

**BYU
ED WEEK
2003**

Monday-Friday, Aug 18-22
The Family - Central to the Creator's Plan

Monday, Aug 18
"The Power of Creativity"
9:00 a.m. - 12:00 noon
Madsen

How parents, grandparents, teachers, mentors can use the divine power of the Arts to teach, heal and inspire children and youth to fulfill their eternal potentials

Tues-Friday Aug 19-22
"Strengthening the home through music"
1:50-2:45
DeJong Concert Hall

How parents, grandparents, and siblings can use the divine power of music to fortify the family against the onslaught of evil and terror and build spirituality and peace in the home

T The Majesty of Music
W Divine Inspiration in the Creation of Great Music
H Masterpieces of Music surrounding the Restoration
F Celebrations: Symbols, Holidays, Traditions

"Empowering Yourself Through Music"
3:10-4:05
DeJong Concert Hall

How to use music to achieve your divine destiny

T Music and the Mind 2003
W Music shapes history
H Les Miserables
F Catch the Spirit

Monday, Aug 18
“The Power of Creativity”
9:00 a.m. - 12:00 noon
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How parents, grandparents, teachers, mentors can use the divine power of the Arts to teach, heal and inspire children and youth to fulfill their eternal potentials

1. Opera For Children **BY** Children
 - a. To paraphrase Tevye’s words in *Fiddler on the Roof*: “Sounds crazy no?”
 - b. Our unique program at the Utah Festival Opera is not only possible, it is fun, energizing, bonding and destined for success. It enhances learning, behavior, confidence, social skills, and well being.
 - c. The BEST part is that YOU can do it.
 - i. You don’t have to be a skilled musician, poet, actor, painter but you DO have to love children and be willing to empower them to be who they are.
 - ii. In this recording, we will walk you through the process of children writing a libretto, composing music, designing sets and costumes and performing their own original works.
 - iii. You can do it! Hundreds of parents and teachers have already enjoyed success with this program which assists in teaching the core curriculum while developing creativity. Children working together, playing together, creating together and growing together!
2. It is SO important
3. Story of Johnny
 - a. Small school, large steps, “wait I have not told you to begin...” 5 red petals and 3 green leaves
 - b. Larger school, larger steps VASE. “Wait...”
 - c. Largest school, immense structure. He waits.. 5 red petals and 3 green leaves
4. Being a professor at Utah State University having taught over 5,000 students in the arts I can attest this principle has taken hold
5. A better way is the following approach from the great cellist Pablo Casals:

"Each second we live is a new and unique moment of the universe that will never be again...And what do we teach our children? That two and two make four, and that Paris is the capital of France.

We should say to each of them: Do you know what you are? You are a marvel. You are unique. In all the years that have passed, there has never been another child like you. Your legs, your arms, your clever fingers, the way you move.

You may become a Shakespeare, a Michelangelo, a Beethoven. You have the capacity for anything. Yes, you are a marvel. And when you grow up, can you then harm another who is, like, you a marvel?

We must all work to make the world worthy of its children."

-Pablo Casals, 'cellist

6. ***Send Me a Child***

7. How do we do that?

- a. I'm not just speaking to educators and parents but anyone who loves children and has hope for the future.
- b. Babies are effected
 - i. Inutero mothers musical choices effect their children
 - ii. Bach for Babies, the data is ripe and Madison Avenue knows it.
 - iii. Governor Zen Miller in Georgia
 - iv. CDs Bach for Babies
 - v. Music is pre-speech, before they understand speech they understand music, it is prenatal
 - vi. ABC's Kindergartner's use it
 - vii. Songs stay in the brain and soul, principles are taught deeply - they are not just "babysitting songs"
 - viii.** Jump rope rhymes and rhythms stick
 - ix. Surgeries, helped Ben through the trauma
 - x. How many childhood activities have rhythm and rhyme, Ring around the Rosie, musical chairs, jump rope rhyme, red rover

8. How it came about

- a. Wanda Peterson
 - i. Making good citizens
 - ii. Success is associated to self esteem
 - iii. Identity comes through the arts
 - (1) Me - Rodgers & Hammerstein book
 - (a) Absence - all our gifts are wonderful
 - (2) Nathan Davies

Another example of how Wanda Petersen developed self esteem in her students is seen dramatically in the life of her former student, Nathan Davies. Recognizing the success Nathan was receiving as a graphic artist deu to the fact that I had seen his work many times on nationally distributed catalogues, I wanted to visit him at his home in Warrenton, Va. As we approached Nathan's beautiful home my heart leaped. You see, Nathan had endured tremendous economic hardship as a child, and seeing this beautiful house on three acres of well-kept lawn was proof that the American dream is still alive.

As we entered his spacious home, things only got better. Nathan's house was filled with exquisite art...HIS art. I felt so proud to know someone of his caliber of talent. After we had a chance to "catch up" I asked how this remarkable success came about.

He told me a story very much like my own life story. It centered around his experience with Wanda Petersen in the 5th grade. She believed in us. She helped us understand that all our differences were wonderful. She caused us to appreciate each other's gifts and rejoice in each other's successes. She helped me have confidence that I could make a difference through music. She did the same for Nathan in Art.

Nathan struggled to finish college and prepared to go to Los Angeles to try and sell his wares and get a job in the commercial art world. He didn't have much money,

so he nearly lived in his car. He felt that he could not compete with the fancy portfolios in expensively mounted samples that his competitors brought to their interviews. He doubted his ability to succeed, but remembered something Wanda Petersen had told him. "Who we are is not based on what we wear or where we live...it is who we are inside, and you Nathan are very special inside. You have great gift with Art. You have been blessed. That is who you are."

Nathan said some of the academic subjects at school were very difficult for him, and there were times when he became so frustrated that he was not doing well. Mrs. Petersen would walk over to him and say "Nathan, I think you have worked hard enough on this subject for today, why don't you help me create something wonderful!" She told him she needed some artwork for the cover of the school newspaper, or a large tree for the class bulletin board, or a nativity scene for the chalk board in the school cafeteria, or some scenery for the yearly operetta. She provided many opportunities for him to use his talent. She told him there were some interesting paper or materials in the waste paper basket and he would go and retrieve them and turn them into magic.

We all recognized how gifted Nathan was with Art...all kinds of Art. Mrs. Petersen encouraged him to try it all and be creative.

At one point in his interview process in California, he determined not to take a portfolio with him, but rather create something on the spot at the interview. It worked! They recognized his gift. He was his own portfolio. . Since then he has moved to the Washington D.C. area and over the years has done artwork for a variety of national agencies and major corporations. He is a very successful artist and business man. Why? Because he believed that who he was is from the inside out not the outside in!

1. Helping out in educational process
 - a. Core curriculum incorporating the arts
 - b. Music and the Mind, Chris and 50 Nifty
2. Passive vs active
 - a. Hands on Creativity
 - b. Doesn't matter that they play, but that their brain has an artistically creative Idea every day.
 - c. Healing force in Children open new windows of knowledge but heals the soul
 - d. Inclusion - Wheel chair painting in Las Vegas
 - i. "Stop the Invasion"
3. Three ways to learn the Arts
 - a. Passively (Lucky, not me)
 - i. Drama = Watch a play
 - ii. Music = Listen to a song
 - iii. Dance = Watch a Dance
 - iv. Art = Go to a Museum
 - b. Actively (Talented, not me)
 - i. Drama = Being in a Play
 - ii. Music = Learn to sing
 - iii. Dance = Learn a dance
 - iv. Art = Learn to draw

- c. Creatively (I can do that)
 - i. Drama = Write a play
 - ii. Music = Compose a song
 - iii. Dance = Make up a dance
 - iv. Art = Draw from within
- 4. Every kindergarten child through 3rd grade know they can do all of this creative work. Somehow that window of self esteem closes. We need to be there to help them keep it open
- 5. Department of Labor
 - a. The U.S. Department of Labor issued a report in 1991 urging schools to teach for the future workplace. The skills recommended (working in teams, communication, self-esteem, creative thinking, imagination, and invention) are exactly those learned in school music and arts education programs 191 SCANS Report, U.S. Department of Commerce.
- 6. If we don't provide: Elvira Voth - East Lansing - Harmony - Community
- 7. 95% at prison are right brained
- 8. Providence Elementary - working together
- 9. Like Wanda Petersen helped us understand, God gave us all talents to use.
 - a. So many of us choose not to use our talents because we think we're not as good as Pavarotti or Streisand
 - b. How good do we have to be to change the life of a child.
 - c. Who is to say the greater impact on changing lives, Luciano Pavarotti or Wanda Petersen?
- 10. It is so important for children to be able to tell their stories
 - a. Richmond Utah
 - i. Boy with colorful language
 - ii. Girl who wanted to blow up Disneyland
 - b. Wilson School - 5th grade
 - i. Story about Mayan ruins
 - (1) 3 characters, one mean, one greedy and one altruistic
 - (2) Introduce characters by what they say and what others say about them.
 - (a) Reasons for wanting treasure. Control the world, buy all Twinkies, cure hunger.
- 11. These are humorous examples of children with needs, but there are sobering ones as well relating to support from parents who otherwise had no input into the educational lives of their children.
- 12. A few years ago, as I was participating in a related performance at Jackson Elementary school as we were about to begin our performance, a little girl came forward with light and joy in her eyes and pointed out her mother in the back of the auditorium. "She's HERE she said. She's out of jail.
- 13. ***Weep with me***
- 14. Helps develop political sensitivity
 - a. Class basing story on the Sandlot...Crazy old Indian woman. Perhaps acceptable some time ago, but today it could be hurtful..."No hurting" = changed to crazy old football fan

- b. They learned social skill

WHAT IS IT?

- 15. Utah Festival Opera educational personnel work with elementary classrooms and teachers in several school districts to assist children in the creation of their own original operas. The children write their own libretto, compose their own music, and in most cases, create and build their own sets and costumes
- 16. You may obtain from Utah Festival Opera a manual with step-by-step instructions in the process of helping children to create their own original opera
 - a. It contains details in the process of writing the story, and the music, building sets, props and costumes. In this forum, you can also learn how to work as teams and how to incorporate the program into cross-curricular studies. You can learn how to step back and allow the children to be the creators and take ownership of their own work.

THE WHO'S

- 17. When the Utah Festival Opera was founded in 1993, I had a profound concern about helping children experience active, hands-on creative activities. I began to convey my concerns to Henry Holt, who was one of the most beloved conductors and music educators in the country. He founded the “Ring Cycle” at the Pacific Northwest Festival in Seattle and served as music director of the Seattle Opera from 1966 to 1984. Henry was born in Austria in 1934 and fled to the US during the Nazi occupation. Henry conducted coast to coast from the New York City Opera to the San Francisco opera and was a founding conductor of the Utah Festival Opera Company from its beginning in 1993 until his death in 1997. Henry had a passion for new works, having conducted the premiere of Carlisle Floyd’s opera *Of Mice and Men*. That passion was only overridden by his adoration for children and his desire to help them reach their creative potential. Henry and I both agreed that given the way Americans have cut creative programs in the school programs over the past few decades, it seems more valuable to assist a child in painting his own ideas BEFORE you take them to an art museum, or experiment with instruments BEFORE you introduce them to a symphony orchestra, or help them choreograph their own story in dance BEFORE you take them to the Ballet.
- 18. With that philosophy bonding us, it was a natural conclusion that to really help a child understand the art form which brings it all together, OPERA, then assisting them in creating their own seemed the first step. Beyond that goal, the larger goal of helping children enhance their creative skills, learn to work together and tell the stories that THEY need to tell was paramount in our minds.
- 19. Henry convinced me to get to know Dr. Carroll Rinehart and his wonderful ideas on the subject, and through the assistance of Beverly Sorenson of Salt Lake City, I was able to

do so. Dr. Rinehart has degrees from Univ of Southern California, Univ of Arizona, & Ohio State University having been awarded Arizona's Music Educator of the Year in 1970 and Arizona Governor's Arts Award in 1990. He is the author of more than 135 books and is one of the most gentle and creative people I have ever known.

