

# THE SONG *inside* THE SONG

## - The Basic Book -

M. J. Milford

Most people live and die without knowing that rainbows form complete circles. Earthbound people are not positioned to see rainbows in their entire splendor. But those who climb mountains can attest to the breathtaking beauty of this rare reflection of sunlight and rain. Recorded in the data of an early space flight is an astronaut's report of seeing numerous full-circle rainbows hovering like halos over Earth.

HUMAN ARTISTS work from A "PAINT" PALETTE of **6** COLORS.

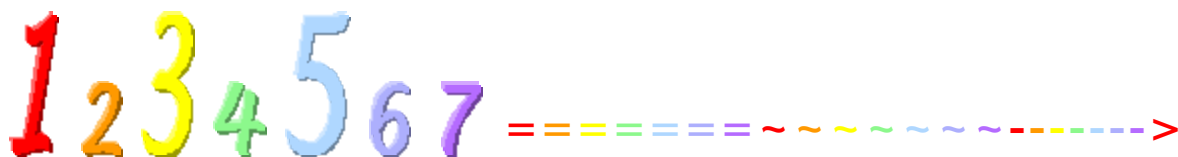


HEAVEN'S ARTIST works from A "PRISM" PALETTE of **7** COLORS.



WHEN GOD GAVE US MUSIC, HE LEFT HIS HANDPRINT ALL OVER IT.

The scale is patterned after the 7 days of the week and 7 colors of the rainbow. But... ending the scale on "7" isn't satisfying. To feel complete, it must ascend further... to a new, higher "1". This continual moving up, octave after octave, is a sound-picture of something profoundly endless... and that something... IS ETERNITY.



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### *Related Writing*

SECRETS in the RAINBOW

### *Related Website*

[www.FreeChurchMusic.com](http://www.FreeChurchMusic.com)

## FROM MY HEART TO YOURS

The world is divided into “A” singers and “B” singers. You know you are an “A” if people want to sit next to you when new music is passed out. Maybe you’ve been trained to look at notes and hear music. More probably... you could intuitively do it before educators ever imposed their sight-reading method on you. By contrast... you know you are a “B” if you love to sing and never miss rehearsals, but notes just don’t talk to you in the same way. “A” choir directors try to help “B” singers, but secretly you wonder if you’re “un-help-able.” You furrow your brow and nod your head because all their explanations sound really good. Bottom line... somebody has to sing in your ear for you to be successful. If your “A” buddy is sick or decides to skip rehearsal, the best you’ll do is “make a joyful noise unto the Lord.” Dear faithful “B” singer – precious in His sight – it is for you this little book is written.

Imagine a banquet hall. The furnishings are magnificent – the food, mouthwatering. The host hasn’t spared any detail or expense to make certain the gala is perfect in every way. As you’re seated, however, you notice that your fork and knife are just cutouts from a photo. Clearly, your role is that of spectator, to vicariously enjoy the meal by watching the host eat. This is how “B” singers feel when “A” singers want to sing AT them – but not WITH them. Jesus said, *For unto whomsoever much is given, of him shall be much required* – Luke 12:48. Being an always-there choir member is a high calling. When “A” singers enable “B” singers to be successful, they show the servant spirit of Christ. The cry of the playground never dies: “I want to play. Please, can I play?” Helping “B” singers participate fully is the noblest use of your vocal gift. They don’t need to be “blessed” with another solo. They need you.

Today was the last straw. Not only has the choir room at church been dark and silent for two years, it is now being used for storage. The sound of people gathering to make music is no more. The indignity of it all is just too much for this accompanist of almost 50 years. Perhaps the demise of church choir hasn’t hit Big Town, U.S.A. but – because of technology and changing worship styles – it is becoming the norm in Small Town, U.S.A. Think about it. In America’s short history we have gone from learning music by rote, to learning it by note, back to learning it by rote again. Some will say, “So what!” The point isn’t to reverse time, but to preserve something precious – choir (*as originally defined*) and musical notation.

### **The original lead-in to the ABC drama “NUMB3RS” stated:**

We all use math every day – to forecast weather – to tell time – to handle money.

We also use math to analyze crime – to reveal patterns – to predict behavior.

Using numbers, we can solve the biggest mysteries we know.

