no sharps or flats. The relative minor, Am, has the same key signature.



1 flat
Bb



1 sharp
F#




no sharps or flats
C

Music with many notes per beat sounds busy. Music with less notes per beat sounds more relaxed and calm. It is fun to play fast but it is also good to play slowly. Slow pieces can help to quieten the heart and make it easier to think about God.


Memorise Psalm 46:10.



ELEMENT	DEFINITION	GOD-MESSAGE	SCRIPTURES
Tempo	Tempo is how fast or slow the music is.	God gives us time for busyness and stillness.	Colossians 3:23 Psalm 46:10

Music has many Italian words to describe different tempos. These include:


largo	very slow
adagio	slow, leisurely, comfortably, slow walking pace
andante	rather slow, flowing, moving, walking pace
moderato	moderate speed
allegro	lively, happy, cheerful, rather fast
presto	fast
prestissimo	very fast
accelerando	gradually getting faster—like pushing the accelerator in a car
ritardando or rallentando	gradually slowing down—like gently braking in a car
a tempo	returning to the original speed after getting slower or faster
	pause, holding the note as long as the player wants
rubato	freedom in tempo, the player can go slower or faster as desired


In the Classical and Baroque Periods musicians usually kept strict tempos. However in the Romantic Period playing with rubato became popular as it gave musicians freedom to play as they felt.

 **28.3, 28.5–6** Tempo words and scripture

 **28.4** Strict tempo vs rubato  **Track 31** Listen to the difference between strict tempo and rubato in a nocturne by Chopin. A *nocturne* means a ‘night piece’.

In the Romantic Period life in general must have seemed to move at a faster pace or tempo than in the Classical and Baroque Periods. The Industrial Revolution with all its machines and inventions meant that many things could be done more quickly and efficiently than before. Time stayed the same but the number of activities increased. Trains were faster than horses, the telegraph and Morse Code made communication faster, bicycles were faster than walking. People must have felt city life was busier than ever and many liked to visit the country to slow down and be still. How do you think the tempo of the Romantic Period compares with the tempo of life today?

 **28.7** Using the principles of tonality to work out the D major scale


End of lesson checklist

- Complete remaining worksheet questions before starting the next lesson
- Check scriptures and/or elements are added to the surprise box
- Practice Finger Warmups L in the Keyboard Arrangements Book daily
- Practice songs and hymns daily
- Practice *When I Survey the Wondrous Cross* daily

We saw in the Classical Period how the orchestra had doubled in size since the Baroque. In the Romantic Period it instruments were added to make the symphony orchestra the largest it had ever been. The standard Romantic Period orchestra had violins, violas, cellos, double basses, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets and drums. Often an extra trumpet and horns were used as well as the harp, piccolo, cor anglais, bass clarinet, double bassoon, trombones and tuba. Conductors now stood behind the desk at the front of the orchestra rather than conducting from the first violin's seat.

Beethoven's earlier symphonic works used a similar Classical orchestra as Haydn and Mozart. However, his later works called for an increased number of instruments and featured individual instruments by giving them solo melodies. For example, in his Ninth Symphony (the Choral) he used four french horns and more percussion instruments. The viola and double bass have expressive solo passages.

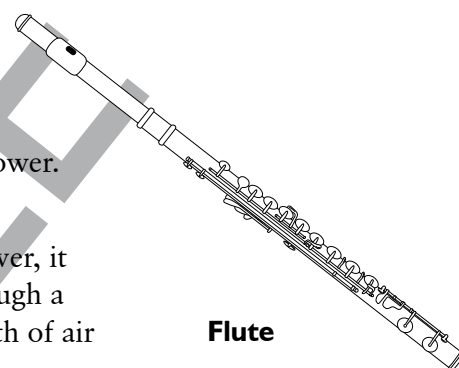
33.8 Romantic orchestra vs classical orchestra

In Lesson 17 we focused on the string family. This lesson we look closer at the woodwind family.