20. In addition I solicited ideas from Mary Lou Samuelson, award winning and highly respected public school teacher with 28 years of teaching experience in Bloomington who had instituted original operas in her 6th grade class in the last decade of her teaching.
21. In consultation with these extraordinary people, *Opera For Children BY Children* was born.
22. In 1997 Susan Ames well known composer and singer joined our program as Director of this program. Susan's own compositions and performances have touched countless people throughout her publishing and performance career. Susan has clarified our vision and mentored hundreds of teachers as no one else could. Her tremendous talent and unconditional love for children has carried the program forward to its present success.
23. We all have a need to sing and together. In Gene Wilder's *The Producers*, Leo Bloom is ecstatic that he has had a chance to sing with his new business partner Max Bialystock. Bialystock asks if he has never sung in the shower before. Bloom says yes, but I mean sing WITH someone. It is so important to have that opportunity, and as a professor at a major university I see countless examples of dashed hopes and deeply ingrained phobias because they didn't have a chance to sing WITH someone.
24. A teacher who carried out Opera for Children BY Children describes her experience with this when she wrote:
 - a. The class was amazed that singing could be enjoyable. They kept saying all along that they wanted to do a play, but not to sing. Now they won't stop singing it. If something someone says reminds them of a line in the opera, they break out in song. It has been really interesting to see the turnabout.
25. It has been life changing for those who have participated
 - a. In October I had a new student come to my class. She cried nearly every day saying she didn't want to be in school...Then just last week while we were rehearsing our opera she said to me in deep anguish, We only have 33 more days left. I can't believe we almost have to leave this class already."
 - b. Yesterday, my children made a list of the most memorable things from this year to put into a time capsule. Without fail, the Opera was high on the list! Anytime a person steps out of their comfort one into the unknown, maximum growth is possible! This is exactly what occurred!!
 - c. A little boy in my class...struggles academically. He has a hard time keeping his focus on the task at hand. The day that Mrs .Ames came to help the students put the script to music, he seemed to come alive. As Mrs. Ames asked the children to sing the parts, he wanted to sing them all
 - d. Thank you for this opportunity. I have involved myself in a few gigantic projects and have often come away feeling a bit disheartened and disappointed. This has been my best work. I felt so much satisfaction knowing the process, watching the children accomplish so much and seeing the finished project. I thought I was giving a gift to the children when in fact the gift was from them to me.
 - e. Typically about 80% of my children turn in all of their homework in a given week. During the few weeks preceding our performance, when we worked the

- hardest on our opera, my homework rates increased to nearly 100%. This is an awesome accomplishment for a teacher to see.
- f. A very shy little girl in my class...was struggling to say her part loud enough. I watched as several other students rallied around her. They helped her practice saying her part louder every day at recess.
 - g. I noticed an overall change while we prepared this opera. Their scores in Math and Language Arts rose markedly higher, so much that there was no longer that large gap between high and low scores. I believe that when learning comes from within, a student can't help but succeed and this opera did exactly that for each one of my students.
 - i. Ann Theurer, Providence Elementary, Brooke Stoker, Hillcrest Elementary, Linda Bair, Lewiston Elementary, Julie Young, Hillcrest Elementary, Julie Orme, Hillcrest Elementary
26. Benefitting those in trouble
- a. Ben - inclusive
 - i. Hot as Summer, Cold as Winter
 - (1) Cast as a cook - can a person in a wheelchair be a cook?
 - (a) President Franklin D. Roosevelt
 - (2) Ben said we need a finale! It needs to have high notes
 - (3) Here is what 9 year old Ben contributed to their opera
 - (4) Ben is doing great...see front cover
 - b. Ellis School
 - i. After School program grades 1-4. Should we do it?
 - ii. Girl who filled in and became a hero
 - iii. Wouldn't speak to Adults
 - iv. Learned to Read
 - v. How much is a soul worth?
 - (1) ***Believing Eyes***
 - c. Wanting to come to school
 - i. Susan story about school being boring, not wanted to be there, then change:
 - (1) In parking lot..."how is it going" "not good" "aren't you excited that school will be over in only two more weeks?" That's the problem, I don't want it to be over.
27. We want them to internalize their experiences and CHANGE LIVES
28. Carousel story - Boy from correction facility
29. Opera about the Giraffe who could not sing...had never heard "his song" the Moon helped him find "his song"
- a. We are like the Moon
 - b. Story of little girl who seldom spoke, came to Dansante to look through costumes, found big, layered slip began to talk about why it was important. We need to dance with it. Did so, and began to be conversant. Spoke to Susan Ames at the conclusion. We found "her song"

Opera for Children by Children - The tools - THE HOW

30. Overriding rules
 - a. No one gets hurt - words hurt too: Sticks and stones...hogwash
 - b. It is the Children's work
31. A premise for Growth. Carroll Rinehart
 - a. Trust-Risk-Affirmation-Growth
 - i. "Intellectual and personal growth require risk, and people are willing to take greater risks if they trust the elements of their learning environment. Thus they gain greater trust if they are applauded for their efforts. It has been said that true learning takes place on the edges of the unknown. Students enter the unknown more readily when they are encouraged and accepted."
32. The manual
 - a. 12 lessons which contain objective, approximate lesson length, materials needed, and cross-curricular objectives
 - b. The lessons are
 - (1) Introduction to Opera
 - (2) Selecting a Story
 - (3) Writing the Dialogue
 - (4) Writing Lyrics for Recitative, Arias and Choruses
 - (5) Organizing Lyrics Rhythmically
 - (6) Composing Melodies
 - (7) Choreography and Movement
 - (8) Casting and Auditioning
 - (9) Sets and Props
 - (10) Stage Direction
 - (11) Rehearsal Warm-Up Exercises
 - (12) Reviewing the process
 1. Introduction to Opera
 - a. Objectives: define opera, understand libretto, composer, librettist, soprano, mezzo-soprano, contralto, tenor, baritone, bass, aria, orchestra, orchestra pit
 2. Selecting the Story
 - a. Objectives: understand main ideas, conflict, resolution, characters and theme, adapting stories
 - i. Choose published story, writing original dialogue
 - ii. Write new story
 - iii. New situation for familiar characters and stories - Sequels
 - b. Decide topics, major roles, personality traits, possible conflicts between characters
 - c. 1st Act - introduce characters 2nd Act - conflict 3rd Act - resolution
 - d. Write and illustrate the story
 - e. While working on stories there are great opportunities for multi disciplinary
 - i. Math, science, social science, language arts
 3. Writing the Dialogue
 - a. Objectives: write dialogue for the characters in their story, build imagination and

verbalization

- i. Use their imaginations about what the characters would say
 - ii. Write key words on the board or large paper
 - (1) Each line should have a dramatic purpose
 - (2) It should move the drama forward, or make character more believable
 - (3) Should sound natural and real
 - (a) "I got a headache man!"
4. Writing Lyrics for Recitative, Arias and Choruses
- a. Objectives: understand differences of Recit, Arias, & Choruses, identify "musical moments" create metaphors, similes, or rhymed verse based on their dialogue (works for older children)
 - b. Three kinds of singing - use lots of ensemble work (builds confidence and helps with projection)
 - i. Conversation, natural speech = recitative
 - ii. One voice = aria
 - iii. Entire group = chorus
 - c. Decide where appropriate times might be to place a song.
 - d. Music to define relationships - duets, trios, quartets etc
 - e. Determine which songs should be rhymed and which ones are not
 - f. Explain metaphors
 - i. Subject: Friendship
 - ii. Metaphors/Similes: Stones in the school, pages in a book
 - iii. Lyrics: Our friendships are like the stones in the school, Each stone is different, but they all fit together, Bound by memories, caring and trust. Our friendships are a book, Pages bound together to make something rare Bound by memories, sharing and trust
 - g. Evaluate by seeing if metaphors and similes expand into their other writing
5. Organizing Lyrics Rhythmically
- a. ONE OF MOST IMPORTANT EXERCISES - Language has rhythm
 - b. Objectives, find and demonstrate accents in poetry
 - c. Determine accented syllables in their libretto
 - d. Use a famous nursery rhyme like Mary Had a Little Lamb
 - i. Write it out syllabically on the board
 - ii. Clap the rhythm on the accented words.
 - iii. Put accents () on the words that deserve stress
 - e. This develops awareness of rhythm and stress in our language a key element of developing communication
6. Composing Melodies and Singing
- a. Objectives, determine mood (Major & Minor), review beat and rhythm, recognize the natural rhythm and flow of speech, compose a melody and develop healthy vocal habits which should be natural and relaxed
 - b. Is it happy, sad, reflective, angry? Slow, fast, upbeat,
 - c. Show differences in major and minor by showing scales
 - d. Should it start high or low, how should it go.
 - e. Use a tape recorder to go back and re-listen

- f. Class may choose one of a number of ideas
 - g. Keep reviewing previous melody line. Then move on to the next line. Try to work on only 2 lines at a time.
 - h. Repeated patterns will probably develop. That is fine. Remind students that many of the songs they know and love have repetition.
 - i. As the melody is created write the notes over the words for later use
 - j. You might assign sections to groups of children to work on.
7. Choreography and Movement
- a. Objectives: choose moments in their music where there are appropriate moments to create movement or dance.
 - i. Keep it simple, marches etc.
 - ii. Be inclusive : Ben beat the drum for their dances
8. Casting and Auditioning
- a. Objectives: Help children understand what standards are needed for each job, and help them choose the very best
 - b. They will want to choose the best if you give them ownership:
 - i. You are like Mozart, this is your opera, you want it to be the best, not just your friends.
 - c. Process: project, sing loudly but beautiful, enunciate, sing in tune, be believable
 - i. Fill out audition form
 - ii. Younger students can cast themselves, popularity is not a problem then
9. Sets and Props
- a. Objective: Design and/or create sets and props
 - i. Design, efficient, articulate, inexpensive scenery & props
 - ii. Insure it is their work, have them draw designs and determine what is salient
 - iii. If they need help in execution, solicit volunteers
10. Stage Direction
- a. Objective: Help students create their own interpretations and movement as well as function as directors, performers and managers, helping them take charge of their work and ownership of their production
 - b. Empower them to do their own exploration of character by action and movement:
 - i. “If you were a baboon, what would you do, where would you go?” (If they invent it, they will remember it and be at ease.)
 - ii. Vs. A Baboon does this and goes there. (If YOU invent it they will forget and become frightened)
 - iii. Directors create professional, supportive environment, so performers will do their best, learn to communicate information, skills and techniques necessary for success. Communicate feelings to inspire performers to convey appropriate expression. Encourage performers to project in their singing and speaking to be heard by the audience.
 - iv. Performers: understand their character and convey it throughout the performance. Conduct themselves in a professional manner. Learn to listen and take direction. Learn and remember blocking moves. Project.
 - v. 5th Grade and up: Managers: keep a complete record of blocking. Learn to call cues, learn to supervise peers, learn to develop initiative. Be sure

stage has appropriate props, scenery in place before rehearsal begins.