People easily recognize that rhythm makes use of patterns, but most have no idea that pitch uses patterns, too. In fact, most melodies have no more than 12 pitches and 12 patterns. With numbers, they are learnable in a warm-up that takes just 1 minute to sing. Indisputably, the language of the 21<sup>st</sup> century is numbers. They even name the colors of the rainbow.

Red	Orange	Yellow	Green	Blue	Indigo	Violet
255	255	255	140	175	173	181
0	153	255	248	215	175	107
0	0	0	140	255	253	255

**THE MYSTERY OF 7 AND 12**

When God in Heaven created all we can and cannot see, **7** was key to His design. Not only is it found in the number of days in the week and the colors of the circle rainbow, scientists now admit **7** exists in every field they study. First of all – it is a part of who we are.

**There are 7 Seasons of Life.**

*Infant – Child – Adolescent – Youth – Young Adult – Mature Adult – Senior Citizen*

**There are 7 Categories of Facial Expressions.**

*Fear – Anger – Happiness – Contempt – Surprise – Disgust – Sadness*

**The more nature is examined, the more evidence there is that 7 is a building block.**

- GEOGRAPHY:** *There are 7 continents - and 7 seas - that form the Earth.*
- GEOLOGY:** *There are 7 major types of geologic materials on Earth.*
- METEOROLOGY:** *There are 7 types of ice crystals that create snowflakes.*
- ASTRONOMY:** *There are 7 categories of stars that are in the universe.*
- BIOLOGY:** *There are 7 cervical vertebrae in all mammals’ necks.*
- CHEMISTRY:** *There are 7 periods in the Periodic Table of Elements.*
- PHYSICS:** *There are 7 shells of electrons around nuclei of atoms.*
- NUTRITION:** *There are 7 basic minerals a human cell needs for life.*
- ANATOMY:** *There are 7 years required for the body to renew itself.*
- PSYCHOLOGY:** *There are 7 bits of data short-term memory can juggle.*

Most melodies consist of no more than **12** pitches – comfort zone of the average voice. What songwriters like to do is borrow a few pitches from below and above the **7**-tone scale, much like referring to something “last week” or “next week” as opposed to “this week.”

<i>Last Week</i>	<i>This Week</i>	<i>Next Week</i>
Thurs. Fri. Sat.	SUN. Mon. Tues. Wed. Thurs. Fri. Sat.	SUN. Mon.

If, indeed, music has God’s handprint all over it, then it should reflect His attributes. Just as in creation His Spirit both moved and rested, so also does music. This happens not only rhythmically, but also in the sounds of the notes themselves. Tones that *rest* are shown with large numbers – tones that *move*, with small numbers. The pitches below **1** are “circled” for visual clarity, and **High 1** and **High 2** are called “**8**” and “**9**” for convenience’s sake.

[ High 1 ] [ High 2 ]

(5)	(6)	(7)	1	2	3	4	5	6	7	8	9
Thurs.	Fri.	Sat.	SUN.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	SUN.	Mon.

The main Resting Tones are **1 - 3 - 5**. [The **Low 5** and **8** are simply repeats of them.] Their sound represents the Trinity – God, the Father – God, the Son – God, the Holy Spirit. Sung simultaneously, they create harmony, a beautiful portrayal of the unity of the Godhead. Sung separately, they reveal individuality – “God in Three Persons” – with identifiable traits.

<p style="text-align: center;"><b>1</b> Dual Position</p>	<p>“<i>In the beginning...</i>” – The scale’s starting pitch and ending pitch are both One. This anchor tone, named the Tonic, embodies the character of <b>THE FATHER</b>. The Bible calls Him “the Alpha and Omega” – “the Beginning and the End” – the “First and the Last.” His Name is Jehovah – the One who numbers our days.</p>
<p style="text-align: center;"><b>3</b> Dual Identity</p>	<p>On this third planet from the sun, we experience huge contrasts – joy and grief, victory and defeat, life and death. Three embodies the character of <b>THE SON</b>, who came to Earth – fully God, yet, fully man. When lifted, its sound is Major. When lowered, its sound is Minor – a picture of the deity and humanity of Jesus.</p>
<p style="text-align: center;"><b>5</b> Dual Role</p>	<p>This is the only tone of the scale that wears two hats. Five rests, yet is restless. It is this paradox that embodies the twofold function of <b>THE HOLY SPIRIT</b>. He comforts with a peace that passes all understanding. When needed, however, He convicts our hearts of sin – pointing like a laser to the Holiness of the Father.</p>

The tones of the Tonic Triad, **1 - 3 - 5**, give structure to music. In the circle rainbow they are magnificently depicted by the primary colors of the spectrum: **Red - Yellow - Blue**. These three tones, along with their counterparts (**5**) and **8**, are “stable” in that – musically – they stand alone. Being able to hear and sing these pitches, both ascending and descending, is essential to being able to hear and sing the other “unstable” tones. Singers need to know...