WOODWIND FAMILY — BLOWING INSTRUMENTS

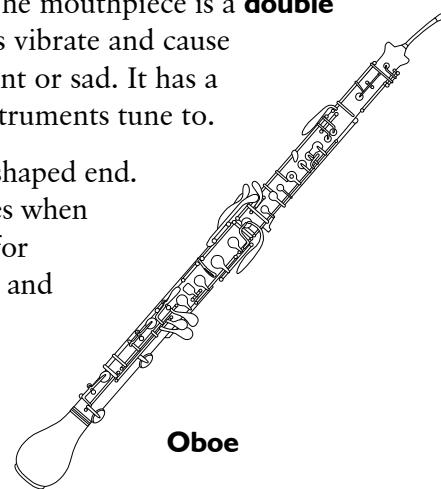
The **woodwind family** has four main members like the string family — flute, oboe, clarinet and bassoon. They are also like a four part choir. The flute and oboe sound higher and the clarinet and bassoon are lower. The longer the windpipe, the lower the pitch.

The **flute** was originally made of wood. Even though it is now made of silver, it remains in the woodwind family. It is played horizontally by blowing through a mouthpiece on the side. Keys are opened or closed to make different length of air columns for different notes. The flute has a clear sweet tone colour.



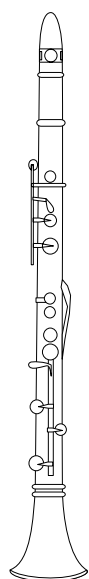
Flute

The **oboe** is made of wood, has a bell-shaped end and is played vertically. The mouthpiece is a **double reed** with two pieces of cane bound together. As the player blows, the reeds vibrate and cause soundwaves. The oboe is a very expressive instrument and can sound brilliant or sad. It has a special role in the orchestra to play the first note (A) which all the other instruments tune to.



Oboe

Like the oboe, the **clarinet** is made of wood, played vertically and has a bell-shaped end. However, it has **single reed** mouthpiece with one piece of cane which vibrates when blown. Keys are opened and closed to make different lengths of air columns for different pitches. The clarinet has a smooth, hollow sound which can be dark and mysterious in the lower notes and like a beautiful singer in the higher ones.



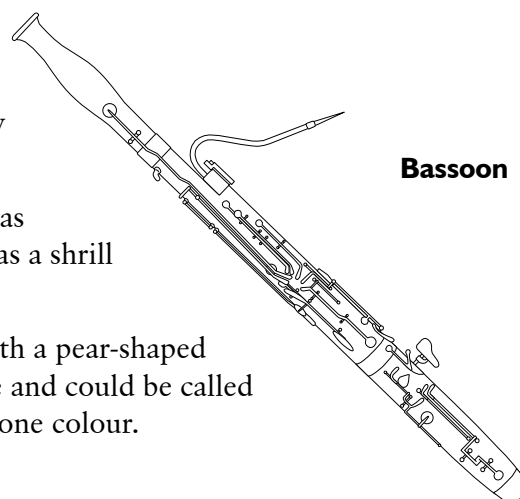
Clarinet

The **bassoon** is a double reed instrument like the oboe, but the reeds are at the end of a long curved mouthpiece. The bassoon has a large range of notes, covering the bass and tenor notes of singers. The tube is nine feet long and doubled back to make it easier to hold. Depending on how the bassoon is played, its tone colour can range from serious and sad to playful and comical.

Other instruments are included in the woodwind family and add extra variety in timbre or tone colour.

The **piccolo** is half the size of a flute. Like the flute it was originally made of wood but is now made of silver. It has a shrill piercing sound an octave higher than the flute.

The **cor anglais** or **English horn** is like a larger oboe with a pear-shaped bell. It has a slightly lower range of notes than the oboe and could be called an 'alto-oboe'. It has dreamy, melancholic, thoughtful tone colour.



Bassoon

Answers to worksheet questions

WORKSHEET 1

- 1.2 b) Triple meter was considered perfect meter because it represented the three parts of the Trinity.
- 1.3 a) A dot adds half of the notes' value to the note.
- b) $\text{♩} = 3$ $\text{♩} = 6$ $\text{♩} = 1\frac{1}{2}$ $\text{♩} = \frac{3}{4}$
- c) ii) $\text{♩} + \text{♩} = \text{♩}$ iii) $\text{♩} + \text{♩} = \text{♩}$
- iv) $\text{♩} + \text{♩} = \text{♩}$
- 1.6 See the chart at the end of Lesson 1 for the definition and God message of rhythm.
- 1.7 a) soundwaves, notation, rhythm, melody, harmony, tonality, timbre, soul, form.
- b) **Soundwaves**
same: Soundwaves are made of molecules which bump each other to make wave patterns.
different: soundwaves can be high/low, long/short/ loud/soft.
- Notation**
same: music instructions are written down on paper.
different: Many shapes, dots, lines and words are used.
- Rhythm**
same: long and short sounds and silences move through a timeline.
different: There are many different patterns of long and short notes and silences.
- Melody**
same: high and low notes follow each other like words.
different: There are many ways of arranging different sounds/pitches.
- c) unity and diversity; the one and the many.
- d) God is the one true God but also Three-in-One, Father, Son and Holy Spirit.