11. Rehearsal Warm-up Exercises
 - a. Objective: Ideas for warming up body and voice, developing a natural and relaxed manner of singing to protect the voice in preparation for rehearsals and performances
 - b. OVERRIDING PHILOSOPHY: Being o.k. You are o.k., your choices, are o.k. this is not about how the teacher looks. It is process above product. If a child feels compelled to adjust his work, even in performance, he has that right. It is HIS work.
 - i. For teachers to want to look good is natural. If they try to “control” the situation it will not work. The teachers who empower the students by “letting go of control” come off looking the best.
 - (1) It is a leap of faith
 - (2) Let go like you would a kite. It soars when it is free.
 - (a) TRUST-RISK-AFFIRMATION-GROWTH Carroll Rinehart
12. Reviewing the process
 - a. Objective: Be a FACILITATOR, not a DICTATOR!
 - i. A facilitator directs the children’s thoughts as they bring them to life. Never say “no” to a valid effort from a child. May help direct and refine ideas given by the children, but must be careful never to dictate. Let the children “problem solve” trouble spots. Let them own it!
 - ii. Help them understand the minimalist philosophy (saying the most with the least)
 - iii. Let the children think through where they should move on the stage and how they should deliver their lines. When they find a good choice, rehearse it over and over again until they gain confidence in their choices. When they develop what to say and do, they will remember it.
 - (1) Meghan Peterson story. Do you want to hear my opera?
 - (a) “If something someone says reminds them of a line in the opera, they break out in song. It has been really interesting to see the turnabout.”
 - b. This is not a reflection of your work, but a learning experience for the children. Let them own it, help draw it out.
 - c. It works -
 - d. Last year, children behind filling in the next note - recognizing style
 - i. Chris recognizing Beethoven as a baby
 - ii. WE DID IT! A little girl said to her father!
 - e. Thank you for supporting children’s programs
 - f. It is up to us
 - g. ***How Will They Know***

Tuesday Aug 19

“Strengthening the home through music”

1:50-2:45

DeJong Concert Hall

How parents, grandparents, and siblings can use the divine power of music to fortify the family against the onslaught of evil and terror and build spirituality and peace in the home

The Majesty of Music

“If it’s from the light, embrace it, from the dark, depart from it”

1. Never has there been a need to develop power to combat challenges
2. Tilda Poulson - *Invictus* by William Ernest Henley: set to music in 1910 by Bruno Huhn.
Out of the night that covers me
Black as the pit from pole to pole
I thank whatever gods may be
For my unconquerable soul
In the fell clutch of circumstance
I have not winced nor cried aloud
Under the bludgeonings of chance
My head is bloodied, but unbowed.
Beyond this place of wrath and tears
Looms but the horrors of the shade,
And yet the menace of the years
Finds and shall find me unafraid.
It matters not how straight the gate
How charged with punishment the scroll
I am the master of my fate,
I am the captain of my soul
3. Elements of music
 - a. Melody the linear portion, that we remember and whistle and listen to.
 - b. Harmonic portion, fills out the sound and gives it depth.
 - c. Then there is rhythm which takes time and space and divides it into equal parts.
 - i. Of those three things one of them is the most influential at this time.
 - (1) Plays *Silent Night* with melody only...no rhythm
4. Victims of time
5. Greeks worried about some rhythm
6. Repetition
 - a. *Some Enchanted Evening*
 - i. Notes: strength of triad, which Bach said is symbolic of spiritual power, reminiscent of the Godhead, (Father, Son and Holy Ghost)
 - ii. Notes: f# on “enchanted”, a dissonant note which does not belong to C
7. Music needs some dissonance
8. Handel’s *Water Music*
 - a. In 1982, researchers C.A. Hardy, B. Stein and H.L. Totten at the University of

North Texas determined to find out if passive listening to music has an effect in the learning process. They examined 300 graduates as they were taught vocabulary words. The group was divided into two groups having the same words administered in the same way, with the exception that one group had Handel's *Music to be Played Upon the Water*, or *Water Music*, playing in the background.

9. Cartoon "step 2: at this point the miracle occurs". "I think you should be more explicit here in step 2.
10. *Silent Night* continually repeating
11. The music from 1700 to 1750, that is the music of Bach and Handel and some of their contemporaries, confirm and reinforce the theory of Mr. Lazanov, the theory that proposes that the human brain, when it is in the alpha mode, the mode with which we think of high principals and ideas, the kind of thought that comes to inventors and musicians is 7.5 cycles per second, it is called the Schumann resonance. It is the same frequency in which we broadcast radio and television waves in the upper atmosphere. In other words, the world and the human mind seems to have the same alpha mode.
12. Bach: "The final aim and reason of all music is nothing more than the glorification of God."
 - a. 12 pitches
 - b. JJ IND
13. Earth's moan: seismographs revealed in the Chilean earthquake in 1960 that the earth has a tone that is 20 octaves below our lowest perceivable pitch.
 - a. smallest atom of our body it exists 20 octaves higher than what the human ear can perceive. In other words, man stands between the smallest atom and the lowest sound of the earth.
 - b. There is a theory called Bode's law which postulates the idea that all planets have a tone just as the earth, starting with mercury, each planet is an octave apart.
14. Plato and Aristotle agreed
15. Sullivan-Procter: *Lost Chord*
 - a. fatigue can be changed to energy,
 - b. depression to hope,
 - c. fever to calm,
 - d. pain to comfort,
 - e. sorrow to joy,
 - f. hate to love,
 - g. war to peace,
 - h. confusion to understanding,
 - i. concepts of the brain can become concepts of the soul
 - j. death can become life.
16. Music to teach
 - a. Homer's Illiad and Oddessy.
17. *Jarring Music Takes Toll on Mice*, in the April 4, 1988 edition of *Insight* magazine, an experiment related to music and learning is performed on mice. Two researchers, Gervasia Schrenckenberg, a neurobiologist at Georgian Court College, Lakewood, N.J., and Harvey H. Bird, a physicist at Fairleigh Dickinson University in Rutherford, N.J.,
 - a. eight weeks to Strauss waltzes, highly organized and orderly music,

- b. second heard disharmonic sounds in the form of incessant, or ostinato drumbeats.
 - c. A third group was raised in silence.
 - i. The group subjected to disharmonic ostinato rhythm “took much longer to find the food than the others. They were wandering off with no sense of direction”...The mice were left alone for three weeks, then the test was readministered. The ostinato group did very poorly, finding that “these mice could not remember how to get to their food, while the others found it quickly with no problem.” The ostinato group “took much longer to run the maze, groped around, seemed disoriented in trying to find where the food was. They took much longer time than initially.” Being concerned about these results, Schreckenbergr examined the brain tissue of the mice, looking for changes in the hippocampus, located near the brain stem which is associated with alertness, memory and learning. She discovered abnormal “branching and sprouting” of the neurons as well as disturbances in the RNA, a chemical essential in the storage of memories. Her diagnosis is very interesting: “We believe that the mice were trying to compensate for this constant bombardment of disharmonic noise. They were struggling against the chaos. If more connections among the neurons had been made, it would have been a good thing. But instead there were no more connections, just wild growth of the neurons.”
18. We have information now to indicate in plant life and animals, that music has the power to alter the chromosomes of the body=power to change the physiology of the listener and possibly alter the physiology of those who come after them.
19. Einstein
- a. favorite composer, Wolfgang Amadeus Mozart, probably the most orderly composer. He and Bach were the two favorite composers of Einstein.
 - i. G.J. Withrow. In speaking of the power music had in helping him with theories such as relativity he said: “He often told me that one of the most important things in his life was music. Whenever he felt that he had come to the end of the road or into a difficult situation in his work he would take refuge in music and that would usually resolve all his difficulties. “It occurred to me by intuition, and music was the driving force behind that intuition. My discovery was the result of musical perception.”
20. Jefferson
21. Portland appearance: St. Francis of Assisi set to music by Olive Dungan as *Eternal Life*
22. Raccoons
23. Sheep in Bethlehem
24. Mr. Volare *Come Back to Sorrento. O Sole Mio!*
25. ICM Artists Ltd. ICM ROSTER: Bryan Adams, Anthrax, The Association, Tracy Chapman, Bob Dylan, EMF, Extreme, Daryl Hall and John Oates, In Excess, INXS, Iron Maiden, Megadeth, Motley Crue, O.M.D., Ozzie Osbourne, Led Zeppelin, Poison, REO Speedwagon, Tears for Fears, 38 Special, Triplets, Michael Crawford, Kris Kristofferson, Melissa Manchester, Bette Midler, Linda Ronstat Rick Springfield, James Tayler, Bobby Brown, D.J. Jazzy Jeff and the Fresh Prince, Gerrardo, M.C. Hammer, Hi-Five, Lisa Lisa & Cult Jam, Salt-N-Peppa, Al B. Sure, Keith Sweat, Temptations, Karyn White, Carlo Bergonzi, Mikhael Barysnikov, James Gallaway, Michael Ballam

- a. Mik: He gave an answer, which was none of those. I quote: “We are moving after the minds [of those who are listening] and so are most of the new groups”
 - i. 1969 he wrote a piece called *Sympathy for the Devil*. It caused a number of injuries and death. When asked about how he felt about that his response was as follows and I quote: “Something like that happens every time I play that song”. He actually boasted of the idea that it raised his ratings, caused him to receive more for his concert engagements at the expense of those innocent victims.
- 26. Napoleon Bonaparte said “Give me control over him who shapes the music of a nation and I care not who makes the laws”. Who shapes the music of our nation, is it Bach, Beethoven and Brahms or is it Mik? It’s both.
- 27. Franz Liszt said “Music should be composed with the object of returning mankind to an awareness of the spirit and to the true worship of God”.
 - a. **If it’s from the light embrace it. If it’s from the dark, depart from it.**
- 28.** Your destiny is at stake: *On A Clear Day You Can See Forever*.

Wednesday Aug 20
“Strengthening the home through music”
1:50-2:45

DeJong Concert Hall

How parents, grandparents, and siblings can use the divine power of music to fortify the family against the onslaught of evil and terror and build spirituality and peace in the home

Divine Inspiration in the Creation of Great Music

29. *Precious Lord., Take My Hand*
30. Challenges today more than ever
31. The Lord knows who we are
32. Ester 4:14 - Thou wast sent for such an time as this
33. Paul - languages, citizenship
34. Alma - prayers of the father
35. Joseph - D& C 121-122
 - a. *O God, Where Art Thou*
36. Gordon B. Hinckley - public relations
37. If he knows why now - knows our trials
38. Tests us - *The Test*
39. How do we build the spiritual connection
40. What does He expect of us?
41. *We Seek After These Things*
 - a. We have endured many things, and hope to be able to endure ALL things
 - b. Why is it important - staying close to the spirit
42. Mindy Mink
43. Children recognize the Spirit
 - a. Me and Messiah (5 years old) (*Pifa*)
 - i. 1741 24 days Aug 22-Sept 14 first perf April 8, 1742 in Dublin
 - ii. This may not speak to everyone just as certain scriptures may not speak to everyone, either
 - b. Elder Busche (*Overture*)
 - c. Ben - Leipzig church 95(3 yrs) - Stop, Jesus is here (*Jesu, Joy of Man's Desiring*)
44. Animals
 - a. Raccoons
 - b. Beluga Whales
45. Plants
 - a. Ester and Liv's projects
46. Intellect - GPA
 - a. Enlivened by the spirit
47. Buffetings of darkness
 - a. Crossroads Mall - Abravanel "Play Beethoven"
 - b. Chris and his mission

48. How does the spirit get there?
 - a. Brahms Statement, Gruber, Wm Clayton, Deanna Edwards
49. Fortifying ourselves
 - a. Why are these times so difficult - why so much light and dark
 - b. Most valiant saved for this time
50. Carl Malone
51. Moroni 7:15
52. We need peace, world, national, home, personal
53. Why are we striving at such cost to follow commitment to seek
 - a. UFO - bastian of light, means of keeping it alive
54. Who will do it? The schools, television, radio, motion pictures, media?
 - a. How Will They Know?

