

AMO®
TEACHER GUIDE
AND RESOURCES

BACH, THE BOY
FROM THURINGIA

Elizabeth L. Youmans, Writer

Lorraine Bruno, Arts and Crafts

Mary Britt, Illustrator

AMO®
Teacher Guide
and Resources
Bach, the Boy from Thuringia

Elizabeth L. Youmans, Ed.D., Editor and Writer
Lorraine Bruno, Arts and Crafts
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Published by Chrysalis International, Inc.
Orlando, Florida



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ISBN: 978-1-7323821-0-7

Published in association with Credo House Publishers,
a division of Credo Communications, LLC,
Grand Rapids, Michigan
www.credohousepublishers.com



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Bach, the Boy from Thuringia

Overview

Lesson	Reading	Principle	Vocabulary	Record	Music Appreciation	Enrichment
1	Lesson 1 Reading: "The Protestant Reformation and the World of Bach"	The Bible in the hands of the individual renews his mind and transforms his life.	transform	Bach title page Coloring page 1: Map of Thuringia "A Mighty Fortress Is Our God" handout	"A Mighty Fortress Is Our God" Martin Luther	Song: "A Mighty Fortress Is Our God" Craft: Construct German houses and churches from clay
2	Ch 1: "In the Thuringian Village of Eisenach," pages 8–19	It is in the family that a godly heritage is handed down from generation to generation.	heritage	Theme Notes graphic organizer Coloring page 2 Dictionary of Music Terms Baroque Musical Instruments	German community brass band music	
3	Lesson 3 Reading: "The Joy of Music"	"The aim of all music is the glory of God and the recreation of the mind." J. S. Bach	music	The Joy of Music graphic organizer Coloring page 3	"Christmas Oratorio," Part 1, J. S. Bach	
4	Ch 1: "In the Thuringian Village of Eisenach," pages 19–29	God allows hardships, disappointments, and challenges to refine our character.	character	Profile of Bach graphic organizer Coloring page 4	"Violin Concerto for Two Violins in D Minor," J. S. Bach	Songs: "Tallis's Canon" Verse 1 "A Mighty Fortress Is Our God" Crafts: Complete clay buildings; create clay candleholders and beads
5	Ch 2: "At St. Michael's in Lüneburg," pages 33–45	The only foundation for sound learning is Jesus Christ and His Word.	learning	Profile of Bach graphic organizer Coloring page 5 Scholars' Choir Song Sheet	Motet from the "Mass in B Minor," J. S. Bach	
6	Ch 2: "At St. Michael's in Lüneburg," pages 46–56	Sovereign God directs the affairs of His children and supplies all their needs by His providence.	providence	Profile of Bach graphic organizer	"Tocatta and Fugue in D Minor," J. S. Bach	

Lesson	Reading	Principle	Vocabulary	Record	Music Appreciation	Enrichment
7	Ch 3: "Sebastian's Many Journeys," pages 59–72	Music written for worship should glorify God and convey truth.	glorify	The Joy of Music graphic organizer Coloring page 6 Music Written by Bach handout	"Now Thank We All Our God" Chorale, J. S. Bach	Songs: "Tallis's Canon" Verses 1 and 2 "A Mighty Fortress Is Our God" Craft: Scherenschnitte craft: Bach triptych
8	Ch 3: "Sebastian's Many Journeys," pages 72–82	God endows a special gift to each one that must be stewarded for His purpose.	steward	Baroque Musical Instruments The Joy of Music graphic organizer	"Harpichord Concerto No.1 in D Minor," J. S. Bach	
9	Ch 4: "The Contest with Marchand," pages 85–91	God's favor opens doors of opportunity that no one can shut.	favor	Profile of Bach graphic organizer	Gavotte from "Partita No. 3 in E Major," J. S. Bach	
10	Ch 5: "The Home of the Bachs," pages 96–104	The study of music, beginning in early childhood, ennobles the heart and the mind.	ennoble	Profile of Bach graphic organizer Coloring page 7	"Brandenburg Concerto No. 3 in G Major" and "Brandenburg Concerto No. 2 in F Major." J. S. Bach	Songs: "Tallis's Canon" "A Mighty Fortress Is Our God" Crafts: Complete the Bach triptych and paint clay beads
11	Ch 5: "The Home of the Bachs," pages 104–126	The great music of the church awakens the soul to worship the transcendent beauty of God.	transcendent	Profile of Bach graphic organizer Coloring page 8 Bach Timeline	"Jesus, My Joy" and "Glory to God in the Highest," J. S. Bach	
12	<p>Das Bachfest im Kaffeehaus</p> <p>Craft: Make a German hampelmann or hamplefrau</p> <p>The Fest:</p> <p>Meet Johann Sebastian Bach The Boy from Thuringia The Kapellmeister The Cantor</p> <p>Scholars' Choir "A Mighty Fortress Is Our God" "Tallis's Canon"</p> <p>The Music of Bach Feature a local pianist, organist, violinist or ensemble to play Bach music Feature students who can play Bach on an instrument</p> <p>Kaffee und Kuchen</p>					

Bach, the Boy from Thuringia

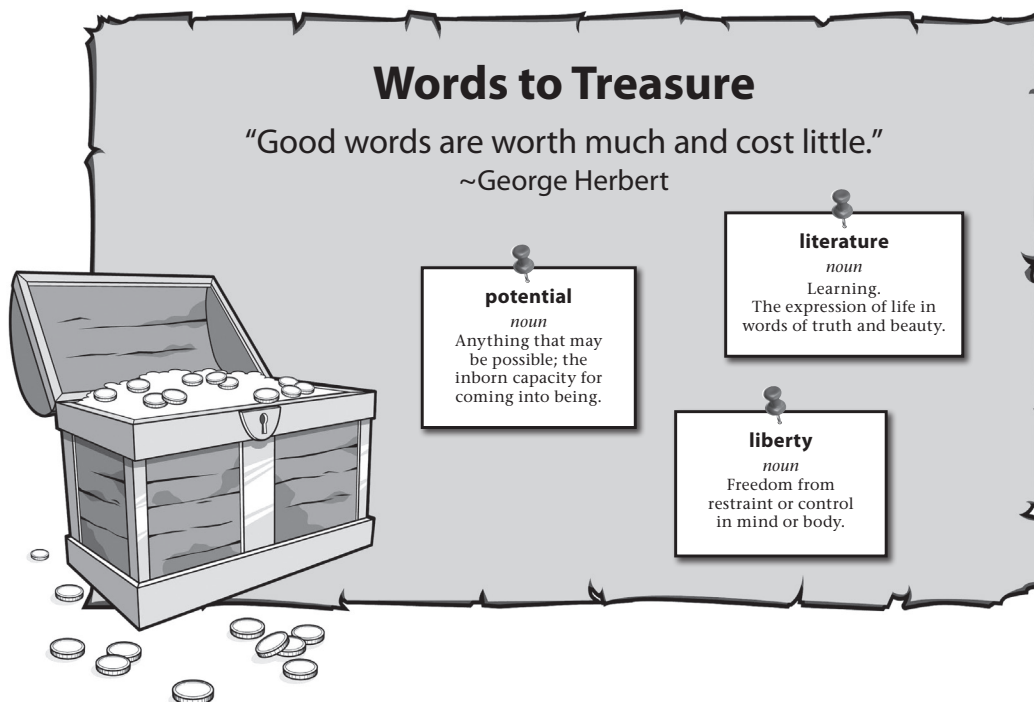
Treasure Chest of Words

Words are the keys that unlock the treasure chest of ideas!



Words are the building blocks of ideas. Man cannot think without words. As Christians, we need a noble and biblical vocabulary that will guide our reasoning and decision-making, as well as our ability to communicate in the marketplace and persuade others with our words of faith, just as Jesus and the apostle Paul did in the first century. Words are spirit, Jesus said (John 6:63). Words have the power to create or destroy (Proverbs 18:21). Through the study of the Word of God, a child's vocabulary is greatly enhanced as you, the teacher or reader, mediates the language and begins using the words to create new realities (Numbers 14:28).

Following are the Key Student Vocabulary Words from the lessons of the literature unit for Bach, the Boy from Thuringia. Definitions are taken from many dictionaries. They are to be used in the curriculum by pinning the key word that you have printed for each lesson, onto the Treasure Chest bulletin board. Leave all the words out on the bulletin board until the next lesson—the Bible reading word, the literature word, and the Christian history word. We have printed ours on cardstock, but plain paper works just as well. Use these words throughout the weeks as you speak to the children. Help build the children's thinking and reasoning skills by asking them to include these words in their conversation and as they answer questions.



Words to Treasure

1. **transform** (v.) To be transferred from the kingdom of darkness into the kingdom of Christ.
2. **heritage** (n.) Valued property, traditions, and beliefs acquired from previous generations.
3. **music** (n.) (1) The combination of sounds made with instruments or the voice so as to produce beauty of melody, harmony, and rhythm. (2) The handmaid of theology.
4. **character** (n.) The sum total of attributes and habits that distinguish one individual from another.
5. **learning** (n.) (1) The knowledge of principles or facts gained by instruction or study. (2) The knowledge acquired by experience or observation.
6. **providence** (n.) The overruling hand of God that directs individuals, nations, and nature for His good purpose and the Gospel.
7. **glorify** (v.) To praise; to magnify and honor in worship; to extol in thought or words.
8. **steward** (v.) To carefully manage and dispense the property of another as if it were your own.
9. **favor** (n.) An undeserved blessing of grace or a gift that supports, defends, promotes, or justifies.
10. **ennoble** (v.) To elevate in degrees, qualities, or excellence; to dignify; to exalt.
11. **ranscendent** (adj.) Extending beyond the limits of ordinary experience.

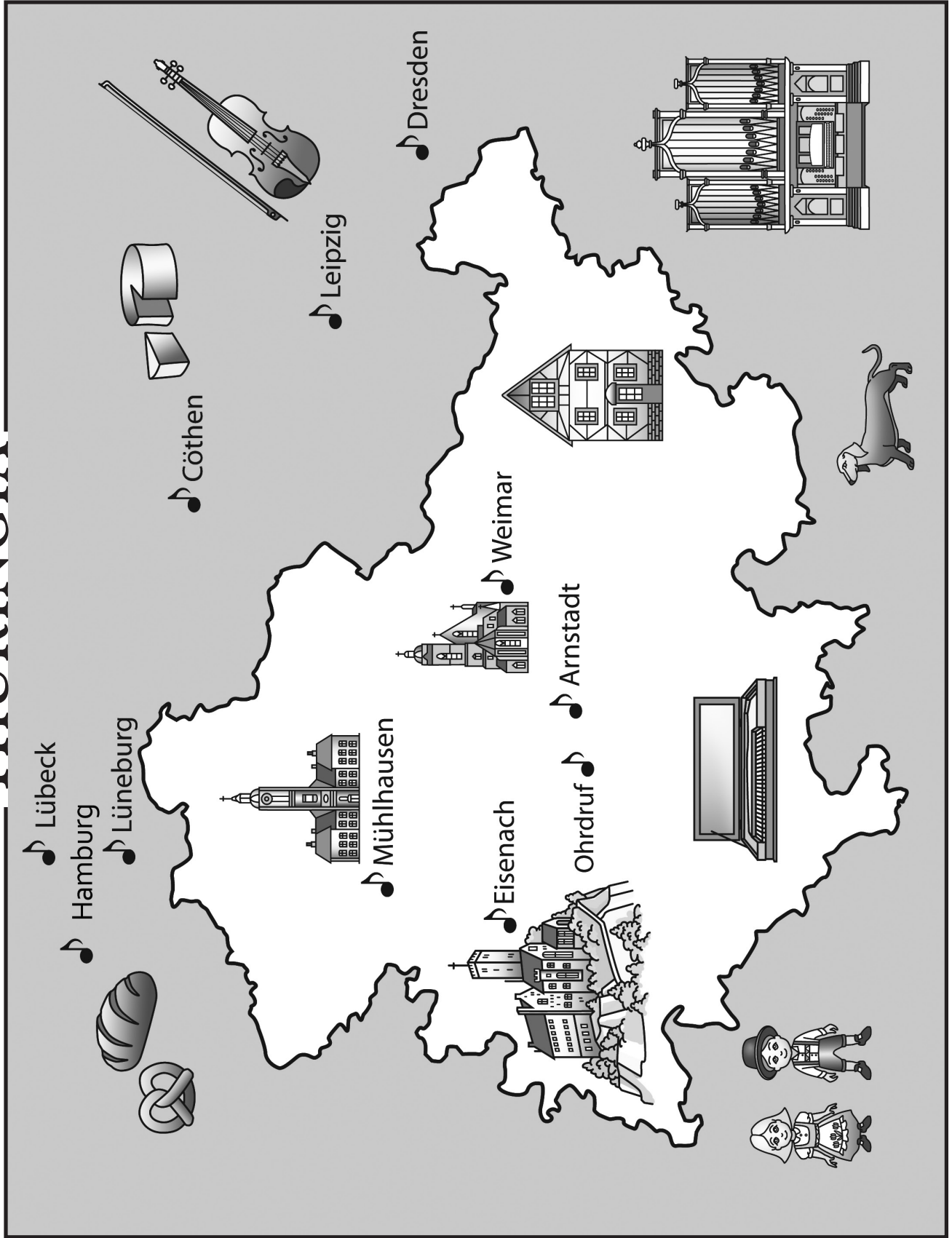
Johann Sebastian Bach Timeline

Virtuoso organist and the greatest composer of Western music who wrote for the glory of God!



- 1685** Bach was born in Eisenach, Germany. He was the youngest of eight children and went to sleep every night listening to the beautiful music of his talented family. At a very young age, his father, a town musician, taught him how to play the harpsichord and the violin, which little Johann Sebastian loved very much.
- 1690** At age five, young Bach went to school in Eisenach. He had a beautiful soprano voice.
- 1692** He then attended the same Latin school that Martin Luther had attended, nearly 200 years before, and sang in the scholars' choir. He studied Latin, mathematics, history, music, and theology.
- 1694–95** Johann Sebastian's uncle, Johann Christoph Bach, taught him how to play the organ. Sadly, before the age of ten both his parents died. He went to Ohrdruf to live with his brother, Johann Christoph, who was also an accomplished church organist.
- 1695–1700** He attended the Ohrdruf gymnasium and continued studying music with his brother. He mastered playing the organ by copying the musical compositions of master organists and watching them play.
- 1700** Bach attended Latin school in Lüneberg and sang at St. Michael's Church, for which he was paid. The school had an excellent department of music. Here he also studied with Georg Böhm, a famed organist.
- 1702** God miraculously provided him gold ducats in a pair of fish heads, when he had no money for food.
- 1703** He worked as a court violinist and man servant for Duke Ernst in Weimar. Soon, he accepted the position of organist in Arnstadt, where he composed great worship music for church services to the glory of God.
- 1706–7** He was installed as the church organist at St. Blasius in Mühlhausen and soon married Maria Barbara Bach.
- 1708** He was hired by Duke Wilhelm as court kapellmeister in Weimar. He played the organ and harpsichord and wrote musical compositions for many instruments. He composed the cantata, "God Is My King."
- 1717** He was hired as the kapellmeister in Cöthen by Prince Leopold, for whom he wrote much of his greatest Baroque chamber music for the pleasure of the courtiers.
- 1720–21** His wife, Maria, with whom he had seven children, died. Not long after, he married Anna Magdalena with whom he had thirteen children. Bach often composed music for his wife and family members.
- 1723** He accepted the post of cantor at St. Thomas Church in Leipzig. He and his large family lived at St. Thomas School, where Bach directed the boys' choir. He was in charge of all musical life in Leipzig—all churches, schools, and the local music society—which became the center of Protestant church music in Europe.
- 1750** Bach went blind and died in Leipzig at the age of 65. He was considered a virtuoso organist, but he never gained fame as a great composer until his music was revived by Felix Mendelssohn in 1869. Bach's music is now a dominant force in Western civilization.

THURINGIA



Dictionary of Musical Terms

baroque: The period of artistic expression from 1600 to 1750, beginning with the birth of opera and ending with the death of Bach. The era was marked by vivid expression and flamboyance. It was also the golden age of Lutheran church music.

bourrée: A cheerful French dance.

canon: A musical composition characterized by the playing or singing of one short melody where the second voice begins the exact melody, only delayed (counterpoint).

cantata: A musical composition for voices that is accompanied by instruments, typically with solos, chorus, and orchestra.

cantor: Literally “singer.” In Bach’s time, the title for one who taught in a school and selected, composed, and directed the music for both liturgical and civic occasions.

chorale: (1) A Lutheran congregational hymn. (2) A harmonized arrangement of such a hymn tune, especially one forming part of a larger composition.

clavichord: An early, small keyboard instrument that produced sounds by small brass wedges striking strings.

clavier: A keyboard instrument that could be a harpsichord, clavichord, organ, or piano.

concert: A public performance of music.

concerto: An instrumental composition that features passages dominated by the orchestra and passages dominated by a solo instrument.

counterpoint/polyphony: A kind of music in which all the parts are more or less equal in importance. No one part carries the melody and no part is merely accompaniment. The music for which Bach is best known.

fugue: A musical composition characterized by the playing or singing of four or more melodies against one another (counterpoint).

gavotte: A French peasant dance marked by the raising of the feet rather than sliding.

harpsichord: A stringed instrument having two keyboards and two or more strings for each note which is produced by the plucking of the strings.

kapellmeister: Literally “chapel master.” In Bach’s time, the title for one hired to compose and conduct the music at court.

lute: A stringed instrument having a large, pear-shaped body and a fretted fingerboard like a guitar.

march: A musical composition in 4/4 time with a strongly accented beat to which a band moves during a parade.

minuet: A slow, graceful dance in 3/4 time.

motet: A vocal composition on a biblical text in polyphonic style, for use in a church service.

musette: A bellows-blown bagpipe popular in France in the seventeenth and eighteenth centuries.

music: (1) The combination of sounds in such a way as to produce beauty of melody, harmony, and rhythm using instruments or the voice. (2) The handmaid of theology.

oratorio: An unstaged drama of biblical events composed for voices and accompanied by instruments.

partita: An instrumental piece composed of a series of variations, as a suite.

passion: An extended choral drama portraying the events of Christ during His last week.

pipe organ: The king of all musical instruments consisting of a console, keyboards (manuals) which are played with the hands, a pedalboard which is played with the feet, stops, and pipes that are filled with wind generated by a bellows.

polonaise: A stately Polish processional dance in 3/4 time.

polyphony: Music arranged in parts for several voices or instruments to sing or play at the same time.

prelude: A piece or movement that serves as an introduction to another or to the church service.

quodlibet: A musical composition consisting of two or more independent melodies that are played or sung together in a polyphonic arrangement.

rhythm: The regular pattern of sounds in music.

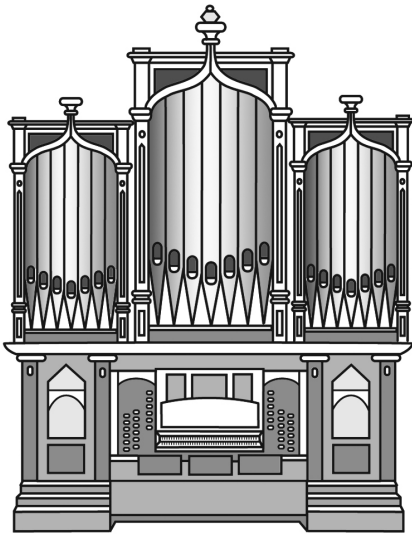
sonata: An instrumental composition for solo or ensemble performance that contains three or four movements.

timbre: The characteristic quality of sound produced by a particular instrument that distinguishes it from other instruments.

tone: A musical sound of definite pitch.

toccata: A virtuoso composition for the keyboard with dazzling passages and dramatic chords.

Baroque Musical Instruments



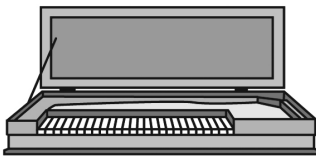
pipe organ



harpsichord



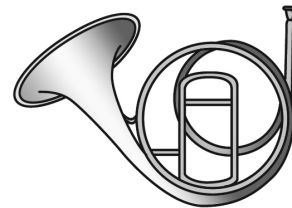
recorder



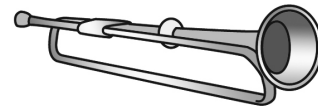
clavichord



timpani



french horn



trumpet



flute



oboe



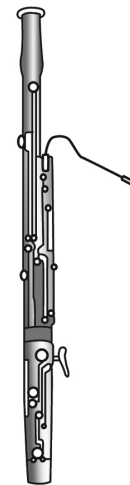
violin



viola



cello



bassoon

Using the Binder

Overview

The notebook approach,¹ developed by Rosalie Slater, cofounder of the Foundation for American Christian Education, employs the four natural or biblical steps of learning: *research, reason, relate, and record*. This is an old method of reflective study, one used by many of the world's greatest thinkers and writers throughout history. It is as old as God instructing Moses to write in a book what He was saying to him and rehearse it in the ears of Joshua (Exodus 17:14). God has always placed great value on the written word and written records, of which there are hundreds of references in the Bible.

The notebook approach is both a biblical tool for teaching and learning, as well as a method for guiding reflection and reasoning with truth. It introduces the teacher and student to the study of the subject through the nature and character of God as the author of that subject, and it lays the foundation for thinking and reasoning with the life and truth of God's Word. It opens the subject through its vocabulary and biblical principles and enlightens the pathway of thinking and reasoning to guide the student toward mastery of the subject. The notebook approach cultivates strong writers, Christian scholarship and character, and a permanent record of learning for teachers, students, and parents to evaluate and reference over and over again. The student produces his own "book of remembrance" (Malachi 3:16). Over time, this method liberates the student to become an independent learner who is able to take responsibility for his own education and give an account.

In the AMO® Program, both teacher and students need a ringed binder with four dividers marked:

- | | |
|---------------|-------------|
| 1. Literature | 3. Reading |
| 2. History | 4. The Arts |

A title page is made and filed in the front of the binder, and a title page is made for each component.

Instructions for how to use the Lesson Plan Format follow. They will enable both teacher and student to derive the greatest benefit of the notebook method.

Objectives

1. Introduce the notebook approach and the four steps of natural learning for a permanent record of study in the AMO® Program.
2. Develop the lifelong habits of personal study, reflection, recording principles, and reasoning in both teacher and children.
3. Build Christian imaginations and consecrated minds for fresh vision, renewed thinking, and biblical reasoning.

AMO®'s Lesson Plan Components

The top portion of the Lesson Plan contains the following:




1. **Time:** This component indicates the length of time for the lesson. It is based on AMO®'s weekly schedule. You can alter this to suit your program.
2. **Reading:** This component relates the reading assignment. In the history and literature components, the teacher reads aloud. In literature, the whole classic is read aloud to the children. Do not let them read it. The teacher should read with animation and know the vocabulary before reading the classic. In the Bible Reading lessons, the children read aloud.
3. **Review:** All good lessons begin by reviewing the principle and the main idea or theme of the last lesson. Ask the children if they can remember the principle from the last lesson. If no one can remember, ask them to turn in their binders to the record of the last lesson or point to the





¹ Slater, R. (1965). *Teaching and Learning America's Christian History: The Principle Approach*. San Francisco, CA: Foundation for American Christian Education.

Key Vocabulary Word for that lesson located on the bulletin board to help them recall.


4. **Goal of the Lesson:** This is the primary target of the lesson and what the children should understand at its conclusion. The student vocabulary word, the principle, and the Scripture, as well as the reasoning questions, are all directed toward the goal of the lesson.
5. **Principle:** Each lesson is governed and guided by a biblical principle, which lays truth as the foundation and provides structure for teaching the whole lesson. This is antithetical to most teaching methods, which either require children to memorize information and parrot back the “right” answer or “entertain” them.
6. **Scripture:** Each principle is undergirded with a biblical reference. The Word of God is alive (Hebrews 4:12). It not only produces life in the teacher’s spirit and in the lesson plan, but it illumines and guides the children’s thinking, reasoning, and application of the principle to their own lives.

The remainder of the Lesson Plan is divided into two columns. The left column is for edifying the teacher and the right column is for engaging the students.

1.  **Teacher Vocabulary:** Difficult words and key words are defined biblically for the teacher’s enlightenment and for use with older students and adult literacy programs.
2.  **Preparation to Teach:** These are the instructions for preparation as well as the tools and supplies teachers must gather before entering the classroom to teach.
3.  **Teaching Plan:** This is the subject content of the lesson to build the teacher’s confidence. Generally, everything he or she needs for teaching the lesson is provided and should be reviewed before teaching the lesson. It contains all the elements that he or she will need to teach the lesson to the children. **NOTE: Background information and often a great deal of content for the TEACHER’S EDIFICATION are provided.** The teacher is NOT to read all of this material to the children. It is there to provide information and enrichment to the teacher, as he or she works with the principle and the reasoning with the children.

4.  **Key Vocabulary Word:** Every lesson has a student vocabulary word that relates to the principle and the goal of the lesson. This word, which is printed on card stock and pinned to the “Treasury of Words” bulletin board each day, should be emphasized in each lesson. Use this word in your teaching and encourage the children to learn its meaning and use it in their conversation. Remove the vocabulary card from the board in the next class period and store in the Treasure Chest and pin up the new word from the lesson. Many teachers print out a copy of each word and have the children file it in their binders. If you are using this in an academic setting, you can have the students put a divider in their binders marked “Vocab” and they can copy the word and the definition into their binders. They can be tested on the vocabulary definitions and are certainly encouraged to use these words in their writing and in their verbal communication.
5.  **Reason Questions:** Reason questions are provided to guide biblical reasoning and oral discussions and to help children relate the principle or theme of the lesson to their own lives. In an academic setting, this can be assigned as written class work or as homework.
6.  **Notebook Record:** Everything the children copy onto their graphic organizers is found in the lesson plan. The teacher writes these phrases on the chalkboard, and the children copy them onto their graphic organizers. In literature the graphic organizers are based on the settings, characterizations, and themes in the classic. The phrases are the author’s words, which is why they have quotation marks around them. In other subjects, the notebook record contains the essence of the lesson so the children have a permanent record of what they are learning. For the academic setting, older children can find additional phrases to write on these graphic organizers. These phrases are helpful when assigning composition work. Have the children open their binders to the appropriate graphic organizer so they can use the phrases and vocabulary words to inspire and guide their descriptive or expository writing.
7.  **Oral Work:** This is a summary of the lesson that was taught to the children,

that the teacher says and the students repeat out loud before the close of the lesson. It reinforces the principle that undergirds the lesson.

8.  **Memory Verse:** There is one Scripture verse for the children to memorize every two lessons. Post the Memory Verse Card on the bulletin board and drill the verse with the children throughout the day. Keep a record of their ability to memorize each verse and acknowledge and reward those who do a good job at the end of the lessons.

Other components that accompany the Lesson Plan:

1. **Graphic Organizers:** These are designed to organize and limit the amount of writing children must do in an after-school, Sunday school, or literacy program. Some children are illiterate and unable to write. These children will still have a record of learning with the coloring pages provided. All the children will build their language skills. If you are using this program in an academic setting, you can assign more note taking by writing the content being taught on the chalkboard and having your students copy into their binders.

Graphic organizers for the literature units are designed to record these literary elements:

Characterizations: Four or five of the main characters in the classic are chosen to study in depth. They soon learn that God looks at the internal man (1 Samuel 16:7) and that the internal is causal; it gives rise to the external. *As he thinks within himself, so he is (Proverbs 23:7).* This helps children examine their own character.

- **Internal:** Record the internal qualities of the heart, mind, soul, attitudes, will, and spirit **using the words of the author.**

- **External:** Record the physical features of the literary character **using the words of the author.**

Setting: The main setting(s) of each classic has been chosen, and if actual geographic settings are in the classic, such as the Swiss Alps and Frankfurt, Germany settings found in *Heidi*, the children complete map work and study the culture of the settings.

Theme: This is the message the author conveys. Each classic is different. *Heidi* has many themes.

2. **Vocabulary Card:** The Key Vocabulary Word, which is defined biblically, is printed on this card and pinned onto the “Treasury of Words” bulletin board where it remains until the next lesson. All cards are stored in the Treasure Chest of Words, so the children will soon learn that words provide a treasury of wisdom and understanding.
3. **Coloring Pages:** Beautiful coloring pages have been created by talented illustrators for the delight and enrichment of the children. Have the children use colored pencils to color them. Pencils produce beautiful pages for the children to cherish. Many children are visual learners, so they will glean many details of the story from the coloring pages. These become part of their permanent record and are filed in their binders.
4. **Memory Verse Cards:** This card holds the weekly Bible verse from the Bible Reading lesson to be memorized by the children. It is printed and pinned onto the “Treasury of Words” bulletin board.
5. **Parent Prayer and Blessing Cards:** These cards are part of the Bible Reading lesson plans. One set is printed weekly for each child to take home to his parents so they can pray and bless their children every day.

Suggested Assignments for the Academic Setting

1. Write introductory facts and inspiring information from the lesson plans on the chalkboard and have the students copy into their binders on a sheet of paper labeled "Introduction" for each component studied (i.e.: historic and literary background of the book being studied; author of the book; literary background, genre, and elements of the classic being studied; timeline of key events, key individuals, and key documents in the Christian history units; etc.).

2. Have students create a divider labeled "Vocabulary" and insert it into their AMO® binders for each component studied. On a sheet of notebook paper, have them copy the daily "Key Vocabulary Word" and its definition. After they have copied the word, have them write a sentence using the new vocabulary word.

Hold students responsible for the correct spelling of the word, its definition, and the ability to use the word accurately in a sentence on quizzes and on the final examination.

3. Have students create a divider labeled "Principles" and insert it into their AMO® binders for each component studied. Have them write out the daily principle and then write a paraphrase as classroom work or as homework. Ask them to apply the principle to their own lives as well. Be certain to read each one and make comments.

4. Have students create a divider labeled "Memory Verses" in the AMO® Bible reading component and insert it into their AMO® binders. On a sheet of notebook paper, have them copy the weekly memory verse. Ask them to paraphrase it and apply its truth to their own lives.

5. Have students create a divider labeled "Reason and Relate" and insert it into their AMO® binders for each component studied. Write the "Reason Questions" found on the lesson plan (and any you would like to add) on the chalkboard. Have students copy the questions onto a sheet of notebook paper and write out their answers in complete sentences either during class or for

homework. Correct, grade, and return them to the students to be filed in their binders. Discuss some of the inspired answers.

6. Create writing assignments from the literary phrases and information the students record on their graphic organizers, such as:

Write two paragraphs that describe the Swiss Alps. Use as many of Johanna Spyri's beautiful phrases as possible. You may use your notes from class.

Contrast life in the Swiss mountains with life in the German city, Frankfurt.

Describe the individuality of Switzerland.

Compare and contrast the internal and external characters of Heidi and Peter.

7. Prepare students for all final examinations by seeing that their binders are complete and in order and by reviewing the principles, historic events and individuals, and literary elements of the classic. Take class time to do this collectively.

8. After the final examination, collect and grade each student's binder, and average his binder grade with his other academic assignments. The binder grade reflects the student's character, not his academic achievement.

9. Sample Heidi Final Exam (3rd grade and above/ age 8+): Be certain to write in complete sentences.

Why is the Bible the highest model of language and literature?