WORKSHEET 2

- 2.3 a) Refer to Lesson 2.
- 2.5 c) 500 AD

- 2.6 a) Baroque b) Middle Ages

2.10 Refer to Chart in Lesson 1

WORKSHEET 2

3.2, 3.3

LH RH

Chord Name	C	C	C	C	C	C
Inversion	Root Position	1st Inversion	2nd Inversion	Root Position	1st Inversion	2nd Inversion

3.4

Chord Name	C	C	C	C	C	C
Inversion	Root Position	1st Inversion	2nd Inversion	Root Position	1st Inversion	2nd Inversion

3.5

Chord Name	C	C	C	C	C	C
Inversion	Root Position	1st Inversion	2nd Inversion	Root Position	1st Inversion	2nd Inversion

3.6

Chord Name	G	F	Am	F	Am	G	F	G	Am
Inversion	root	root	root	2nd	1st	1st	1st	2nd	2nd

3.10

C major

A natural minor

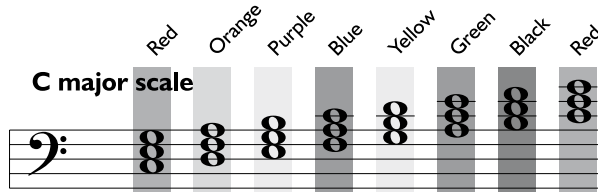
A harmonic minor

- 3.11 a) imperfect b) perfect c) imperfect

WORKSHEET 4

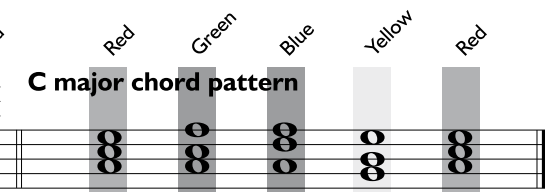
- 4.1 c) i) simple $\frac{3}{4}$ ii) compound $\frac{6}{8}$
- e) X goes beside $\frac{2}{4}$

C major scale



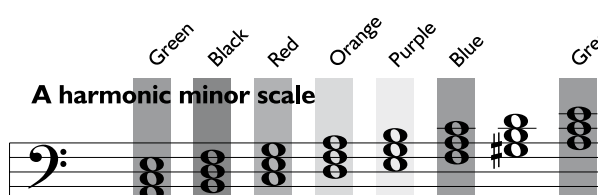
	Red	Orange	Purple	Blue	Yellow	Green	Black	Red
Number	I	ii	iii	IV	V	vi	◦vii	I
Lettername	C	D	E	F	G	A	B	C
Chord Name	C	Dm	Em	F	G	Am	Bdim*	C
Technical Name	Tonic	Supertonic	Mediant	Subdominant	Dominant	Submediant	Leading note	Tonic

C major chord pattern



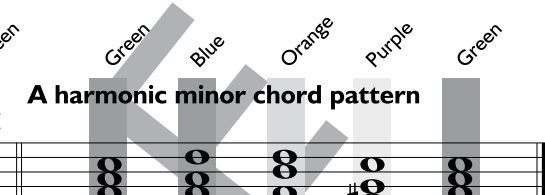
	Red	Green	Blue	Yellow	Red
Number	I	vi	IV	V	I
Lettername	C	Am	F	G	C
Chord Name	C	Am	F	G	C
Technical Name	Tonic	Submediant	Subdominant	Dominant	Tonic