Thursday Aug 21
“Strengthening the home through music”
1:50-2:45

DeJong Concert Hall

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Masterpieces of Music surrounding the Restoration

MUSIC AND ART SURROUNDING 1830

55.	1780	Haydn Quartets	Norton Recorded Anthology	1	00:00-00:30
56.	1781	Mozart Idomeneo	Mozart Opera Arias Kiri Tekanawa	7	00:40
57.	1782	Mozart Abduction	Mozart Arias Kiri TeKanawa Marten	7 (last 90 sec)	
58.	1785	Haydn Seven Last Words			
59.	1786	Marriage of Figaro	Mozart Overtures	2	00:00-00:48
60.	1787	Don Giovanni	Don Giovanni (CD 3)	13	00:00-00:38
61.	1788	Mozart last 3 symphonies	Mozart Symphony 40	1	00:00-00:48
62.	1790	Cosi fan Tutti	Cecilia Bartoli Come Scoglio	1	01:28-02:07
63.	1792	Marseillaise	National Anthems of the World	4	00:00-00:38
64.	1796	Beethoven Minuet in G			
65.	1798	Haydn Creation	Greatest Choral Show on Earth (CD2)	8	00:00-00:21
66.	1799	Beethoven Pathetique	Beethoven Greatest Hits (CD 1)	7	00:00-00:34
67.	1800	Haydn Seasons			
68.		Amazing Grace	Highland Pipes and Drums	1	00:00-00:56
69.	1802	Moonlight Sonata	Beethoven Greatest Hits (CD 1)	3	00:00-00:48
70.		Christ on Mt of Olives	Atlanta Symphony Choral Masterworks	1	00:00-01:10
71.	1803	Beethoven Eroica	Weekend Beethoven	1	00:00-00:57
72.	1805	Beethoven Fidelio	Beethoven Fidelio Overture	1	00:00-00:37
73.	1807	Beethoven 5 th Symphony	Beethoven Symphonies 5 & 2	1	00:00-00:46
74.	1810	Beethoven Für Elise	Beethoven Greatest Hits (CD 2)	3	00:00-00:38

75.	1812	Beethoven 7 th	Beethoven Symphony 7 & 8	1	00:00-00:44
76.		Beethoven 8 th	Beethoven Symphony 7 & 8	5	00:00-00:40
77.		Star Spangled Banner	National Anthems of the World	7	00:00-00:24
78.	1816	Rossini Barber of Seville	Barber of Seville	3	00:31-00:55
79.	1819	Schubert Die Forelle	Quintet Franz Schubert Forellenquintet	4	00:00-00:35
80.	1821	Weber Freischütz	Der Freischutz (CD 1)	1	08:58-09:58
81.	1822	Beethoven Missa Solemnis	Missa Solemnis PLATTER	1	start:singing-30 seconds
82.	1823	Beethoven 9 th Symphony	The Great Choruses	10	00:00-ALL
83.	1826	Mend's Midsr Night's dr	Wedding March PLATTER	IX	00:00-00:30
84.	1829	Rossini William Tell	Classical Thunder 1	6	00:00-00:49
85.		Bach St. Matthew Passion	St, Matthew Passion Bernstein (CD 1)	1	00:00-00:45
86.	1830	Mendelssohn's s w/o words			
87.	1831	Bellini Norma	Maria Callas	3	00:00-00:31
88.	1832	Chopin Etudes Op 10	Preludes #7 in A minor	10	00:00-00:23
89.		Donizetti's L'Elisir	The Ultimate Opera	14	00:33-01:10
90.	1833	Wagner Die Feen	Wagner Vox Allegretto	2	00:00-00:46
91.	1835	Donizetti Lucia	Lucia Regnava (CD 1)	6	00:00-00:52
92.	1836	Meyerbeer, Les Huguenots	Beverly Sills (O beau pays)	4	02:02-02:28
93.	1838	Flow Gently Sweet Afton			
94.	1843	Wagner Flying Dutchman	Music 1620 Lesson 9	2	00:00-01:10
95.	1844	Mendelssohn Violin Concerto			
96.	1845	Wagner Tannhauser	Greatest Choral Show on Earth (CD1)	12	00:00-00:58
97.	1846	Berlioz Damnation of Faust	Greatest Choral Show on Earth (CD 1)	16	00:00-00:40
98.		Mendelssohn Elijah	Greatest Choral Show on Earth (CD2)	10	00:20-00:48
99.	1847	Verdi MacBeth	MacBeth (CD 2)	12	00:00-00:51
100.	Martha		Legendary Enrico Caruso	19	00:26-01:07
101.		Liebestraum	Liszt Lieder = Brigitte Fassbaender	1	00:00-00:32
102.	1850	Wagner Lohengrin	The Great Choruses	7	03:35-04:02

103.	1851	Verdi Rigoletto	Henrico Caruso La Donna e mobile	4	01:01-02:10
104.	1853	Verdi Trovatore	greatest Choral Show on Earth	(CD2) 2	00:58-01:28
105.		Verdi Traviata	La Traviata (Sempre libera)	6	01:00-00:55
106.	1856	Liszt Hungarian Rhapsodies	Classics in the Movies	6	00:00-00:45
107.	1858	Verdi Ballo			
108.		Offenbach Orphee aus enfers	Opera Goes to Hell	4	01:00-01:42
109.	1859	Gounod Faust	Robert Merrill	11	00:53-02:02
110.		Wagner Tristan	Tristan und Isolde (CD 1)	1	00:00-00:57
111.	1862	Verdi Forza	Masters of the Opera 1851-1865	1	00:00-00:25
112.		Battle Hymn			
113.	1864	Offenbach Belle Helene			
114.	1866	Massenet Elegie			
115.	1867	Strauss Blue Danube	Best of Johann Strauss Vol 1	1	01:28-02:07
116.	1868	Brahms Requiem	German Requiem	4	00:00-00:43
117.		Strauss Tales of the Vienna Woods	Best of Johann Strauss Vol III	5	03:21-04:13
118.	1870	Wagner Die Walküre	Weekend Ride of Valkyries	1	00:00-01:05
119.	1871	Verdi Aida	Opera Goes to War	2	03:19-03:44
120.		Tchaikovsky Rom/Jul			
121.	1874	Verdi Requiem	Verdi Requiem London (CD 1)	1	00:00-00:30
122.		Strauss Fledermaus	Strauss Die Fledermaus	6	00:00-00:24
123.	1875	Bizet Carmen	Best of Opera	11	00:00-00:30
124.	1876	Ponchielli, La Gioconda	Madison Avenue/Opera	13	01:44-02:10
125.	1877	Wagner Parsifal	Music 1620 Lesson 9 disk 2	10	00:00-00:34
126.		Saint-saens Sams/Delilah	50 Great Moments in Opera	2	00:00-00:47
127.	1879	Tchaikovsky Eugene Onegin			
128.		Gilbert/Sullivan Pir of Penz	Pirates of Penzance	13	00:00-

129. 1880 Offenbach, Tales of Hoff Offenbach Les Contes D'Hoffmann 9 01:17-01:45 00:55

Friday Aug 22
“Strengthening the home through music”
1:50-2:45
DeJong Concert Hall

How parents, grandparents, and siblings can use the divine power of music to fortify the family against the onslaught of evil and terror and build spirituality and peace in the home

Celebrations: Symbols, Holidays, and Traditions

55. JANUARY
- a. *Auld Lang Syne*
 - b. New Years resolutions
56. FEBRUARY
- a. Valentine’s Day - Family Tradition
57. MARCH
- a. Girls: *Sabbath Prayer*
 - b. Ruth: Whither thou goest
 - c. Purim
 - i. Story of Esther
 - ii. Mordechi, Haman, Ester - Masks
 - iii. Evil Haman - noisemakers
 - iv. Haman cookies
 - v. Why important
 - d. Priesthood ordination
 - i. Invite guests
 - ii. plan menu
 - iii. invite authorities,
 - iv. give speech,
 - v. dress up
58. APRIL
- a. Passover
 - i. Ephraim (*V’Eal Yedei*) Where is Ephraim,
 - ii. Do you know My covenant?
 1. Come back with me “*Jerusalem of Gold*”
 2. *Love One Another* (Higher Law)

II. Passover/Easter without equal in Judeo/Christian celebration

III. What is it?

A. Jehovah speaks to Moses out of burning bush

“I have surely seen the affliction of my people which are in -Egypt, and have heard their cry by reason of their taskmasters; for I know their sorrows.. Come now therefore, and I will send thee unto Pharaoh, that thou mayest bring forth my people the children of Israel out of Egypt” Ex 3: 7, 10

B. “And they shall take of the blood, and strike it on the two side posts and on the upper door post of the houses, wherein they shall at it. And they shall eat the flesh in that night, roast with fire, and unleavened bread, and with bitter herbs they shall eat it... And thus shall ye eat it’ with your loins girded, your shoes on your feet, and your staff in your hand; and ye shall eat it in haste: it is the Lord’s Passover... And it shall come to pass, when you children shall say unto you, what mean ye by this service? That ye shall say, it is the sacrifice of the Lord’s Passover, who passed over the houses of the children of Israel in Egypt.” Ex 12:7-8, 11, 26-27

IV. What significance?

A. Joshua crossing into Canaan celebrated Passover. The Lord called a new day Nissan to measure time.

B. Jesus’ life:

1. His birth

2. Luke 2:46-47 Teaching in the temple “both hearing them, and asking them questions heard him were astonished at his understanding and answers”

A. “They Found Him Teaching in the Temple”

3. Purifying the temple

4. Miracles of loaves and fishes

5. Last supper (1500 years of tradition)

6. Final atonement. “I am the bread of life. He that cometh to me shall never hunger; and he that believeth on me shall never thirst (John 6:35) “Ye know that after two days is the feast of the Passover, and the Son of man is betrayed to be crucified” (Matt 26:1-2)

C. Joseph Smith’s life

1. 1829 Oliver and Joseph begin translation of the Book of Mormon

2. 1830 Organization of the Church

3. 1835 Clarification of the two priesthoods, patriarchal order established with revelation of the importance of Adomondi-Amen

4. 1836 Dedication of Kirtland appearance of Savior, Moses, Elias, ELIJAH with keys

5. 1839 Liberty Jail (D & C 121:1-3)

“O God, where art thou? And where is the pavilion that covereth thy hiding place? How long shall thy hand be stayed, and thine eye, yea thy pure eye, behold from the eternal heavens the wrongs of thy people and of thy servants, and thine ear be penetrated with their cries. Yes, O Lord, how long shall they suffer these wrongs and unlawful oppressions, before thine heart shall be softened toward them and thy bowels be moved with com passion toward them?”

D & C 122:5 “If thou art called to pass through tribulation; if thou art in perils among false brethren; if thou art in perils among robbers; if thou art in perils by land or by sea; If thou art accused with all manner of false accusations; if thine enemies fall upon thee; if they tear thee from the society of thy father and mother and brethren and sisters and if with a drawn sword thine enemies tear thee from the bosom of they wife, and of thine offspring, an thine elder son although but six years of age, shall cling to thy garments, and shall say, my father, my father, why can’t you stay with us. O, my father, what are the men going to do with you? And if then he shall be thrust from thee by the sword, and thou be dragged to prison, and thine enemies prowl around thee like wolves for the blood of the lamb. And if thou shouldst be cast into the pit, or into the hands of murderers, and the sentence of death passed upon thee,` if thou be cast into the deep; if the billowing surge conspire against thee; if fierce winds become thine enemy; if the heavens gather blackness, and all the elements combine e to hedge up the way; and above all, if the very jaws of hell shall gape open the mouth wide after thee, know thou, my on, that all these things shall give thee experience, and shall be for thy good. The Son of Man hath descended below them all. Art thou greater than he” There fore, hold on they way, and the priesthood shall remain with thee; for their bounds are set, they cannot pass. They days are known and thy years shall not be numbered less; therefore, fear not what man can do, for God shall be with you forever and ever.

V. Observation

1. Seder Plate a. Roasted Shankbone (unbroken) of Lamb b. Hard boiled egg c. Bitter herbs d. Charoses (apples, nuts cinnamon) e. Karpas (parsley)
2. Matzos, Wine, Salt Water, Cup of Elijah, Pillow
3. Blessed art though...fruit of the wine
4. Drink Juice
5. Wash hands
6. Karpas distributed, dipped in salt water
7. Blessing of bread
8. Breaking of bread
9. Drinking of juice
10. Questions.
Why is this night different from all other nights. On all other nights, we eat leavened bread and Matzos, on this night only Matzoh. On all other nights, we eat all kinds of herbs; on this night, we eat mainly bitters. On all other nights, we do not dip even once; on this night we dip twice. On all other nights, we eat either sitting straight or reclining; on this night, we all recline.
11. Telling of promises of Abraham and lineage, plight and enslavement of Israel, plagues
12. It would have been sufficient.. If he had brought us forth from Egypt, and had not inflicted judgement upon the Egyptians, it would have been sufficient...Ends with If He had led us into the land of Israel and had not built the temple, it would have been sufficient.
13. Matzos and bitter herbs.
14. Hallelujah
15. Wash hands again
16. Charoseth and bitter herbs

17. Meal - blessing after meal
18. Door opened for Elijah
19. His mercy endureth forever
20. Last cup of juice
21. Next year in Jerusalem

VI. Lessons:

1. Obedience and Sacrifice
Moses 4:6 And after many days an angel of the Lord appeared unto Adam, saying: Why does thou offer sacrifices unto the Lord? And Adam said unto him: I know not, save the Lord commanded me.
2. Greater gift is not passing over death, but eternal life.
3. Jesus explains higher answer Forgiveness
 - a. Sometimes only He can help us do that

Corrie Ten Boom: “If I had ever needed proof that I had no boldness or cleverness of my own, I had it now. Whatever bravery, or skill I had ever shown were gifts of God. Sheer loans from Him of the talent needed to do a job. And it was clear, from the absence of such skills now, that this was no longer His work for me.”