***Most melodies END on 1 or 8.***

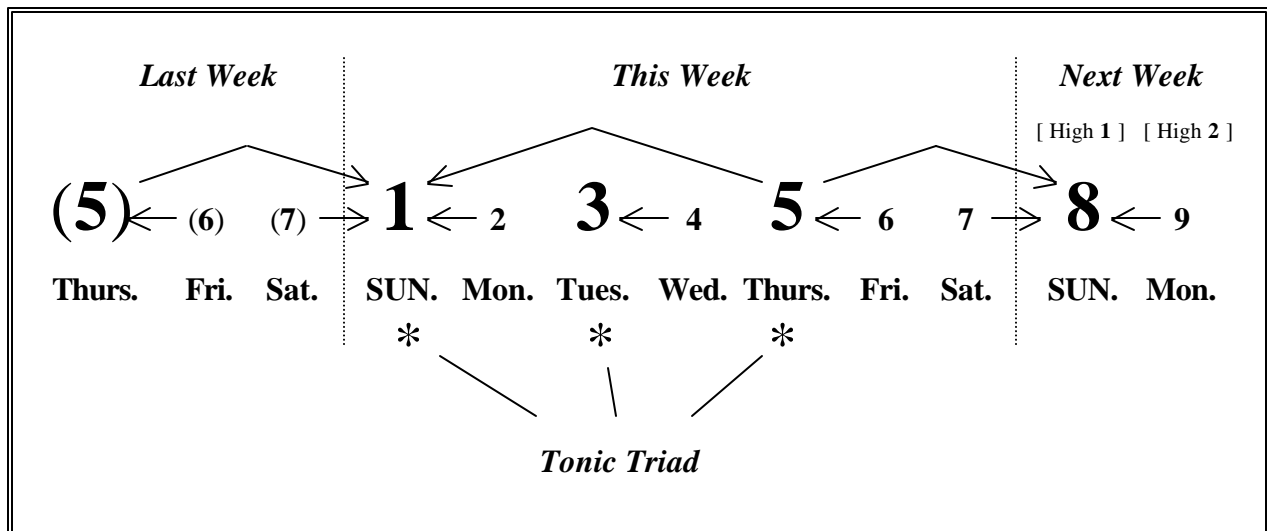
- 1**    *O Come, All Ye Faithful*
- 8**    *O Holy Night!*

***Most melodies BEGIN on (5) - 1 - 3 - 5 or 8.***

- (5)**    *Hark, the Herald Angels Sing*
- 1**    *Good Christian Men, Rejoice*
- 3**    *Angels We Have Heard on High*
- 5**    *Silent Night*
- 8**    *Joy to the World*

The other tones of the scale, **2 - 4 - 6 - 7**, and their counterparts, **(6) - (7) - and 9**, are Moving Tones. They are designed with natural tendencies to go to specific Resting Tones. Like people, however, they are prone to wander – get side-tracked – follow their own paths. It is this ongoing “tug-of-war” between Moving Tones and Resting Tones that gives us song. What a beautiful illustration of man’s stubborn rebellion... and God’s more stubborn grace. When choir directors tell you “*Music isn’t the notes, but what happens between the notes!*” – this is what they are talking about. What God communicates to us in this underlying struggle is that He gives pitches the same free will that He gives humans. In melody and harmony the Resting Tones draw the Moving Tones their direction, but – more often than not – they resist. The “**G<sup>7</sup>**” chord is made up of **(5) - (7) - 2 - 4**. When these tones go to the “**C**” chord, **1 - 3 - 5**, it is an exquisite aural picture of Matthew 11:28 – “*Come unto Me... and I will give you rest.*” In singing it’s not enough to know your part. You must know what you are a part of.