Who was the author of Heidi? Write two sentences that describe her individuality.

Write the definition for each of these vocabulary words:

literature	friendship
conscience	providence
individuality	virtue
prudence	principle
repentant	reason (v.)

Label the map of Switzerland using the names found on the legend.

Write a descriptive paragraph about life in the Swiss Alps in the late 1800s. Tell why you would or would not have wanted to live there.

Compare and contrast the internal and external characters of Heidi and Peter.

What were Heidi's most distinctive character qualities? Why did everyone like her? How did Heidi overcome life as an orphan?

Why did the author describe Uncle Alm as the "Prodigal Son"? Tell what happened to him in the story.

Paraphrase this principle from chapter 10: "Being able to read brings great liberty to one's life."

Extra credit: Sketch your favorite scene from the classic Heidi in the space provided.

10. Sample Proverbs Final Exam (3rd grade and above/age 8+):

Using complete sentences, describe four attributes of God's Word, the Bible.

Write the definition for each of these vocabulary words:

gospel	integrity
proverb	honor
discern	character
wisdom	diligent
folly	leader

Who wrote the book of Proverbs? Tell why this book is so important for a young person to meditate upon.

Contrast the wise child and the foolish child in the following areas of daily life:

- Listening
- The words of one's mouth
- Making friends
- Making decisions
- Work habits

List three qualities of a godly leader.

List three qualities of a godly woman.

Paraphrase the following principle, "The conduct of a young child builds the man or woman."

Extra credit: Write out two of your favorite memory verses from the book of Proverbs.

As a teacher working with our AMO® lesson plans, you will be inspired to create your own reflective writing assignments. **Remember, handling the noble vocabulary of the subject, reasoning with the principles, and daily writing assignments produce mastery of the subject.** The sooner children are taught the rudiments of composition (which should begin in kindergarten/first grade), they should be writing in every subject every day by the third grade.

Remember: You cannot ask children to write a descriptive paragraph if you haven't taught your students the rudiments of writing a descriptive paragraph. The same principle goes with comparing and contrasting two items or characters. The teacher has to teach the rudiments of all the various forms of composition and then have their students practice, practice, practice. Writing is not a gift from God that some are blessed to have and others are not blessed. Writing is a skill best learned as a young child in order to form lifelong manners and habits of excellence in Christian scholarship. Writing produces Christian thinkers and leaders in every field of endeavor. By employing the notebook method, teachers will eventually become confident to develop and write their own curriculum. This method produces writers and Christian thinkers among teachers as well.

For additional help, email info@amoprogram.com.



**BACH, THE BOY
FROM THURINGIA
LESSON PLANS**

Good children's literature appeals
not only to the child in the adult,
but to the adult in the child.

~ ANONYMOUS ~

BACH 1

Time: 45 minutes

Reading: “The Protestant Reformation and the World of Bach”

Goal: To learn the causes of the Reformation and the importance of having a Bible and being able to read it in your own language

Principle: The Bible in the hands of the individual renews his mind and transforms his life.

Music Appreciation: “A Mighty Fortress Is Our God,” a hymn written by Martin Luther
Orchestra and voice—4 minutes 32 seconds
Organ and brass—4 minutes 19 seconds

TEACHER



Vocabulary:

apostasy (n.) Abandonment of one’s religious faith, principles, or cause.

bulwark (n.) A strong, wall-like structure raised as a defensive fortification.

coerce (v.) To repress or restrain by force; to compel; to constrain.

conscience (n.) Internal self-knowledge or judgment of right and wrong; the faculty within that decides on the lawfulness or unlawfulness of one’s own actions.

forerunner (n.) A messenger sent before to give notice of the approach of others.

fortress (n.) A castle, a fort; a place of defense; a stronghold.

heretic (n.) A person who holds religious opinions contrary to the doctrines of Scripture.

layman (n.) One who is not a clergyman; one of the laity or people distinct from the clergy.

liberty of conscience (n.) Freedom from man’s rules that are contrary to God’s Word in matters of faith and worship. (*Westminster Confession of Faith*, 20:2)

martyr (n.) One who, by his death, bears witness to the truth of the Gospel.

recant (v.) To retract words or revoke a declaration.

STUDENT



Key Word:

transform (v.) To be transferred from the kingdom of darkness into the kingdom of Christ.



Notebook Record:

Label a divider “J. S. Bach” for your binder.

Print your name on the title page and color the illustration with your colored pencils.

A map is a work of art. Color your map of Thuringia following these instructions:

- Use colored pencils.
- Outline the border of Thuringia 1/4-inch wide outside the line with a red colored pencil.
- Color the various objects on the map.

File your divider, title page, map of Thuringia, and “A Mighty Fortress” handout in your binder.

superstition (n.) (1) Excessive fear of that which is unknown. (2) An ignorant or irrational worship of God. (3) The worship of idols or false gods.



Preparation and Lesson Background:

1. Read the entire classic.
2. Read the festival instructions for Das Bachfest on pages 108–115. You will need to immediately invite a local musician or ensemble who play Bach’s music on their instruments to provide music for your Bach concert. If the person is an organist or pianist, you would have to schedule your festival in a building where an organ or piano is located. If you live in a city with an orchestra, you may find a musician willing to share his or her gift of music with your children and their parents.
3. Color your map of Thuringia to show the children.
4. Study the reading for this lesson, “The Protestant Reformation and the World of Bach” (pages 25–28).
5. Study the background material on the causes of the Protestant Reformation and the individuals whom God used to ignite it. Because Christians around the world have just celebrated the 500th birthday of the Protestant Reformation (October 2017), there are many wonderful resources online to enhance your study.

Watch the video of “Rick Steves’ Luther and the Reformation” online:

<https://www.youtube.com/watch?v=CXK9NNp1yk4>

Seeing all the historic sites, images, and paintings will make the history of this era come alive for you and will assist you in relating the background and setting of our biography to the children.

6. Listen to the music assigned for the children to hear. Read the student handout, “A Mighty Fortress Is Our God,” and be familiar with the words of the hymn.
 - “A Mighty Fortress Is Our God,” with orchestra and voice: 4 minutes 32 seconds
<https://www.youtube.com/watch?v=PB5XvHq8UHK>
 - “A Mighty Fortress Is Our God,” with organ and brass: 4 minutes 19 seconds
<https://www.youtube.com/watch?v=no8b4X2pX3o>
7. Gather all the resources needed for the lesson: The biography; notebook dividers; Bach title pages; coloring page 1—Map of Thuringia; “A Mighty Fortress Is Our God” handouts; student vocabulary card; computer with an



Music Appreciation:

“A Mighty Fortress Is Our God”

by Martin Luther

Orchestra and choir

Organ and brass



Reason Questions:

1. Describe the events that sparked the Protestant Reformation in Europe.
2. Name three courageous individuals whom God used to birth change in the Medieval church and relate what each one contributed.
3. How did the Reformation change life and culture in Germany?
4. Name three of Martin Luther’s contributions to Germany and to the advancement of the Gospel.
5. Describe how Luther’s hymn, “A Mighty Fortress Is Our God,” made you feel when you heard it. What does the hymn reveal about Luther’s individuality?
6. Paraphrase today’s principle.
7. Explain why having your own Bible and being able to read it every day is a blessing.



Singing:

“A Mighty Fortress Is Our God”

Music and lyrics by Martin Luther, 1529

The Battle Hymn of the Reformation

Verse 1:

A mighty fortress is our God,
a bulwark never failing;
Our helper He amid the flood
of mortal ills prevailing.
For still our ancient foe
doth seek to work us woe;
His craft and power are great,
and armed with cruel hate,
on earth is not his equal.

internet connection; and the URLs or audiotape for the music to be played.



Teaching Plan:

1. Distribute student binders and dividers. Have each child label one divider, “J. S. Bach” and place in his binder.
2. Pin the student vocabulary card on the bulletin board and define the word for the children. Connect the vocabulary word to the principle:

The Bible in the hands of the individual renews his mind and transforms his life.

Therefore if anyone is in Christ, he is a new creature; the old things passed away; behold, new things have come. (2 Corinthians 5:17)

Do not be conformed to this world, but be transformed by the renewing of your mind, so that you may prove what the will of God is, that which is good and acceptable and perfect. (Romans 12:2)

But we all, with unveiled face, beholding as in a mirror the glory of the Lord, are being transformed into the same image from glory to glory, just as from the Lord, the Spirit. (2 Corinthians 3:18)

The Bible is the greatest book in the world because it is God’s living and eternal Word. It is the divinely inspired, written record of God’s dealings with men and nations from the beginning of time through the planting of the first Christian churches in the Roman Empire. The main theme of the Bible is how we can know God in our everyday lives and worship Him. The Bible contains God’s revelations, the principles of the Christian faith, and God’s rules of practice for everyday living.

Thy word is a light unto my path and a lamp unto my feet. (Psalm 119:105)

From childhood you have known the sacred writings which are able to give you the wisdom that leads to salvation through faith which is in Christ Jesus. All Scripture is inspired by God and profitable for teaching, for reproof, for correction, for training in righteousness; so that the man of God may be adequate, equipped for every good work. (2 Timothy 3:15–17)

The word of God is living and active and sharper than any two-edged sword, and piercing as far as the division of soul and spirit, of both joints and marrow, and able to judge the thoughts and intentions of the heart. (Hebrews 4:12)

It is only as we are able to read and know God’s Word, that we can know truth! We have much for which to be thankful when we have a copy of the Bible. To study the Bible is the noblest of all pursuits and to understand it is the highest of

all goals. God's Word is nourishment for our inner man or spirit man. Reading and meditating on God's Word renews our minds and transforms our lives. There are many promises in the Bible for those who diligently study the Word and apply its truths to their lives.

This book of the law shall not depart from your mouth, but you shall meditate on it day and night, so that you may be careful to do according to all that is written in it; for then you will make your way prosperous, and then you will have success. (Joshua 1:8)

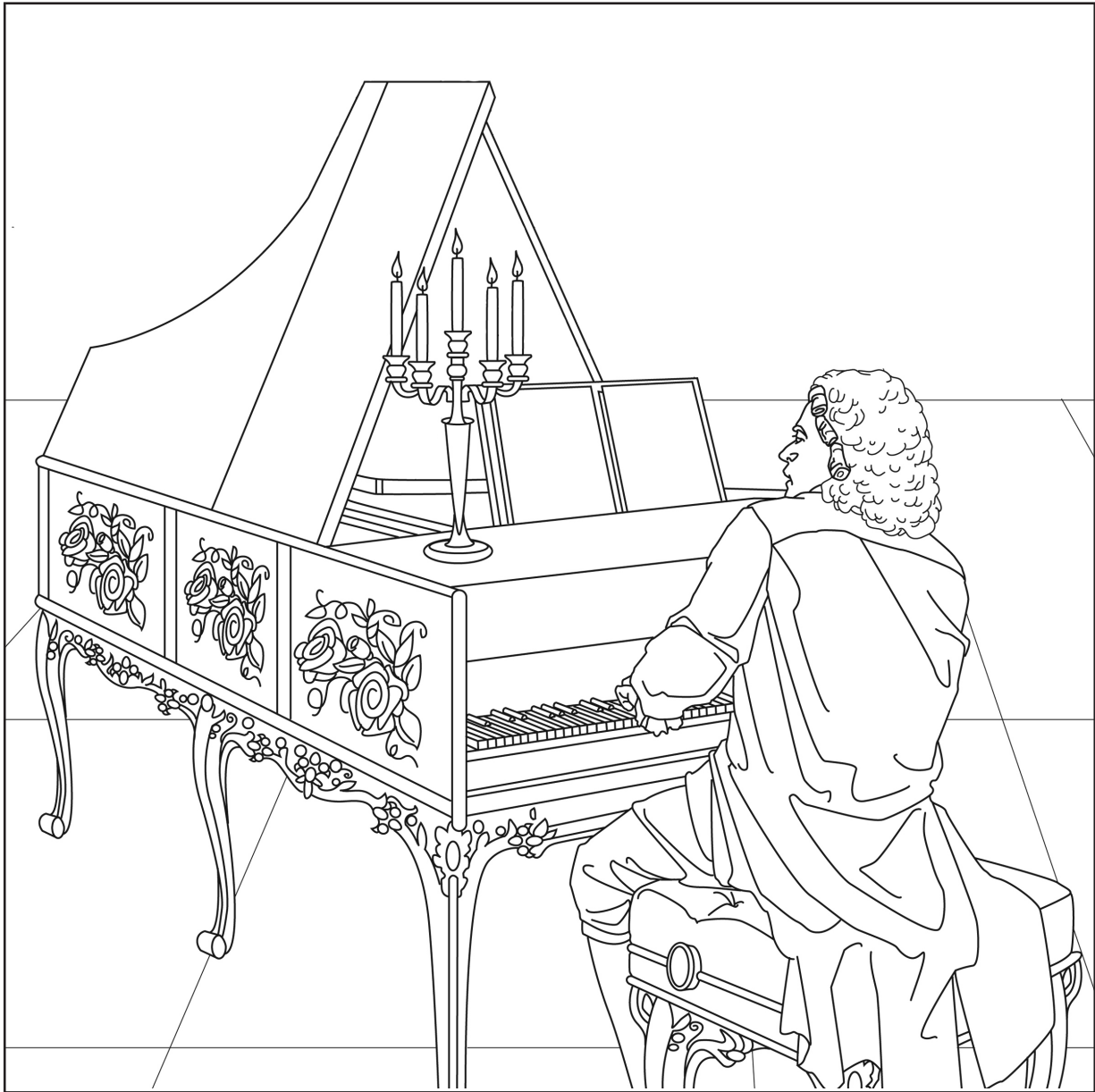
Liberty for the individual is proportionate to having a copy of the Bible, being able to read the Bible in one's own language and to reason with the revelation of its truth. Up until Luther's public stand, the Roman church claimed to be the sole authority for the "correct" interpretation of God's Word, even forbidding the layman from reading the Bible for himself. Luther said that Scripture should only be interpreted according to "the conscience, bound by the Word of God." Everyone recognized the authority of the Bible, but Luther disagreed with having to accept the interpretation by the corrupt Roman church. This is where the Reformation phrase "Sola Scriptura" originated.

3. Distribute the Bach title pages. Have each child write his or her name on the title page and color the illustration with colored pencils while you read aloud the reading for this lesson entitled, "The Protestant Reformation and the World of Bach" (pages 25–28).
4. Distribute the maps of Thuringia to the children. Show them your completed map and have them color their maps. Thuringia was an independent state located in northern Europe during the life of Bach. Today Thuringia is a federal state in central Germany.
5. Distribute and discuss the handout, "A Mighty Fortress Is Our God." Define the word "fortress" for the children. Remind them that Luther and Bach lived in walled cities with castles.

Play both musical selections of Martin Luther's great battle hymn of the Reformation, "A Mighty Fortress Is Our God" for this lesson.

- The first selection is performed and sung by students at Bob Jones University. Have your children sing along with them using their handout.
 - The second selection is an arrangement written by Vaclav Nelhybel for organ and brass.
6. Ask the reason questions and have the children respond orally.
 7. You may end with a short prayer and blessing for the children.

Bach, the Boy from Thuringia



*"I play the notes as they are written,
but it is God who makes the music."*

—Johann Sebastian Bach

NAME

The Protestant Reformation and the World of Bach

"Next to the Word of God, music deserves the highest praise."

—Martin Luther

THIS INSPIRING literature unit is centered around the life and music of Johann Sebastian Bach, a German Christian who lived over 300 years ago and transformed Western music. In order to fully appreciate Bach and his love of Jesus Christ and music, we must know something of his German setting and of God's hand in European history prior to his birth.

Early Christianity (AD 100–500)

As we trace the spread of Christianity after the crucifixion and resurrection of Jesus Christ, we find that the Church that Christ's apostles planted throughout the Roman Empire began to change over time. What began as small, self-governing groups of believers, who worshiped Christ and fellowshiped together in liberty, gradually came under the influence of the church in Rome and was repressed. The leader of the Roman church was called the pope and was chosen by church leaders as the head of the Christian church throughout the Empire.

In the fourth century, a Roman emperor named Constantine (c. AD 280–337) had a mystical experience and decreed Christianity the official religion of the whole Empire. He then established himself as the head of the Church. This act opposed the very essence of Christianity—that salvation is by faith alone in Jesus Christ, whom God appointed Head of the Church (Ephesians 1:22; Colossians 1:18).

Medieval Europe (AD 600–1500)

It wasn't long before a corrupt, spiritual empire formed that had an authority structure just like that of the pagan Roman Empire. The authority of Christ and His Word was replaced by the authority

of corrupt kings, popes, and bishops, who dictated to the people what to believe and how to worship God. Sadly, the early Christians did not have their own copy of the Bible like we do today. Also, only the priests were educated, which kept the peasants and craftsmen illiterate during this era. So, the commoners trusted those in authority to tell them what to believe and how to worship God. This period of time is often referred to as "the Dark Ages," because the light of God's Word was hidden from the people and the church fell into apostasy. It is said that the Roman church used its power to keep people in the darkness of ignorance, superstition, and fear.

As the centuries went by, church leaders fought against the new ideas that began to circulate during the Renaissance (1350–1600). They burned or locked up books and forbade the reading and translation of God's Word with the penalty of execution. In the providence of God, there were two major events that changed the course of history and the Christian Church, not only in Europe but all over the world!

The first event was that courageous, learned men began translating the Bible from Latin into the various languages of Europe. This was done at the risk of being burned at the stake as a heretic! These men put God first in their lives, men such as Gerard Groote (1340–84), a Dutchman who is called the "Forerunner of the Reformation." Master Groote received Jesus as his Savior and had a zeal for others to know the Jesus of the Bible in a personal way. He translated portions



Gerard Groote
Forerunner of the Reformation

of the Scriptures into the Dutch language and founded a layman's society¹ that established elementary schools to teach both girls and boys about God and the principles of the Bible. His schools were used mightily by God to plant the seed of the soon-coming Protestant Reformation. Another Bible translator and martyr, who challenged the Roman Catholic church, was Englishman John Wycliffe (1330–84), whom history calls "the Morningstar of the Reformation." Wycliffe translated the whole Bible from Latin into middle English, which turned Europe upside down!

The second major event that changed history was the invention of the printing press by a German named Johannes Gutenberg (1395–1468). Guten-



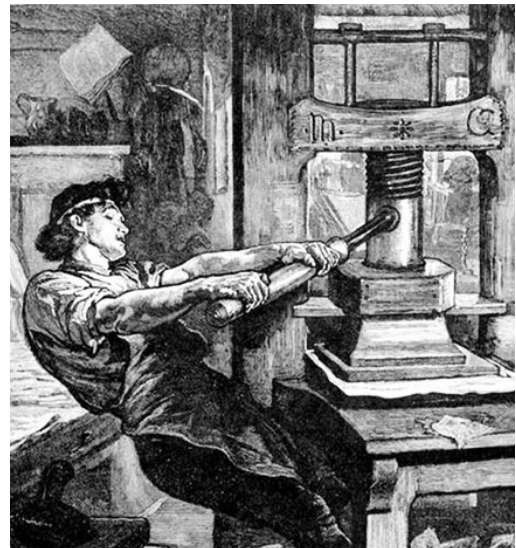
*John Wycliffe
Morningstar of the Reformation*

berg's first printed book was the Bible. Up until this time, all books were laboriously copied by hand. Gutenberg designed a press with moveable type, so that books could be set and printed quickly in great numbers. This ushered in the age of the printed book in Western civilization. Soon knowledge and biblical ideas spread much more rapidly, and the Bible became available to all in their own language. Not even the most learned churchmen had seen a copy of the whole Bible. Now even the layman could have access to God's living Word, which has the power to renew the mind and set people free from deception, superstitions, and the bondage of man-made religion. This proved to be the catalyst that ignited the Protestant Reformation!

The Protestant Reformation (AD 1517)

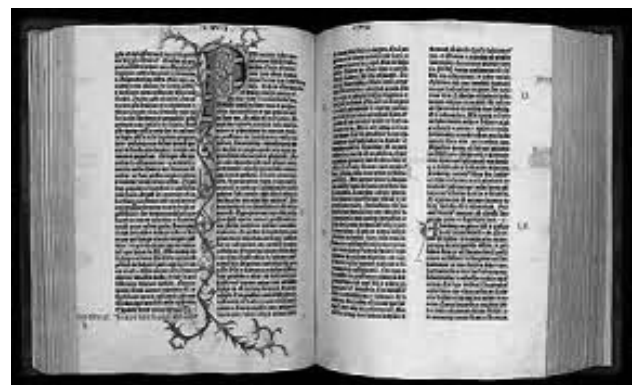
The Protestant Reformation began in 1517 in Germany, when a monk named Martin Luther (1483–1546) publicly challenged the Roman Catholic

¹ Master Gerard Groote founded a layman's society, which he called the Brethren of the Common Life. He was an anointed preacher of the Gospel and his disciples planted schools all over Northern Europe to teach both girls and boys of the lower classes how to read, write, and think with biblical principles from God's Word. His schools, which existed for five hundred years, taught and influenced the thinking of all the great European Reformers: Luther, Calvin, Knox, Sturm, Zwingli, Comenius, Erasmus, à Kempis, Loyola, and the Puritans.



Gutenberg's printing press

Church to a debate. It happened when Luther wrote a list of objections he had to the abuses that he saw in the church. This list is now called his "Ninety-Five Theses."² He then nailed his list to the door of the church that he attended in Wittenberg. One abuse that he noted was the practice of indulgences,³ where church members could buy God's forgiveness for their sins by paying money to the church. As a monk, a priest, and a college professor of theology at Wittenberg University, Luther had thoroughly read and studied the Bible. He believed that one's beliefs about God come from the heart and cannot be imposed by man or purchased with money. When he posted his Ninety-Five Theses,



Gutenberg's first printed book was the Bible (1454)

² A thesis is a position or proposition which a person advances for discussion or a scholarly debate.

³ An indulgence was the remission of punishment due to sins that was granted by the pope or Roman church, which was supposed to save the sinner from purgatory and the censure of the church.

he desired a scholarly debate with church leaders and had no intention of leaving the Roman church.

Luther's protest caused quite a sensation among Emperor Charles V, the pope, and the leaders of the church. The pope expelled Luther from the church in 1521 and set a date for his trial. Luther was to defend his religious beliefs and, if convicted, would be burned at the stake as a heretic! When Luther stood before the court,¹ he said, "Unless I can be instructed and convinced with evidence from the Holy Scriptures or with open, clear, and distinct grounds of reasoning . . . I cannot and will not recant."² His speech was not a defiant protest, but a calm, reasoned account of why he believed that what he had written was supported in God's Word. He told the authorities that it was wrong for anyone to act against his conscience in matters pertaining to God. He believed that God's Word was the sole authority in such matters and not the pope. He called for both the church and civil government to permit liberty of conscience among the people with regard to religious beliefs.

To prevent Luther from being killed, his friends kidnapped him and hid him in the Wartburg Castle in Eisenach, the city where Bach was born. The emperor signed an imperial ban on Luther and had he been captured, he would have been executed. Instead, Martin Luther went on to become the leader of the newly organized Protestant movement in Europe. He married a former nun named Katherine von Bora, who became a wonderful helpmate for him in his ministry. They had six children and adopted four orphans. His sermons, hymns, edu-

educational reforms, discipleship of young preachers and scholars, and his published writings marked the turning point in European history.

The Protestant Reformation had a profound impact on European society during the sixteenth and seventeenth centuries, as people began to reason with the revelation of truth from



Martin Luther
by Lucas Cranach
Father of the Protestant
Reformation

¹ Diet of Worms: A formal meeting (diet) held in the city of Worms in southwest Germany.

² Christianity Today, "Martin Luther, Passionate Reformer," downloaded May 10, 2018, <https://www.christianitytoday.com/history/people/theologians/martin-luther.html>.

God's Word into every area of life. The course of world history was forever changed due to the translation of the Bible into the various European languages and the influence of Luther and other Reformers' ideas, all of which spread rapidly due to Gutenberg's printing press.

The Bible in the German Language (AD 1522)

Because the Scriptures were the source of Luther's faith and salvation in Jesus Christ, he wanted every German to have access to God's Word in their German tongue. While hiding in the Wartburg Castle from the pope, he translated the New Testament from the ancient Greek language into German (1521–22). It is interesting to note how unusual it was that Martin Luther could read and write in the Greek language. In the Middle Ages, Greek was rarely taught even in the universities. But God's hand of providence was at work guiding Luther's early education. Young boys attended Latin school to learn Latin, the language of higher learning and the priesthood, in preparation for their university studies as young adolescents.

One of the Latin schools Luther attended was in Magdeburg, Germany, which was established by the Common Life Brethren. These schools were planted all over northern Europe and influenced the thinking and communication skills of most of the Protestant Reformers. Their curriculum for young students was very different from the parish schools of the Catholic church and included the study of the Bible and the Greek language. Biblical principles were integrated throughout all the subjects, and children were taught how to think and reason with truth, just as you are in the AMO® Program. The primary goal was to see Christian character and conscience formed in their youth. These schools provided education for the lower-class boys and girls and elevated the standard of academic excellence for nearly 500 years in northern Europe.³

Several years later, Luther translated the Old Testament from the original Hebrew and published his complete Bible in 1534. The rich quality of his German vocabulary became the highest standard for the

³ J. Henkel, (1962), *A Historical Study of the Educational Contributions of the Brethren of the Common Life*, doctoral dissertation, quoted by Paul Kienel in *A History of Christian School Education*, A.C.S.I., p. 189.

German language, which remains true even today. Here, in his own words, is Luther's sentiment about having the Bible in your own language:

Oh, how great and glorious a thing it is to have before one the Word of God! With that we may at all times feel joyous and secure, we need never be in want of consolation, for we see before us in all its brightness the pure and right way. He who loses sight of the Word of God, falls into despair; the voice of heaven no longer sustains him; he follows only the disorderly tendency of his heart and the world vanity, which lead him on to his destruction.¹

Martin Luther's Love of Music

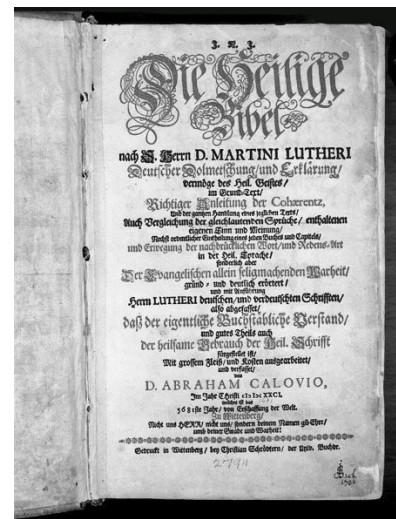
The Reformers did not just protest, they also sang. The Protestant Reformation inspired change in church music with the addition of hymns in the worship service. Martin Luther loved music. He understood the intrinsic power of music to nurture and teach, and he introduced the idea that worship should be essentially musical. He wrote, "Music is one of the fairest and most glorious gifts of God, to which Satan is a bitter enemy, for it removes from the heart the weight of sorrow, and the fascination of evil thoughts. . . . He who sings, praises God double."

Luther played the lute and the flute and sang with a tenor voice. He realized that the power of music could eclipse the eloquence of words by noting, "the notes make the words live." He wrote 36 hymns, which had a tremendous influence on German hymn writing. Luther's music continues to ring out the central beliefs of the Protestant Reformation. His hymn, "A Mighty Fortress Is Our God," which we will listen to shortly, embodies the very spirit of the Reformation and is called the "battle hymn of the Reformation." (Please see the student handout, "A Mighty Fortress Is Our God.")

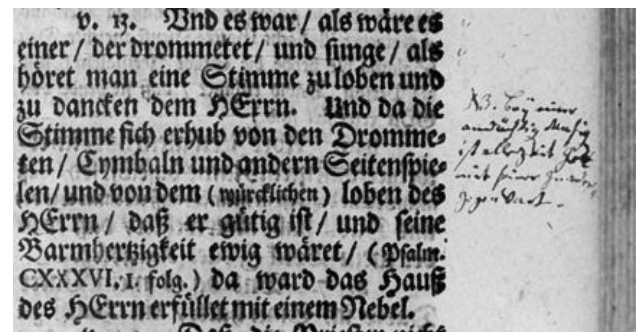
The World of Bach (AD 1685–1750)

The Reformation touched all of life and learning and set the stage for another German Reformer. It was into this setting of freedom from man-made religion and of joyous song that Johann Sebastian Bach was born and lived his life dedicated to music.

¹ Martin Luther (1530s), *Martin Luther's Table Talk*, compiled by J. Mathesius et al. (1566), trans. by W. Hazlitt (1857), <https://www.monergism.com/word-god-0>.



Title page of Bach's Bible



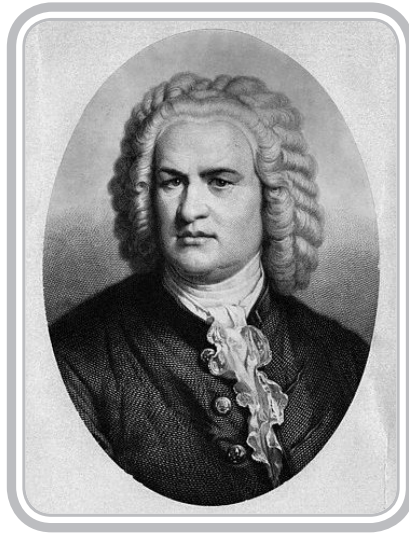
One of Bach's marginal notes in his Bible

Generations of his family were Protestants who attended the Lutheran Church of Germany and adhered to its reformed theology. They loved to praise God and give Him honor through their various gifts of music, as well as center their family and community fellowship around their love of music. Many historians have said that without Luther and the Reformation, there would be no Bach.

Johann Sebastian Bach was a faithful student of God's Word, and at his death he owned a beautiful, three-volume copy of Luther's translation and commentary. Nearly three-fourths of Bach's compositions were written for use in worship, and he famously signed his musical manuscripts by honoring God with this sentiment—"SDG" or *Soli Deo gloria*, a Latin phrase that means, "To God alone be the glory!" His life and his music will enliven us, as we study this biography and listen to his masterful, musical compositions. Both Martin Luther and Johann Sebastian Bach are inspiring examples of how God prepares an individual for his calling during his childhood and education and then commissions him as an instrument for His Gospel purposes!

Sebastian Bach, the Boy from Thuringia

by Opal Wheeler and Sybil Deucher



JOHANN SEBASTIAN BACH

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Sebastian Bach, the Boy from Thuringia is one in a series of 17 inspiring, fictionalized biographies of famous composers written for young children by Opal Wheeler and Sybil Deucher. They also wrote several children's biographies of painters and authors and published songbooks for children. This biography, which was first published in 1937, relates the life and influence of Johann Sebastian Bach, whom many musicians state to be the greatest composer in the history of music.