Each had a hurt he had to forgive: the neighbor who had reported him, the brutal guard, the sadistic soldier.

When mention of the concentration camps no longer brought on a volley or self-righteous wrath, I knew the person’s healing was not far away. And the day he said, “Those people you spoke of - I wonder if they’d care for some home grown carrots,” then I knew the miracle had taken place.

It was at a church service in Munich that I saw him, the former S.S. man who had stood guard at the shower room door in the processing center at Ravensbruck. He was the first of our actual jailers that I had seen since that time. And suddenly it was all there - the roomful of mocking men, the heaps of clothing, Betsie’s pain-blanching face.

He came up to me as the church was emptying, beaming and bowing. “How grateful I am for your message, Fraulein,” He said. “To think that, as you say, He has washed my sins away.”

His hand was thrust out to shake mine. And I who had

preached so often to the people in Bloemendaal the need to forgive, kept my hand at my side.

Even as the angry, vengeful thoughts boiled through me, I saw the sin of them. Jesus Christ had died for this man; was I going to ask for more? Lord Jesus, I prayed, forgive me and help me to forgive him.

I tried to smile, I struggled to raise my hand. I could not. I felt nothing, not the slightest spark of warmth or charity. And so again I breathed a silent prayer. Jesus, I cannot forgive him. Give me Your forgiveness.

As I took his hand the most incredible thing happened. From my shoulder along my arm and through my hand a current seemed to pass from me to him, while into my heart sprang a love for this stranger that almost overwhelmed me.

And so I discovered that it is not on our forgiveness any more than on our goodness that the world's healing hinges, but on His. When He tells us to love our enemies, He gives, along with the command, the love itself."

VII. My experience: Ephesians 4:31-32: Let all bitterness, and wrath, and anger, and clamour, and evil speaking, be put away from you, with all malice. And be ye kind one to another, tenderhearted, forgiving one another, even as God for Christ's sake hath forgiven you.

I AM A CHILD OF GOD (Hebrew)

Ah knee Ben El-o-heem, Vay who shah-lock oh-tee
Vay nah-tawn lee hor-reem toh veen, Lay tah-pel at naf-shee
Az-roo nah-lee laht ah sot, Kay fee toe ray toe.
Tah-dree koo knee lah kah yot, kah day yae-shu vets low.

- b. Easter
- 59. MAY
- a. Memorial Day
- 60. JUNE
- 61. JULY

- a. Family Pioneers
- 62. AUGUST
- 63. SEPT
- 64. OCT
- 65. NOVEMBER
 - a. Thanksgiving
 - i. Write what you are thankful for and keep
 - ii. Special foods linked to people
- 66. DECEMBER
 - a. Chunuka
 - b. Christmas
 - i. green red
 - ii. Poinsettia
 - iii. Wreaths, bulbs
 - iv. Stars
 - v. Evergreens
 - vi. Chains
 - vii. Why gifts
 - viii. Santa - St. Nicholas
 - ix. Gifts from my children not things

Tuesday Aug 19
“Empowering Yourself Through Music”
3:10-4:05
DeJong Concert Hall

How to use music to achieve your divine destiny

Music and the Mind 2003
MUSIC AND THE MIND

67. *Lost Chord* **In 1877** Sir Arthur Sullivan/Adelaide Procter:
68. Boy in Seattle
69. Albert Einstein
- a. “It occurred to me by intuition, and music was the driving force behind that intuition. My discovery was the result of musical perception.”
- b. GJ Winthrow quote: Improve and arrive at solutions. "He often told me that one of the most important things in his life was music. Whenever he felt that he had come to the end of the road or into a difficult situation in his work he would take refuge in music and that would usually resolve all his difficulties."
70. Wanda Petersen *There's a Long, Long Trail - Keep the Homefires*
146. Ester's Science Project
147. Computer-Chris-Clive
148. 300 Graduates North Texas
149. Why Baroque - Handel's Water Music
150. Clare Ernest Durfey
151. Boy at Cache Training Center
152. Gardner 8 learning 1985 Theory of Multiple Intelligences *Frame of Mind*
1. Linguistic (English)
 2. Logical (Math)
 3. Spatial
 4. Kinesthetic
 5. Musical
 6. Interpersonal: (Social)
 7. Intrapersonal: (Spiritual)
 8. Naturalist: (Recognition and naming, cars, plants, dinosaurs)
153. 17 Countries, 14 yr olds USA 14th

1. Hungary, Japan & Netherlands
 2. Hungary requires compulsory voice or instrumental instruction from grades 1 through 8. Japan requires it from grades 1 through 9. And the Netherlands even require musical understanding as part of the secondary exams for college entrance
154. Active vs Passive
- 155. MICE AND MEN**
1. In an article entitled *Jarring Music Takes Toll on Mice*, in the April 4, 1988 edition of *Insight* magazine, an experiment related to music and learning is performed on mice. Two researchers, Gervasia Schrenckenberg, a neurobiologist at Georgian Court College, Lakewood, N.J., and Harvey H. Bird, a physicist at Fairleigh Dickinson University in Rutherford, N.J., set out to determine the effects of music and rhythm on the nervous system of white mice. One group of mice listened for eight weeks to Strauss waltzes, highly organized and orderly music, while a second heard disharmonic sounds in the form of incessant, or ostinato drumbeats. A third group was raised in silence. Then the three groups were put through the standard maze. The group subjected to disharmonic ostinato rhythm “took much longer to find the food than the others. They were wandering off with no sense of direction” The mice were left alone for three weeks, then the test was readministered. The ostinato group did very poorly, finding that “these mice could not remember how to get to their food, while the others found it quickly with no problem.” The ostinato group “took much longer to run the maze, groped around, seemed disoriented in trying to find where the food was. They took much longer time than initially.” Being concerned about these results, Schreckenbergs examined the brain tissue of the mice, looking for changes in the hippocampus, located near the brain stem which is associated with alertness, memory and learning. She discovered abnormal “branching and sprouting” of the neurons as well as disturbances in the RNA, a chemical essential in the storage of memories. Her diagnosis is very interesting: “We believe that the mice were trying to compensate for this constant bombardment of disharmonic noise. They were struggling against the chaos. If more connections among the neurons had been made, it would have been a good thing. But instead there were no more connections, just wild growth of the neurons.” All cellular function within living organisms have unique rhythmic properties. When that rhythm is reinforced by orderly sympathetic vibratory rhythms there appears to be improved health and cognitive activity. On the other hand, rhythmic vibrations that bombard the system in an incessant, ostinato fashion, are counterproductive to both. The alarming part of this study, is that ostinato rhythms is the most salient element to describe a large segment of popular music of the 90's.

Stories:

1. A Brother's Love Like any good mother, when Karen found out that another baby was on the way, she did what she could to help her 3-year-old son, Michael, prepare for a new sibling. They found out that the new baby was going to be a girl, and day after day, night after night, Michael sang to his sister in mommy's tummy. He was building a bond of love with his little sister before he even met

her. The pregnancy progressed normally for Karen, an active member of the Panther Creek United Methodist Church in Morristown, Tennessee. In time, the labor pains came. Soon it was every five minutes, every three, every minute. But serious complications arose during delivery and Karen found herself in hours of labor. Would a C-section be required? Finally, after a long struggle, Michael's little sister was born. But she was in very serious condition. With a siren howling in the night, the ambulance rushed the infant to the neonatal intensive care unit at St. Mary's Hospital, Knoxville, Tennessee. The days inched by. The little girl got worse. The pediatrician had to tell the parents there is very little hope. Be prepared for the worst. Karen and her husband contacted a local cemetery about a burial plot. They had fixed up a special room in their house for their new baby but now they found themselves having to plan for a funeral. Michael, however, kept begging his parents to let him see his sister. I want to sing to her, he kept saying. Week two in intensive care looked as if a funeral would come before the week was over. Michael kept nagging about singing to his sister, but kids are never allowed in intensive Care. Karen decided to take Michael whether they liked it or not. If he didn't see his sister right then, he may never see her alive. She dressed him in an oversized scrub suit and marched him into ICU. He looked like a walking laundry basket. The head nurse recognized him as a child and bellowed, "Get that kid out of here now. No children are allowed." The mother rose up strong in Karen, and the usually mild-mannered lady glared steel-eyed right into the head nurse's face, her lips a firm line. "He is not leaving until he sings to his sister" she stated. Then Karen towed Michael to his sister's bedside. He gazed at the tiny infant losing the battle to live. After a moment, he began to sing. In the pure-hearted voice of a 3-year-old, Michael sang: "You are my sunshine, my only sunshine, you make me happy when skies are gray." Instantly the baby girl seemed to respond. The pulse rate began to calm down and become steady. "Keep on singing, Michael," encouraged Karen with tears in her eyes. "You never know, dear, how much I love you, please don't take my sunshine away." As Michael sang to his sister, the baby's ragged, strained breathing became as smooth as a kitten's purr. "Keep on singing, sweetheart." "The other night, dear, as I lay sleeping, I dreamed I held you in my arms". Michael's little sister began to relax as rest, healing rest, seemed to sweep over her. "Keep on singing, Michael." Tears had now conquered the face of the bossy head nurse. Karen glowed. "You are my sunshine, my only sunshine. Please don't take my sunshine away..."The next, day...the very next day...the little girl was well enough to go home. Woman's Day Magazine called it The Miracle of a Brother's Song. The medical staff just called it a miracle. Karen called it a miracle of God's love. NEVER GIVE UP ON THE PEOPLE YOU LOVE. LOVE IS SO INCREDIBLY POWERFUL.

Letters:

1. Dr Ballam, You may be interested to know that I recently visited my 88 year old mother in a So. Calif rest home. Mother has Alzheimers and doesn't know me nor does she recognize any of her children. She has only a few words left to her and those include "beautiful" wonderful and other words of praise. During our visit a pianist provided music mostly from the 30's and 40's. Mother knew every word of every song and she was in tune and kept perfect time. I was somewhat depressed seeing her like she now is but have decided that being locked in a world where beautiful and wonderful are operative with Cole Porter and George Gershwin isn't so bad. I can't carry a tune in a bucket but before I left her I took my mother's frail hands in mine, looked into the mirror of blue eyes she gave to me and sang a long forgotten song I learned listening to my father sing to her. "You'll never know just how much I loved you. You'll never know just how much I care." Mother joined in making it a duet. This is how I want to remember Her.
Don Ennis
2. Dear Dr. Ballam, I'm a morning person by choice and inclination but

now more so by the drugs I take to suppress Parkinson's disease. I fell asleep watching a great program on the Grand Canyon and the Colorado plateau and woke up in the middle of a 1998 presentation you gave on learning and music. I almost switched channels. Forgive me but I come from a background where your music would be considered "High brow" at best. Besides, your performance as Satan in the Temple movie casts a lingering image I didn't need as I try not to contemplate the death of another Parkinsonian friend. But you were talking about education, a subject dear to my heart, and I recognized the truth you were saying. I was once asked to devise a test that would predict success in technical or difficult science classes. From my experience with students I replied intuitively : "You don't need a test for that. Just ask one question: does the student play chess or a musical instrument. As I listened to your presentation I was aware that you were neither "high brow" nor Satan. You are a very astute and sincere son of God. And Oh yes; you can really sing. Thank you for the insight Don Ennis

3. When my daughter was a baby, about 4-5 months of age, I noticed something interesting when I would play music. I had some children's tapes that had a variety of songs on it that I would play during the day. For some reason the tape had a couple of songs that I didn't think quite fit with a children's tape, yet I didn't think much of it until I watched Cassidy. Pardon me, I forgot the name of the song, but it went like this, THUNDER AND LIGHTNING VERY VERY FRIGHTENING. Every time the music started to play she would become very agitated and cry. At first I didn't realize what was going on until it happened several times. There was another song that was played in a minor key that really upset her also.(I can't even remember the words to it) I started a little experiment, I would put on a variety of music and watch her reaction. Any time the music was in a major key and had fun lyrics, she would laugh, kick her legs and wave her arms. Yet if one of these songs came on that was in a minor key, her face would become very distressed and she would become anxious and cry uncontrollably. I just thought that you would find that interesting. Since I have been in this class, I have purchased several CD's of the great artists. I find it really interesting that when I ask her to put on some music, she doesn't pick her CD's, she listens to Bach, Beethoven, Handel or some of the others that I have. She goes around humming the music throughout the day. This may be coincidence but the mornings that we have had the classical music playing, she has done really well in math and spelling.(it also seems to help her hyper behavior.) When I start feeling myself getting out of control with her because of the constant

arguing, I just start singing my favorite song. The arguments come to a complete stop and suddenly she is very cooperative. This has saved me and her on several occasions, thanks, I got the idea from your class.