A harmonic minor scale



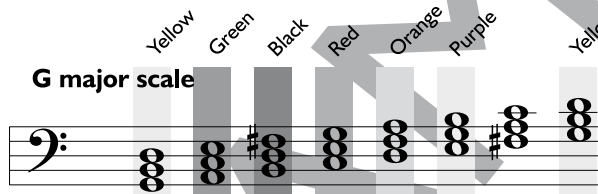
	Green	Black	Red	Orange	Purple	Blue	Green	Green
Number	i	II	III	iv	V	VI	◦vii	i
Lettername	A	B	C	D	E	F	G#	A
Chord Name	Am	B	C	Dm	E	F	G#dim*	Am
Technical Name	Tonic	Supertonic	Mediant	Subdominant	Dominant	Submediant	Leading note	Tonic

A harmonic minor chord pattern



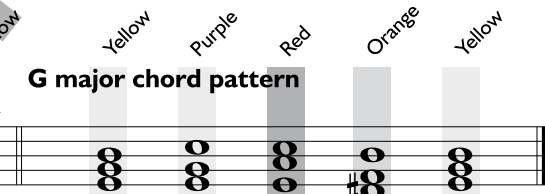
	Green	Blue	Orange	Purple	Green
Number	i	VI	iv	V	i
Lettername	Am	F	Dm	E	Am
Chord Name	Am	F	Dm	E	Am
Technical Name	Tonic	Submediant	Subdominant	Dominant	Tonic

G major scale



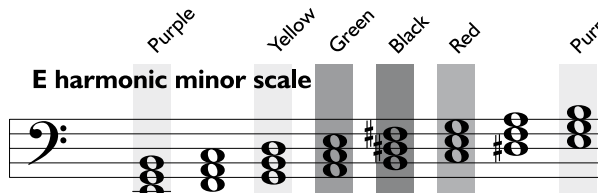
	Yellow	Green	Black	Red	Orange	Purple	Yellow	Yellow
Number	I	ii	iii	IV	V	vi	◦vii	I
Lettername	G	A	B	C	D	E	F#	G
Chord Name	G	Am	Bm	C	D	Em	F#dim*	G
Technical Name	Tonic	Supertonic	Mediant	Subdominant	Dominant	Submediant	Leading note	Tonic

G major chord pattern



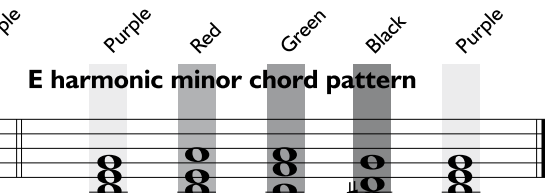
	Yellow	Purple	Red	Orange	Yellow
Number	I	vi	IV	V	I
Lettername	G	Em	C	D	G
Chord Name	G	Em	C	D	G
Technical Name	Tonic	Submediant	Subdominant	Dominant	Tonic

E harmonic minor scale



	Purple	Yellow	Green	Black	Red	Purple	Purple	Purple
Number	i	II	III	iv	V	VI	◦vii	i
Lettername	E	F#	G	A	B	C	D#	E
Chord Name	Em	F#	G	Am	B	C	D#dim*	Em
Technical Name	Tonic	Supertonic	Mediant	Subdominant	Dominant	Submediant	Leading note	Tonic

E harmonic minor chord pattern



	Purple	Red	Green	Black	Purple
Number	i	VI	iv	V	i
Lettername	Em	C	Am	B	Em
Chord Name	Em	C	Am	B	Em
Technical Name	Tonic	Mediant	Subdominant	Dominant	Tonic



WHY ARE WE STUDYING HISTORY?

1. God wants us to learn about Him and His story. Time is important to God. He treats history seriously.
2. We learn about God from the past and the plans and hopes He has for us in the future. Sometimes man learns from his past mistakes but often he doesn't. God uses time to deal with mankind so we can learn more from Him than from others.
3. History teaches us God is bigger and more powerful than we can imagine. He is still sovereign and in control even when things do not go well.

Romans 15:4

4. History shows us that God gave us a written language and this helps us to remember things. In this volume we will continue to use God's own history book, the Bible, as well as other books.



HOW DID HISTORY HAPPEN?

Nothing occurs by chance. *Because* means 'by cause'. There is a pattern of cause and effect throughout history.

THE CAUSE AND EFFECT TONGUE TWISTER

Can cooks cause cakes and composers cause compositions?

Yes, cooks can cause cakes and composers can cause compositions 'cause the Creator caused Creation.

THE SSBM PATTERN

EM3 CD1 Track 11

Beliefs in the heart affect the thoughts and decisions in the soul which affect what is said and done and the music which is heard and played.