Johann Sebastian Bach was a German composer and organ virtuoso who lived during the Baroque period of music. This biography authentically portrays how his deep faith in Christ inspired his worldview and life as husband, father, composer, church cantor, and court kapellmeister. Bach always attributed the beauty of his music to God. As a young musician, he wrote his goal for music stating that, "The aim and final end of all music should be none other than the glory of God and the refreshment of

the soul."¹ He dedicated his creative genius to proclaim the Gospel through his organ chorales, cantatas, and Passions. The story of God's love and redemption is told over and over in Bach's church manuscripts. They bear witness of his faith, as he signed most of them with the letters, *SDG* (*Soli Deo Gloria*, "To God alone be the glory"). Swedish theologian, Nathan Söderblom, a 1929 recipient of the Nobel Peace Prize, called Bach's cantatas the Fifth Gospel.²

All biographies by Wheeler and Deucher begin with the childhood history of the composer, so that the reader can gain insight into the influences and challenges that helped form his character and

¹ Calvin Stapert, "To the Glory of God Alone," *Christianity Today*, downloaded May 19, 2018, <https://www.christianitytoday.com/history/issues/issue-95/to-glory-of-god-alone.html>.

² [https://en.wikipedia.org/wiki/Evangelist_\(Bach\)](https://en.wikipedia.org/wiki/Evangelist_(Bach)), downloaded May 31, 2018.

equipped him for his life's vocation. The authors were careful to portray Bach in his adult years as not only a musical genius but as a loving, Christian husband and father.

Authors:

author (n.) *The writer of a literary work, such as a book.*

Little has been recorded about the lives of the authors of these endearing children's biographies. What is known is that both of them were accomplished musicians and music teachers.

Opal Wheeler was raised in Superior, Wisconsin but lived most of her life in New York City. She graduated from the universities of Wisconsin and Columbia and also studied at the renown Julliard School of Music. She studied singing in Florence, Italy, with maestro Vincenzo Vannini, and then piano in France. She was the director of the Department of Music at the University of Delaware for a period of time before writing books for children. She married John Macrae Sr., the president of a large, New York-based, publishing house in the mid-twentieth century.

Sybil Deucher was born in New York City, but spent most of her youth in Connecticut and Utica, New York. Music was her great passion from early childhood, when she began studying the violin at age seven. Miss Deucher studied in Europe for several years. She taught music on the faculty of the Spence School, a prestigious school for girls in New York City.

Style of the Authors:

The authors wrote this fictionalized biography as a narrative, sharing with their readers the development of Bach's character and his passion for music. The story begins when Johann Sebastian was very young and concludes near the end of his life. Their careful research and knowledge of Bach's life are evident, as every important event and every detail in the story are accurate. Their ability to write lively dialogue determined their writing style. Throughout the biography, they included excerpts of music for most of the genres that Bach wrote.

Genre or Type of Literature:

literature (n.) (1) *Learning.* (2) *The expression of life in words of truth and beauty.* (3) *The handmaid of history.*

Sebastian Bach, The Boy from Thuringia is an inspiring, fictionalized biography of the life, musical genius, and character development of the world's greatest composer and organ virtuoso. Today, Johann Sebastian Bach is best known to musicians for transforming the foundation and structural basis of all music.

biography (n.) [Gk. *bio*—"life"; *graphia*—"to write".] *An account of a person's life and character written by another.*

Biography stands on the border between literature and history. It enlivens history and records how men and women lived in past generations. Biography also illumines the nature of humankind and identifies character in action. Men and women are great by virtue of their intensity of experience, extraordinary achievements, and the quality of their inner life. Thus, they become heroes and models for those whose choices are informed by their lives. When we study literary characters, we automatically compare them with our own lives and others we know. Man, who was created in God's image but has fallen through sin, has the potential for great nobleness as well as the capacity for great evil. A well-written biography reflects these characteristics. It provides us examples either to follow or to spurn in our own lives and aides us in understanding human nature.

An inspiring biography is one that reveals the nature of a person's character based on internal convictions as causal of success or failure not on external circumstances or influences. In such a biography, character is more highly developed than setting and plot. A person's character is formed by what he believes and the choices he makes, not by his station in life and what he does or does not possess. "For as he thinks in his heart, so is he" (Proverbs 23:7).

Biography adds to one's knowledge of truth and informs the reader for his own life's decisions. By observing and studying literary characters, the reader can learn vicariously from the experiences and choices of others. Such is the case with the life and character of J. S. Bach. Although both his parents died by the time he was ten years old, Bach became a keyboard virtuoso, a master of the pipe organ and its design, an innovator of musical composition, a father of 20 children, and an extraordinary man of noble Christian character and conscience. Bach's deep Christian faith is evident in his music and words. This biography inspires

greatness in children and encourages them to pursue their dreams by hard work and determination amidst disappointments and great challenges.

A nine-minute **video** containing a short biographical sketch and music of Bach can be found here:

<https://www.bachonbach.com/bach-videos/a-short-biography-bach-video-his-life-in-quick-9-minutes/>

Setting:

setting (n.) *The background of the story including place, time, environment, climate, and society.*

1. Germany, 1685–1750: 150 years after the Protestant Reformation began in Germany in 1517

Bach lived and traveled his whole life within the radius of a small geographical area of what is now called Germany. During his lifetime, Germany was divided into over three hundred small independent states and imperial districts. He was born in Thuringia, a mountainous region with dense forests. Today, Thuringia is a federal state in central Germany and is called the “green heart of Germany.”

Forty years prior to Bach’s birth, the Thirty Years’ War (1618–48) ended. What began as a religious war between the Protestants and the Catholics in Germany, soon developed into a struggle for the balance of power in northern Europe. It ended the reign of the Hapsburgs and dissolved the Holy Roman Empire in Germany. It produced the transition from medieval to modern political organization and a community of sovereign states.

It proved to be one of the most brutal conflicts in German history, so costly that 20 to 50 percent of Germany’s population perished, depending on the geographic area. One of the most devastated regions was Thuringia, where half the families were slaughtered or starved to death, after huge armies plundered and destroyed hundreds of thousands of acres of farmland. The war stunted German life and growth for more than 100 years following the 1648 Treaty of Westphalia. Certainly, Bach’s parents and extended family members remembered the severe sufferings of their families, as the restoration of buildings and land spanned generations!

As found in the biography, the regions in Germany where Bach lived, studied, and worked are as follows:

- Thuringia:
 - 1) Eisenach: Bach’s birthplace
 - 2) Ohrdruf: the home of Bach’s brother, Christoph, where Johann Sebastian lived after his parents died
 - 3) Lüneburg: the site of St. Michael’s Choir School where he was a choral scholar
 - 4) Weimar: in the Duke of Weimar’s court, where he took a position as court violinist
 - 5) Arnstadt: where he took his first position as organist and choirmaster at Neue Kirche
 - 6) Mühlhausen: where he accepted a position as the organist at St. Blasius
- Saxony:
 - 7) Dresden: where he participated in a musical contest with French organist, Louis Marchand
- Lower Saxony:
 - 8) Hamburg: where he traveled to hear the organist, Jan Adams Reincken
 - 9) Lübeck: where he traveled to hear the great organist, Dietrich Buxtehude
- Saxony-Anhalt:
 - 10) Cöthen: where he accepted a position as kapellmeister in Prince Leopold’s court
 - 11) Leipzig: where he served for 27 years as cantor at St. Thomas and director of all musical life in the city. Bach’s music leadership placed Leipzig at the center of Protestant church music in all of Europe.

There are many websites devoted to the life and music of J. S. Bach. This site contains Bach’s life in pictures:

<http://www.baroquemusic.org/bachillustrated.html>

2. The Baroque Music Period, 1600–1750

Music can best be defined as an art that creatively combines sounds in such a way as to produce beauty of melody, harmony, and rhythm using instruments or the voice. As Western civilization developed, so did the style and sound of the genres of music. Each period influenced the music of the next and revealed much about the composers, their ideals, and the individuality of their cultures.

Music history is divided into the following major periods:

450–1350	Medieval
1350–1600	Renaissance
1600–1750	Baroque (Bach, Corelli, Handel, Pachelbel, Purcell, Scarlatti, Vivaldi)
1750–1825	Classical
1825–1900	Romantic
1900–Present	Twenty-first century

Beginning in the early Medieval period, music was heavily influenced by the growing power of the church and was primarily written for singing. The Renaissance period (1350–1600) is known as the golden period for choral compositions, as well as for the growth of instrumental music. During the Renaissance, the advent of the printing press made the most significant contribution of all and gave artists new music resources for expanding their knowledge and skills.

The Baroque period of music ushered in a surge of instrumental music, and music for pleasure became more popular. The idea of the modern orchestra was born along with opera, the concerto, sonata, and modern cantata, while important advances were made in all instrumental groups. Baroque music is known for its dramatic and energetic spirit. The use of counterpoint (two or more independent melodies playing at the same time), for which Bach is known, gave music a richer flavor. The addition of the bass and keyboard instruments enabled music to be written in both major and minor keys, which added a variety of harmony and emotional effects.

Plot Summary:

plot (n.) *The sequence of events in the story that leads to a conclusion.*

Sebastian Bach, the Boy from Thuringia begins in 1685 with the birth of Johann Sebastian in Eisenach. The village already had some notoriety, because it was the site of the famous Wartburg Castle. It was in this castle, 150 years before, that the famed reformer, Martin Luther, hid from the wrath of the Catholic pope after nailing his Ninety-Five Theses to the door of the Wittenberg Church. The Protestant Reformation that began in this region of Germany had a profound and lasting effect on the culture and character of Thuringia.

Johann Sebastian was the last of eight children

born into a large, extended family of German musicians named Bach. As a young child, he grew up in a happy, loving home hearing beautiful music throughout the day and evening hours. His father, Johann Ambrosius, was the village musician and gave private music lessons in the home. Before Johann Sebastian began school, he knew how to play the violin and the harpsichord.

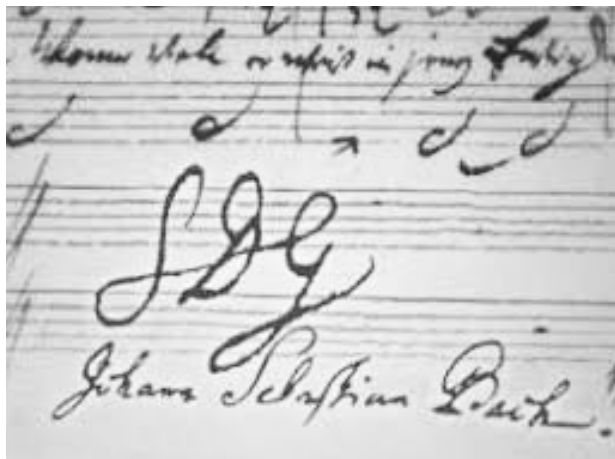
Bach's family were Lutherans, and all the family musicians served the Lord in the musical life of the Lutheran church. Johann Sebastian's uncle, Johann Christoph, was the organist at Eisenach's St. George's Church, and he taught Johann Sebastian how to play the organ. Before Johann Sebastian was ten years old, sadly he was orphaned when both his mother and father died in the same year. He and his brother, Jacob, were sent to live in Ohrdruf with their older, married brother, who was also named Johann Christoph. Christoph was a church organist who instructed young Johann Sebastian on the clavichord. It wasn't long before he was a proficient keyboard musician, copying manuscripts and even composing music. It is also known that at this age, Johann Sebastian had an "uncommonly fine treble voice."

Our biography is filled with various vignettes from Bach's youth. These relate God's providence in his diverse music education that laid the foundation for cultivating his creative gifts and forming his Christian character. Bach married as a young man, and as his family grew, he moved from one position to another to support them. He was either a church organist and choirmaster that wrote and performed worship music for the weekly church liturgical calendar or a court kapellmeister that wrote and performed instrumental music for the pleasure of German royalty and their courtiers.

When Bach's first wife died, he remarried a musician who often assisted him with his musical responsibilities. Between both wives, Bach fathered 20 children, ten of whom lived into adulthood. He was a loving and involved husband and father, and he taught all his children how to play the various musical instruments he had mastered. He also taught others outside the family and, from his time in Mühlhausen onward, he was never without a student to instruct.

During his lifetime, Bach was best known in Germany as an organ virtuoso. He was also frequently consulted for his expertise of the design and construction of pipe organs. He was, however, not renowned as a composer, even though he wrote

nearly 1,200 musical compositions. Before writing even one note, he carefully formed the letters “JJ” at the top of the page, an abbreviation for *Jesu juva*, which means “Jesus, help me.” At the beginning of many of his manuscripts, Bach petitioned the Lord to inspire and guide him as he composed. With that, the music would pour from his soul and onto the page. When he had completed the composition, he wrote the letters “SDG” at the bottom of the page for *Soli Deo Gloria*—“To God alone be the glory.” That was the motto that grew out of the Protestant Reformation. Bach prayed that when his music was played it would humbly glorify God. Bach also composed music for use outside the church. In a book of instructional pieces written for his son, he began with the letters, “INJ,” which indicated *In Nomine Jesu* or “in the name of Jesus.”¹



It is said that a child can never really know music unless he knows Bach, for Bach’s contribution is the foundation and structural basis of all music. Bach consciously wrote all of his music from a Christian point of view. This biography presents the heart and mind of Johann Sebastian Bach, a humble man and an intellectual giant, who loved Jesus Christ and desired to glorify Him in all his musical endeavors.

Characterizations:

characterization (*n.*) *The external and internal qualities of the characters in the story.*

¹ G. Wilbur, *Glory and Honor: The Musical and Artistic Legacy of Johann Sebastian Bach* (Nashville, TN: Cumberland House Publishing, 2005), p. 226.

Below are individuals mentioned in the biography. Our notebook study will only focus on the characterization of Johann Sebastian Bach.

Johann Sebastian Bach: The world’s greatest composer and keyboard virtuoso

Johann Ambrosius Bach: Johann Sebastian’s father and town director of musicians, who taught him how to play both the violin and the harpsichord

Johann Christoph Bach: Johann Sebastian’s older brother, who raised him after their parents died and gave him clavichord lessons

Georg Erdmann: Johann Sebastian’s childhood friend

Maria Barbara (1684–1720): Johann Sebastian’s first wife who gave birth to 7 children

Anna Magdalena (1701–1760): Johann Sebastian’s second wife who was very musical and gave birth to 13 children

Georg Böhm: The leading Lüneburg organist who tutored young Bach on the organ

Duke of Weimar: A German duke who hired Bach as a court violinist

Louis Marchand: French organist

Prince Leopold: A German prince who hired Bach as Court of Cöthen kapellmeister

The Character and Music of Johann Sebastian Bach:

Bach was a Baroque composer who wrote music for every genre except opera. His extraordinary intellect and creative genius are revealed in the musical forms he developed and refined as genres—fugues, inventions, canons, cantatas, suites, and concertos. These forms have become the foundation and rule book for composition and all forms of musical creativity today. Renowned twentieth-century cellist, Janos Starker, wrote that “Bach was a universal genius who found the way to speak to all mankind. . . . He found the melodies, the rhythms, and the structure that appeal timelessly to anyone.”²

Inspired by the Gospel and his personal relationship with Jesus Christ, Bach’s musical compositions

² As quoted by Thor Eckert Jr. in “Johann Sebastian Bach,” *Christian Science Monitor* (1985) article. Retrieved from: <https://www.csmonitor.com/1985/0221/zbach1.html>.

are dazzling in complexity and originality, as he endeavored to seek Christ's inspiration and to glorify God. Johann Matthias Gesner was a scholar and good friend of Bach in Leipzig. He wrote the following description of Bach's musical virtuosity in a book he edited:¹

[Admire] . . . how with both hands, and using all his fingers, he plays the clavier . . . or that instrument of instruments, whose innumerable pipes are animated by bellows; how he flies over the keys this way with both hands, and that way with his nimble feet and, unaided, calls forth a plurality of quite different passages that yet harmonize with each other . . . [; how he] keeps thirty or forty musicians in order, one by a nod, another by stamping time with his foot, and a third with a warning finger, and joins in with his own voice now in a high part, now in a lower one, and again in a middle one;

and how he alone, when they are all working together at their loudest—although he has the hardest task of all—yet at once notices when and where something is wrong, and keeps them all together, and watches everything, and if there is any hesitation restores certainty; how rhythm is in every limb of him; how his quick ear grasps every harmony, and he himself reproduces each voice within the small compass of his own.

Themes:

1. Music is a gift from God for man's refreshment and for glorifying Him.
2. As one of the fine arts, music is worthy of study beginning in early childhood.
3. A love of God and His Word, coupled with creativity and hard work, ennoble a man's mind and character for success.

¹ N. Kenyon, *The Faber Pocket Guide to Bach* (London: Faber & Faber Ltd., 2011), Kindle p. 132.

Summary of the Baroque Period and the Music of Bach

Periods of Music in Western Art

450–1350	Middle Ages
1350–1600	Renaissance (rebirth of ancient, classical Greek and Roman culture) A cultural movement during which education, literature, art, and the sciences flowered. Noted artists: Da Vinci, Michelangelo, Raphael, Dürer, and Titian. Noted theologians and philosophers: Luther, Calvin, and Erasmus. Noted scientists: Galileo, Bacon, Vesalius, Copernicus, and Boyle
1440	The printing press was invented by Gutenberg in Mainz, Germany. The first book he printed was the Bible in 1452. The press enabled the mass production of books and the rapid dissemination of knowledge throughout Europe.
1517	Martin Luther’s stand for salvation by faith alone against the Roman Catholic Church sparked the Protestant Reformation . The printing press enabled the rapid spread of ideas and music all over Europe. The Bible was translated into the languages of the European nations and printed in smaller volumes. With the dispersion of the Bible into the hands of individuals, the need for an educational system for the lay people was created. The Common Life Brethren schools were planted all over Northern Europe, as well as universities, which ignited a new standard of scholarship that affected theology, philosophy, mathematics, the sciences, and the arts.
1600–1750	The Baroque period includes such giants as Kepler, Descartes, Newton, Locke, Hobbes, Spinoza, Rembrandt, Rubens, Shakespeare, Bach, Handel, and Vivaldi. The Baroque era ended with the death of Bach. Johann Sebastian Bach’s music was characteristic of the Baroque period. Baroque music is one of the richest and most diverse periods of music history. Other noted composers of this period are Corelli, Handel, Pachelbel, Purcell, Scarlatti, and Vivaldi.
1750–1820	Classical
1820–1900	Romantic
1900–Present	Twenty-first century

Baroque Music:

In most Western music, there is a single melodic line with other notes adding harmony. In counterpoint or contrapuntal, there are multiple melodic lines, with notes acting as both harmony and melody simultaneously. Bach was very fond of

counterpoint—fugues, canons and other variations. Some fugues and other such works involve various techniques, such as, one line may be played at twice the speed of another, or upside-down, and so on. His music is always considered aesthetically pleasing.



A portion of "Fantasia in C"

Part of the original manuscript written by Johann Sebastian Bach

Primary Instruments Used to Play Baroque Music:

1. Violin for the melody

"Violin" means "little viol." The viol was an early six- or seven-stringed instrument of the fifteenth and sixteenth centuries that was fretted and had sounding holes shaped like a "C."

In the mid-sixteenth century, a small cousin was built called the violin that had only four strings, no frets, and sounding holes shaped like an "F." It was originally used in the taverns by dancing teachers. They were constructed of maple and spruce wood. The center for making violins was Cremona, Italy. The violin was the first instrument Bach's father taught him how to play as a very young child.

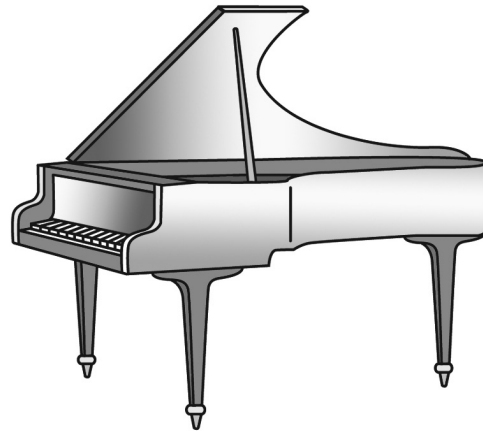


2. Harpsichord for the bass and harmony

The violincello (or string bass) plays the bass line and the harpsichord provides base harmony, or the harpsichord can provide both.



The harpsichord is a keyboard instrument with two manuals. It is the work horse of all Baroque music from 1650 to 1750. It has metal strings that are plucked by quills attached to jacks. It has three sets of strings: two at an eight-foot pitch and one at a four-foot pitch. It gradually disappeared when the piano became popular.



Bach played these instruments and many more.

BACH 2

Time: 45 minutes

Reading: Chapter 1: In the Thuringian Village of Eisenach (pages 8–19)

Goal: To introduce biography as a genre of literature

Review: The Bible in the hands of the individual renews his mind and transforms his life.

Principle: It is in the family that a godly heritage is handed down from generation to generation.

Scripture: “The LORD is the portion of my inheritance and my cup; You support my lot. The lines have fallen to me in pleasant places; indeed, my heritage is beautiful to me.” (Psalm 16:5–6)

Music Appreciation: German community brass band music

TEACHER



Vocabulary:

biography (n.) The history of the life and character of a real person.

characterization (n.) The external and internal qualities of each character in the story.

classic (n.) A valued literary work that has withstood the test of time and serves as a standard of excellence. The Bible is the greatest book ever written and is the standard for all languages.

frau (n.) A title for a married German woman.

literature (n.) (1) Learning. (2) The expression of life in words of truth and beauty.

lute (n.) An ancient stringed instrument with a fretted fingerboard that is played like a guitar.

minstrel (n.) A singer or musician who traveled and performed in the Middle Ages.

plot (n.) The sequence of events in the story that leads to a conclusion.

setting (n.) The background of the story including place, time, environment, climate, and the society.

style (n.) The individuality of the author’s expression in writing.

STUDENT



Key Word:

heritage (n.) Valued property, traditions, and beliefs acquired from previous generations.



Notebook Record:

1. Carefully color your coloring page.
2. Record these sentences on your Theme Notes graphic organizer:
 - 1) Music is a gift from God for man’s refreshment and for glorifying Him.
 - 2) As one of the fine arts, music is worthy of study beginning in early childhood.
 - 3) A love of God and His Word, coupled with creativity and hard work, ennoble a man’s mind and character for success.

theme (n.) The lessons or message the author is trying to convey in the story.

vignette (n.) A short descriptive literary sketch.

virtuoso (n.) A person highly skilled in music or other artistic pursuit.



Preparation and Lesson Background:

1. Read “The Place of the Fine Arts” in your AMO® Teacher Manual.
2. Read the entire biography before you teach it.
3. Spend time listening to Bach’s music.
4. Become familiar with the setting of Thuringia by watching:
 - Bach’s Heritage at <http://www.dw.com/en/bachs-heritage-a-visit-to-eisenach-köthen-castle-and-leipzig/av-6709859>
 - Wartburg Castle at https://www.youtube.com/watch?v=_geJgkRgVeI
5. Review the definitions of literature and the elements of a classic. Study the teacher vocabulary words before teaching. For definitions of musical terms used in the biography, refer to the Dictionary of Musical Terms provided on pages 44 and 45.
6. Read and study the “Introduction to the Classic” that accompanies this lesson plan and the Johann Sebastian Bach Timeline found on page 8.
7. Listen to the brass band music appreciation selections for today’s lesson. Become acquainted with the names of the brass instruments found on page 12.

Suggestions:

- If you do not have internet service in your classroom, audiotape the music appreciation selections and play them in the classroom for the children.
 - You may want to serve hot chocolate, soft German pretzels, or gummi bears during this unit while the children listen to the music.
8. Gather all the resources needed for the lesson: The biography, Dictionary of Musical Terms handout, Baroque Musical Instruments handout, coloring page 2, Theme graphic organizers, student vocabulary card, computer with an internet connection, and the URLs for the music to be played.



Teaching Plan:

1. Distribute student binders and the two handouts: The Dictionary of Musical Terms and Baroque Musical Instruments. Ask the children to file them both in their binder behind the title page. They will be referring to them many times throughout this unit of study

3. File your Dictionary of Musical Terms handout, Baroque Musical Instruments handout, map, coloring page, and Theme graphic organizer in your binder.



Music Appreciation:

German brass band music for community parades



Reason Questions:

1. Define literature. What is the greatest book ever written?
2. Define biography.
3. Describe the village of Eisenach. Who else lived there for a period of time?
4. What was unique about the Bach family?
5. How did Johann Sebastian’s father earn a living?
6. What was the first instrument that Johann Sebastian learned to play? How old was he?



Singing:

“A Mighty Fortress Is Our God”

Music and lyrics by Martin Luther, 1529

The Battle Hymn of the Reformation

Verse 1:

A mighty fortress is our God,
a bulwark never failing;
Our helper He amid the flood
of mortal ills prevailing.
For still our ancient foe
doth seek to work us woe;
His craft and power are great,
and armed with cruel hate,
on earth is not his equal.

2. Briefly review the history of Luther, his role in the Protestant Reformation, and the principle that the Bible in the hands of the individual renews his mind and transforms his life.
3. Review the definitions of literature, classic, and the five literary elements: theme, plot, setting, characterization, and author's style.

Introduce biography as a genre and teach the children what can be gleaned from the study of a well written biography from the Introduction.

4. Pin the student vocabulary card on the bulletin board and define the word for the children. Connect the vocabulary word to the principle.

Introduce the principle to the children through the life and character of Johann Sebastian Bach: It is in the family that a godly heritage is handed down from generation to generation.

The LORD is the portion of my inheritance and my cup; You support my lot. The lines have fallen to me in pleasant places; indeed, my heritage is beautiful to me. (Psalm 16:5–6)

The family is at the center of God's purpose for mankind, which He established as the bedrock of society. The family is the building block of nations. Healthy families produce healthy nations. It is primarily in the family that a godly heritage is handed down from generation to generation. God chose Abraham and promised him a family through which He would establish a nation that would bless all nations. Abraham's family is the foundation of the nation Israel, from which our Savior came. Israel's heritage is divinely blessed.

The LORD said, "Shall I hide from Abraham what I am about to do, since Abraham will surely become a great and mighty nation, and in him all the nations of the earth will be blessed? For I have chosen him, so that he may command his children and his household after him to keep the way of the LORD by doing righteousness and justice, so that the LORD may bring upon Abraham what He has spoken about him." (Genesis 18:17–19)

It is in the family that beliefs, traditions, stories, and practices are passed from one generation to the next. By God's design, parents are a child's first teachers. The young toddler learns by seeing and imitating what his family members say and do. It is in the life of the family that both the child's worldview and his character are molded.

Our biography is about a boy who was blessed with a Christian heritage. He was a member of a very special family of musicians, who nurtured and instructed him in their Protestant theology, German traditions, and knowledge of music. Born in 1685, Johann Sebastian was the last of Johann



St. George's Church, Eisenach

Ambrosius and Elisabeth Bach's eight children. He was baptized as a newborn in St. George's Church in Eisenach, which still stands today. Both Bach and Luther sang as young boys in the scholars' choir, and Luther preached in this church just before he was taken to Wartburg Castle. Johann Sebastian also had his first organ lessons in this church from his uncle Johann Christoph Bach.

The Bach family had a strong sense of family attachment and passed their musical traditions through their compositions from one generation

to the next. There are 83 members listed in the full family of the Bach Dynasty!¹ Some were instrument makers, but most were cantors, composers, and town musicians. The biography refers to both the annual family reunions the Bachs enjoyed and the story Johann Sebastian wrote in 1735 about his musical family heritage. This account began with Veit Bach, his great-great-grandfather, who was persecuted for his Christian faith and fled Hungary. He settled in Thuringia as a miller and played his lute while the grain was being ground.



Wartburg Castle, Eisenach

Johann Sebastian Bach belonged to a family whose every member seems to have had, as a natural gift, a fondness for music, and an ability in its practice. At least it is certain that, from the founder of the family (Veit Bach) to the descendants of the seventh and present generation, all the Bachs have been devoted to music, with one or two exceptions.

¹ Kenyon, *The Faber Pocket Guide to Bach*, p. 64.

Family was very important in the life of Johann Sebastian Bach. As an adult, he took seriously his role as husband and father. He had two wives (the first who died when young) who birthed 20 children. Bach was 23 when his first child was born and 57 when his last child was born. Sadly, only ten survived to adulthood. He was careful to instruct and bless his own children and grandchildren with a Christian, musical heritage that glorified God.

The authors refer to the Bach family singing *quodlibets*, which are German folk songs that are sung in cafes and beer halls. Two different songs are sung together, which enliven their music making.

5. Distribute coloring page 2 to the children. Read aloud the assigned pages of the biography in chapter one. Instruct the children to color the illustration with their colored pencils while you read.

Instruct the children to locate Eisenach on their maps of Thuringia.

6. Distribute the Theme graphic organizers to the children. Write the theme notes on the chalkboard and have the children copy onto their graphic organizers.
7. Play the following brass band musical selections for this lesson, which were both taped in Bavaria, Germany. This will give the children a taste of a typical German community parade. Show them the different brass instruments on their Baroque Musical Instruments handout.

<https://www.youtube.com/watch?v=C3g169YdBMQ>
(2 minutes)

<https://www.youtube.com/watch?v=TX6R6RXXRAY>
(27 seconds)

If you have internet service in your classroom, show the children the following selection, which was taped in Garmisch-Partenkirchen, Bavaria Germany. It is a 2018 Festival celebrating their German history and heritage (10 minutes 44 seconds)

<https://www.youtube.com/watch?v=H13550IcxtA>

8. Ask the reason questions and have children respond orally.
9. Teach the children to sing verse 1 of Luther's great hymn using the handout with the words that they received in the last class.
10. You may end with a short prayer and blessing for the children.

Dictionary of Musical Terms

baroque: The period of artistic expression from 1600 to 1750, beginning with the birth of opera and ending with the death of Bach. The era was marked by vivid expression and flamboyance. It was also the golden age of Lutheran church music.

bouurrée: A cheerful French dance.

canon: A musical composition characterized by the playing or singing of one short melody where the second voice begins the exact melody, only delayed (counterpoint).

cantata: A musical composition for voices that is accompanied by instruments, typically with solos, chorus, and orchestra.

cantor: Literally “singer.” In Bach’s time, the title for one who taught in a school and selected, composed, and directed the music for both liturgical and civic occasions.

chorale: (1) A Lutheran congregational hymn. (2) A harmonized arrangement of such a hymn tune, especially one forming part of a larger composition.

clavichord: An early, small keyboard instrument that produced sounds by small brass wedges striking strings.

clavier: A keyboard instrument that could be a harpsichord, clavichord, organ, or piano.

concert: A public performance of music.

concerto: An instrumental composition that features passages dominated by the orchestra and passages dominated by a solo instrument.

counterpoint/polyphony: A kind of music in which all the parts are more or less equal in importance. No one part carries the melody and no part is merely accompaniment. The music for which Bach is best known.

fugue: A musical composition characterized by the playing or singing of four or more melodies against one another (counterpoint).

gavotte: A French peasant dance marked by the raising of the feet rather than sliding.

harpsichord: A stringed instrument having two keyboards and two or more strings for each note which is produced by the plucking of the strings.

kapellmeister: Literally “chapel master.” In Bach’s time, the title for one hired to compose and conduct the music at court.

lute: A stringed instrument having a large, pear-shaped body and a fretted fingerboard like a guitar.

march: A musical composition in 4/4 time with a strongly accented beat to which a band moves during a parade.

minuet: A slow, graceful dance in 3/4 time.

motet: A vocal composition on a biblical text in polyphonic style, for use in a church service.

musette: A bellows-blown bagpipe popular in France in the seventeenth and eighteenth centuries.

music: (1) The combination of sounds in such a way as to produce beauty of melody, harmony, and rhythm using instruments or the voice. (2) The handmaid of theology.

oratorio: An unstaged drama of biblical events composed for voices and accompanied by instruments.

partita: An instrumental piece composed of a series of variations, as a suite.

passion: An extended choral drama portraying the events of Christ during His last week.

pipe organ: The king of all musical instruments consisting of a console, keyboards (manuals) which are played with the hands, a pedalboard which is played with the feet, stops, and pipes that are filled with wind generated by a bellows.

polonaise: A stately Polish processional dance in 3/4 time.

polyphony: Music arranged in parts for several voices or instruments to sing or play at the same time.

prelude: A piece or movement that serves as an introduction to another or to the church service.

quodlibet: A musical composition consisting of two or more independent melodies that are played or sung together in a polyphonic arrangement.

rhythm: The regular pattern of sounds in music.