**ONE CHART...**



**ONE RULE...**

***“Small-Number” Moving Tones have definite tendencies to move to specific “Large-Number” Resting Tones.***

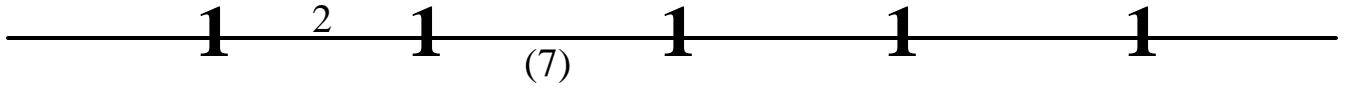
**ONE CAVEAT...**

**They don’t always follow the rule,  
but – if you know what to expect – it helps you recognize the unexpected.**

## AN OVERVIEW OF THE STAFF

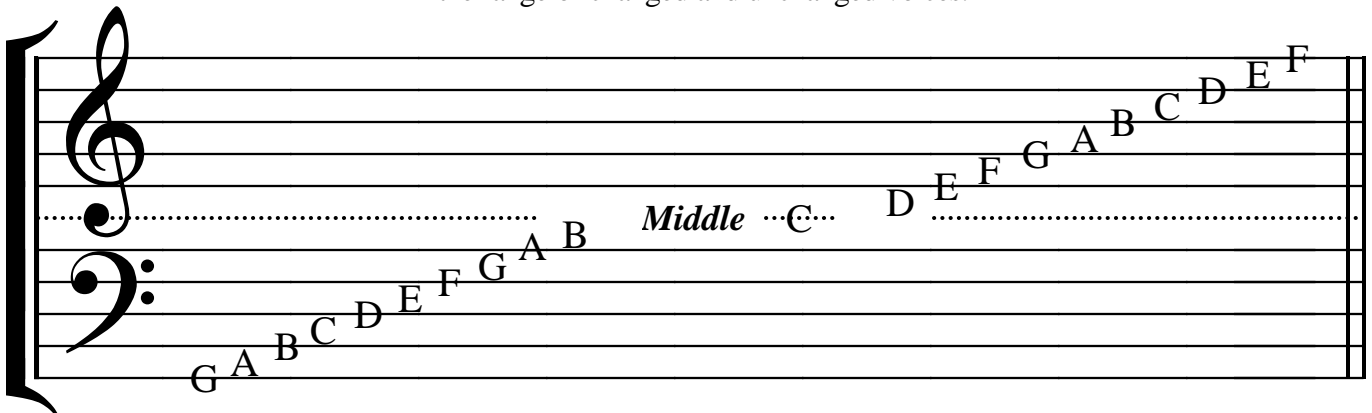
Around the year 1000 AD a single line was drawn to represent the Tonic. Here, numbers show where they positioned little squares to indicate pitch.

# 5



# (5)

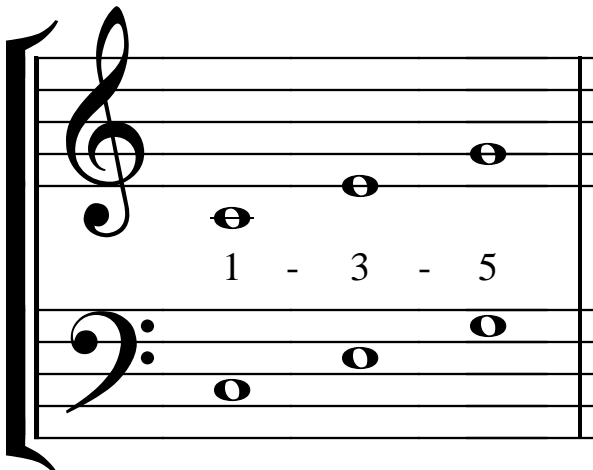
Over time this line mushroomed to 11 lines, the range of changed and unchanged voices.



Looking at notes on an 11-line staff was confusing, so the center line came to be omitted. If a "Middle C" was needed, a small segment (*or ledger line*) was drawn. The genius of freeing this space not only separated Treble and Bass, it allowed words be close to notes.

**Note:** "Middle C" is so named because it is in the middle of the staff, not the middle of the piano.

The Treble Clef began as a fancy cursive **G**, identifying the second line, and the Bass Clef began as a fancy cursive **F**, identifying the fourth line.