4. David, hearing impaired student - knew difference between major and minor

Wednesday Aug 20
“Empowering Yourself Through Music”

3:10-4:05

DeJong Concert Hall

How to use music to achieve your divine destiny

Music shapes history

71. May of 1786 *Le nozze di Figaro* was first performed in Vienna.
 - a. Based on Beaumarchais’ play *Le Mariage de Figaro* written in 1778, but not performed until 1784
 - b. Louis XVI commented on Beaumarchais’ text after reading it by saying, “It is detestable , it can never be performed , you would have to destroy the Bastille for the presentation of the work not to be a dangerous nonsense”.
72. Liberté (liberty), Egalité (Equality), and Fraternité (brotherhood).
 - a. Thomas Jefferson (1743-1826) inalienable rights
 - b. storming of the Bastille on July 14, 1789
73. BEETHOVEN 1804 *Eroica* (Heroic, or Third) Symphony in E-flat, op.55
 - a. Napoleon Bonaparte (1769-1821), in 1803 Consul for life of the empire,
 - b. originally titled the symphony as “sinfonia grande: Buonaparte”
 - c. Beethoven rededicated the symphony to be “Sinfonia eroica composta per festeggiar il sovvenire d’un gran uomo”
74. VERDI (1813-1901),
 - a. 1842 *Nabucco*
 - b. King Nebuchadnezzar, king of Babylonia between 605-562 B.C.
 - c. *Va Pensiero* risurgimento (revolution).
 - d. Vittorio Emanuele Rè D’Italia or Long live Victor Emanuel, King of Italy.
 - e. hotel: “Qui la spirito della Maestro accendevit a cielo”,
75. Atlanta in 1864. General Sherman
 - a. Stephan Collins Foster (1826-64), *I dream of Jeannie with the Light Brown Hair*.
76. Christmas Eve 1944 in the South Pacific.

77. HITLER
 - a. Franz Josef Haydn (), Gott erhalte, Franz den Kaiser - Deutschland, Deutschland, über alles
 - b. 1959 musical theatre hit, The Sound of Music. Edelweis,- Heidenröslein
78. LINCOLN Julia Ward Howe. The Battle Hymn of the Republic.
79. 1964 Jerry Bock and Sheldon Harnick Fiddler 3,242 performances
80. 1949, South Pacific. You've Got to be Taught. motion picture in 1958.
81. Hair 1968?
82. Greeks opinion Plato and Aristotle music has the power to "harmonize the body and soul."
 - a. ostinato
83. MIND CONTROL - ANCIENT AND MODERN
84. Taliban

Ancient Greece denounced and even prosecuted musicians who attempted to "control the minds" of their audience. Today, there is an overt attempt on behalf of many high-profile and not so high-profile artists to do the same. Mik Jagger in an interview in 1968 on CBS Television said: "We are moving after the minds, and so are most of the new groups". When in 1969 a piece entitled Sympathy for the Devil caused injuries and deaths he said "something like that happens every time I play that song."

Is this a problem? Data indicates a great many cases that are believed to be linked to certain music. Let me cite some data.

MURDER

Clay Logan shot his mother 3 times to death and shot and stabbed his father listening to a song on his stereo called "The End" by the Doors. The song says: "The killer awoke before dawn, he put his boots on...And he came to a door...and he looked inside "Father?" "Yes son,""I want to kill you". May 8 1996 The Times-Picayune. East Baton Rouge

Las Vegas police, [including] Sgt Steve Custer [are] shot at by 15 year old suspect singing "Cop Killer". In responding [to a] phony call for help, [the policemen] were shot at. Salt Lake Tribune July 20, 1992

Suffolk, Va, high school student David Merrell finished first in regional and state science fairs by demonstrating the effects of music on lab mice. After the mice ran through a maze in about 10 minutes, Merrell played classical music to one group and heavy metal to another for 10 hours a day. After three weeks, the mice exposed to classical music made it through the maze in a minute and a half. The rock music group took 30 minutes. Said Merrell:"I had to cut my project short because all the hard-rock mice killed each other. None of the classical mice did that."

Salt Lake Tribune July 20, 1992 "ROWDINESS AND RAUNCHY BECOMING A MAINSTAY IN THE RECORD BUSINESS" Los Angeles Time Warner Inc., is taking the rap for recording "Cop Killer" by Ice-T, a song some people argue invites bloodshed. But it's hardly the only record label with rowdiness and raunchy in its repertoire.

Some titles worth consideration:

"Murder your family members", Police in "Murder by Numbers"

Bad Religion: Recipe for Hate

The Jesus Lizard; So I Married an Axe Murderer (15 mind-numbing tracks of brutally graceful noise-punk

SUICIDE

Kurt Cobain: The flannel-shirted singer's woes were well-documented: heroin addiction, discomfort with celebrity, domestic spats, the near-fatal ingestion of drugs and alcohol just last month that left him in a coma. One of Nirvana's last songs, recorded for "The Beavis and Butt-head Experience" album, was titled "I Hate Myself and Want to Die". Associated Press Oregonian, April 10, 1994 Larry McShane

Some titles worth consideration:

Commit suicide in a love pact Blue Oyster Cult in "Don't Fear the Reaper"

Put your head up to the gun and pull the trigger, ACDC in "Shoot to Thrill"

"Why don't you kill yourself", Ozzy Osborne in "Suicide Solution"

Faith No More; Surprise You're Dead. Zombie Eaters

Nine Inch Nails; The Downward Spiral, Mr Self Destruct, Help me I'm in Hell

Violent Femmes (wry songs of obsession, torment and dementia) I'm nothing

The Breeders, Happiness is a Warm Gun

Live "Throwing Copper" (Band explores themes of anger and self-expression)

SEXUAL ABUSE

Salt Lake Tribune June 9, 1991 page B2 quoting Policeman Ron Stallworth who tracks Utah's black gangs: "Women become sexual objects, bitches or whores ("Ho" to use the black street vernacular), to be used and abused and then discarded like garbage." said Sgt. Stallworth.

"Women are stereotyped as nags, money-grabbing teasers, sluts and otherwise inconsequential to the male except for sexual gratification." Luther Campbell, leader of the rap group 2 Live Crew, said he does not believe sexist language does harm.

Some years ago, I heard a song on the public airways with a refrain that continued to say Rape Me. The song explained that though women may appear not to like it, to scream to run, they really do like it, and deep down, they want it. I pondered that message, and wondered if any woman would agree with that statement. Some irresponsible producer, is enforcing that message onto the public, and someone out there will believe it, someone with the misguided compulsion to act it out.

Some titles worth considering:

"Have Sex with a Corpse" Alice Cooper in Cod Ethel and I Love the Dead

Nirvana: Incesticide: Anurysm; Big Long Now

OBSCENITY

Ad "Listened to at the Baline County Jail more than any other radio station Kech 95.3 fm....picture of inmate in jail.

Sony Music's stable includes the artists Bytches With Problems, No Face, Tim Dog and Public Enemy. Capitol Records distributes Schooly D and Niggas With Attitude - also known as NWA

Walt Disney Co's Hollywood Records was so embarrassed by its rapper Hi-C's record "Skanless," the company removed its name from the album before it was released this year.

Some rappers pour forth torrents of obscenities, refer to woman as whores and bitches, celebrate grisly murders and mayhem or depict sex and sodomy in the lewdest terms. David Geffen chairman of Geffen Records says It's a matter of responsibility

Many labels put out records that feature vulgarity. Hi-C's songs include "2 Ada Time" and "Non-Stop Expletives". Tim Dog cut the single "Patriotic Pimp. Public Enemy sang "How to Kill a Radio consultant. It is possible to sell a million albums with little or no airplay or MTV exposure. Jerry Heller president of Ruthless Records says "We believe in total freedom". "If our artists want to put it out, we're going to support them all the way."

I quote some remarks between a friend, Gene R. Cook, and Mik Jagger made a few years ago:

Cook: "I have the opportunity to be with a lot of young people. Many say your music does not affect them adversely in any way. Others say it effects them in a very bad way. What is your opinion? What is your impact?"

Jagger "Our music is calculated to drive the kids to sex. It's not my fault what they do. It's up to them. I'm just making a lot of money."

Cook: He was in Mexico making a profane and pornographic music video because the cost is 1/3 there. In addition it is easier to produce such videos there at the moment. He explained that though such videos with explicit sexual behavior is illegal on US national television, it soon will be, and they want to have the videos ready. Now not only audio pornography can be portrayed, but they can view it as well. He was making more money this way."

Jagger: "It doesn't matter what you do in life, there are no rules. There is no god. You can take whatever you want. It doesn't matter."

Some titles worth consideration:

Masterbation is for Girls. Cyndi Lauper in "She Bops

Let's Pretend We're Married and do it All Night - Prince in "Let's Pretend We're Married"

Lesbianism "Getting Your Kicks in Another Girl's Bed". Ted Nugent in "All the Girls Love

Alice”

The Butthole surfers: Who was in my Room

Ministry: Jesus Built My Hotrod, Cannibal Song

David Byrne Buck Naked

Have Sex with a Corpse, Alice Cooper in “Cod Ethel and I Love the Dead”

LEGISLATION

Since 1984 the FCC has had the power to enforce US Criminal Code Title 19, Section 1464 which reads. “Whoever utters any obscene, indecent, or profane language by means of radio communication shall be fined not more than \$10,000 or imprisoned not more than 2 years or both”

Why do we allow offensive material, when the Criminal Code holds it illegal? Could it be that judges are reluctant to rule against one of the largest financial entities extant? This industry made 4.3 billion in 1985 cites Samantha Smith, in The Forum, Sept-Oct, 1985

DRUG CULTURE

“Shoot up” Queen in Another One Bites the Dust (heroin)

“Smoke Pot, Smoke Pot, Everybody Smoke Pot” Beatles in I am the Walrus.

SATANISM

“Here’s to my Sweet Satan” Led Zeppelin

“*Sympathy for the Devil*”, Mik Jagger and the Rolling Stones

MUSICOGENIC EPILEPSY

CURTIS CHILD

1992 Acciden

1995 Graduation

When ACDC was asked about this event in a subsequent media interview, their response was that it was not an uncommon occurrence, and that each time such a thing happens, their ratings and popularity increases. That is a chilling comment.

AN AGE OF HOPE OR DESPAIR

It is a perplexing juxtaposition that one of the darkest chapters of human history, namely the enslavement of African Americans before the Civil War brought the beginning of emancipation, was fraught with some of the most hopeful music of recorded history. The southern black plantation slaves sang songs of great hope in the cotton fields, and somehow endured the tyranny of that period with grace and heroism.

Likewise in the great depression, the aftermath of the stock market crash of October 24, 1929, brought about in the early 30s, hopeful joyous songs. Those most often performed and enjoyed were titles like “I’m singing in the Rain”, “I’m Sittin’ on Top of the World”, “Look for the Silver Lining”, “When You’re Smiling”, and so forth. Is there some correlation with enduring a difficult situation by espousing hope through the music of the time.

Today: get even. get even

HOW WILL THEY KNOW?