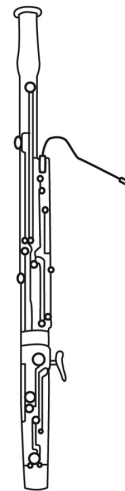
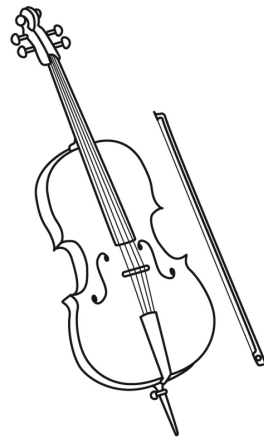
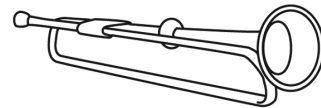
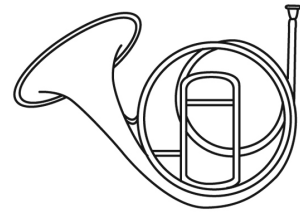
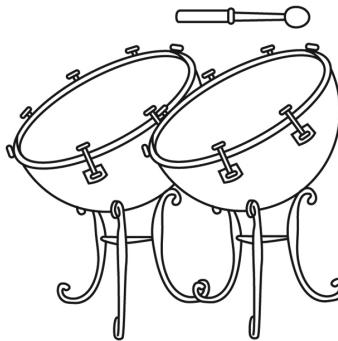
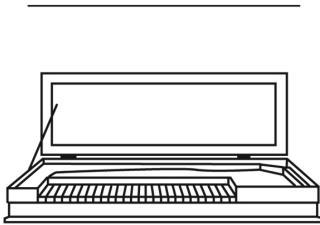
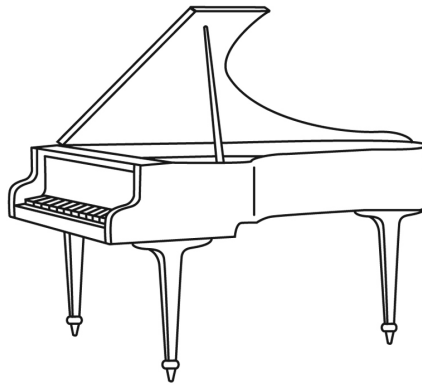
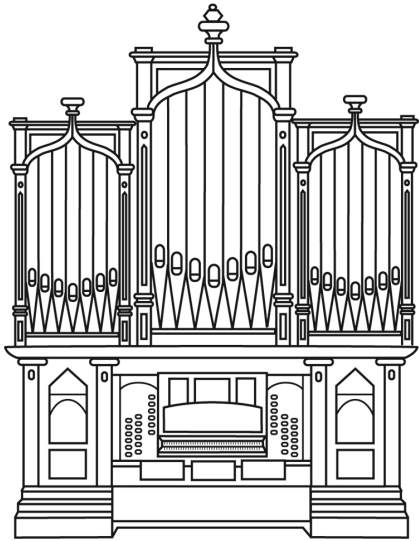
sonata: An instrumental composition for solo or ensemble performance that contains three or four movements.

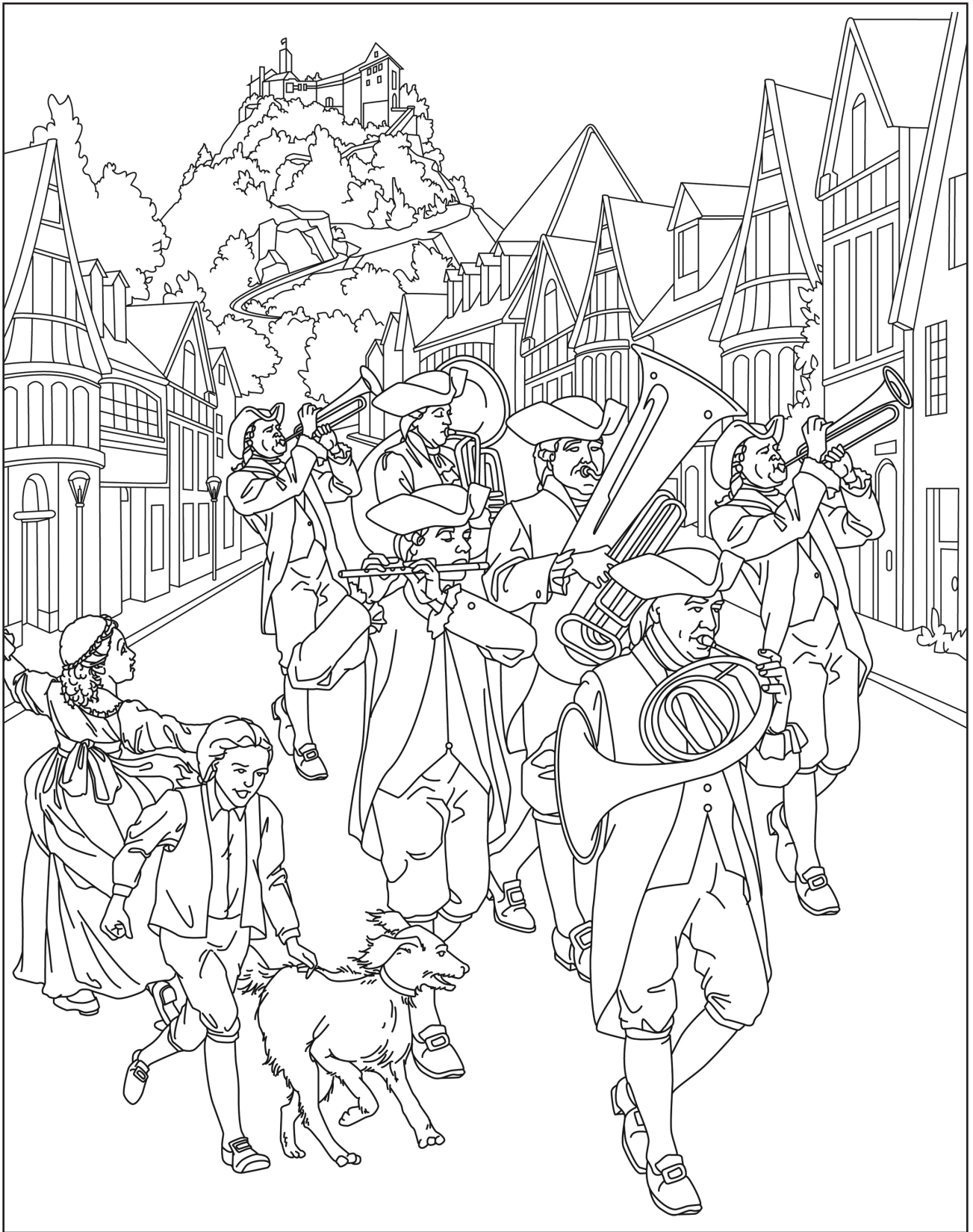
timbre: The characteristic quality of sound produced by a particular instrument that distinguishes it from other instruments.

tone: A musical sound of definite pitch.

toccata: A virtuoso composition for the keyboard with dazzling passages and dramatic chords.

Baroque Musical Instruments





"The band is coming! Make way for the Bach musicians!"

Theme Notes

"The aim of all music should be none else but the glory of God and the recreation of the mind. Where this is not observed, there will be no real music but only a devilish hubbub." – J. S. Bach

1. _____

2. _____

3. _____

BACH 3

Time: 45 minutes

Reading: "The Joy of Music"

Goal: To introduce children to a biblical view of music and to identify the instruments for which Bach composed

Review: It is in the family that a godly heritage is handed down from generation to generation.

Principle: "The aim of all music is the glory of God and the recreation of the mind." —J. S. Bach

Scripture: "Sing to Him a new song; play skillfully with a shout of joy." (Psalm 33:3)

Music Appreciation: "Christmas Oratorio" Part 1 by J. S. Bach
Tölzen Boys Choir and Orchestra (Waldhausen, Austria): 8 minutes
48 seconds

TEACHER



Vocabulary:

acoustics (n.) The branch of physics that deals with sound and sound waves.

aesthetics (n.) The branch of philosophy dealing with beauty and taste.

beauty (n.) (1) The assemblage of graces or properties in the form of a person or any other object which pleases the eye. (2) A particular excellence. (3) In the arts, symmetry of parts; harmony.

genre (n.) A class or category of artistic endeavor having a particular form, content, or technique.

hubbub (n.) Loud noise and confusion.

joy (n.) (1) An emotion excited by the expectation of good. (2) A state of happiness. (3) A glorious and triumphant state.

liturgical (adj.) Relating to formal public worship or divine services.

"Magnificat" (n.) The hymn of the virgin Mary found in Luke 1:46–55 that is sung in church services.

STUDENT



Key Word:

music (n.) (1) The combination of sounds made with instruments or the voice so as to produce beauty of melody, harmony, and rhythm. (2) The handmaid of theology.



Notebook Record:

1. Color your coloring page.
2. Copy the following phrases on your Joy of Music graphic organizer:
 - Purposes:
 - 1) To worship and glorify God (Ps. 150)
 - 2) For man's pleasure (Eph. 5:19; 1 Sam. 16:14–23; Col. 3:16)

recreation (n.) Refreshment of the strength and spirit by means of an agreeable exercise or relaxing pastime.

shekinah (adj.) (Heb., *shēkhīnāh*) Pertaining to the presence of God on earth or the manifestation of His glory.

theology (n.) The study of God and divine things.



Preparation and Lesson Background:

1. For this lesson, review the reading, “The Joy of Music.” Study the principle, the teacher vocabulary words, and the biblical foundation of music, so you can answer questions the children may ask about music.

NOTE: If the children in your class are very young, you will need to either decode the vocabulary and mediate the concepts in this reading or shorten various passages, so they can understand God’s nature as the master Musician, His purposes for music, and the principles that undergird a Christian worldview for music in all of life.

2. Listen to the music appreciation selection for today’s lesson.

The URL is: <https://youtu.be/98UjjwzJBFE>.

The music is Bach’s “Christmas Oratorio” Part 1 (BWV 248): *Jauchzet Frohlocket!* It is performed by a small baroque orchestra and a choir composed of young boys and youth. It is a 1981 recording taped in the Collegiate Church of Waldhausen, Austria. The boys’ choir is called the Tölzen Knabenchor from Munich, Germany.

It begins with the cathedral bells ringing, signaling Christmas Day! One of the soprano soloists (36 minutes) is just nine years old. Church choirs had no female singers during the Medieval and Baroque periods.

3. Gather all the resources needed for the lesson: The biography, the reading, coloring page 3, Joy of Music graphic organizers, student vocabulary card, computer with an internet connection, and the URL for the music to be played. If the internet is not available in your classroom, tape the selection.

- Principles:

- 1) God is the master Musician. (Gen. 1)
- 2) All creation worships God through music. (Ps. 66:4)
3. File your coloring page and the Joy of Music graphic organizer in your binder.



Music Appreciation:

“Christmas Oratorio” Part 1:
“Rejoice, Shout for Joy!” by J. S. Bach
Performed by the Tölzen Boys Choir and Orchestra in Waldhausen, Austria



Reason Questions:

1. Define “music” in your own words.
2. What is the origin of music, and who is the master Musician? Explain your answer.
3. Name Bach’s two purposes for music.
4. Describe the various ways that music is used in the Bible.
5. What is the Bible’s standard for judging the arts?
6. How will knowing God’s standard help you select the music you listen to?
7. Describe how you felt when you heard Bach’s “Christmas Oratorio.”
8. Who is singing the soprano part in the boys’ choir? Would you enjoy singing in a boys’ choir? Explain your answer.



Teaching Plan:

1. Distribute student binders.
2. Review the principle that it is in the family that a godly heritage is handed down from generation to generation.
3. Pin the student vocabulary card on the bulletin board and define the word for the children. Connect the vocabulary word to the principle: "The aim of all music is the glory of God and the recreation of the mind" (J. S. Bach).

Be filled with the Spirit, speaking to one another in psalms and hymns and spiritual songs, singing and making melody with your heart to the Lord. (Ephesians 5:18–19)

4. Distribute coloring page 3 to the children. Instruct them to color the illustration with their colored pencils while you read.
5. Distribute The Joy of Music graphic organizers. Write the phrases on the chalkboard and have the children copy onto their graphic organizers.
6. Play the musical selection for this lesson:

"Christmas Oratorio" Part 1 (BWV 248) by J. S. Bach
<https://youtu.be/98UjjwzJBFE>

Bach named Part 1 of this oratorio, "Jauchzet Frohlocket!" or "Shout for Joy, Exalt!" in English. The music is certainly jubilant and celebrates the announcement of the birth of our Savior. Remind the children that all the high soprano voices are the youngest boys in the choir.

As the children are watching the video, ask them to identify the musical instruments they see in the orchestra on their Baroque Musical Instruments handout by putting a check beside each one they see. (The complete list is: organ, timpani, trumpets, bass, viola, violins, bassoon, oboes, and flutes) The instruments in this video are all baroque instruments, not modern-day instruments.

7. Ask the reason questions and have children respond orally.
8. Continue learning verse 1 of "A Mighty Fortress Is Our God."
9. You may end with a short prayer and blessing for the children.



Singing:

"A Mighty Fortress Is Our God"

Music and lyrics by Martin Luther, 1529

The Battle Hymn of the Reformation

Verse 1:

A mighty fortress is our God,
a bulwark never failing;
Our helper He amid the flood
of mortal ills prevailing.
For still our ancient foe
doth seek to work us woe;
His craft and power are great,
and armed with cruel hate,
on earth is not his equal.

The Joy of Music

Laying a Biblical Foundation

The Lord thy God in the midst of thee is mighty; he will save, he will rejoice over thee with joy; he will rest in his love, he will joy over thee with singing.
(Zephaniah 3:17 KJV)

Music is a powerful art form that has the ability to bypass language and speak to all people. It opens doors without using words by touching our emotions. It can bring great joy or sadness to our hearts. It can celebrate a special event in our lives, tell a story, or lead us into praise and worship of God. Music is found throughout our culture in many genres. Have you ever wondered what the origin of music is? Knowing the source of music helps us understand its power and how to discern the spirit within the music that we play or sing.

As Creator, God Is the Original Artist

The foundation of all art is the work of creation. As the Creator of the Universe, God is the original and supreme Artist. All creation reflects His beauty, truth, and moral goodness! Creativity is at the very heart of God's majestic nature and reveals His character and His glory. From the first chapter of the book of Genesis:

In the beginning God created the heavens and the earth. . . . God saw all that He had made, and behold, it was very good. (vv. 1, 31)

God's crowning glory of creation is man, whom God made in His image (Imago Dei) with the capacity to create. He gave man an imagination and an intellect to promote creative ideas for building godly culture. Therefore, man's creations reflect God's uniqueness and diversity, because God is the source of all creativity and the arts. How wonderful are the works of God!

Then God said, "Let Us make man in Our image, according to Our likeness; and let them rule over the fish of the sea and over the birds of the sky and

over the cattle and over all the earth, and over every creeping thing that creeps on the earth." (Genesis 1:26)

God commanded the first man and woman, Adam and Eve, to rule over His creation under His Lordship. He asked man to populate and steward the Earth's resources by applying his creativity to build godly culture and extend His kingdom here on Earth. We call this command the Cultural Mandate.

When I consider Your heavens, the work of Your fingers, the moon and the stars, which You have ordained; what is man that You take thought of him, and the son of man that You care for him? Yet You have made him a little lower than God, and You crown him with glory and majesty! You make him to rule over the works of Your hands; You have put all things under his feet. (Psalm 8:3-6)

Everything in God's creation has both useful and aesthetic properties (Genesis 2:9). For example, water is necessary to sustain all living plants and animals (useful), while a majestic waterfall or the sound and movement of the ocean's waves are pleasant to the eye and ear (aesthetic). By using the Earth's resources and applying the capacities and talents God placed within each one of us, we have all that is needed to glorify and honor God as Creator as we fulfill His mandate.

The Arts Are God's Gifts to Man

The arts are God's good gifts to build godly culture that will honor and glorify the Lord and give man pleasure. By their very nature, the arts are to be used and enjoyed by man and to be offered to God for His pleasure. The arts can be employed for both

useful and aesthetic purposes. Man's best works of art were created by Adam and Eve in the garden of Eden before they sinned and rebelled against God. When they disobeyed God's command, God removed them from the beautiful garden of Eden. Marred by sin, their minds were corrupted and their imaginations distorted. Sadly, it broke their relationship with God, as well. Because Adam and Eve are our "first parents," we, too, are born with this fallen nature. Thankfully, God has made a way for us to be redeemed and reconciled to His original creation purpose through salvation and redemption in Jesus Christ. When an individual is reunited with God, his mind and imagination are brought back into harmony with God's creation principles, and his art is able to mirror the creative diversity of God, the original Artist.¹

A Biblical View of Music

From ages past, music has been considered one of the original fine arts, but it is far more than a human art form. It is an inseparable part of creation. God is the supreme Musician, and music is part of His very nature. (*Stop here and write the first principle on the chalkboard for the children to copy onto their Joy of Music graphic organizer.*) Music has a simple mathematical foundation that is based on God's laws of acoustics or sound.

And I heard a voice from heaven, like the sound of many waters and like the sound of loud thunder, and the voice which I heard was like the sound of harpists playing on their harps. (Revelation 14:2)

Continuous praise and worship music surrounds God's throne:

When He had taken the book, the four living creatures and the twenty-four elders fell down before the Lamb, each one holding a harp and golden bowls full of incense, which are the prayers of the saints. And they sang a new song. (Revelation 5:8–9)

And I saw something like a sea of glass mixed with fire, and those who had been victorious over the beast and his image and the number of his name, standing on the sea of glass, holding harps of God. And they sang the song of Moses, the bond-servant of God, and the song of the Lamb. (Revelation 15:2–4)

The Bible tells us that God Himself sings:

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

All creation sings and worships God!

All the earth will worship You, and will sing praises to You;

They will sing praises to Your name. (Psalm 66:4)

Let the sea roar, and all it contains;

Let the field exult, and all that is in it.

Then the trees of the forest will sing for joy before the LORD;

For He is coming to judge the earth. (1 Chronicles 16:32–33)

The meadows are clothed with flocks

And the valleys are covered with grain;

They shout for joy, yes, they sing. (Psalm 65:13)

Let the rivers clap their hands, let the mountains sing together for joy. (Psalm 98:8)

Or who laid its cornerstone, when the morning stars sang together and all the sons of God shouted for joy? (Job 38:6–7)

Let everything that has breath praise the LORD.

Praise the LORD! (Psalm 150:6)

God dwells in the praises of His people:

You are holy, O You who are enthroned upon the praises of Israel. (Psalm 22:3)

(Stop here and write the second principle on the chalkboard for the children to copy onto their Joy of Music graphic organizer.)

The Purposes of Music

Music by its very nature is to be enjoyed by man. Music is a very important part of life, and the Bible has much to say about it! In fact, the longest book in the Bible is a songbook called the Psalms. Many of the Psalms were written by King David, who was known as the "sweet psalmist of Israel" (2 Samuel 23:1). As a young boy, David slew the giant Goliath. He then grew up to become not only a mighty warrior and king, but a gifted poet and musician. Other songs are found throughout the Bible. In the Old Testament, music was used not only to worship and glorify the Lord, but for deliverance (Psalm 32:7), as a weapon (2 Chronicles 20:22), and as a means of communicating with God or others. (*Stop here and write the two purposes of music on*

¹ C. Harbinger, (1993). "Redeeming the Arts," downloaded from <http://www.colinharbinson.com/teaching/redeemingarts.html>.

the chalkboard for the children to copy onto their Joy of Music graphic organizer.)

So Moses wrote this song the same day and taught it to the sons of Israel. (Deuteronomy 31:22)

David and all Israel were celebrating before God with all their might, even with songs and with lyres, harps, tambourines, cymbals and with trumpets. (1 Chronicles 13:8)

In the New Testament, there are songs found in Revelation (chapters 5, 7, and 15); Jesus and the disciples are found singing hymns in Matthew 26:30; the apostles were recorded as singing in Acts 16:25; there is Mary's Magnificat psalm of praise in Luke 1:46–55; the angels' announcement of Jesus' birth in Luke 2:14; Paul's exhortation to communicate with one other "in psalms and hymns and spiritual songs, singing and making melody with your heart to the Lord" in Ephesians 5:19; and the following Scripture which exhorts us to teach through music:

Let the word of Christ richly dwell within you, with all wisdom teaching and admonishing one another with psalms and hymns and spiritual songs, singing with thankfulness in your hearts to God. (Colossians 3:16)

The Genres or Styles of Music

Music preferences both for worship and pleasure vary widely depending on cultural, family, and church traditions. It has the ability to profoundly affect our emotions. This is even true of God Himself! After King Solomon had completed the massive project of building the temple in Jerusalem, all the men of Israel assembled with him to celebrate the arrival of the ark of the covenant at the completed temple (2 Chronicles 5:3). In addition to the feast and many sacrifices made to honor God, music was played, and God responded by filling the temple with His shekinah glory.

All the Levitical singers, Asaph, Heman, Jeduthun, and their sons and kinsmen, clothed in fine linen, with cymbals, harps and lyres, standing east of the altar, and with them one hundred and twenty priests blowing trumpets in unison when the trumpeters and the singers were to make themselves heard with one voice to praise and to glorify the LORD, and when they lifted up their voice accompanied by trumpets and cymbals and instruments of music, and when they praised the LORD saying, "He indeed is good for His lovingkindness is everlasting,"

then the house, the house of the LORD, was filled with a cloud, so that the priests could not stand to minister because of the cloud, for the glory of the LORD filled the house of God. (2 Chronicles 5:12–15)

Today, there are a variety of musical genres such as: Blues, Church (Praise and Worship), Classical, Country, Folk, Jazz, Latin, Pop/Rock, R & B, Rap, Reggae, Stage and Screen, etc. Johann Sebastian Bach's music is in the classical genre from the Baroque period.

Can Music Be Both Secular and Sacred?

Many Christians use the terms *secular* and *sacred*. They define as *sacred* all that is holy and as *secular* or *unholy* all that belongs to the world. The Bible teaches us there is no secular-sacred divide in life. There is no secular or sacred use of God's gifts of art. Music was given by God for both worship and for pleasure. If Jesus Christ is Lord of all, then everything we do, including the music that we enjoy in our daily lives, should honor His standard, whether we're singing praises to Him in church or humming along with a contemporary song on our radio. This is one of the great principles that came out of the Protestant Reformation and which Bach applied to his compositions and performances: "Do all for the glory of God!" Regardless of what music preferences we enjoy, they should honor God through their melody, harmony, rhythm, and words. Nowhere in the Bible is any particular genre of music or musical instrument condemned as ungodly.

It is important to understand that, as with almost everything that God has created for man to use for righteous purposes, music has been perverted by man and used in sinful ways. Fallen man's corrupt mind and perverted imagination can be used for dark or evil purposes and therefore serve Satan's plan of destruction for man.

Then the LORD saw that the wickedness of man was great on the earth, and that every intent of the thoughts of his heart was only evil continually. (Genesis 6:5)

As the "prince of the power of the air" (Ephesians 2:2), Satan is able to broadcast into our lives all of the wrong ways to use music. It is his desire that music be written and used in ways that God did not intend. Whatever a person allows to occupy his mind will sooner or later determine his words and his actions (Proverbs 23:7). Therefore, as God's children, we must use His standard to judge whether a song or its lyrics are acceptable to Him.

A Biblical Standard for Judging and Choosing Music

Fallen man's creative ability is imperfect, which means that both good art and bad art or good music and bad music can be produced. Music that glorifies God must embody what is noble and inspire the heart of the listener to reflect upon the following attributes:

Whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is lovely, whatever is admirable—if anything is excellent or praiseworthy—think about such things. (Philippians 4:8 NIV)

For Bach, all of life was lived in joyful worship. This meant that every piece of music he composed, whether for a church service, the royal court, a

family event, or the coffeehouse, he endeavored to honor and glorify God and bring joy to the musicians and the listeners. Bach wrote, “The aim of all music should be none else but the glory of God and the recreation of the mind. Where this is not observed, there will be no real music but only a devilish hubbub.”¹ As God's children, we are called to examine the music that we listen to and sing and judge if it is “real music” or just loud noise (“devilish hubbub”) that invites confusion and destruction into our lives.

¹ H. David and A. Mendel, eds., *The New Bach Reader: The Life of Johann Sebastian Bach in Letters and Documents*, revised and enlarged by Christoph Wolff (New York: Norton, 1998), p. 75.

The Joy of Music

*“Jesus, help me show Your glory through the music I write.
May it bring You joy even as it brings joy to your people.” – J. S. Bach’s prayer*



The Biblical Foundation of the Art of Music

Purposes:

1. To worship and glorify God (Psalm 150)
2. For man’s pleasure (Ephesians 5:19; 1 Samuel 16:14-23; Colossians 3:16)

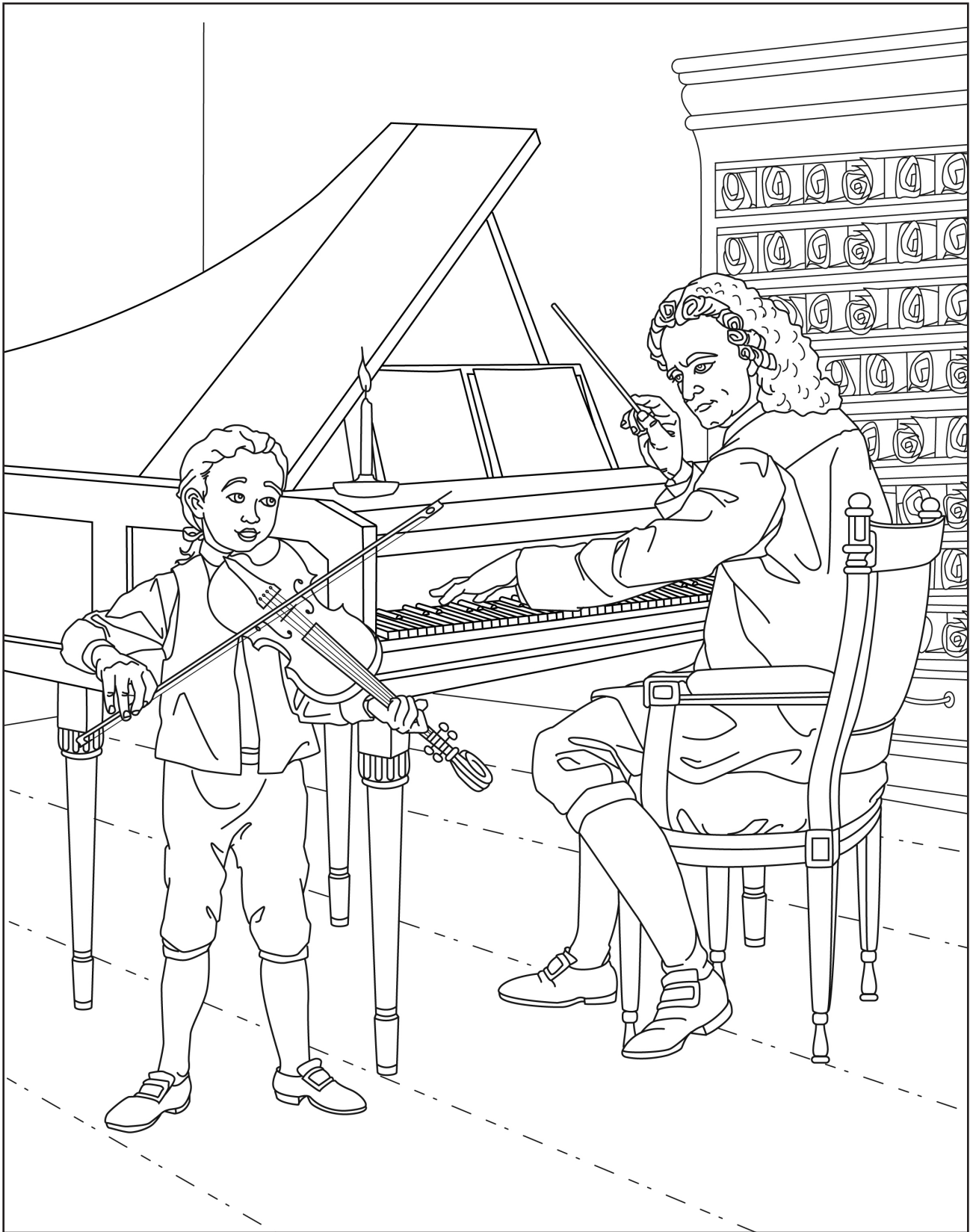
Principles:

1. God is the master Musician. (Genesis 1)
2. All creation worships God through music. (Psalm 66:4)
3. Made in God’s image, man’s creativity reflects God’s individuality. (Genesis 1:26; Ephesians 2:10)
4. Music is the handmaid of the Gospel.
5. Music is a gift from God and should reflect His beauty and truth. (Psalm 8:3–6)

Standard for choosing and judging music:

Whatever is true, whatever is honorable, whatever is right, whatever is pure, whatever is lovely, whatever is of good repute, if there is any excellence and if anything worthy of praise, dwell on these things. (Philippians 4:8)





A violin lesson for Sebastian with Father Ambrosius Bach

BACH 4

Time: 45 minutes

Reading: Chapter 1: In the Thuringian Village of Eisenach (pages 19–29)

Goal: To highlight the ways a person’s character forms and is refined

Review: “The aim of all music is the glory of God and the recreation of the mind.” —J. S. Bach

Principle: God allows hardships, disappointments, and challenges to refine our character.

Scripture: “For You, O God, have proved us; You have tried us as silver is tried, refined, and purified.” (Psalm 66:10 AMPC)

Music Appreciation: “Violin Concerto for Two Violins in D minor” by J. S. Bach
Soloists: Arabella Steinbacher and Akiko Suwanai: 7 minutes

TEACHER



Vocabulary:

attribute (n.) A quality or characteristic of a person resulting from a specified cause.

catechism (n.) An elementary book of instruction that summarizes the principles of Christianity, in the form of questions and answers, as maintained by the various denominational churches.

chorister (n.) (1) A singer in a choir. (2) A choirboy.

clavier (n.) A keyboard instrument that could be a harpsichord, clavichord, organ, or piano.

concerto (n.) An instrumental composition that features passages dominated by the orchestra and passages dominated by a solo instrument.

lyceum (n.) In Europe, the school that follows the elementary years, which prepares youths for the university.

manuscript (n.) A book or original sheet of music written by hand by the composer or author.

prodigy (n.) A person, especially a child or youth, having extraordinary talent or ability.

STUDENT



Key Word:

character (n.) The sum total of attributes and habits that distinguish one individual from another.



Notebook Record:

1. Color your coloring page.
2. Record the following phrases on your Profile of Bach graphic organizer:
Providential Preparation and Influences:
 - He was born into a musical, Christian family.
 - He heard music every day in his home.
 - His father taught him to play the violin at a very young age.
3. File your coloring page and graphic organizer in your binder.

Stradivarius (n.) One of the violins, violas, cellos, and other string instruments built by members of the Italian Stradivari family during the seventeenth and eighteenth centuries. Antonio Stradivari's (1644–1737) design for the violin has served as a conceptual model for violin makers for more than 250 years. Over the centuries, these instruments have graced concert stages, museums, private collections, and recording studios.



Preparation and Lesson Background:

1. For this lesson, reread the assigned pages in the biography.
2. Study the teacher vocabulary words.
3. Listen to the music appreciation selection for today's lesson.

https://www.youtube.com/watch?v=leTVfMb2uME&start_radio=1&list=RDleTVfMb2uME

The music is Bach's "Violin Concerto for Two Violins in D minor" (BWV 1043). The virtuoso soloists are young women—Arabella Steinbacher (German) and Akiko Suwanai (Japanese). All the string instruments are priceless, Stradivarius instruments made in Italy in the 1700s. These instruments produce the quality of sound as it was in the Baroque period. The setting is the Louvre Museum in Paris, France.

4. Print the Profile of Bach graphic organizer on 8.5 x 14-inch (legal size) paper. It is a double-sided document.
5. Gather all the resources needed for the lesson: the biography, coloring page 4, Profile of Bach graphic organizer, student vocabulary card, computer with an internet connection, and the URL for the music to be played. If the internet is not available in your classroom, tape the selections.



Teaching Plan:

1. Distribute student binders.
2. Review the principle that the aim of all music is the glory of God and the recreation of the mind.
3. Pin the student vocabulary card on the bulletin board and define the word for the children. Connect the vocabulary word to the principle: God allows hardships, disappointments, and challenges to refine our character.

Biography is the study of character. In this chapter, young Bach encountered various hardships and disappointments. He had to overcome challenges and sufferings that would prove difficult for many adults. As in the case of various great leaders and heroes in history, at the age of nine he experienced the sorrow of losing both his mother and father. This was not uncommon in Europe at this time in history. He also had no financial support from his older brother to assist him in finding a job at the age of fifteen. Yet, he overcame such hardships through faith in Jesus Christ, his love of music, his work ethic, and perseverance.



Music Appreciation:

"Violin Concerto for Two Violins in D minor" (BWV 1043) by J. S. Bach
Performed by Arabella Steinbacher
and Akiko Suwanai in Paris, France



Reason Questions:

1. Describe a weekday in the life of eight-year-old Johann Sebastian Bach. Compare his schedule and activities to your daily routines and weekly schedule.
2. Name the character qualities that Bach's schedule and activities helped build within him.
3. Relate what happened to Johann Sebastian when he was nine years old. How did God provide for him and his brother Jacob?
4. What instruments was Johann Sebastian now able to play?
5. What did Johann Sebastian do to fulfill his desire to play the music of the masters?
6. Explain why brother Christoph took Johann Sebastian's handwritten manuscripts from him?
7. What did Johann Sebastian discover about himself through this difficulty?
8. Describe the violin and the sound it produces. To what family of instruments does it belong?

Character is formed by personal choices, not by external circumstances. However, God uses difficult circumstances to “refine” our character for the greater calling He has on our lives. He tries our hearts and minds through hardships and challenges to see in whom or in what we place our trust. Then we must live with the consequences of our choices. The Bible teaches us to put our faith in God, trust His providence, and to be long-suffering through troubles, mistakes, and failures.

We also exult in our tribulations, knowing that tribulation brings about perseverance; and perseverance, proven character; and proven character, hope; and hope does not disappoint, because the love of God has been poured out within our hearts through the Holy Spirit who was given to us. (Romans 5:3–5)

May you establish the righteous—you who test the minds and hearts, O righteous God! (Psalm 7:9 ESV)

Consider it all joy, my brethren, when you encounter various trials, knowing that the testing of your faith produces endurance. (James 1:2–3)

These are difficult challenges to experience as a child, and yet young Bach trusted Jesus and poured himself into his study of musical composition, singing, and keyboard lessons.

4. All education produces some form of character. J. S. Bach had Christian character, so with the death of his parents at the age of nine, we have to ask, what were the primary influences in his young life that helped cultivate his character?

Many of Bach’s biographers believe he first attended school at the age of five to learn the rudiments of reading, writing, arithmetic, and religion. School attendance was mandatory in Eisenach, and the primary books of religious education were the Bible, the Lutheran Hymnal, and *Luther’s Small Catechism*. These books were also their reading texts, much like our AMO® Bible Reading for Reasoning curriculum.

At the age of eight, Bach attended the Eisenach Latin School, where he also received a solid foundation in music as a member of the scholars’ choir. A typical week in his life as a young student and as a St. George’s chorister is worth examining:

Bach’s weekly school schedule:¹

6:00 – 9:00 a.m. and 1:00 – 3:00 p.m. (summer months)

7:00 – 10:00 a.m. and 1:00 – 3:00 p.m. (dark and freezing German winter months)

Wednesdays and Saturdays were half days, but choir members practiced three hours Saturday afternoon.

On Sundays the child with an exceptional voice sang in the St. George’s scholars’ choir.



Singing:

“A Mighty Fortress Is Our God”

Music and lyrics by Martin Luther, 1529

The Battle Hymn of the Reformation

Verse 1:

A mighty fortress is our God,
a bulwark never failing;
Our helper He amid the flood
of mortal ills prevailing.
For still our ancient foe
doth seek to work us woe;
His craft and power are great,
and armed with cruel hate,
on earth is not his equal.

¹ I. Earls, *Young Musicians in World History* (Westport, CN: Greenwood Publishing Group, 2002), p. 18.

Since Latin was the European language of the learned, school children spent a great deal of time learning to read, write, and speak Latin using *Luther's Small Catechism*, the Psalms, and Latin textbooks of Jan Comenius (1592–1607, Czech educator and father of modern education). Members of the scholars' choir also spent three hours a week in choir class. The language-centered curriculum of the Latin schools was based on the medieval system of the seven liberal arts. Bach proved diligent in his studies and graduated at the age of 15 from the Ohrdruf Lyceum near the top of his class. There is no doubt that Bach received a fine eighteenth-century, classical, Christian education, which produced a biblical, Christian worldview and prepared him theologically for his lifetime work as a church cantor. In his day, most cantors were university graduates and had to pass a difficult biblical theology examination before being hired.¹ Since Bach was a lifelong student of the Bible, he was able to pass these examinations without a university degree.

Johann Sebastian's brother, Johann Christoph (1671–1721), was 14 years older than he and had just married the year their parents died. He received both Johann Sebastian and his brother Jacob into his home, where Johann Sebastian lived for five years. J. Christoph was the church organist in Ohrdruf and had studied with Baroque composer, Johann Pachelbel (1673–90), whose library of music contained manuscripts of some of the best French and Italian composers of the time. No doubt, J. Christoph had obtained many of these manuscripts during his apprenticeship with Pachelbel. At that time, music manuscripts were difficult to obtain. You had to have the composer's permission to make a hand copy, which took long hours of patient work.

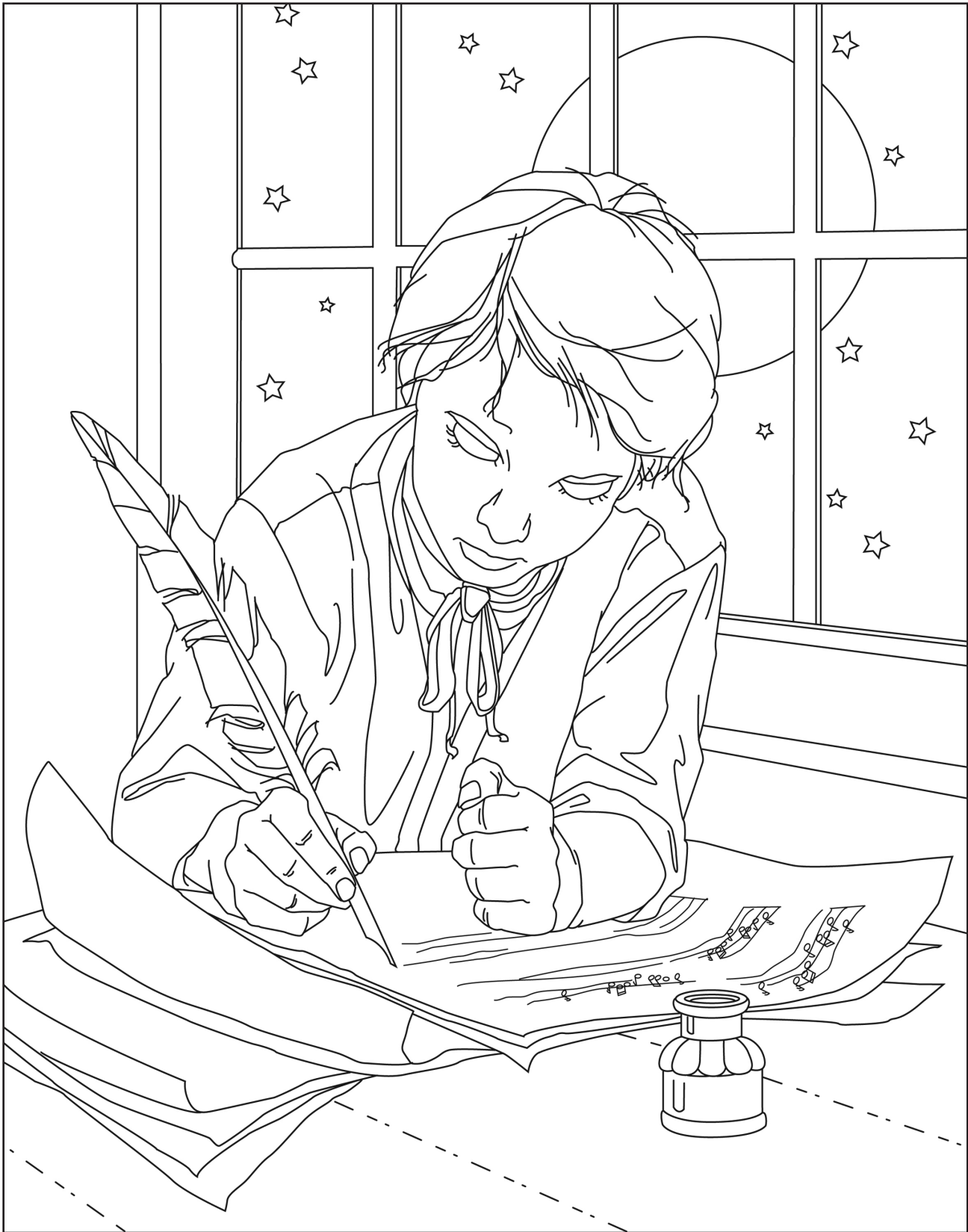
J. Christoph began teaching young Johann Sebastian keyboard lessons. In addition to his demanding schoolwork, Johann Sebastian spent hours learning to play the clavichord, the harpsichord, and the organ. He learned quickly by Bach family standards, and his progress amazed those around him.



¹ R. Leaver, ed., *The Routledge Research Companion to Johann Sebastian Bach* (New York: Routledge, 2017), p. 175.

Johann Sebastian's disobedience in this chapter reveals his zeal to be more highly challenged in his musical pursuits. Christian character forms as one chooses to obey God and those in authority, and as one submits to His will. This was an important learning experience for Johann Sebastian. After he copied the music and played it several times, amazingly he could play it by memory! He was, indeed, a musical prodigy.

5. Distribute coloring page 4 to the children. Read aloud the assigned pages of the biography in chapter one. At the appropriate moments, ask the children to locate Ohrdruf and then Lüneburg on their map of Thuringia.
6. Discuss how difficult it would be to walk two hundred miles without having any money and no assurance that the choir school would register them. At night the boys had to sleep outside under the trees or in barns. Bach was 15 years old. According to German convention, his formal education was now complete, and young men traditionally began to support themselves. This spurred young Bach to overcome the two-hundred-mile challenge and pursue his musical studies, while receiving a small payment for his singing.
7. Distribute the Profile of Bach graphic organizers to the children. Write the sentences on the chalkboard and have the children copy them onto their graphic organizers. Show them how to fold the paper so it is the right size for their binders.
8. Play the musical selection for this lesson:
"Violin Concerto for Two Violins in D minor" (BWV 1043)
by J. S. Bach
Young virtuoso soloists: Arabella Steinbacher (German) and Akiko Suwanai (Japanese)
All the musicians are playing Stradivarius instruments made in Italy more than three hundred years ago. The setting is the Louvre Museum in Paris, France.
https://www.youtube.com/watch?v=leTVfMb2uME&start_radio=1&list=RDleTVfMb2uME
Violin music was selected because the violin was the first instrument father Bach taught young Johann Sebastian to play. Because of this, it became one of the instruments Johann Sebastian preferred, and he composed beautiful music for the violin throughout his life.
9. Ask the reason questions and have children respond orally.
10. Sing verse 1 of "A Mighty Fortress Is Our God."
11. You may end with a short prayer and blessing for the children.



Sebastian copied the music in the moonlight as fast as he could.

BACH 5

Time: 45 minutes

Reading: Chapter 2: At St. Michael's in Lüneburg (pages 33–45)

Goal: To overview the Christian education of Johann Sebastian Bach

Review: God allows hardships, disappointments, and challenges to refine our character.

Principle: The only foundation for sound learning is Jesus Christ and His Word.

Scripture: “From childhood you have known the sacred writings which are able to give you the wisdom that leads to salvation through faith which is in Christ Jesus. All Scripture is inspired by God and profitable for teaching, for reproof, for correction, for training in righteousness.” (2 Timothy 3:15–16)

Music Appreciation: Motet from the “Mass in B minor” by J. S. Bach
St. Thomas Boys Choir and Freiburg Baroque Orchestra (Leipzig, Germany): 5 minutes 11 seconds

TEACHER



Vocabulary:

belfry (n.) (1) A bell tower, either attached to a church or standing apart. (2) The part of a steeple in which a bell is hung.

cantata (n.) A musical composition for voices that is accompanied by instruments, typically with solos, chorus, and orchestra.

chantry (n.) A medieval chapel.

ecclesiastical (adj.) Of or relating to the church or the clergy; not secular.

feather cover (n.) A mattress or bed cover stuffed with soft feathers.

liberal arts (n. pl.) *Middle Ages*, a course of instruction comprising the quadrivium and trivium, including arithmetic, geometry, astronomy, music, grammar, rhetoric, and logic.

logic (n.) The science that investigates the principles governing correct or reliable inference.

motet (n.) A vocal composition on a biblical text in polyphonic style, for use in a church service.

STUDENT



Key Word:

learning (n.) (1) The knowledge of principles or facts gained by instruction or study. (2) The knowledge acquired by experience or observation.



Notebook Record:

1. Color your coloring page.
2. Record the following phrases on your Profile of Bach graphic organizer:
Providential Preparation and Influences:
 - He entered school at the age of five.

rhetoric (n.) The study of effective use of language and the art of persuasion.

sound (adj.) Having no defect as to truth, justice, wisdom, or reason; upright; orthodox.

treatise (n.) A written exposition on a particular subject detailing its facts, principles, and conclusion reached.



Preparation and Lesson Background:

1. Reread the assigned pages from the biography.
2. As a young boy, Bach sang in the scholars' choir in St. George, his Eisenach church. View this brief introduction to the St. Thomas Boys Choir and School in Leipzig, Germany, which was founded in 1212. Bach held the position of cantor for 27 years in this church. The following videos highlight life at St. Thomas School so you can share with the children.

<https://www.youtube.com/watch?v=I3VKXwWNRr8>

<https://www.youtube.com/watch?v=-luhQt5Fak&t=28s>

3. Listen to the music appreciation selection for today's lesson. This video features the St. Thomas Boys Choir singing in St. Thomas Lutheran Church of Leipzig Bach's Mass in B Minor (BWV 232), which was Bach's last completed vocal composition.

<https://www.youtube.com/watch?v=jV8I19S9fjo>

4. Gather all the resources needed for the lesson: The biography, coloring page 5, student vocabulary card, song sheets, computer with an internet connection, and the URL for the music to be played.



Teaching Plan:

1. Distribute student binders.
2. Review the principle that God allows hardships, disappointments, and challenges to refine our character.
3. Pin the student vocabulary card on the bulletin board and define the word for the children. Connect the vocabulary word to the principle: The only foundation for all sound learning is Jesus Christ and His Word.

The second definition of "learning" provides insight into how young Johann Sebastian Bach mastered playing the organ. He learned by watching master organists and having them show him how to perform certain actions needed to achieve the proper dynamics. The organ is a very complex instrument to play. Bach not only became the greatest organist of his time but an expert on the design and mechanics of the pipe organ. He was consulted by churches for his expertise in organ construction and maintenance.

- He sang in the scholars' choir at age eight.
- His brother taught him to play the clavichord.

Internal Character:

- Music was his divine gift and passion.
3. File your coloring page, graphic organizer, and song sheet in your binder.



Music Appreciation:

Motet from the "Mass in B minor"

(BWV 232) by J. S.J. S. Bach

Performed by St. Thomas Boys Choir and Freiburg Baroque Orchestra



Reason Questions:

1. How did the Protestant Reformation change education in Germany?
2. What were the subjects that Bach studied at the Lyceum in Ohrdruf? Compare his subjects with those you study in your school.
3. What prompted Bach to leave Ohrdruf?
4. How did Bach and his friend travel the 200 miles from Ohrdruf to Lüneburg?
5. What did Bach change about playing a keyboard instrument?
6. What instrument did the St. Michael's Choir School cantor encourage Bach to study? With whom was he studying?
7. Describe Bach's character qualities as he pursued his profession of music.
8. Describe the music of the St. Thomas Choir. What did you enjoy the most?

4. Provide the children the following background on Christian education in northern Europe that began before the Protestant Reformation.

Today, few Christians know that the Protestant Reformation was concerned as much about the education of youth, as it was with the church and family. Most of the great Reformers, such as Luther, Calvin, Knox, Zwingli, and Farel, all developed educational plans for their nations, because they understood the importance for Christians to be able to read, write, and reason with the truth of God's Word. Throughout the Middle Ages, schools were associated with ecclesiastical institutions—Catholic monasteries, cathedral schools, and chantries—however, reading the Bible was forbidden.

Long before Luther nailed his theses to the Wittenberg Church door, the seed for Christian educational reform had been planted by Dutchman Gerard Groote (1340–84) and the schools built by his Common Life Brethren disciples. Also, with the Renaissance (1350–1600) came the rise of the university system in Europe. This forced the Reformers to consider the proper place of education in the life of a Protestant. The sixteenth century witnessed what is perhaps the greatest effort to lay education on the foundation of Jesus Christ and the principles of Scripture.

Luther was at the forefront of those who recognized the need for great change in education. He wrote several treatises that inspired not only German pastors and teachers but other European theologians, as well. He said, "I am much afraid that schools will prove to be the great gates of hell, unless they diligently labor in explaining the Holy Scriptures, and engraving them in the hearts of youth."¹ He understood the crucial role of education in advancing the Gospel, and he promoted the study of Scripture as both the basis and goal of education! He had a wholistic worldview and believed that there was no "secular and sacred divide" in life, stating that, "all occupations have their own honor before God for which youth need to be literate in the knowledge of God's truth."² Luther promoted a liberal arts education for both boys and girls in order to prepare them to take active roles in all walks of life.

Luther also loved music, and he understood the intrinsic power of music to nurture and teach. He wrote, "Whoever has skill in music is of good temperament and fitted for all things. We must teach music in schools." He emphasized that it is only through education that the individual discovers his gifts and is equipped for his life's vocation. Luther's achievements in the field of education and music changed his nation. At the time of Bach, every child was given the



Singing:

"Tallis's Canon"

Music, Thomas Tallis, 1567

Lyrics, fifth-century Latin hymn

Verse 1:

Now that the daylight fills the sky,
Lift we our hearts to God on high,
That He, in all we do or say,
Would keep us free from harm today.

¹ M. Luther, (1520), "To the Christian Nobility of the German Nation," quoted in M. d'Aubigne, *History of the Reformation of the Sixteenth Century*, vol. II (Harrisonburg, VA: Sprinkle Publications, 1875, 2003), pp. 102–3.

² *Luther's Works*, vol. 46 (Philadelphia: Fortress Press, 1967), pp. 213–57.

opportunity to attend school and to study God's Word and music.

5. At the Lyceum in Ohrdruf, Bach completed his formal education at the age of 15. He studied Latin, Greek, logic, rhetoric, music, and theology. He would never study at the university level, but he did choose for himself a continuing academic education over the expected music apprenticeship. Providentially, the subjects at which he excelled qualified him for a scholarship in the city of Lüneburg at St. Michael's Choir School. The cantor in Ohrdruf wrote a letter of recommendation to his alma mater, St. Michael's, to secure a space for his outstanding student, Johann Sebastian Bach.¹



St. Michael's Church, Lüneburg, Germany

At the wealthy church of St. Michael's, the duties of a chorister were to sing in the church choir on Sundays and for weddings, funerals, and festive occasions. In return, the school provided tuition, room, board, and a small allowance. The rules were plain and scholarships were available only to "poor children possessed of good treble voices." In addition to entry into the music profession, Bach was certainly interested in the significant cultural benefits nearby. As time would demonstrate, Bach chose to leave behind the role of keyboard and organ virtuoso to devote himself to composition. His was led by the Holy Spirit to make life choices for the musical gifts God had given him.

6. Distribute coloring page 5 to the children. Read aloud the assigned pages of the biography in chapter two. Instruct the children to color the illustration with their colored pencils while you read.

¹ M. Sartorius, (2014), *Baroque Composers and Musicians: Johann Sebastian Bach*, downloaded June 13, 2018, from <http://www.baroquemusic.org/biojsbach.html>, Internet Arton Publications.

7. Write the sentences on the chalkboard and have the children copy them onto their Profile of Bach graphic organizers.

8. Play the musical selection for this lesson:

Motet from the “Mass in B minor” (BWV 232) by J. S. Bach
St. Thomas Boys Choir and Freiburg Baroque Orchestra in
Leipzig, Germany

<https://www.youtube.com/watch?v=jV8I19S9fJo>

As a Western cultural tradition, boys’ choirs began in the Middle Ages. Since women were barred from performing sacred music in public, boys were enlisted to provide the soprano or treble voice for church music. The choir came into its own in the sixteenth century when, during the Reformation, Germany became a country of choirs. Communal singing began to define public and private life with every workplace and village boasting its own choir.

If you play a keyboard instrument or have someone in the class that does, play the “Minuet in G” by Bach on pages 43 and 44 for the children. In fact, if you have a child studying the piano or flute, ask them to practice this composition to be played at your Bachfest.

9. Ask the reason questions and have children respond orally.

10. Distribute the song sheets to the children. Teach verse 1 of “Tallis’s Canon.” You may want to play the following London boys choir singing the same melody but with different words:

<https://www.youtube.com/watch?v=pMNMKxOyGq8>

Continue singing Luther’s hymn so the children don’t forget it. They will be singing these songs in the “Scholars’ Choir” for your Bachfest at the conclusion of this biography unit.

11. You may end with a short prayer and blessing for the children.



Johann ran to the great organ in the choir loft and began to play.

Scholars' Choir Song Sheet

"A Mighty Fortress Is Our God"

*Music and lyrics
by Martin Luther, 1529*

Verse 1:

A mighty fortress is our God,
a bulwark never failing;
Our helper He amid the flood
of mortal ills prevailing.
For still our ancient foe
doth seek to work us woe;
His craft and power are great,
and armed with cruel hate,
on earth is not his equal.

"Tallis's Canon"

*Music by Thomas Tallis, 1567
Lyrics from a fifth-century Latin hymn*

Verse 1:

Now that the daylight fills the sky,
Lift we our hearts to God on high,
That He, in all we do or say,
Would keep us free from harm today.

Verse 2:

All praise to God the Father be,
All praise, Eternal Son, to Thee,
Whom with the Spirit we adore,
One God, both now and evermore.
Amen.



BACH 6

Time: 45 minutes

Reading: Chapter 2: At St. Michael's in Lüneburg (pages 46–56)

Goal: To instill a providential view of God's hand in the lives of His children

Review: The only foundation for sound learning is Jesus Christ and His Word.

Principle: Sovereign God directs the affairs of His children and supplies all their needs by His providence.

Scripture: "My God will supply all your needs according to His riches in glory in Christ Jesus." (Philippians 4:19)

Music Appreciation: "Toccatina and Fugue in D minor" by J. S. Bach
Organist Diane Bish on the nineteenth-century organ of St. Bavo Church (Haarlem, Holland): 9 minutes

TEACHER



Vocabulary:

canon (n.) *Music*, a musical composition characterized by the playing or singing of one short melody where the second voice begins the exact melody, only delayed (counterpoint).

cathedral (n.) The principal church in a district under the authority of a bishop.

fugue (n.) A musical composition characterized by the playing or singing of four or more melodies against one another (counterpoint).

logic (n.) The principles and art of thinking and reasoning justly.

pitch (n.) *Music*, the key or keynote of the melody.

rhetoric (n.) The art of speaking with propriety, persuasion, and force.

sovereign (adj.) Having supreme power and authority.

timbre (n.) *Music*, the characteristic quality of sound produced by a particular instrument or voice; tone color. (The difference in sound heard when a flute and a trumpet play the same note.)

toccatina (n.) A virtuoso composition for the keyboard with dazzling passages and dramatic chords. In Bach's era, the toccatina served as an introduction to a fugue.

STUDENT



Key Word:

providence (n.) The overruling hand of God that directs individuals, nations, and nature for His good purpose and the Gospel.



Notebook Record:

1. Complete coloring your coloring pages.
2. Record the following phrases on your Profile of Bach graphic organizer:
Providential Preparation and Influences:
 - His mother and father died when he was nine.
 - He went to live with his brother Christoph's family.



Preparation and Lesson Background:

1. Reread the assigned pages from the biography.
2. Listen to the music appreciation selection for today's lesson, "Toccatina and Fugue in D minor" (BWV 565) by J. S. Bach, which features the classic pipe organ, the king of musical instruments.

<https://www.youtube.com/watch?v=JEqPahddpYk>

If you would like to know more about the instrument itself, there are many videos online:

<https://www.youtube.com/watch?v=5COY86WIdP4>
(German & French at eleventh-century Gothic Notre Dame Cathedral in Paris, France) This is an excellent video of the various components of a pipe organ, including the bellows at the beginning and the pipes at 31 minutes 18 seconds. The language is French translated into German, but portions of the video are worth showing to the children.

<https://www.youtube.com/watch?v=4S6BErQs-HE>
(English at Duke University)

3. Learn the melody for "Tallis's Canon." A canon is a round where half the chorus begins the song and the second half begins a measure or two later. It is counterpoint music, for which Bach's music is renowned. The children should learn the melody and words very well before they begin singing it as a canon.
4. Gather all the resources needed for the lesson: The biography, student vocabulary card, computer with an internet connection, and the URL for the music to be played.



Teaching Plan:

1. Distribute student binders.
2. Review the principle that the only foundation for sound learning is Jesus Christ and His Word.
3. Pin the student vocabulary card on the bulletin board and define the word for the children. Connect the vocabulary word to the principle: Sovereign God directs the affairs of His children and supplies all their needs by His providence.

*For in Him we live and move and exist, as even some of your own poets have said, "For we also are His children."
(Acts 17:28)*

*"For I know the plans that I have for you," declares the LORD, "plans for welfare and not for calamity to give you a future and a hope."
(Jeremiah 29:11)*

The word "providence" is derived from two Latin roots: *pro*, which means "before" and *video*, which means "to see." Providence literally means "to see beforehand." God, who

- At Ohrdruf Lyceum, he studied Latin, Greek, logic, rhetoric, music, and theology.
3. File your handout, map, and graphic organizer in your binder.



Music Appreciation:

"Toccatina and Fugue in D minor" (BWV 565) by J. S. Bach
Organist Diane Bish on the nineteenth-century organ of St. Bavo Church, Haarlem, Holland



Reason Questions:

1. Define "providential" in your own words.
2. Relate all the ways God's providence in Bach's life is described in this chapter.
3. Relate a time in your life when God's providence was evident to you.
4. Why did Johann Sebastian carry his violin on his trip to Hamburg to see an organist?
5. What does this demonstrate about Bach's character?
6. Explain why the pipe organ is considered the "king of all musical instruments."
7. Describe Bach's organ music that you heard today. How did it make you feel?
8. After hearing Bach's "Toccatina and Fugue in D minor" and knowing that he was still a youth when he composed it, to what or to whom do you attribute its majesty?

does not abide in time or place but in eternity, sees all that is in the dimension of time. He knows the end from the beginning and directs and protects His plan and “provides” for it.

From the Heidelberg Catechism, written in 1563 by those of the reformed Calvinistic faith in Heidelberg, Germany:

“What do you understand by the providence of God? Providence is the almighty and ever-present power of God by which He upholds, as with His hand, heaven and earth and all creatures and so rules them that leaf and blade, rain and drought, fruitful and lean years, food and drink, health and sickness, prosperity and poverty—all things, in fact, come to us not by chance but from His Fatherly hand.” (Question 27)

“How does the knowledge of God’s creation and providence help us? We can be patient when things go against us, thankful when things go well, and for the future we can have good confidence in our faithful God and Father that nothing will separate us from His love. All creatures are so completely in His hand that without His will they can neither move nor be moved.” (Question 28)

Teach the children that God, the Creator of the universe, exercises His sovereign hand over all His creation. He rules in the affairs of men and nations for His eternal plan and has a plan for each of His children. (See Psalm 139.) Providence is the key to understanding “His Gospel Story.” A nonprovidential view of history identifies only secondary causes and human agencies. A biblical, providential view understands history from eternity’s perspective.

God provided for all Bach’s needs and even supplied him money for food through the heads of two fish. This would be a reminder to him all his life that God providentially supplies all our needs, not scantily, not some of the time, but all the time by His riches in Christ Jesus (Philippians 4:19).

4. Bach was known in his day as an organist, not a composer. His compositions did not become fashionable until long after his death. His uncle in Eisenach, J. Christoph Bach, first introduced Johann Sebastian to the organ when he was a little boy. Many believe that Georg Böhm (1661–1721), the organist at St. John’s Church in Lüneburg, was his organ tutor when he was 15 to 16 years old. Bach often traveled to observe the great, German master organists play and to discuss the art and science of playing the pipe organ. He soon mastered the mechanics of playing the instrument and was composing his own music.