Thursday Aug 21
“Empowering Yourself Through Music”
3:10-4:05
DeJong Concert Hall

How to use music to achieve your divine destiny

- 1772 Birth of Sophie-Francoise Trebucher, Victor Hugo’s mother
- 1773 Birth of Leopold-Sigisbert Hugo, Victor Hugo’s father -
becomes general in Louis XVIII regime
- 1789 French revolution begins
- 1792 First French republic proclaimed
- 1793 Louis XVI executed
- 1797 Hugo’s parents wed
- 1798 Birth of Abel Hugo, elders brother dies insane 1855
- 1802 Birth of Victor-Marie Hugo
- 1804-15 Napoleonic Empire ends at Waterloo
Both parents philander
- 1820 Writes Ode on the Death of the Duc de Berri
- 1822 Victor marries childhood sweetheart Adele Foucher
- 1823 Birth of first son, Leopold-Victor
- 1825 Awarded Legion of Honor in literature

- 1826 Birth of second son Charles-Victor
- 1827 Birth of third son Francois-Victor
- 1828 Death of father
- 1829 Birth of first daughter Adele
- 1830 First play Hernani
Birth of second daughter Leopoldine
- 1831 Publishes Notre Dame de Paris
- 1841 Victor Hugo elected to Academie Francaise
- 1843 Death of daughter Leopoldine Hugo
- 1845 Starts Les Miserables
- 1861 Completes Les Miserables
- 1862 Les Miserables published
- 1868 Wife Adele Hugo dies
- 1870 Returns to Paris and is elected to parliament
- 1871 Resigns from parliament at death of son Charles
- 1875 Returns to Paris - elected Senator
- 1885 May 23, dies June 1 state funeral over 3M people attend

LES MISERABLES

Takes place between 1815 and 1832
Premiered 1987

Work Song
I Dreamed a Dream
Fall of Rain
Drink With Me
Bring Him Home
Who am I
Castle on a Cloud
Master of the House
Stars
In My Life
A Heart Full of Love
On My Own
A Little Fall of Rain
Empty Chair at Empty Tables
Finale

LES MISERABLES

“In an age of doubt and depression some five hundred years ago, Victor Hugo wrote a masterpiece of hope,. Not a treatise of hope through social or political means, but a powerful commentary on the spiritual transformation of man. While making little reference to religious practice, the work, Les Miserables, illuminates the core of religion: hope that man can extricate himself from the personal weaknesses that are so much a part of life in a fallen world - a world which worships at the altar of personal gratification. The paramount theme of Hugo’s work is a symbolic portrayal of the Christ as the means whereby men are transformed from within and awakened to the pursuit of something higher than self. We read of the man, Jean Val Jean, one who has been corrupted by the world’s injustices and hardened by society’s abuses. We experience a decisive moment in his life as he stands before the Bishop of the French village, Digne. He is in the custody of the gendarmes, his depravity apparent in a sack of silver he has stolen from the Bishop, the very man that befriended him, fed and lodged him

when no one else would trust him not extend a gesture of kindness. After all, he was a paroled felon! Yet, in this moment of accusation wherein there is no defense nor defender, the Bishop, symbol of the Christ, sets aside the law that threatens to return Jean Val Jean to prison.

“So here you are!” he cried to Van Jean. “I’m delighted to see you. Had you forgotten that I gave you the candlesticks as well?...Did you forget to take them?” Such are his words of undeserved mercy as the Bishop greets the man who has robbed him. And as the astonished gendarmes come to the realization intended by the Bishop, there are suddenly no accusers nor accusations - the silver was a gift! Then, as the police remove the irons that hold Val Jean fast and leave him alone with his benefactor, the Bishop presents Val Jean with the precious silver candlesticks. “You no longer belong to what is evil but what is good,” says the Bishop with words that have poignant meaning. “I have bought your soul to save it from black thoughts and the spirit of perdition, and I give it to God...use the money to make yourself an honest man.”

This is the moment of new beginning for Jean Val Jean - the birth of a newness life within him. From this crucial moment Hugo’s masterpiece traces a story of moving service and self-sacrifice wherein a man rises from bitter cynicism and personal isolation to majestic stature. Surely this fictional account illustrates the power of the Christ in men’s lives: “I am come that they might have life, and that they might have it more abundantly” (John 10:10)

Glen Roylance 2000

Friday Aug 22

“Empowering Yourself Through Music”

3:10-4:05

DeJong Concert Hall

How to use music to achieve your divine destiny

Catch the Spirit

1. THIS IS NOT ABOUT SCIENCE..IT IS ABOUT SPIRIT.
2. The subject we are discussing will require help from the Spirit
 1. Open Your Heart by Martin Green
 2. We have within us the power to know the truth
3. Mindy Michelle Mink, whom I talked about Monday, who came out of a coma last year when her grandfather sang I am a Child of God to her, is here today and has consented to speak to us about how that felt.
 1. Mindy: “I came out of my coma in the hospital when my grandpa sang I Am Child of God because I could feel the Spirit of God in the song and knew I was

His child, and I wanted to come back and live with my family.”

4. We have the power to feel that spirit always
 1. It is given TO ALL MEN regardless of church affiliation, and will grow if we let it magnify.
 2. When we need to make decisions it will guide us IF we respond to its promptings. It does not come in a thundering, neon, fireworks way, but rather as a still small peaceful confirmation. (Mindy corroborated)
 3. If we listen and respond to the Still Small Voice, it will grow in us:
 1. Robert Potter story
 4. It is a gift that was given us, just as musical gifts or athletic gifts come to us naturally it requires PRACTICE to magnify the gift.
 1. Elder Maxwell Monday night. “I hope I am worthy of the miracle wrought by the saints through their prayers”. He meant it, he lives at a higher law than do we, because he is in constant communication with the Spirit. We can all be like that if we will heed the voice.
5. Truth is manifest not by the messenger, but the message.
 1. We do not receive a testimony that the Book of Mormon is the Word of God because Martin Harris was a good or a bad man (he paid for the first publication), or because Oliver Cowdery was a good or a bad man (he assisted Joseph in the translation).
 2. We get the testimony directly from the Author...our Father in Heaven through the testifying of the Spirit.
 3. The same is true of music that carries the Spirit of our Father.
 1. Wagner was a strange man, yet his music was inspired, Mozart the same.
 4. We know if the Spirit is there based upon the content of the work.
 1. We simply have to hear Beethoven’s 9th symphony to know that it was written by God through Beethoven. Beethoven said so.
 2. We only have to look at the ceiling of the Sistine Chapel or read Hugo’s Les Miserables to know that those authors, artists, composers were instruments in the hand of our father in Heaven.
 5. We do have the words of Johannes Brahms who was interviewed by Abel:
 1. Brahms: "I immediately feel vibrations that thrill my whole being. These are the Spirit illuminating the soul power within, and in this exalted state, I see clearly what is obscure in my ordinary moods: Then I feel capable of drawing inspiration from above, as Beethoven did...Straightway the ideas flow in upon me, directly from God, and not only do I see distinct themes in my mind's eye but they are clothed in the right forms, harmonies and orchestration. Measure by measure, the finished product is revealed to me when I am in those rare, inspired moods." "The powers from which all truly great composers like Mozart, Schubert, Bach and Beethoven drew their inspiration is the same power that enabled Jesus to work his miracles. It is the power that created our earth and the whole universe." from "Talks with Great Composers" by Arthur M. Abell, published by Philosophical Library, NYC, NY, 212-727-7870

6. Joseph Mohr and Franz Gruber said the same thing about Silent Night. Two humble Sunday School Teachers, wishing to have a nice carol for Christmas Morning.
 1. Why were they given such abundance of Spirit for such a small project?
 1. Because the Lord wanted His message regarding a special mother and the most special child to fill the earth. Has it done that? How? By P.R., publicity, hype, concert tours, MTV. No, but flooding the earth because it is truth!
7. It is not about words, harmonies, melodies, phrasing ..it is about SPIRIT, how else could it move different peoples and tongues at the same moment with the boundaries of cultures and languages.
8. Deanna Edwards Remember Me and I Am a Child of God is the same.
6. Some composers seek that spirit to create a masterwork
7. Georg Friedrich Handel, Messiah
 1. Successful composer of opera, felt a sense of guilt for not having paid the Lord back for the use of his gifts.
 1. Determined to write Messiah. After determining to do it, had a stroke, worked his way back, got the text worked 28 days, did not eat, sleep was consumed by the Spirit. Said after writing Hallelujah "I have seen the hand of God". Was that an idle comment
 2. Handel attributes his genius to God and would not take credit for Messiah, as did Beethoven (no man could have written the 9th symphony) as did Mozart (he composed in PEN), as did Franz Gruber, Deanna Edwards.
 3. What about Mik Jagger? He says the same thing, that his music is not his, it is inspired by a being who claims to be the God of this world...Satan, Beelzebub, Moloch, Mammon the Devil, he has many names because he is a masquerader. He boasted it on national television in 1969, as has Ozzie Osborne and others.
 1. Mik and his boys: "We are moving after the minds, and so are most of the new groups. When in 1969 piece Sympathy for the Devil caused injuries and deaths he said "something like that happens every time I play that song."
8. Do they really have to tell us, or does the Spirit let us know that already?
9. Satan is using the same technology as the Lord in his own purposes to spread his gospel. He is winning.
10. I believe the reason television was invented was so that the gospel could be preached to every tongue and people, satellite so that the prophet could speak to the whole earth at once. It is doing that along with Satan's agenda as well.
11. You knew the first time you heard this form of music that it was not good for you. The Spirit testified to you that it was wrong, some of you chose to move away from it, others let it influence you. The Spirit continued to try and speak to you, but if you did not heed the voice, it has become softer. You know what I am saying is true.
12. What are you going to do about it?
 1. Tilda Poulsen
 2. "Invictus"
 3. How we become masters..by noble dreams and not giving away power.

4. Don't give away power. Alcohol, drugs, habit forming, compulsive behavior (Sexuality) & MUSIC
13. You have the power to achieve any noble dream if we retain the power. You cannot have that power and surround yourself with this music.
14. What I a about to say will offend some. Please listen to the Spirit of the Holy Ghost, not me.
15. That music will destroy you. Not just your body but your soul. I am a music historian, never in the 4,000 years of music history has music been used to injure with messages of hate, despair, revenge, degradation.
 1. It is written by some of the greatest musicians, performed by greatest artists.
 2. It is not about melody, harmony, words. When you tell your parents you are not listening to the words you are deceiving yourself.
 3. It is not about the words it is about the SPIRIT dwelling in the music. Just as the Spirit of the Light of Christ dwells in I Am a Child of God the spirit of darkness dwells in much of the music of our age.
16. Why is darkness and light dwelling in such power at this time more than any other time? Because you are the noble and great ones chosen to be here for the final battles. They may have begun. The only way you can be prepared is to surround yourselves with light.
17. You cannot listen to that music and reach the mastery of your souls. The Spirit of God, The Light of Christ will not dwell around you if you surround yourself with that music. It cannot. It will have to withdraw. It cannot dwell in darkness. The reverse is also true. The powers of darkness cannot dwell in the light.
 1. Why do missionaries need to leave their music behind and listen only to Tabernacle Choir, Handel's Messiah and music 100 years old. Because the power of darkness did not dwell in that music.
18. You have the power to move away from this music if you have fallen prey to it.
19. I don't blame you for liking it. It is well done, well written, but it is deadly.
20. What if a doctor told you that you were allergic to a certain food and if you continued to eat it, it would kill you.
 1. Would you stop eating everything. No, you would find other foods to nurture you.
21. It is as if you were allergic to this music. It will kill your spirit.
 1. Don't stop listening to all music, because some of it is injuring you.
22. Why were you attracted to it in the first place? Because you needed power. Never in history have we needed power more than now. But what kind of power? Power is good...electricity lights this room etc., but left to it's own power can kill, as Laurie's great-grandfather working for Utah Power
23. It must be power from the light side.
24. You have the power to do it. The Lord will help you.
25. How will you know the source of the power?
 1. You have always known, from birth the Lord gave you the ability to judge.
 2. In Moroni 7:15, we find the way...you will know!
 1. 15: For behold, my brethren, it is given unto you to judge, that ye may know good from evil; and the way to judge is as plain, that ye may know with a perfect knowledge, as the daylight is from the dark night.
 - 16: For behold, the Spirit of Christ is given to every man, that he may

know good from evil; wherefore, I show unto you the way to judge. For every thing which inviteth to do good, and to persuade to believe in Christ, is sent forth by the power and gift of Christ; wherefore ye may know with a perfect knowledge as the daylight is from the dark night. 17: But whatsoever thing persuadeth men to do evil, and believe not in Christ, and deny him, and serve not God, then ye may know with a perfect knowledge it is of the devil; for after this manner doth the devil work, for her persuadeth no man to do good, no, not one; neither do his angels; neither do they who subject themselves unto him.