St. Catherine’s Church in Hamburg dates back to 1256. It was called the church of the seamen because it sat in the harbor of the Elbe River and served the sailors who sailed into port. It had a pipe organ as early as the late fifteenth century,



Singing:

“Tallis’s Canon”

Music, Thomas Tallis, 1567

Lyrics, fifth-century Latin hymn

Verse 1:

Now that the daylight fills the sky,
Lift we our hearts to God on high,
That He, in all we do or say,
Would keep us free from harm today.

and by the time Bach played it in 1701, it was considered the largest pipe organ in the world. Its Dutch organist, Johann Adam Reinken (1643–1722), was a well-known master organist and composer and had a major influence on Bach.



*St. Catherine's Church, Hamburg, Germany
(Steeple in the center)*

5. Read aloud the assigned pages of the biography in chapter two. At the appropriate moments, ask the children to locate Hamburg and Weimar on their map of Thuringia. Bach walked the 60-mile round-trip from Lüneburg to Hamburg. Walking was the only means he had to get from city to city.
6. Write the sentences on the chalkboard and have the children copy onto their Profile of Bach graphic organizers.
7. Have the children turn to their Baroque Musical Instruments handout. Teach them about the complexity of the design and workings of a pipe organ. The first pipe organ was invented in ancient Greece by an engineer named Ctesibius of Alexandria in the third century BC. He used water pressure to supply the wind to his pipes. The Romans played the organ in their great sports coliseums during the height of the Roman Empire. The organ was introduced into the Western church around AD 900.

Mozart described the pipe organ as the “king of all musical instruments.” It is the most complex of all mechanical instruments. It is like an orchestra. Most all the sounds and instruments found in an orchestra are available on a pipe organ. Each instrument is found on a stop on the organ console.

A pipe organ can have up to seven manuals (keyboards for the hands), a pedal keyboard for the feet, a console that holds all the stops, thousands of pipes, and a method for supplying wind to the pipes. The sound is produced by pressing a key on one of the keyboards, which opens a valve under a pipe. The wind enters the pipe causing a tone (much like a whistle) that is sustained as long as the manual key

is depressed. It can produce a wide variety of pitches and timbres. There is a separate pipe for each key in every tone color. During Bach's era, several large bellows were needed to provide the wind and assistants to pump the bellows. It was a boring and taxing job that was done behind the organ console. Today the bellows is moved by electricity. The sound produced is capable of filling the largest stone cathedrals and modern concert halls.

8. This musical selection for today's lesson was composed by Bach when he was 18 to 20 years old. It is one of the most famous organ compositions in the world today and is known for its majestic sound and driving rhythm. The music was used in Walt Disney's movie, *Fantasia*.

Have the children pretend they have just walked 30 miles to hear the music of a great German organist on the largest organ in the world. Hopefully, they will be able to see the American organist playing as they hear the music. Ask them to listen for the counterpoint or the repetition of the same melody being played by both the hands and the feet.

"Tocatta and Fugue in D minor" (BWV 565) by J. S. Bach
Organist Diane Bish on the nineteenth-century organ of St. Bavo Church in Haarlem, Holland

<https://www.youtube.com/watch?v=JEqPahddpYk>

9. Ask the reason questions and have children respond orally.
10. Continue teaching verse 1 of "Tallis's Canon." Continue singing "A Mighty Fortress Is Our God."
11. You may end with a short prayer and blessing for the children.

BACH 7

Time: 45 minutes

Reading: Chapter 3: Sebastian's Many Journeys (pages 59–72)

Goal: To learn about the responsibilities of a cantor

Review: Sovereign God directs the affairs of His children and supplies all their needs by His providence.

Principle: Music written for worship should glorify God and convey truth.

Scripture: "Let the word of Christ richly dwell within you, with all wisdom teaching and admonishing one another with psalms and hymns and spiritual songs, singing with thankfulness in your hearts to God." (Colossians 3:16)

Music Appreciation: "Now Thank We All Our God" chorale by J. S. Bach: 4 minutes 23 seconds

TEACHER



Vocabulary:

cantor (n.) Literally "singer." In Bach's time, the title for one who taught in a school and selected, composed, and directed the music for both liturgical and civic occasions.

chorale (n.) (1) A stately hymn tune, especially in the Lutheran church. (2) A harmonized arrangement of such a hymn tune, especially one forming part of a larger composition.

polonaise (n.) A stately Polish processional dance in 3/4 time.

zenith (n.) The highest point or culmination.



Preparation and Lesson Background:

1. Reread the assigned pages from the biography.
2. Listen to the music appreciation selections for today's lesson, a chorale written by J. S. Bach for use in the church: "Now Thank We All Our God" chorale (BWV 252) sung as a hymn (1 minute)
<https://www.youtube.com/watch?v=pO9xctqJ1cg>

STUDENT



Key Word:

glorify (v.) To praise; to magnify and honor in worship; to extol in thought or words.



Notebook Record:

1. Color your coloring page.
2. Record the following sentences on your Joy of Music graphic organizer:
 - Principles:
 - 1) Made in God's image, man's creativity reflects God's individuality. (Gen 1:26; Eph 2:10)
 - 2) Music is the handmaid of the Gospel.

“Now Thank We All Our God” chorale (BWV 657) played by organist Diane Bish (3 minutes 23 seconds) on a contemporary Toronto, Canadian organ

<https://www.youtube.com/watch?v=i5KqahRwNPo>

3. Gather all the resources needed for the lesson: The biography, coloring page 6, Music Written by Bach handout, student vocabulary card, computer with an internet connection, and the URL for the music to be played.



Teaching Plan:

1. Distribute student binders and the Music Written by Bach handout to the children.
2. Review the principle that Sovereign God directs the affairs of His children and supplies all their needs by His providence.
3. Pin the student vocabulary card on the bulletin board and define the word for the children. Connect the vocabulary word to the principle: Music written for worship should glorify God and convey truth.

Let the word of Christ richly dwell within you, with all wisdom teaching and admonishing one another with psalms and hymns and spiritual songs, singing with thankfulness in your hearts to God. (Colossians 3:16)

The Bible has a great deal to say about music. In fact, it contains a whole book of music called the Psalter, or book of Psalms. Indeed, the Bible provides us many principles concerning praise and worship. Music reflects Creator God’s beauty and moral goodness, which He intended for our enjoyment and spiritual refreshment.

Music is a vital part of every believer’s life, both in his worship of God, the primary mission, and in his interaction with his culture, as he carries out Christ’s Great Commission. Music resonates with man’s soul in ways that have a powerful influence on his thinking and behavior. Therefore, music choices have significant consequences on a person’s moral and spiritual health! These are the reasons that the Bible has much to say about the use of music in worship and about the motives that should govern the believer’s whole lifestyle.

Since music is a dominant cultural force in contemporary life, the subject of acceptable genres of music for church services and personal pleasure is often divisive among Christians. There are strong opinions and differing aesthetic tastes among cultures, church denominations, and individuals. Ultimately, the choice of music one participates in belongs to the individual or to the parents of the very young, who are accountable to God for the nurture of their children. Parents and teachers must **intentionally cultivate the aesthetic tastes and sensibilities of our children**. We should

- 3) Music is a gift from God and should reflect His beauty and truth. (Psa 8:3–6)

3. File your Music Written by Bach handout, coloring page, and graphic organizer in your binder.



Music Appreciation:

“Now Thank We All Our God” chorale by J. S. Bach

Sung as a hymn and played by organist Diane Bish



Reason Questions:

1. Relate two important elements that music for worship services should include.
2. Explain why an individual’s choice of music has significant consequences on his spiritual and moral health.
3. After three years at St. Michael’s Choir School, what was Bach’s first job? Where was this located?
4. What changed in Bach’s life when he visited his family in Arnstadt?
5. Describe the pact that Bach pledged to uphold at his next position.
6. Bach had time to compose worship music for the church in Arnstadt. How was it received by the congregation?
7. What did Bach write on his musical manuscripts that gives us insight into his relationship with God and view of music?
8. What did Bach understand about music and creativity?
9. Relate the genres of music you like best and explain if they are morally and spiritually healthy choices.

also model listening to and performing music that glorifies God in our own lives, refreshes our soul, and helps us grow Christlike character. The following Scriptures help us judge and decide what music should fill our lives:

Whatever is true, whatever is honorable, whatever is right, whatever is pure, whatever is lovely, whatever is of good repute, if there is any excellence and if anything worthy of praise, dwell on these things. (Philippians 4:8)

The fruit of the Spirit is love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, self-control; against such things there is no law. (Galatians 5:22–23)

4. Bach is considered the zenith of Reformation composers. His music was a direct result of the Reformation and the biblical, Christian worldview of his time. He consciously related both the musical form (chorale, cantata, toccata, fugue, sonata, passion, etc.) and the words of his compositions to biblical truth, whether he wrote the music for use in church services, for pleasure in the Weimar palace, or for a Leipzig coffeehouse or festival.

Bach never forgot that it was God who made the music through him. Whenever he began writing a new composition, he bowed his head and prayed. “Jesus, help me show your glory through the music I write. May it bring you joy even as it brings joy to your people.” In fact, he frequently wrote the letters “JJ” on the music, which meant *Jesu, juva* or “Jesus, help me,” before he began. Without Jesus’ help, he knew he’d never be able to complete the task. When he finished his composition, he wrote the letters “SDG” at the end which meant *Soli Deo Gloria* or “For the glory of God alone.” Is it any wonder that his compositions shaped and transformed the music of his day and continue to inspire us today with their beauty?

Bach was 18 years old when he was offered his first position as an organist. His duties as organist at New Church (Neue Kirche) in Arnstadt were light compared with his duties later in life at St. Thomas in Leipzig. They included providing all the music for the church services, directing the church choir, accompanying congregational singing, and playing for weddings and funerals. The organ in this church was new. There was little Protestant church music at that time, so Bach often wrote his own music for services. He knew the Lutheran hymns and often included them in his church cantatas.

Have the children take note of Bach’s music written with his hand. Note how beautiful it is and the care with which he wrote the musical notes.



Singing:

“Tallis’s Canon”

Music, Thomas Tallis, 1567

Lyrics, fifth-century Latin hymn

Verse 1:

Now that the daylight fills the sky,
Lift we our hearts to God on high,
That He, in all we do or say,
Would keep us free from harm today.

Neue Kirche (New Church) or Johann Sebastian Bach Kirche, as it is now called in Arnstadt, dates back to 1676. When Bach was hired as the organist, it had a new pipe organ. The church is still standing, but the organ has been replaced.



*Bach Church (Neue Kirche)
Arnstadt, Germany*



*Organ replica
of Arnstadt organ that Bach played
Pontamur, France*

5. Distribute coloring page 6 to the children. Read aloud the assigned pages of the biography in chapter three. Complete the reading in the middle of page 72. At the appropriate moments, ask the children to locate Weimar and Arnstadt on their map of Thuringia.
6. Write the sentences on the chalkboard and have the children copy onto their Joy of Music graphic organizers.
7. Play the musical selections for this lesson. Both selections are a chorale that Bach wrote based on a hymn that was written during the Protestant Reformation. The music and the words express Bach's faith and inner joy as a Christian. Ask the children to listen for the hymn tune in the second selection on the organ, which is played primarily by the left hand and feet.
"Now Thank We All Our God" chorale: Sung as a hymn (1 minute)
<https://www.youtube.com/watch?v=pO9xctqJ1cg>
Played by organist Diane Bish (3 minutes 23 seconds)
<https://www.youtube.com/watch?v=i5KqahRwNPo>
8. Ask the reason questions and have children respond orally.
9. Begin singing verse 1 of "Tallis's Canon" as a round or canon. Divide your group of children into two equal numbers. Put strong singers in both groups. Group 1 begins singing and Group 2 counts to three and begins singing from the beginning of the composition on beat four. Continue singing "A Mighty Fortress Is Our God."
10. You may end with a short prayer and blessing for the children.



King Ferdinand Augustus was delighted with Bach's composition.

“Sonata in G minor” for Violin Solo

Music written by J. S. Bach in his hand



BACH 8

Time: 45 minutes

Reading: Chapter 3: Sebastian's Many Journeys (pages 72–82)

Goal: To reflect on the many doors of opportunity that opened for young Bach

Review: Music written for worship should glorify God and convey truth.

Principle: God endows special gifts to each one that must be stewarded for His purpose.

Scripture: "As each one has received a special gift, employ it in serving one another as good stewards of the manifold grace of God." (1 Peter 4:10)

Music Appreciation: "Harpsichord Concerto No. 1 in D minor" by J. S. Bach: 7 minutes 27 seconds

TEACHER



Vocabulary:

concerto (n.) An instrumental composition that features passages dominated by an orchestra or ensemble and passages dominated by a solo instrument.

discern (v.) To judge; to distinguish between two or more things, as to *discern* between good and evil, truth and falsehood.

endow (v.) To enrich or furnish with a talent, quality, or faculty.

entrust (v.) (1) To charge or invest with a responsibility. (2) To commit something in trust to; as for care, use or performance.

journeyman (n.) A person who has served an apprenticeship in a specific trade or craft and is certified to work at it under the supervision of another.

musette (n.) (1) A musical composition written to sound like bagpipes playing. (2) The name of a French bellows-blown bagpipe popular in the seventeenth and eighteenth centuries.

timbre (n.) The characteristic quality of sound produced by a particular instrument that distinguishes it from other instruments; a tone color.

tone (n.) *Music*, A musical sound of definite pitch.

STUDENT



Key Word:

steward (v.) To carefully manage and dispense the property of another as if it were your own.



Notebook Record:

1. Color the various instruments on your Baroque Musical Instruments handout. Remember the keys on the harpsichord are the reverse of a piano.
2. Record the following Scripture on your Joy of Music graphic organizer:
 - Standard for choosing and judging music:
Whatever is true, whatever is honorable, whatever is right, whatever is pure, whatever is lovely, whatever is of good repute,



Preparation and Lesson Background:

1. Reread the assigned pages from the biography.
2. Listen to the music appreciation selection for today's lesson which features the "Harpsichord Concerto No. 1 in D minor" (BWV 1052). Bach composed the music for the harpsichord.

<https://www.youtube.com/watch?v=XcsfDxojdV8>

This URL shows a Baroque harpsichord with a painted case. The setting is in France. The music is by Royer, a French Baroque composer like Bach. The artist is Jean Rondeau.

<https://www.youtube.com/watch?v=DzxIMfUzqIM>

3. Gather all the resources needed for the lesson: The biography, student vocabulary card, computer with an internet connection, and the URL for the music to be played.



Teaching Plan:

1. Distribute student binders.
2. Review the principle that music written for worship should glorify God and convey truth. Review the biblical standard the New Testament provides us for choosing music.
3. Pin the student vocabulary card on the bulletin board and define the word for the children. Connect the vocabulary word to the principle: God endows special gifts to each one that must be stewarded for His purpose.

For we are His workmanship, created in Christ Jesus for good works, which God prepared beforehand so that we would walk in them. (Ephesians 2:10)

But each has his own gift from God, one person in this way and another in that way. (1 Corinthians 7:7 HCSB)

The gifts and the calling of God are irrevocable. (Romans 11:29)

God's Word teaches us that each individual is God's workmanship created in Christ Jesus for good works. We belong to Him. We are His property, and all that we have is His! As such, God endows special talents and gifts to each of us, the number and measure of which are according to His grace and for His Gospel purposes. In combination with our physical attributes, emotions, heart attitudes, conscience, will, and spirit, these unique talents and gifts of God all add up to what we call our "individuality." There is no one else like you or me! This principle runs throughout Scripture. In addition, the Word teaches us that God does not revoke or remove the gifts that He endows or the calling that He entrusts to His children.

if there is any excellence and if anything worthy of praise, dwell on these things. (Philippians 4:8)

3. File your handout, map, and graphic organizer in your binder.



Music Appreciation:

"Harpsichord Concerto No. 1 in D minor" by J. S. Bach

Jean Rondeau, harpsichordist



Reason Questions:

1. Relate today's principle in your own words.
2. Describe your talents and gifts. How are you stewarding them for God's glory? Be specific.
3. What was the method of learning that Bach used to develop his art of playing the organ?
4. What character qualities did Bach demonstrate as he matured from adolescence to adulthood?
5. Why was Bach excited about the job offer from the Duke of Weimar?
6. Describe the timbre of the harpsichord and tell what you like about it.
7. Explain in your own words why the standard in Philippians helps us make healthy choices for the music, literature, movies, games, computer sites, magazines, and television programs that we feed our inner man with every day.
8. Relate the kinds of music you like best and discern if they are morally and spiritually healthy choices.

Since we have gifts that differ according to the grace given to us, each of us is to exercise them accordingly. (Romans 12:6)

There are a variety of talents and gifts with various functions and capacities. Each individual has been given his own gift(s) from God and therefore has a responsibility to steward all that God has entrusted to him. Jesus taught us in the parable of the talents (Matthew 25:14–28) that we are to invest our gifts for His purpose and His glory, and that one day we will have to give an account to God, as to how we have stewarded all that He has given us.

Johann Sebastian Bach received the gift of music in great measure. He was blessed to have been born into a large family of gifted musicians, who dedicated their music to God. He was also blessed by his extraordinary family environment. Here he was exposed to all the major facets of musical culture, where he heard music continuously and observed music students, apprentices, and journeymen all in various stages of mastering their art. He watched as craftsmen made and repaired instruments, musicians composed and performed their music, and received commissions for work.¹ Yet, Johann Sebastian was orphaned at a young age and did not have the financial support to pay for the lessons with a master organist that he so desired. He had to trust the Lord to open the doors of opportunity and then work long hours to practice and master his craft.

Bach's parents had taught him from his earliest childhood days to observe the virtues of perseverance and constant hard work. As an adolescent, Bach traveled hundreds of miles on foot, often going without food or lodging, to visit the master organists of his day. His uncle and brother had tutored him on the keyboard, but he needed to cultivate the art of organ playing. During the Medieval and Baroque periods, the primary method of learning was by imitation in apprenticeships. So, Bach attentively watched and listened to the distinguished masters perform. Then, upon reflection, he would apply what he had learned to his practice until he became proficient. He did not quit when it got difficult. He did not let harsh circumstances overcome his commitment to his calling. He did not let the lack of funds prevent him from stewarding his gift and glorifying God with it. Bach's character was tested and refined in the fire of adversity, and the world is the beneficiary of its fruit.

4. Bach married his second cousin, Maria Barbara Bach, and accepted the position of cantor in several German city churches in the first years of their marriage. All the churches where Bach was organist are still standing today.



Singing:

“Tallis’s Canon”

Music, Thomas Tallis, 1567

Lyrics, fifth-century Latin hymn

Verse 1:

Now that the daylight fills the sky,
Lift we our hearts to God on high,
That He, in all we do or say,
Would keep us free from harm today.

Verse 2:

All praise to God the Father be,
All praise, Eternal Son, to Thee,
Whom with the Spirit we adore,
One God, both now and evermore.

¹ G. Wilbur, *Glory and Honor* (Nashville: Cumberland House, 2005), p. 14.



*St. Mary's Church,
Lubeck, Germany*

St. Mary's Church (Marienkirche) in Lübeck, Germany was built between 1250 and 1350 and was the first brick Gothic cathedral. Today, it is the third largest cathedral in Germany with the tallest brick vault. The large building was hit in a World War II air raid, and the organ that Bach and Dietrich Buxtehude played was destroyed. Today, the organ in St. Mary's is the world's largest mechanical (self-playing) organ.



*St. Blasius Gothic Church
French design elements*



*St. Blasius organ, built according
to Bach's instructions*

St. Blasius Church (Blasii Divi kirche) in Mühlhausen, Germany was built during the same time as St. Mary's. Bach was a 22-year-old newlywed here in 1707–8 where, as the organist, he began composing vocal church music. His new wife was the daughter of a prolific composer of vocal work. The church also had a large music library, where Bach studied and copied a great deal of traditional church music. A great city fire in 1707 burned over one-fourth of Mühlhausen. Bach supervised the rebuilding of the Blasius organ even after he departed for his new position.



*Inside the church
Muhlhausen, Germany*

Soon Bach's reputation as a virtuoso organist reached Duke Wilhelm Ernst of Weimar, and he was offered the position of court organist and member of the chamber orchestra. Bach, his wife, and children spent nine years (1708–17) in the court of one of the most distinguished and cultured nobles of his time. During this period, the two-fold position offered him many opportunities for professional and financial improvement. It also gave him time to write profusely for the organ. He rapidly became known throughout the country as one of the greatest German organists. He was sought by visiting organ students and consulted by churches to test or dedicate new organs.



Weimar Court of Duke Wilhelm Ernst

5. Read aloud the assigned pages from chapter three. Ask the children to color their Baroque Musical Instruments handout. At the appropriate moments, ask the children to locate Lübeck, Mühlhausen, Weimar, and Dresden on their map of Thuringia.

The authors mentioned the German composer, George Frideric Handel, who was born the same year as Johann Sebastian Bach and Italian Domenico Scarlatti, all renowned Baroque composers. Handel spent the majority of his life in England's court serving King George I and is best known for composing the "Messiah," "Water Music," "Music for the Royal Fireworks," and Italian operas.

6. Write the Scripture verse on the chalkboard and have the children copy this verse onto their Joy of Music graphic organizers.
7. Have the children turn to their Baroque Musical Instruments handout and locate the harpsichord. The harpsichord is the classical ancestor of the piano. Like the organ and piano, it is a keyboard instrument; however, its sound is produced by plucking the strings, rather than striking the strings as in the piano. Just as a guitar is plucked, so the harpsichord's metal strings have little picks (plectrums) that pluck them. This is what produces the instrument's unique

timbre. Their wooden cases were often ornately painted and lacquered, and the color of the keys are reverse from the piano. J. S. Bach is considered the greatest composer for the harpsichord.

Play today's selection, the "Harpsichord Concerto No. 1 in D minor" (BWV 565) by J. S. Bach. It is performed by the young, French harpsichordist, Jean Rondeau, and a Baroque string ensemble of three violins, a cello, and a bass. Jean began playing the harpsichord at the age of six after hearing the instrument on the radio. He is a graduate of the Paris Conservatoire de Musique and the London Guildhall School of Music. The children will enjoy watching all these young musicians play, especially Jean.

<https://www.youtube.com/watch?v=XcsfDxojdV8>

8. Ask the reason questions and have children respond orally.
9. Teach the children verse 2 of "Tallis's Canon" and practice singing as a round or canon. Continue singing "A Mighty Fortress Is Our God."
10. You may end with a short prayer and blessing for the children.

BACH 9

Time: 45 minutes

Reading: Chapter 4: The Contest with Marchand (pages 85–91)

Goal: To observe how God provides favor for His children

Review: God endows special gifts to each one that must be stewarded for His purpose.

Principle: God’s favor opens doors of opportunity that no one can shut.

Scripture: “For it is You who blesses the righteous man, O LORD, You surround him with favor as with a shield.” (Psalm 5:12)

Music Appreciation: Gavotte from “Partita No. 3 in E Major” by J. S. Bach: 16 minutes

TEACHER



Vocabulary:

cosmologist (n.) One who studies the origin and general structure of something: its parts, elements, and laws.

courtier (n.) A person in attendance at the court of a king or other royal personage.

fugue (n.) A musical composition characterized by the playing or singing of four or more melodies against one another (counterpoint).

gavotte (n.) A French peasant dance marked by the raising of the feet rather than sliding.

kapellmeister (n.) The person hired to compose and conduct the music at court.

page (n.) A boy attending someone of high social class or royalty.

partita (n.) An instrumental piece composed of a series of variations, as a suite.



Preparation and Lesson Background:

1. Reread the assigned pages from the biography.
2. Listen to the music appreciation selections for today’s lesson which features Bach’s Gavotte from “Partita No. 3 in E major” (BWV 1006), which was written for the violin.

STUDENT



Key Word:

favor (n.) An undeserved blessing of grace or a gift that supports, defends, promotes, or justifies.



Notebook Record:

1. Complete your coloring pages.
2. Record the following phrases on your Profile of Bach graphic organizer:
Providential Preparation and Influences:
 - Christoph gave him keyboard lessons.
 - Germany was a country of choirs—everyone loved to sing.Internal Character:
 - He was diligent in his studies.
 - He had a strong, Christian work ethic.

In these five selections, it is played on five different instruments:

- Violin: Played by Ray Chen, 21-year-old Australian virtuoso (3 minutes 35 seconds)
<https://www.youtube.com/watch?v=3La6mkhx1ys>
 - Harpsichord and Strings: Played by Jurgen Gross and Hamburg Barockorchester (2 minutes 45 seconds)
<https://www.youtube.com/watch?v=uWDSf3WtCZg>
 - Marimba: Played by Catherine Cole, Florida State University student (3 minutes)
https://www.youtube.com/watch?v=jsz_okphMUU
 - Guitar: Played by André Segovia, twentieth-century Spanish virtuoso, classical guitarist (4 minutes)
<https://www.youtube.com/watch?v=kHBj-I83pRwPiano>
 - Piano: Played by Daniil Trifonov, 14-year-old Russian virtuoso, arranged by composer Rachmaninov (3 minutes)
https://www.youtube.com/watch?v=_CaBikk_DRg&list=RD_CaBikk_DRg&t=26
3. Gather all the resources needed for the lesson: The biography, student vocabulary card, computer with an internet connection, and the URL for the music to be played.



Teaching Plan:

1. Distribute student binders.
2. Review the principle that God endows special gifts to each one that must be stewarded for His purpose.
3. Pin the student vocabulary card on the bulletin board and define the word for the children. Connect the vocabulary word to the principle: God's favor opens doors of opportunity that no one can shut.

Commit your works to the LORD and your plans will be established. (Proverbs 16:3)

For exaltation comes neither from the east nor from the west nor from the south. But God is the Judge: He puts down one and exalts another. (Psalm 75:6–7 NKJV)

He who is holy, who is true, who has the key of David, who opens and no one will shut, and who shuts and no one opens, says this: "I know your deeds. Behold, I have put before you an open door which no one can shut, because you have . . . kept My word, and have not denied My name." (Revelation 3:7–8)

God masterfully orchestrates our lives with acts of blessing and access that we cannot earn and do not deserve. It is difficult to comprehend with our human limitations how God providentially weaves His support and favor into the

3. File your coloring pages and graphic organizer in your binder.



Music Appreciation:

Gavotte en Rondeau from "Partita No. 3 in E Major" (BWV 1006) by J. S. Bach



Reason Questions:

1. Describe the event that took place in King Ferdinand's palace when the two organists played for the king.
2. What happened the following day when the contest was to begin?
3. Who was in the audience when Bach played the second time for the king? How did this event affect Bach's future?
4. Define the word "favor." Explain today's principle in your own words.
5. Who was responsible for Bach's promotion to the palace position as kapellmeister?
6. Relate a time in your life when God's favor opened a door for you.
7. Describe your experience hearing Bach's Gavotte played by five different instruments: How did the music sound the same? How did the music sound different?
8. Name the instrument to which you most enjoyed listening. Explain why.

tapestry of our lives. Favor is the current that moves us from our present situation into God's destiny for us. It seemingly puts us in the right place at the right time to meet the right person that will unlock the door of opportunity.

For Bach, what began as a competition ended with a promotion. Bach trusted God to guide his decisions. When he accepted King Augustus's invitation to meet the French master organist from Paris, little did he know that the Lord was about to open the door for a wonderful new position as kapellmeister in the court of Prince Leopold. It is God's grace or unmerited favor that blesses the righteous and providentially opens the door for us to achieve His purpose for our lives.

4. Bach painted with music. His abiding faith in Jesus Christ inspired and informed his art. However, he did not regard himself as an artist but as a scientist or cosmologist of music. He set out to discover the laws of the musical universe in his search for "God's music." Bach did not seek beauty as an end in itself, but as a means to his goal of always honoring God. His spiritual aspirations were rooted in wonder, joy, and faith. It is his gift of melody that stands him apart from other composers, and there is no despair in his music. An example is that after returning from a three-month trip, Bach found out that his beloved wife had died unexpectedly. His response was to compose a dance in her memory.¹
5. Read aloud the assigned pages for chapter three. At the appropriate moments, ask the children to locate Dresden and Cöthen (pronounced "curtain") on their map of Thuringia.



City of Dresden, Germany 1700s



Singing:

"Tallis's Canon"

Music, Thomas Tallis, 1567

Lyrics, fifth-century Latin hymn

Verse 1:

Now that the daylight fills the sky,
Lift we our hearts to God on high,
That He, in all we do or say,
Would keep us free from harm today.

Verse 2:

All praise to God the Father be,
All praise, Eternal Son, to Thee,
Whom with the Spirit we adore,
One God, both now and evermore.

¹ B. Chazelle, (October 26, 2014), "A Cosmologist of Music: 29 of My Favorite Things by Bach," downloaded June 25, 2018, from <https://onbeing.org/blog/a-cosmologist-of-music-29-of-my-favorite-things-by-bach/>.

6. Write the sentences on the chalkboard and have the children copy them onto their Profile of Bach graphic organizers.
7. Play the musical selections for this lesson: Gavotte from “Partita No. 3 in E Major” (BWV 1006) by J. S. Bach. Bach wrote this partita with a violin solo for the pleasure of the court. The gavotte is a French dance.

Bach’s music is called “absolute music,” as it often exists apart from any particular instrument. Therefore, the same piece of music can be played just as effectively on the piano as on the guitar or violin or as a choral work with an orchestral arrangement. You will observe this quality by listening to all five instruments playing today’s Gavotte en Rondeau. You have time to play them all, as the reading in this lesson is very short. The children will enjoy the young artists. Have them discern the different timbres of the instruments.

- Violin: Played by Ray Chen, 21-year-old Australian virtuoso (3 minutes 35 seconds)
<https://www.youtube.com/watch?v=3La6mkhx1ys>
- Harpsichord and Strings: Played by Jurgen Gross and Hamburg Barockorchester (2 minutes 45 seconds)
<https://www.youtube.com/watch?v=uWDSf3WtCZg>
- Marimba: Played by Catherine Cole, Florida State University student (3 minutes)
https://www.youtube.com/watch?v=jsz_okphMUU
- Guitar: Played by André Segovia, twentieth-century Spanish virtuoso, classical guitarist (4 minutes)
<https://www.youtube.com/watch?v=kHBj-I83pRwPiano>
- Piano: Played by Daniil Trifonov, 14-year-old Russian virtuoso, arranged by composer Rachmaninov (3 minutes)
https://www.youtube.com/watch?v=_CaBikk_DRg&list=RD_CaBikk_DRg&t=26

8. Ask the reason questions and have children respond orally.
9. Continue learning verse 2 of “Tallis’s Canon” and singing it as a canon. Continue singing “A Mighty Fortress Is Our God.”
10. You may end with a short prayer and blessing for the children.

BACH 10

Time: 45 minutes

Reading: Chapter 5: The Home of the Bachs (pages 96–104)

Goal: To compare the music that Bach wrote for the royal court and for the church.

Review: God’s favor opens doors of opportunity that no one can shut.

Principle: The study of music, beginning in early childhood, ennoble the heart and the mind.

Scripture: “Sing to Him a new song; Play skillfully with a shout of joy!”
(Psalm 33:3)

Music Appreciation: “Brandenburg Concerto No. 3 in G Major”: 5 minutes 40 seconds and
“Brandenburg Concerto No. 2 in F Major”: 2 minutes 36 seconds

TEACHER



Vocabulary:

aesthetic (adj.) Relating to the philosophy of aesthetics in regards to the sense of beauty.

Brandenburg (n.) The territory of an Elector of the Holy Roman Empire located near the city of Berlin that expanded during Bach’s lifetime to become the kingdom of Prussia.

cognitive (adj.) Of or relating to the mental processes of perception, memory, judgment, and reasoning as contrasted with emotional and volitional processes.

concerto (n.) An instrumental composition that features passages dominated by the orchestra and passages dominated by a solo instrument.

courtier (n.) A person in attendance at the court of a king or other royal personage.

gigue/jig (n.) A dance and the musical movement often forming the conclusion of the classical suite.

kapellmeister (n.) [German: *kapelle* chapel + *meister* master] A person hired to compose and conduct the music at court.

sensibilities (n. pl.) (1) Capacity for sensation or feeling; responsiveness or susceptibility to sensory stimuli. (2) Capacity for intellectual and aesthetic distinctions, feelings, tastes, etc.

STUDENT



Key Word:

ennoble (v.) To elevate in degrees, qualities, or excellence; to dignify; to exalt.



Notebook Record:

1. Color your coloring page.
2. Record the following phrases on your Profile of Bach graphic organizer:
Providential Preparation and Influences:
 - He studied the master organists of his day.
 - He was a lifelong student of God’s Word.Internal Character:
 - He was a man of faith and humility.
 - He loved and cared well for his family.

spiegelsaal (n.) German word for hall of mirrors.

virtue (n.) Moral goodness; the practice of moral duties and the abstaining from vice.



Preparation and Lesson Background:

1. Reread the assigned pages from the biography.
2. Listen to the music appreciation selections for today's lesson, which feature portions of two of J. S. Bach's Brandenburg Concerti: Numbers 2 and 3. There are six Brandenburg concerti. The music would have been played for the Prince and the aristocracy in the Cöthen (pronounced curtain) royal court as a means of entertainment.
3. Gather all the resources needed for the lesson: The biography, coloring page 7, student vocabulary card, computer with an internet connection, and the URL for the music to be played.



Teaching Plan:

1. Distribute student binders.
2. Review the principle that God's favor opens doors of opportunity that no one can shut.
3. Pin the student vocabulary card on the bulletin board and define the word for the children. Connect the vocabulary word to the principle: The study of music, beginning in early childhood, ennobles the heart and mind.

Chenaniah, chief of the Levites, was in charge of the singing; he gave instruction in singing because he was skillful. (1 Chronicles 15:22)

All these were under the direction of their father to sing in the house of the LORD, with cymbals, harps and lyres, for the service of the house of God. Asaph, Jeduthun and Heman were under the direction of the king. Their number who were trained in singing to the LORD, with their relatives, all who were skillful, was 288. They cast lots for their duties, all alike, the small as well as the great, the teacher as well as the pupil. (1 Chronicles 25:6–8)

Study to shew thyself approved unto God, a workman that needeth not to be ashamed, rightly dividing the word of truth. (2 Timothy 2:15 KJV)

Let the word of Christ richly dwell within you, with all wisdom teaching and admonishing one another with psalms and hymns and spiritual songs, singing with thankfulness in your hearts to God. (Colossians 3:16)

Music is a powerful force with benefits that enrich the human soul in many ways. It has the ability to awaken within us a variety of sensibilities that might otherwise lie dormant.

3. File your coloring page and graphic organizer in your binder.



Music Appreciation:

"Brandenburg Concerto No. 3 in G Major" (BWV 1048) and "Brandenburg Concerto No. 2 in F Major" (BWV 1047) by J. S. Bach



Reason Questions:

1. Relate today's principle in your own words.
2. How do you know this principle is true? Provide an example.
3. What were Bach's responsibilities while serving Prince Leopold as his kapellmeister?
4. How did these duties differ from his previous positions in the church?
5. Explain what was unique about Bach's perspective on life and for writing music.
6. How did his mind-set influence his decisions and character growth?
7. What lesson have you gleaned from Bach's view of life that you can apply to your own life?
8. The musical selections you heard today from two of Bach's Brandenburg concerti are considered the finest music of the entire Baroque period. Describe the music and the feeling you had while listening to it.

Many studies have been conducted on the effects of listening to classical music. Young children are highly receptive to pitch and rhythm and listening to classical music stimulates their imagination and mental imagery.

Learning to play a musical instrument requires mental disciplines that enhance study skills, communication skills, and cognitive skills. As learning continues over time, it expands the student's abilities in other academic areas and helps them become better students. In addition, playing an instrument or singing in a choir teaches the child skills such as working in teams, creative thinking, self-government, communication, self-esteem, calmer attitudes, study skills, and invention and enterprise. Students engaged in music performance and/or music appreciation classes score higher on the SAT for college entrance.¹ Music that passes the Philippians 4:8 standard ennobles the soul and inspires the best in us.

U.S. Secretary of Education Richard W. Riley wrote, "Casals says music fills him with the wonder of life and the 'incredible marvel' of being a human. Ives says it expands his mind and challenges him to be a true individual. Bernstein says it is enriching and ennobling. To me, that sounds like a good cause for making music an integral part of every child's education. Studying music and the arts elevates children's education, expands students' horizons, and teaches them to appreciate the wonder of life" (July 1999).

4. In 1717, Bach was invited by Prince Leopold in Cöthen to be his court kapellmeister. During the years Bach was in the service of the court, he was obliged to travel with the prince as his organist. He also was required to compose a great deal of instrumental music for entertaining the aristocracy, as well as for festivals and weddings. He wrote hundreds of pieces for solo keyboard, orchestral dance suites, sonatas for various instruments, and concertos for baroque instruments and orchestra. His compositions wove all the musical strands of Europe together, including the Italian musical theater, the dances and keyboard music of France, and the Dutch organ tradition. His personal music library was one of the best in his region, and for that reason, he was able to rework the music of the great composers, which was the practice of his day.

Bach traveled with his two oldest sons to Hamburg to visit his aging organ mentor, Herr Reinken, at St. Catherine's Church. The organ there was one of the greatest in Europe at that time.

Bach provides us a model of remarkable Christian character and stewardship. His musical genius and love of learning



Singing:

"Tallis's Canon"

Music, Thomas Tallis, 1567

Lyrics, fifth-century Latin hymn

Verse 1:

Now that the daylight fills the sky,
Lift we our hearts to God on high,
That He, in all we do or say,
Would keep us free from harm today.

Verse 2:

All praise to God the Father be,
All praise, Eternal Son, to Thee,
Whom with the Spirit we adore,
One God, both now and evermore.

¹ E. Droscher, "Music Education Benefits," National Association for Music Education news article (November 25, 2014), downloaded July 2, 2018, from <https://nafme.org/music-education-benefits/>.



St. Catherine's Church
Hamburg, Germany

coupled with hard work and perseverance ennobled his mind and formed his character. He invested his divine gifts wisely and turned the world of music upside down in his era. His music was dedicated to the “glory of God alone,” whether he was composing for royalty, the coffeehouse, or the church. There was no secular-sacred divide in his thinking or in his music. As a Christian, he lived his whole life for Christ and left us a model to emulate. His six con-

certi grossi, composed for the Duke of Brandenburg in 1721 while in the Cöthen court, are considered the finest of *all music* written during the Baroque period.

5. Before reading the biography, show the children the brief two-minute video of the Cöthen palace where Bach was employed by Prince Leopold for six years. They will see the same “spiegelsaal,” or hall of mirrors, where Bach performed for the prince and his courtiers. Notice the bust of Bach in the room. This modern baroque orchestra consists of German musicians from Freiburg, Germany, playing baroque period instruments.

<https://www.youtube.com/watch?v=BOZEj8wyj-I>

6. Distribute coloring page 7. Read aloud the assigned pages for chapter five. At the appropriate moments, ask the children to locate Cöthen, Hamburg, and Leipzig on their map of Thuringia.
7. Write the sentences on the chalkboard and have the children copy onto their Profile of Bach graphic organizers.
8. Play the musical selections of J. S. Bach for this lesson:

- The first two movements of the “Brandenburg Concerto No. 3 in G Major” (BWV 1048)

https://www.youtube.com/watch?v=QLj_gMBqHX8
(stop at yellow dot on player)

- The third movement of the “Brandenburg Concerto No. 2 in F Major” (BWV 1047)

<https://www.youtube.com/watch?v=3HSRIDtwsfM>
(begin at the last yellow dot on the player)

These selections are performed by the German Freiburger Baroque Orchestra in the Cöthen Castle spiegelsaal.

9. Ask the reason questions and have children respond orally.
10. Continue singing both verses of “Tallis’s Canon” and “A Mighty Fortress Is Our God.”
11. You may end with a short prayer and blessing for the children.



Bach directing the scholars' choir at St. Thomas

BACH 11

Time: 45 minutes

Reading: Chapter 5: The Home of the Bachs (pages 104–126)

Goal: To highlight the role of God’s beauty in the life of a child

Review: The study of music, beginning in early childhood, ennobles the heart and the mind.

Principle: The great music of the church awakens the soul to worship the transcendent beauty of God.

Scripture: “In unison when the trumpeters and the singers were to make themselves heard with one voice to praise and to glorify the LORD, and when they lifted up their voice accompanied by trumpets and cymbals and instruments of music, and when they praised the LORD saying, “He indeed is good for His lovingkindness is everlasting,” then the house, the house of the LORD was filled with a cloud . . . for the glory of the LORD filled the house of God.” (2 Chronicles 5:13–14)

Music Appreciation: “Jesu, Meine Freude” (Jesus, My Joy): 4 minutes and “Gloria in Excelsis Deo” (Glory to God in the Highest): 6 minutes

TEACHER



Vocabulary:

a capella (n.) [Italian, In the manner of the chapel] Sung without instrumental accompaniment.

aesthetic (adj.) (1) Pertaining to the study of the mind and emotions in relation to the sense of beauty. (2) Having a sense of the beautiful; characterized by a love of beauty.

classic (n.) A work of art that is honored and established as definitive in its field and universal in appeal; that which has withstood the test of time.

ethics (n.) A system of moral principles having to do with the actions and manners of men in society.

motet (n.) A vocal composition on a biblical text in polyphonic style, for use in a church service.

obligato (n.) *Music*, the accompaniment of a solo.

score (n.) *Music*, a written copy of a piece of music.

STUDENT



Key Word:

transcendent (adj.) Extending beyond the limits of ordinary experience.



Notebook Record:

1. Color your coloring page.
2. Record the following phrases on your Profile of Bach graphic organizer:

Internal Character:

- He loved God’s Word.
- He had a high standard for everything that he did.

soul (n.) (1) The spiritual, rational, and immortal substance in man, which distinguishes him from animals; that part of internal man which enables him to think and reason, and which renders him a subject of moral government. The immortality of the soul is a fundamental concept in Christianity. Such is the nature of the human soul that it must have a God, an object of supreme affection. (2) The seat of the emotions.



Preparation and Lesson Background:

1. Reread the assigned pages from the biography.
2. Listen to the music appreciation selections for today's lesson, which feature music that Bach wrote for church services during his time at St. Thomas in Leipzig.
 - "Jesu, Meine Freude" (Jesus, My Joy) (BWV 227) is a motet sung a capella by the St. Thomas Choir; play the first 4 minutes
<https://www.youtube.com/watch?v=bfFxMAxeMnU>
 - "Gloria in Excelsis Deo" (Glory to God in the Highest) (BWV 191) is a Christmas Day cantata sung by the St. Thomas Choir of Leipzig in the church where Bach was cantor for 27 years. This is the only cantata that Bach wrote in Latin. 6 minutes
<https://www.youtube.com/watch?v=A-apSehviiQ>
3. Gather all the resources needed for the lesson: The biography, coloring page 6, Johann Sebastian Bach Timeline, student vocabulary card, computer with an internet connection, and the URL for the music to be played.



Teaching Plan:

1. Distribute student binders and the Johann Sebastian Bach Timeline.
2. Review the principle that the study of music, beginning in early childhood, ennoble the heart and the mind.
3. Pin the student vocabulary card on the bulletin board and define the word for the children. Connect the vocabulary word to the principle: The great music of the church awakens the soul to worship the transcendent beauty of God. Read the following Scripture to the children:

When the priests came forth from the holy place . . . and all the Levitical singers, Asaph, Heman, Jeduthun, and their sons and kinsmen, clothed in fine linen, with cymbals, harps and lyres, standing east of the altar, and with them one hundred and twenty priests blowing trumpets in unison when the trumpeters and the singers were to make themselves heard with one voice to praise and to glorify the LORD, and when they lifted up their voice accompanied by trumpets and cymbals and instruments of music, and when they praised

- He was very generous and hospitable.

3. File your coloring page, Timeline handout, and graphic organizer in your binder.



Music Appreciation:

"Jesu, Meine Freude" (Jesus My Joy)
by J. S. Bach

"Gloria in Excelsis Deo" (Glory to God in the Highest) (BWV 191)



Reason Questions:

1. Name some of the responsibilities that Bach had in his position as cantor at St. Thomas Church in Leipzig.
2. What is unique about the St. Thomas choir?
3. Describe how Bach passed his legacy to his children.
4. What genres of music do you like best?
5. In your own words describe the transcendent beauty of the Lord.
6. Judge your music choices and relate if they are morally and spiritually healthy choices. Explain your answer.
7. In your opinion, what were the most significant influences in Bach's life that formed his character?
8. In what ways has this study of Bach and his music affected your life?

the LORD saying, "He indeed is good for His lovingkindness is everlasting," then the house, the house of the LORD, was filled with a cloud, so that the priests could not stand to minister because of the cloud, for the glory of the LORD filled the house of God. (2 Chronicles 5:11–14)

How do classic literature, art, and music affect the state of our soul? Teach the children about the soul of man, which is eternal or immortal: his heart, mind, imagination, emotions, will, and conscience. God created us in such a way that our five senses—the faculties of sight, sound, smell, taste, and touch—affect the soul. The fine arts are experienced by our senses and can influence us significantly. This is what Bach's music does for the inner man. It awakens in us a multitude of sensibilities and opens our inner eyes to see the transcendent beauty of God. A child's heart and mind must be lovingly nurtured with beauty, truth, and moral goodness beginning in the womb.

Music has always played a central role in the history of worship and theology. The truth of Scripture is meant not only to be read and meditated upon, but to be sung. The book of Psalms is a great example. The great music of the church has the ability to take us into the very presence of God to worship Him in His glory and majesty. This transcendent experience fills us with wonder. In this way we are drawn by the Holy Spirit into the reality of God's unfailing and steadfast love.

The church used to set the standard for beauty in the arts, but not in the twenty-first century. In the twentieth century, an impoverishment of great music developed in corporate worship. The church often chose music based on the transient fads and values of the culture rather than the immutable ethics of God's moral standard (Philippians 4:8). Parents and teachers must *intentionally* choose "food" that nurtures the inner man, not that amuses and entertains.

It is said of Bach that he was the last composer of music for the church. With the era of the Enlightenment and its secular ideology, the focus of composition shifted from the church to the concert stage, from the sacred to the secular. Gone were the composers with a wholistic worldview, who desired to glorify God in all of life. No longer did composers see every element of music as a way to praise God and His handiwork as Bach did. The church soon accepted the deception of the secular Enlightenment, so much so, that modern Christians do not question the fundamental elements of today's arts and culture.¹

4. In this short biography, the authors did not relate many details of Johann Sebastian Bach's life as a musician. Bach's first wife, Maria Barbara, died unexpectedly in 1720 while

¹ G. Wilbur, *Glory and Honor: The Musical and Artistic Legacy of Johann Sebastian Bach* (Nashville: Cumberland House Publishing, 2005), p. 231.



Singing:

"Tallis's Canon"

Music, Thomas Tallis, 1567

Lyrics, fifth-century Latin hymn

Verse 1:

Now that the daylight fills the sky,
Lift we our hearts to God on high,
That He, in all we do or say,
Would keep us free from harm today.

Verse 2:

All praise to God the Father be,
All praise, Eternal Son, to Thee,
Whom with the Spirit we adore,
One God, both now and evermore.

Bach was on an extended trip. She left him with four children to raise. He soon married a singer named Anna Magdalena, who was younger than he. She gave birth to 13 children in 19 years, of whom only six survived early childhood.

5. It was at St. Thomas in Leipzig that Bach was cantor for the last 27 years of his life. He and his family of ten children lived in the building across the street from the church that housed the choir school. They had ample room for their family and for Bach's large music room. In addition, Bach's children received a good education at St. Thomas School.



*St. Thomas Church and School (left) 1723
Leipzig, Germany*



St. Thomas Church today

St. Thomas Boys Choir has a history of over eight hundred years. It is one of the oldest boys' choirs in the world. Founded for the poor at the Leipzig Monastery in 1212, the school accepted musically gifted students from all over Germany. Those who passed an entrance exam were given free tuition, room, and board in return for singing. It has survived the plague (mid-1300s), the Thirty Years' War (1618–48), and both the Nazi and Communist regimes (twentieth century). Today, the school consists of 90 boys from 9 to 18 years of age. They claim that the original thirteenth-century educational principles are still being taught, as well as the highly disciplined and creative methods that Bach introduced to choir singing. The current cantor stated that, "the essence of St. Thomas Choir is that the children perform something great in music every single day and learn from the experience." The school's long-standing tradition encourages its all-male student body to tutor each other in everything from table manners to how to master a Bach cantata. To learn more, view this video:

<https://youtu.be/-lulhQt5Fak>

6. Part of Bach's job description as cantor was to write a cantata every week and direct the boys' choir to sing it. Perhaps the biggest mystery of Bach is how he could have maintained, week after week, such heights of creativity. The great Bach scholar, Christoph Wolff, observed that a professional composer today would probably need a three-year leave of absence to write a piece on the scale of the "St. Matthew Passion." Bach wrote it in only a few weeks!¹

In an interview, English conductor and Bach scholar, John Eliot Gardiner, shared a day in the life of Bach in his position as cantor at St. Thomas:

Bach was responsible not just simply for writing the music but also as a schoolmaster, for disciplining and for being a kind of house father to many of the boarding school choristers who were in his charge and who had their dormitories right up next to his private living quarters in the Thomas school. So how Bach had any time for a private life, God knows. But he would have taken prayers. He would have taken early lessons. He would go into daily rehearsals and daily classes, and then he would get to his desk and start composing the cantata for the week's [church service] that was going to last up to 35 minutes depending on the occasion. And it didn't end there.

He then had to see to its copying out. And there was this little kind of mini factory, or sweatshop of copying, that was under his supervision with students, sometimes family members, doing the copying out of the parts of the score, getting ready for the one and only rehearsal. There may have been a few private rehearsals, when he could have dealt with particularly difficult solos or obbligatos. But basically, it was rehearsed in breakneck speed [with the young boys and members of the orchestra] on a Saturday before the performance on a Sunday.

In addition to that, he was also assessing organs in different parts of Saxony, and he was writing recommendations. He was supervising a harpsichord hire system. Some of his works went through publication, and he was publishing other people's works. He was tireless, absolutely tireless. And he kept up that rhythm for at least the first three years.²

Finally, in his last decade in Leipzig, Bach withdrew as much as he could from his responsibilities as cantor of the St.

¹ E. Rothstein, (April 9, 2000), taken from an article in *The New York Times*, "Musical Science," downloaded July 6, 2018, from <https://archive.nytimes.com/www.nytimes.com/books/00/04/09/reviews/000409.09rothstt.html>.

² National Public Radio interview of conductor John Eliot Gardiner about his book, *Bach: Music in the Castle of Heaven*, October 29, 2013, downloaded July 5, 2018, from <https://www.npr.org/sections/deceptivecadence/2013/10/25/240780499/bach-unwigged-the-man-behind-the-music>.

Thomas School and director of music at Leipzig's three principal churches, to compose his musical science, "The Art of Fugue," and his grand "Mass in B minor."

After 26 years of providing music for three city church services, tutoring Latin, disciplining students, programming concerts, and writing an astounding collection of masterpieces, Bach fell ill with a serious eye disease. The following year he was seen by the same eye specialist who also operated on Handel. It is suggested that sadly the doctor's harsh treatment and prescribed medications caused Bach's death in 1750. Bach is buried in St. Thomas Church. His faith in Jesus Christ and his joy of music have continued to flow from his enduring masterpieces for over 260 years.

7. Bach and his music were nearly forgotten after his death. The bulk of his work lay neglected, and fish vendors in the market wrapped their ware in Bach manuscripts! His compositions had been judged too complex, and he was remembered as a musical mathematician. It would be two generations later that the famous Lutheran composer and musical prodigy, Felix Mendelssohn (1809–47), revived Bach's legacy. As a Christmas gift, his grandmother gave him a score of Bach's "St. Matthew Passion" when he was 14 years old. "St. Matthew's Passion" is one of the most deeply spiritual works ever written. Four years later, he decided to present a performance for the public. It is said the chorus rehearsals lasted nearly two years, because "no one had sung music of this magnitude or complexity since the death of Bach."¹ At the age of 20 in 1829, Mendelssohn conducted Bach's "St. Matthew's Passion." Thousands attended to hear repeat performances in many cities. He was successful in sparking a revival and interest in Bach's music, which remains to this day. However, what has been forgotten is Bach's Christian faith and his commitment to glorify God and point people toward Christ through his music.
8. Due to Mendelssohn's tireless work to revive Bach's legacy, the Bach Society was founded in 1859 to promote Bach's music. It also published the first comprehensive edition of his work. It culminated in Bach being recognized as one of the world's greatest composers to have ever lived. Bach's deep faith is revealed in his music and words. The majority of his work is directed at transforming worship, and his ultimate gift is "well-regulated church music to the Glory of God."² Fads and fashions pass away, but those things built on the foundation of God's Word are enduring.

¹ C. Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W.W. Norton & Company, 2001), p. 335.

² H. David and A. Mendel, (1999), *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, p. 240, quoted in G. Wilbur, *Glory and Honor: The Musical and Artistic Legacy of Johann Sebastian Bach* (Nashville: Cumberland House Publishing, 2005), p. 96.

9. Distribute the coloring page. Read aloud the assigned pages from chapter five. At the appropriate moments, ask the children to locate Leipzig on their map of Thuringia.
10. Write the sentences on the chalkboard and have the children copy them onto their Profile of Bach graphic organizers.

Play the musical selections for this lesson:

- “Jesu, Meine Freude” (Jesus, My Joy) (BWV 227) is a motet sung a capella by the St. Thomas Choir; play the first 4 minutes

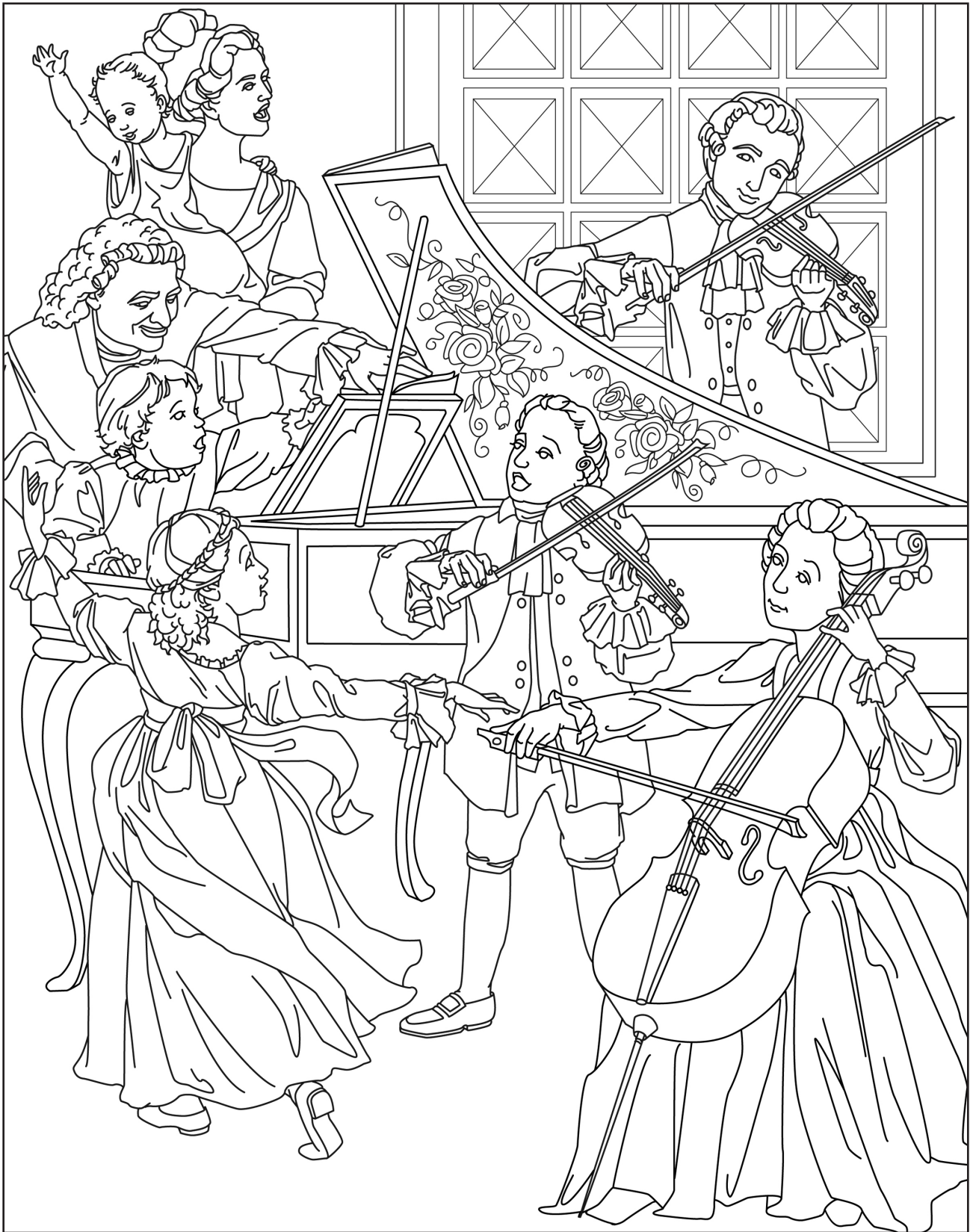
<https://www.youtube.com/watch?v=bfFxMAxeMnU>

Be certain to draw attention to the fact that the young boys are singing a capella or without accompaniment, which is very difficult to do and remain on pitch. You can hear their beautiful voices very clearly and appreciate all the hard work they’ve done to sing so beautifully.

- “Gloria in Excelsis Deo” (Glory to God in the Highest) (BWV 191) is a Christmas Day cantata sung in Latin by the St. Thomas Choir of Leipzig in the church where Bach was cantor for 27 years.

<https://www.youtube.com/watch?v=A-apSehviiQ>

11. Ask the reason questions and have children respond orally.
12. Continue singing both verses of “Tallis’s Canon” and “A Mighty Fortress Is Our God.”
13. You may end with a short prayer and blessing for the children.



There was always music in the Bach home for all the children studied with their father.

Johann Sebastian Bach Timeline

Virtuoso organist and the greatest composer of Western music who wrote for the glory of God!



- 1685** Bach was born in Eisenach, Germany. He was the youngest of eight children and went to sleep every night listening to the beautiful music of his talented family. At a very young age, his father, a town musician, taught him how to play the harpsichord and the violin, which little Johann Sebastian loved very much.
- 1690** At age five, young Bach went to school in Eisenach. He had a beautiful soprano voice.
- 1692** He then attended the same Latin school that Martin Luther had attended, nearly 200 years before, and sang in the scholars' choir. He studied Latin, mathematics, history, music, and theology.
- 1694–95** Johann Sebastian's uncle, Johann Christoph Bach, taught him how to play the organ. Sadly, before the age of ten both his parents died. He went to Ohrdruf to live with his brother, Johann Christoph, who was also an accomplished church organist.
- 1695–1700** He attended the Ohrdruf gymnasium and continued studying music with his brother. He mastered playing the organ by copying the musical compositions of master organists and watching them play.
- 1700** Bach attended Latin school in Lüneberg and sang at St. Michael's Church, for which he was paid. The school had an excellent department of music. Here he also studied with Georg Böhm, a famed organist.
- 1702** God miraculously provided him gold ducats in a pair of fish heads, when he had no money for food.
- 1703** He worked as a court violinist and man servant for Duke Ernst in Weimar. Soon, he accepted the position of organist in Arnstadt, where he composed great worship music for church services to the glory of God.
- 1706–7** He was installed as the church organist at St. Blasius in Mühlhausen and soon married Maria Barbara Bach.
- 1708** He was hired by Duke Wilhelm as court kapellmeister in Weimar. He played the organ and harpsichord and wrote musical compositions for many instruments. He composed the cantata, "God Is My King."
- 1717** He was hired as the kapellmeister in Cöthen by Prince Leopold, for whom he wrote much of his greatest Baroque chamber music for the pleasure of the courtiers.
- 1720–21** His wife, Maria, with whom he had seven children, died. Not long after, he married Anna Magdalena with whom he had thirteen children. Bach often composed music for his wife and family members.
- 1723** He accepted the post of cantor at St. Thomas Church in Leipzig. He and his large family lived at St. Thomas School, where Bach directed the boys' choir. He was in charge of all musical life in Leipzig—all churches, schools, and the local music society—which became the center of Protestant church music in Europe.
- 1750** Bach went blind and died in Leipzig at the age of 65. He was considered a virtuoso organist, but he never gained fame as a great composer until his music was revived by Felix Mendelssohn in 1869. Bach's music is now a dominant force in Western civilization.

BACH 12



Das Bachfest

*"Jesus, help me show Your glory through the music I write.
May it bring You joy even as it brings joy to Your people." —J. S. Bach's prayer*

This AMO® festival was inspired by our study of the children's biography, *Sebastian Bach, the Boy from Thuringia* and our music appreciation of Bach's greatest works. The festival celebrates the place of the fine arts in Christian education and culture and the Christian character and contributions that Johann Sebastian Bach made in the realm of music. J. S. Bach's childhood took place at the end of the seventeenth century in Thuringia, Germany. As the youngest child of eight, he was raised in a Christian home amidst a large extended family of musicians and sadly lost his parents before the age of ten. His older brother cared for him until he graduated at the age of fifteen from gymnasium, at which time he was on his own to care for himself. This was when Bach decided to continue his education at St. Michael's Latin school, where he was paid a small stipend to sing in the boys' choir.

Bach is best remembered as a virtuoso organist and the greatest composer of the Baroque period. He dedicated his musical genius to proclaim the Gospel through his musical compositions, whether he wrote for the church, the royal court, or the coffeehouse. Bach always attributed the beauty of his music to God, which bears witness to his deep faith in Jesus Christ. Many consider Bach the world's greatest composer, as he laid the foundation and

structural basis for all Western music. All the composers of the Classical period recognized his genius and eagerly pored over his musical scores.