3. I will not make a list, because:
 1. It will change too often (the dark side list)
 2. It would take way your free agency.
 3. You KNOW already!
4. I testify that if you will listen to the spirit and move away from that music the Lord will give you great power and strength. He is the Creator of you and that power!

BYU 2003
The Family - Central to the Creators Plan

Reissue The Majesty of Music

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Date: Thu, 5 Sep 2002 22:54:08 -0600 (Mountain Daylight Time)

Subject: Fw: Fwd: Get out the hanky girls!!

Message-ID: <3D7834F0.00001D.05361@pavilion>

-Subject: Fwd: Get out the hanky girls!!

A Brother's Love Like any good mother, when Karen found out that another baby was on the way, she did what she could to help her 3-year-old son, Michael, prepare for a new sibling. They found out

that the new baby was going to be a girl, and day after day, night after night, Michael sang to his sister in mommy's tummy. He was building a bond of love with his little sister before he even met her. The pregnancy progressed normally for Karen, an active member of the Panther Creek United Methodist Church in Morristown, Tennessee. In time, the labor pains came. Soon it was every five minutes, every three, every minute. But serious complications arose during delivery and Karen found herself in hours of labor. Would a C-section be required? Finally, after a long struggle, Michael's little sister was born. But she was in very serious condition. With a siren howling in the night, the ambulance rushed the infant to the neonatal intensive care unit at St. Mary's Hospital, Knoxville, Tennessee. The days inched by. The little girl got worse. The pediatrician had to tell the parents there is very little hope. Be prepared for the worst. Karen and her husband contacted a local cemetery about a burial plot. They had fixed up a special room in their house for their new baby but now they found themselves having to plan for a funeral. Michael, however, kept begging his parents to let him see his sister. I want to sing to her, he kept saying. Week two in intensive care looked as if a funeral would come before the week was over. Michael kept nagging about singing to his sister, but kids are never allowed in intensive care. Karen decided to take Michael whether they liked it or not. If he didn't see his sister right then, he may never see her alive. She dressed him in an oversized scrub suit and marched him into ICU. He looked like a walking laundry basket. The head nurse recognized him as a child and bellowed, "Get that kid out of here now. No children are allowed." The mother rose up strong in Karen, and the usually mild-mannered lady glared steel-eyed right into the head nurse's face, her lips a firm line. "He is not leaving until he sings to his sister" she stated. Then Karen towed Michael to his sister's bedside. He gazed at the tiny infant losing the battle to live. After a moment, he began to sing. In the pure-hearted voice of a 3-year-old, Michael sang: "You are my sunshine, my only sunshine, you make me happy when skies are gray." Instantly the baby girl seemed to respond. The pulse rate began to calm down and become steady. "Keep on singing, Michael," encouraged Karen with tears in her eyes. "You never know, dear, how much I love you, please don't take my sunshine away." As Michael sang to his sister, the baby's ragged, strained breathing became as smooth as a kitten's purr. "Keep on singing, sweetheart." "The other night, dear, as I lay sleeping, I dreamed I held you in my arms". Michael's little sister began to relax as rest, healing rest, seemed to sweep over her. "Keep on singing, Michael." Tears had now conquered the face of the bossy head nurse. Karen glowed. "You are my sunshine, my only sunshine. Please don't take my sunshine away..." "The next, day...the very next day...the little girl was well enough to go home. Woman's Day Magazine called it The Miracle of a Brother's Song. The medical staff just called it a miracle. Karen called it a miracle of God's love. NEVER GIVE UP ON THE PEOPLE YOU LOVE. LOVE IS SO INCREDIBLY POWERFUL.

Musical Approach Nets Teacher Honor BY RONNIE LYNN THE SALT LAKE TRIBUNE
Centerville Elementary teacher Judy Cella swears ukuleles are key to improving student achievement. For 15 consecutive years, she says she has witnessed an unmistakable connection between her second-graders' ability to master the instrument and their ability to master their schoolwork. "When I start doing my ukulele unit in January, my [students'] math and reading scores start jumping up -- every doggone time," she said. "It's like clockwork. That's why I know it works." She has been documenting students' standardized test scores before and after the ukulele instruction for a master's thesis she plans to do some day. She may not be so far off. Studies on student performance on standardized tests and college entrance exams show a correlation between higher test scores and student musicians. It's that innovative approach that landed Cella as Wal-Mart's Teacher of the Year in Utah. With the honor comes a snazzy Wal-Mart vest, \$5,000 to spend on her school and the chance to enter the national competition, which culminates with a \$10,000 award for the winner's school. "We look at the teachers' creativity, their community involvement," said Jose Gomez, a spokesman for the Teacher of the Year program in Bentonville, Ark., Wal-Mart's corporate headquarters. "This is a program to recognize teachers who deserve to be recognized." The competition starts out every spring in each of 3,200 communities with a Wal-Mart or Sam's Club. Each store has nomination forms for shoppers to submit on behalf of their local teachers. Each local winner gets \$500 to

spend on their classroom or school and is entered into the state competition. A foster parent nominated Cella for the local award last spring after Cella helped a troubled child learn how to behave, interact with people and excel in school. "We just worked a miracle with this child," Cella said. "By the end of the year, she played a song in a ukulele program. She was behaving and controlling herself. When I found out about this award, I was so overcome. I was just dumbfounded that these parents felt this way about me. It's very humbling." Parents cheered Cella's award. "She deserves it," said Michelle Burcko, whose son was in Cella's class last year. "She's very calm with kids. She focuses on each child one by one. I hope all my kids get to have her."

Dr. Ballam, You may be interested to know that I recently visited my 88 year old mother in a So. Calif rest home. Mother has Alzheimers and doesn't know me nor does she recognize any of her children. She has only a few words left to her and those include "beautiful" wonderful and other words of praise. During our visit a pianist provided music mostly from the 30's and 40's. Mother knew every word of every song and she was in tune and kept perfect time. I was somewhat depressed seeing her like she now is but have decided that being locked in a world where beautiful and wonderful are operative with Cole Porter and George Gershwin isn't so bad. I can't carry a tune in a bucket but before I left her I took my mother's frail hands in mine, looked into the mirror of blue eyes she gave to me and sang a long forgotten song I learned listening to my father sing to her.

"You'll never know just how much I loved you. You'll never know just how much I care." Mother joined in making it a duet.

This is how I want to remember Her.

Don Ennis

----- Original Message ----- From: Michael Ballam To: popeye@netutah.com Sent: Friday, October 04, 2002 6:17 PM Subject: RE: [Fwd: music]

Don, I am so honored that you would take the time to convey your thoughts about my comments regarding music. You knew already the power it has to bless and curse us. I hope your medication is giving you the benefit it should. I have so many dear friends struggling as you are, and we pray that the Lord will lead us to treatments and cures. Thanks again, Michael

-----Original Message-----From: Lila Geddes [mailto:lgeddes@ufoc.org] Sent: Thursday, October 03, 2002 2:54 PM To: michael@ufoc.org Subject: [Fwd: music]

----- Original Message -----

Subject: Music
Date: Sun, 04 Aug 2002 08:52:23 -0600
From: Don Ennis <popeye@netutah.com>
To: opera@cc.usu.edu

Dear Dr. Ballam

I'm a morning person by choice and inclination but now more so by the drugs I take to suppress Parkinson's disease. I fell asleep watching a great program on the Grand Canyon and the Colorado plateau and woke up in the middle of a 1998 presentation you gave on learning and music. I almost switched channels. Forgive me but I come from a background where your music would be considered "High brow" at best. Besides, your

performance as Satan in the Temple movie casts a lingering image I didn't need as I try not to contemplate the death of another Parkinsonian friend. But you were talking about education, a subject dear to my heart, and I recognized the truth you were saying. I was once asked to devise a test that would predict success in technical or difficult science classes.

>From my experience with students I replied intuitively : "You don't need a test for that. Just ask one question: does the student play chess or a musical instrument.

As I listened to your presentation I was aware that you were neither "high brow" nor Satan. You are a very astute and sincere son of God. And Oh yes; you can really sing.

Thank you for the insight

Don Ennis

WWW.angelfire.com/ut2/cradles/index.html

First thanks for writing me back. I feel a little better about my grade. That was really kind of you. I hope your holidays are great.

I wanted to let you know that I really want to work with the Opera for kids for extra credit. You said that we could let you know. I have a lot more free time on Monday and Wednesday if these days would work okay for me to volunteer. I would love to take the class also but being a new student, I get a bit freaked out when I get too much on my plate. Will you be offering that class during the summer semester, or in the fall? If not maybe I will go ahead and sign up for it now. I guess for starters I will get to work as a volunteer as soon as I learn what to do.

I have a couple of stories that I wanted to relate to you, just for your information. I don't think they fit the criteria that you had set for extra credit though.

When my daughter was a baby, about 4-5 months of age, I noticed something interesting when I would play music. I had some children's tapes that had a variety of songs on it that I would play during the day. For some reason the tape had a couple of songs that I didn't think quite fit with a children's tape, yet I didn't think much of it until I watched Cassidy. Pardon me, I forgot the name of the song, but it went like this, THUNDER AND LIGHTNING VERY VERY FRIGHTENING. Every time the music started to play she would become very agitated and cry. At first I didn't realize what was going on until it happened several times. There was another song that was played in a minor key that really upset her also. (I can't even remember the words to it) I started a little experiment, I would put on a variety of music and watch her reaction.

Any time the music was in a major key and had fun lyrics, she would laugh, kick her legs and wave her arms. Yet if one of these songs came on that was in a minor key, her face would become very distressed and she would become anxious and cry uncontrollably. I just thought that you would find that interesting. Since I have been in this class, I have purchased several CD's of the great artists. I find it really interesting that when I ask her to put on some music, she doesn't pick her CD's, she listens to Bach, Beethoven, Handel or some of the others that I have. She goes around humming the music throughout the day. This may be coincidence but the mornings that we have had the classical music playing, she has done really well in math and

spelling.(it also seems to help her hyper behavior.) When I start feeling myself getting out of control with her because of the constant arguing, I just start singing my favorite song. The arguments come to a complete stop and suddenly she is very cooperative. This has saved me and her on several occasions, thanks, I got the idea from your class.

I know this is getting wordy so I will try to cut this next story down a little. Cassidy is adopted. She is part American Indian which made the adoption process stressful to say the least. The Indians have complete control over whether you get a child or not. We waited for Cassidy for four months, which about killed me. The wait seemed endless, and our social worker didn't help much. He would call and tell us that we would have her by the weekend only to find out a day later that he spoke out of turn. The tribal council was not going to meet for another several days. This was a daily high and low for the four months. We thought that we would have our little girl by Christmas but again we were disappointed. I was devastated. It felt like my heart had been torn in shreds. I still feel the pain at an intense level when I think back on that experience. Yet through music and the spirit, I was transcended to another level one night as I lay in my bed crying. I began to sing the song from the L.D.S. children's song book, Mary's lullaby. It was all I could think to do to ease the aching in my heart. Suddenly I saw my baby in the arms of her foster mom. I knew exactly what she looked like and suddenly it was as if I could feel the weight of a ten pound baby laying on my chest. For several hours that night I was able to hold Cassidy. I new that she was really fussy. I think she wanted to be home with us as badly as we wanted her there. After I sang for awhile, she fell asleep and the weight was lifted from my arms. I know that this experience was really special and unusual, yet after that when the hurt became to unbearable, I would sing that song and in my mind I could relive that beautiful experience.

I hope you don't mind me sharing these experiences.

Thanks again for being such a great guy
Betty Boomgaarden

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MUSIC

Fiddler on the Roof
Send Me a Child
Weep with me
Believing Eyes
How Will They Know
Invictus
Water Music
Lost Chord
Eternal Life
Come Back to Sorrento
O Sole Mio
On a Clear Day
Precious Lord, Take My Hand
O God, Where Art Thou
We Seek After These Things
Jesu, Joy of Man's Desiring
Auld Lang Syne
Sabbath Prayer
V'Eal Yedei
Jerusalem of Gold
Love One Another
Overture Figaro
Eroica Symphony
Nabucco
Stephen Foster
Les Miserables
Open Your Hearts
Remember Me
No Strings