Our festival will include a biographical sketch of Bach portrayed by the children, the music of Bach, the singing of the Scholars' Choir, and a mid-afternoon, German coffee break called "kaffee und kuchen." Kaffee und kuchen is much like the British afternoon tea break—a time for friends or family to gather for a cup of coffee and a piece of cake or sweet pastry (although German desserts are not very sweet). Coffee was introduced to Germany in 1675, and soon after coffeehouses sprang up in many of their large cities. This initiated the "kaffee und kuchen" custom that continues to this day. During Bach's 27 years as the cantor of St. Thomas in Leipzig, he frequently introduced new cantatas or performed at concerts at Zimmermann's Coffeehouse on Friday nights.

Directions are provided for organizing the festival. They include creating hampelmanns, better known as jumping jacks, before the guests arrive, a music concert for invited guests and children, and fellowship around a cup of coffee or hot chocolate. The children will wear simple eighteenth-century German apparel and celebrate the joy of music and their new-found love of Bach.

Festival Goals:

1. Create a memorial or milestone of learning by holding a music festival in which the children dress in costume and participate in the Bach presentation and Scholars' Choir.
2. Provide children an opportunity to perform and speak in public.
3. Build a community of parents through volunteerism.
4. Promote community interest in your Christian education program by inviting not only the family members of the children but community and church leaders.

Events:

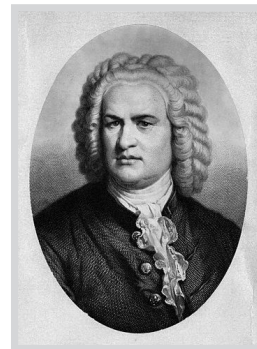
1. Make a hampelmann one hour before the guests arrive with Bach music playing quietly in the background.
2. A formal welcome to your Kaffeehaus for kaffee and kuchen with Bach.
3. Introduction to Das Bachfest and your purpose for hosting it. Give some background on the Protestant Reformation and the musical family of Bach.
4. Meet J. S. Bach presentations by three children dressed as Bach: the student, the kapellmeister, and the cantor.
Select three children several weeks before the fest and provide them and their mothers the scripts they will be using and the costumes they will need. Print the scripts from the Resources because the words are larger. Practice with them several times and if needed, assist with their costumes, wigs, and props.
Print the music sheets (found with the Resources), roll them, and put a rubber band around. On the day of the presentation, remove the rubber bands and the sheets should remain rolled.
5. Music Concert
 - Scholars' Choir sings the songs learned in this unit. Have children hold their candleholders and their "music" with the words to the songs.
 - A visiting artist(s) or ensemble plays the music of Bach.
6. Kaffee und Kuchen for guests and children

Length of Time Needed: 2 to 2-1/2 hours

1. The first hour is for the children to make a hampelmann or hampelfrau.
2. Seat and welcome the guests. Introduce them to the influence of the Protestant Reformation that began with Martin Luther two hundred years before the life of Bach in Germany.
Summarize the children's study of this biography and Bach and the importance of cultivating Christian imagination in children through participating in the fine and performing arts.
Be certain to thank all the volunteers who helped make the fest successful.
3. Meet Johann Sebastian Bach with children's presentations.
4. Scholars' Choir will sing "A Mighty Fortress Is Our God" and "Tallis's Canon."
5. Concert from a visiting musician or ensemble playing Bach
6. Pray and invite guests to enjoy a German kaffee und kuchen (coffee and cake)
7. Have the children take home their binders, art projects, and hampelmanns.

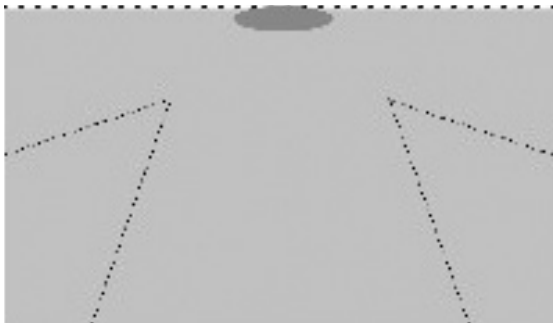
Simple Costumes:

1. **Boys:** A plain white dress shirt or mother's white blouse; a vest if they have one; and dark colored pants. Have them tuck their pant legs into a pair of knee socks. They will need their candleholder and songsheet.
2. **Bach, the Kapellmeister and Cantor:**
A plain white dress shirt or mother's white blouse; a vest and long jacket; pant legs tucked into a pair of knee socks; a ruff or a long length of white fabric tied in a bow at the neck, a wig, and props





3. **Bach, the Boy from Thuringia:** A choir robe, wig, candleholder, and props
4. **Girls:** A long dress or skirt and blouse with an apron. One can be made from a dish towel or colorful piece of fabric tied around the waist. Braid hair if long enough. They will need their candleholder and songsheets.
5. **Wigs:** For those with speaking parts in Meet J. S. Bach (and for any others who so desire), a wig can be made using the directions found on the Resources.
6. **Choir Robes:** If you want to go the extra mile, the Scholars' Choir members could wear white robes and a wig, as the young boys did in Bach's choirs. A robe can easily be made by using a clean, pressed white sheet. Fold in half and cut a hole in the center of the fold line large enough to slip over the child's head. Cut the length of the robe to the top of the child's shoes and the sleeves to the end of his fingers. With a sewing machine, stitch both side seams, then cut away excess fabric. If you don't have a machine, cut the V-shaped fabric away and glue together on the wrong side. Let the robe garment dry. With one of the long scraps, make a necktie and tie in a bow at the front to cover the opening.



Kaffee und Kuchen:

1. Ask one of the mothers to govern the food service. Put a team of volunteers together and provide them instructions for the table setup and the menu. Secure their commitment.

2. Suggested items:

- coffee and cream for adults
- hot chocolate for children
- käsecuchen (cheesecake)



- apfelstrudel (apple strudel)
- lebkuchenmänner (gingerbread men)



- Dänische pasteten (variety of breakfast pastries)
- gummibären (gummi bears)



- schokolade bon bons (German chocolate candies)
 - If your fest falls at lunchtime, you can include trays of small sandwiches with deli meats and cheeses.
3. Serve the coffee, hot chocolate, and baked goods using paper products.

Materials:

1. Das Bachfest banner, balloons, and/or streamers
2. Fresh flowers and white tablecloth
3. Use the children's crafts of German houses and Bach triptychs for table decor.
4. Silver service for coffee and hot chocolate, trays, and candy dishes
5. Paper napkins, plates, plastic forks, and cups
6. Hampelmann materials (See instructions on pages 126–7.)

Preparation and Setup:

1. Invite local artists or an ensemble who can play Bach on the piano, organ, violin, and and/or flute. Be certain that you coordinate the venue for your festival with the location of the organ or piano. Include children in your class who can play Bach on an instrument. Be certain to have "auditions" long before the event.
2. Send a note home to parents announcing Das Bachfest and request their assistance with food, service, and the assembly of hampelmanns. Secure their commitment. Assign a mother to be in charge of the coffee.

Also, indicate to parents what costumes their children will need and provide instructions, as appropriate. Decide if your children will wear robes and wigs as choristers, as the children did in Bach's day. You could set aside an afternoon to make the wigs with the help of mothers and grandmothers.

3. As the time approaches, send invitations to parents and local leaders with the date and location of your fest.
4. Practice entering the stage as a choir. Have the children's candleholders and words to their music available for singing.
5. Create a large banner that reads "Das Bachfest," and display it where everyone can see it. Attach balloons and your streamers and banners from past festivals.
6. Determine the best way to provide recorded music of Bach while your guests are arriving and during Kaffee und Kuchen.
7. Set up chairs to seat all your guests for the presentations. Leave space in front of the stage for all the children to stand and sing and a place for Meet Johann Sebastian Bach.
8. Set up a long table upon which to place the food and tableware. Cover with white tablecloths. Decorate with flowers and the children's German houses and Bach triptychs.
9. Set up an area out of the way of the food service, the presentations, and the concert, where the children can make their hampelmanns. Seek three (3) volunteer parents who would be willing to assist with the assembly of the hampelmanns. Directions are provided on pages 126–7. They should be shown how to do this before the fest.
10. Assign someone to take photos of all the activities at your fest.
11. Be certain to clean up the area and restrooms, particularly if you are not in your own facility.
12. Write thank you notes to all your volunteers.

Meet Johann Sebastian Bach

Bach, the Boy from Thuringia (Age 15)

Dress: A white choir robe, white tie at the neck, and a wig

Props: Rolls of music under his arm

(Walk briskly onto the stage.)

Guten morgen! My name is Johann Sebastian Bach, and you've caught me on a very busy morning. I'm on my way to St. Michael's Church for the Sunday service. I am one of the choristers there, while I attend St. Michael's Choir School here in Lüneburg. After the service, I'm scheduled to practice the organ before I visit Herr Georg Böhm next week. You may have heard of him, as he is a well-known organist in this part of Thuringia. Herr Böhm is coaching me on my fingering technique.

As you can see, *(Hold up your music.)* music is my passion! In fact, I come from a long line of professional musicians here in Thuringia going way back to Martin Luther and the Protestant Reformation! I can't remember a time as a little boy, when I didn't awake in the morning and fall asleep at night hearing the beautiful music of my talented family. My Papa, Johann Ambrosius, gave private music lessons in our house. He also taught *me* how to play the violin when I was just 3 years old! And then he taught me how to play the harpsichord. And oh, how I love to sing with all our family members at our annual Bach reunions. *(Break out singing a phrase of "A Mighty Fortress Is My God.")*

By the time I was 8 years old, I was singing in the Scholars' Choir at our church in Eisenach . . . and I'm still a member of a boys' choir.

I believe I have been doubly blessed by God, as my Mami used to say, because I have come to understand that my love of music and extraordinary talent to sing and play many instruments are gifts from God to be invested for His glory. And for these past few years, music has also been my greatest consolation, because both Mama and Papa died before I was 10 years old. My brother Jacob and I moved in with my older brother Johann Christoph and his family in Ohrdruf for a few years. It was a very difficult time for me, but Christoph taught me how to play the organ, which is now my favorite instrument to play!

While I'm a student here at St. Michael's, I've taken time to visit some of Germany's best organists. I had to walk hundreds of miles to get there, but it was worth it! I got to spend hours watching them play and copying their musical compositions. Sometimes, they were willing to listen to me play the organ and gave me advice, for which I am most grateful! That's how I met Herr Böhm. Well, I must hurry along or I'll be late for the service. Tschüß!
(Wave goodbye and walk off in a hurry singing the Doxology: Praise God from whom all blessings flow. . . . Praise Him all creatures here below.)

Meet Johann Sebastian Bach

Bach the Kapellmeister (Age 37)

Dress: A jacket (18th century), vest, white tie at the neck (see pattern), pants tucked into knee socks, and a wig

Props: A letter in his coat pocket and a travel bag or pouch over his shoulder

(Walk briskly onto the stage passing Bach the boy from Thuringia.)

That young boy I just passed reminded me a great deal of myself at that age! *(Turn and look back in that direction and smile.)* Guten tag! My name is Herr Bach. I'm one of the many, musical Bachs in this region of Germany. You may have heard of our family. I just left my beloved wife, Magdalena, and our ten children at home in Cöthen, where for six years I've been serving noble Prince Leopold as his court kapellmeister.

Life for me and my family is quite different in his beautiful royal palace than when I served the church in Arnstadt as music director. This has been the most wonderful position I've ever held, because the prince gives me ample time to compose the music that I must perform for his pleasure and courtiers and for all our Deutsche festivals here in Cöthen. This young prince has a deep love for music, and he plays the viola da gamba with the orchestra every opportunity he gets. He certainly appreciates the powerful force that music has, which enriches the soul in so many ways. *(Pat your heart.)* I also accompany him when he travels throughout Europe. I have become like a father to Leopold, and we enjoy a warm relationship.

I have written hundreds of pieces of chamber music for the harpsichord and orchestra while here in Cöthen. In fact, my wife tells me that some of my best Baroque music has been composed here, such

as the Brandenburg Concerti and the many cantatas I've written featuring solos for the harpsichord and violin. I have tried to stay current by weaving Europe's musical strands together in my compositions including the lively French dances, the Dutch organ tradition, and the Italian musical theater, which they love here at the palace.

I have here a letter from the rector at St. Thomas Church in Leipzig inviting me to consider the position of cantor. *(Take out your letter.)* It's been a while since I've served in a church, so I need to travel to Leipzig to play their organ for myself and see the choir school building, which is where our family would be lodged and our children would attend school. It would be a blessing for my children to receive such an excellent education. But as cantor, I will have to teach classes and supervise the boys who board at the school. St. Thomas is a large city church with many responsibilities. In addition, *(Point to the letter.)* the letter states that I would also have to direct the music at St. Nicolas, as well as govern all the music in the city. This would include overseeing the music for two other large churches and providing new music for all public concerts and festivals. I need to visit and spend some time assessing all the responsibilities I would have to fulfill before I accept the position.

I've asked the Lord for His wisdom and guidance in these affairs, and that the position will pay enough for Magdalena and me to provide for our large and ever-growing family. If this is God's providence, He will surely confirm it in my heart! Please pray for me. I'm on my way, and it looks like this heavy snowfall will continue for quite some time! Auf widersehen. *(Wave goodbye and walk off the stage.)*

Meet Johann Sebastian Bach

Bach the Cantor (Age 62)

Dress: A jacket (18th century), vest, white tie at the neck (see pattern), pants tucked into knee socks, and a wig

Props: A pouch with music rolls and soft pretzels sticking out

(Walk briskly onto the stage passing Bach the kapellmeister.)

That man I just passed reminded me a great deal of my son Carl Phillip Emmanuel! . . . *(Turn and look back in that direction and smile.)* Grüß Gott! My name is Herr Johann Sebastian Bach, and I'm the cantor here at St. Thomas. I've been here almost 25 years now, and all our children have been educated right here at the Thomasschule. I have a full schedule of activities today and am on my way to choir practice with the young boys in the Scholars' Choir. Before we can start practicing, I have to check their Latin homework to make certain they remain in good standing academically at the school! Our St. Thomas choir has a 500-year history of academic and musical excellence going back to the 13th century.

It's nearly Christmas here in Leipzig, and we're rehearsing my new Christmas Oratorio that I wrote for the Christmas morning church service. How I love to celebrate the birth of Christ with the joyful sound of the full orchestra and organ, while the choir sings praises to the newborn King of kings.

My position as cantor keeps me writing a new cantata every week for the liturgical calendar. You know how much we Lutherans love music. It has always played a central role in our worship and theology. I'm so busy during the day that I do most of my writing at night, when all the children have gone to bed. I don't think I could accomplish as much as I do without God's abiding grace and inspiration from the Scriptures. I so desire to bring Him

glory and honor in everything I write that I often find myself praying, "Jesus help me" before I start composing. I know that it's His Holy Spirit that flows through me as I write. My dear wife, Magdalena, and some of my older sons help me transcribe all the musical parts for the orchestra and the choir, or I would never finish on time for our Saturday rehearsals! *(Reach into your bag and pull out some music rolls.)* That's what is in my bag this morning.

I'm also responsible for the musical life of the whole city of Leipzig—all the churches, schools, and our local music society which meets at Zimmermann's Coffeehouse on Friday nights. So, I am especially busy during this Advent Season! Leipzig has recently become the center of Protestant church music in all of Europe! I've been consulting with one of the large Lutheran churches in the city on the design of a new organ they are having built. That's another one of my joys . . . consulting on the design of organs for the large cathedrals here in Germany. But I've been promising myself, I would cut back on some of these activities to write "The Art of Fugue." That musical project has been stirring in my heart for a long time, and I promised my wife that I would take time to get it on paper.

Well, I must press on. The day is getting away from me. It's almost 6:30, and I imagine the choir boys are wondering where I am this morning. I bought them some soft pretzels at the bakery around the corner for their breakfast. We will be rehearsing all day for tomorrow's service and then the Oratorio for Christmas next week.

May the joy of music fill your life and draw you closer to our Lord and Savior! Oh . . . and don't forget to include music in the education of your children! Frohes Fest! Geh mit Gott. *(Wave good-bye and walk off the stage.)*

Pronunciation Guide

- Arnstadt:** owl'n'-schstaht (city)
auf widersehen: owl fee-der-zane (goodbye)
Bach: bahh (guttural ending; no hard c or k)
Cöthen: cur'-tain (city)
Deutsche: doysch'-e (the word for the German language in German)
Eisenach: eye'-zen-ahh (guttural ending; no hard c or k)
Frohes Fest: fro-es fest (*Happy Holidays*)
Geh mit Gott: gee mit Gott (*Go with God.*)
grüß Gott: groos Gott' (Good day; originally, "May God bless you!")
guten morgen: goo-ten more'-gen (Good morning)
guten tag: goo'-ten tahg (Good day)
Herr Georg Böhm: hair gay'-org boom
Johann: yo'-hahn
kapellmeister: cap'-pel-my-ster (chapel master)
Lüneburg: Loo'-ne-borg (city)
Ohrdruf: Or'-druff
Thomasschule: Thomas'-shul-le (St. Thomas school)
tschüß: choos (goodbye; cheers)

The "g" in all these German words is hard, not "j".



ARTS AND CRAFTS LESSON PLANS

Every child is an artist.
The problem is how to remain an artist
once he grows up.

~ PABLO PICASSO ~

Clay German Village and Clay Beads



Colorful half-timbered houses, ancient castles with fortified walls, beautiful palaces, and cathedrals that date back to the medieval period are the charm of modern Germany. Johann Sebastian Bach was familiar with them all. As a musician, he played in the courts of kings and princes and held the position of cantor in various large churches. They were all part of his everyday setting in Thuringia.

Our artist has created a castle, a cathedral, a tower and six different styles of German houses.

Our Project:

Children will create seventeenth-century German houses and churches from clay. They will be used as table decor at the Kaffee und Kuchen serving table at the Bachfest. The houses are from 3 to 4 inches in height, and the tower and church are 10 to 11 inches tall.

Supplies:

- clay (we used air dry clay)
- water dish
- table knife to carve designs and a chopstick or any tool that can make small windows
- toothpicks

Instructions:

1. Select some Bach music that you can play while the children are working.
2. Distribute clay to the children. Demonstrate how to “work” it into a ball with their hands. Warming the clay is an important step for removing air pockets and making clay workable. (Air dry clay does not require this step.)
3. When pliable, mold into the shape of the chosen style of building. Rubbing a small amount of water onto the clay helps smooth the surface.
4. Decorate with windows, doors, and other features using a toothpick, chopstick, or other tool.
5. Mold additional features such as roofs, church steeples, and towers.
6. “Glue” large pieces together by inserting a toothpick between the two pieces and filling in the cracks with clay.
7. Have the children impress their name or initials on the bottom of the buildings. Place them on a piece of paper on which the child’s name is printed.
8. Let the buildings dry for one week.



German house



Fortified castle

Clay Bead Instructions:

While the children are working with clay, a bead will be needed for operating their hampelmann. These will be made at the Bachfest.

1. Begin with a very small portion of workable clay and roll it in a circular motion between the palms of your hands. Bead should be 1/2-inch in diameter
2. Insert a toothpick through the center of the bead. Make the hole large enough to easily thread a piece of yarn through that is being used to wire the puppet together. Leave the toothpick inside the bead.
3. Make several beads with the leftover clay.
4. Place them on the same paper as each child's building is drying.
5. Let them dry and then paint with poster paints. Remove the toothpick and make certain that the paint does not close the holes.

Clay Candleholder and Candle

Thy Word is a lamp unto my feet, and a light unto my path. (Psalm 119:105 KJV)



Johann Sebastian Bach lived in the eighteenth century before electric lights were available. He would have used many candles to light his music sheets, while composing or playing the organ and harpsichord. The boys in the choir would have held candles to light their music, as they sang during church services. Often, churches and salons where people gathered had large, many-branched candlesticks that stood on the floor. This reminds us of the seven-branched, golden lampstand in the wilderness tabernacle and then in the temple, which illustrates the truth that, *“God is Light, and in Him there is no darkness at all”* (1 John 1:5). The lampstand also symbolizes our need for the light of Christ to serve God in this dark world. Christ calls His followers the light of the world and exhorts us let our light shine, so others may see our good works and glorify Him (Matthew 5:14-16).

Our Project:

Children will mold a candleholder from clay and make a candle with a flame. They will use them at the Bachfest while singing their songs. They will also be used to decorate the Kaffee und Kuchen serving table.

Supplies:

- clay (we used air dry clay)
- water dish
- toothpicks
- brass, silver, or gold spray paint (not essential)
- 1/2 sheet of white printer paper (5-1/2 X 8-1/2 inch) per child for candle
- 3-1/2 inch square piece of gold or yellow construction paper per child
- scissors
- glue sticks
- white liquid craft glue

Instructions for the Candleholder:

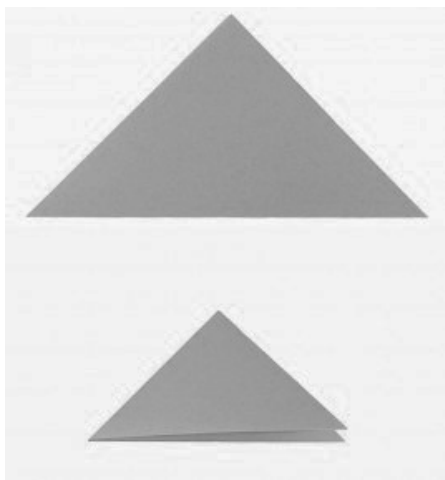
1. The pinch-pot method rather than a potter's wheel will be used to create the base of the candleholder.
2. Distribute a piece of clay to each child. Have them pinch off a small piece that will be used later to mold the cup that holds the candle. Demonstrate how to “work” the larger piece into a ball with their hands.
3. Insert thumbs into the clay ball until you nearly reach the bottom. Begin to press outward, making the hole larger as you rotate the clay. Work slowly to fashion into a shallow 5-inch flat-bottomed bowl shape with a 1-inch side. Don't make it too thin or it will crack with use. Try to

keep the thickness the same all over, as well as smooth. You can apply a small amount of water to smooth the final holder.

4. Roll the extra clay into a 1-inch ball. Insert your thumb to make a 1/2-inch hole in the center forming a cup to hold the candle.
5. Using a toothpick, make hatch marks in the center of your holder and on the bottom of the 1/2- inch cup. Pat with a small amount of water and “glue” together.
6. Ours has a handle which is very fragile. Because the children will be handling theirs during the Bachfest, we do not recommend a handle.
7. Let the candleholder dry for one week. You can spray-paint brass, silver, or gold, if desired.

Instructions for the Flame:

1. Distribute a 3-1/2 inch square of gold paper to each child.
2. Fold the square into a triangle, and then fold again into a smaller triangle.¹



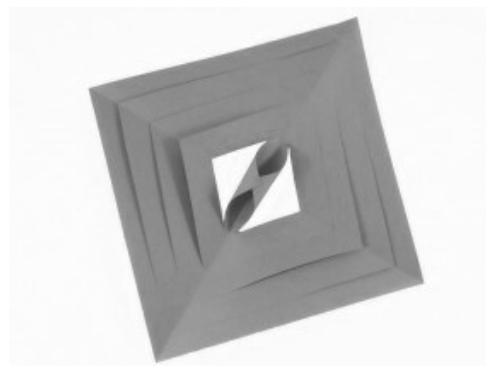
3. Unfold the small triangle so you are working with the big triangle piece with the fold at the bottom. Cut diagonal lines from the bottom of the fold up to just before the crease in the center fold. DO NOT CUT all the way to the crease!



4. Do the same to the other side of the triangle and match the distance of the slits on the other side as best as possible.

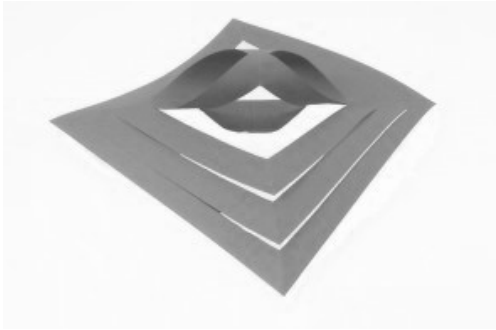


5. Unfold the triangle. Starting with the middle, roll the two points together, forming a tube. Adhere together with glue.



¹ Images for 3-D star downloaded from Crafts Unleashed, July 18, 2018, at <http://blog.consumercrafts.com>.

6. Flip the paper over so the next tube will be on the opposite side of the first one, and make another tube. Adhere together with glue.



7. Continue with the rest of the paper, making certain to alternate sides with each cut out.



Instructions for the candle:

1. Roll the 5-1/2 x 8-1/2 inches white paper making a candle that stands 5-1/2 inches tall. Glue the length of the edge firmly.
2. Glue the flame into the candle securely. White liquid craft glue works best for this.
3. Glue the candle into the candleholder.



Bach Triptych

Using the Art of Scherenschnitte



The word triptych (pronounced *trip tick*) comes from the Greek word *triptychos*, which means “three-fold.” A triptych is a painted or carved work of art with three hinged panels that can be folded shut or displayed open. The first triptychs came from early Christian art and grew to become a popular format for church altar paintings. Today, triptychs are used as a decor element in various interior design spaces.

Scherenschnitte, which means “scissor cuts” in German, is the art of paper cutting design. Small, pointed scissors are used for cutting beautiful, intricate designs. It was a popular craft before the era of the camera and was often used to capture the silhouette of family members, which were then framed and hung on the wall.

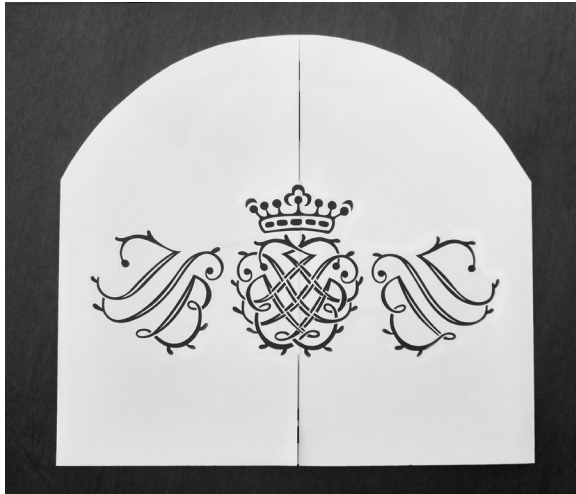
Our Project:

Children will create a triptych with Bach’s silhouette, seal, music written in his own hand, and a Thuringia mountain setting to memorialize their study of Johann Sebastian Bach and his magnificent music. The triptychs will also decorate the Kaffee und Kuchen serving table at the Bachfest. This project requires two class periods.

Note: Our project in the photos was created on white cardstock, which makes for additional supplies and effort by the children. The directions provided have the children working with a black triptych and adding white images and paper cuttings. The complexity of the mountain scene has also been simplified.

Supplies:

- 1 piece of black, heavyweight construction paper 12 x 18 inches (standard) per child
- patterns and images (located with the Resources)
- 2-1/2 sheets of white printer paper per child for printing the patterns and images
- rubber cement or glue sticks (other types of glue will not work well)
- sharp scissors with pointed tips are needed for the scherenschnitte
- tissues, if using rubber cement
- black pen
- poster paint and brushes for clay beads



Triptych closed



Triptych opened

Teacher Preparation:

1. Create a sample triptych to show the children.
2. Make a triptych pattern by laying a piece of black, heavyweight construction paper on the table: 18 inches wide and 12 inches high. Gently fold in half to make a 9 x 12 inch rectangle to locate the center. Open flat. Bring both edges to the fold line to create two 4-1/2 inch panels. Fold both sides. Close and fold in half. On the side with the double fold, beginning at 7 inches draw an arc to the height of 11 inches and cut away the remaining portion.

Use this as a pattern to cut a triptych for each child without creases except for the two folds that create the side panels.

3. Print the patterns and images for each child on white printer paper.
4. Select some Bach music that you can play while the children are working.

Instructions:

Class Period One

1. Distribute a black triptych to each child.
2. Provide each child the images of the printed music and violin. Have them carefully cut around each one leaving the small white border around the music. Have them open the triptych and glue the music, the violin, and the bow to the inside left panel. Explain that this music is Bach's "Fantasia in C" written in his own hand. Remind the children that the violin was the first instrument he learned to play with his father. If using rubber cement, gently wipe excess glue away with tissue after it has dried.
3. Provide each child a pattern for Bach's silhouette. Have them carefully cut it out and glue it to the inside right panel. Explain that

silhouettes were very popular before the camera was invented.

4. Ask the children to leave the triptych open so the glue can dry.
5. Provide each child the image of Bach's initials and seal. Explain that Bach designed his own seal. Have the children find his three initials in the seal.
6. Demonstrate how to cut around the seal, leaving a white border. With a partner holding the triptych closed, glue the seal to the front. Demonstrate how to line up the center of the seal with the center of the panels. Press down on the image until the glue dries.
7. Depending on their age, either have the children cut through the seal, so the triptych panels will open, or do it for them.
8. Have the children print their initials on a small piece of white paper and glue it at the bottom of the outside center back panel.
9. Before collecting and storing, make certain the glue is dry inside and out, or they will all stick to one another.

Class Period Two

1. Distribute the Thuringia mountain setting patterns.
2. Have the children carefully cut out the design. Demonstrate how to push the points of the scissors gently into the spaces that need to be cut away from the design. You may have to assist younger students with this step.

This portion of the project requires patience and fine motor skill ability. If they make a mistake, they can still use the cut-out pieces. Have them glue their design to the inside center panel of the triptych and leave it open until the glue is dry. If using rubber cement, gently wipe away any excess glue with tissue.

If you don't have scissors with pointed tips, have the children carefully cut each figure off the circle and cut separately. First glue the circle onto the triptych inside center panel and then continue gluing the remaining figures.

3. In another location away from the triptychs, have the children paint their clay beads for their hamplemanns.



German Hampelmann and Humpelfrau



The English words for hampelmann are jumping jack. The jointed jumping jack is a popular European toy whose origin dates back thousands of years. It is a cross between a paper doll and a puppet. The figures are usually made from wood for durability and their limbs are jointed and tied to a pull string. When the string is pulled and released, the arms and legs move up and down. In Germany, the hampelmann was created in 1832 and manufactured in the Erzgebirge mountain range. This region is the heart of German folk art and handcrafts. The beautiful Christmas pyramids, nutcrackers, candle arches, and wooden angels have made this region internationally famous.

Our Project:

Children will select either a hampelmann (man) or humpelfrau (woman) to make. They will cut them out, color them, and help string them. The craft will be completed before guests arrive for the Bachfest.

Supplies:

- one piece of 8.5 x 14 inch (legal-size) white, heavy cardstock per child. The heavier the cardstock, the better.
- patterns (located with the Resources)
- colored pencils
- scissors
- four mini brads (8 x 12 mm) per hampelmann
- 24 inches of thin yarn per child
- small handheld hole punch or a large, thick needle
- clay beads that the children made

Teacher Preparation:

1. Create a sample hampelmann to show the children.
2. Print the patterns on cardstock.
3. Select some Bach music that you can play while the children are working.

Instructions:

1. Distribute the printed cardstock, colored pencils, and scissors to the children.
2. Design and color the jumping jack.
3. Print your name on the back of the body.
4. Carefully cut out each piece.
5. Punch a small hole through each of the X's marked on the body and limbs and put together with a brad.
6. Cut 3 pieces of yarn and tie together with a knot as shown.
7. Tie and double knot the clay bead at the bottom.

Back view