### The "C Major" Key Signature

If you see no sharps (#) or flats (b) after the clef, C is **1**, whether it's found on a line or in a space.

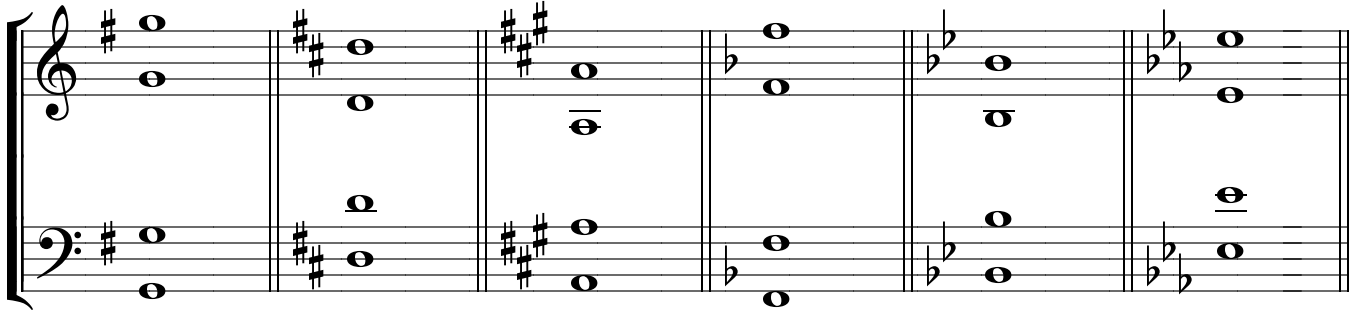
**Note:** When 1-3-5 are lines, (5) and 8 are spaces.  
When 1-3-5 are spaces, (5) and 8 are lines.

## Other Key Signatures

The last (*or only*) Sharp is Seven. The last (*or only*) Flat is Four.

**Note:** Move your eyes from left-to-right to find the last sharp or flat.

If the Tonic you locate is high for your voice part, call it "8" and count down to "1".



**Note:** When a melody seems to hover around 6 or (6) rather than 1, the song is in Minor.

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## Time Signatures

Following the Clefs and the Key Signature come stacked numbers, called the Time (*or Meter*) Signature.

**The top number** - tells how many beats there are per measure.

**The bottom number** - tells the kind of note that gets one beat.

Just because singers know what's supposed to happen, as far as the beat and its divisions are concerned, it doesn't mean they can carry it out. That's because rhythm isn't left-brain math... it is right-brain muscle.

**Note:** The Time Signatures used most often are 2/4, 3/4, and 4/4 (or C for Common Time).

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## Insight

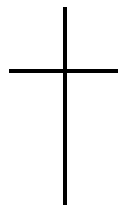
**The genius of notes is that they move in two directions simultaneously:**

**Vertically** - to show Pitch

**Horizontally** - to show Rhythm

Since God inspired development of written music under the influence of the early church, it is interesting to observe that, in reading notation, the eyes move in the shape of a cross.

This image embodies the teaching of Jesus when He condensed the *Ten Commandments* of the Old Testament into the *Two Commandments* of the New Testament - Mark 12:30.



**Vertically** - "Love the Lord with all your heart."

**Horizontally** - "Love your neighbor as yourself."

# THE 1-MINUTE WARM-UP

The more you sing these four exercises - in a group or by yourself - the more deeply rooted the 12 Pitches and 12 Patterns will become. If working alone, experiment with a beginning pitch that suits you.

**PREPARATION:** Sing quickly, not thinking "low to high" but rather "here to there." In other words, "lasso" 9.

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 8 - 7 - 6 - 5 - 4 - 3 - 2 - 1

## LEVEL I:

**Exercise #1 - Drills all the tones that go to 1 or 8**

1 / 2 - 1 / (7) - 1 / 5 - 1 / (5) - 1 / 5 - 8 / 9 - 8 /

**Exercise #2 - Drills the Up & Down Tonic Triad**

A. 

/ 1 - 3 - 5 - 3 / 5 - 3 - 5 - 3 / 1 - 3 - 5 - 3 / 5 - (5) - 1 /

B. 

/ 5 - 3 - 1 - 3 / 1 - 3 - 1 - 3 / 5 - 3 - 1 - 3 / 5 - (5) - 1 /

**Exercise #3 - Drills the natural tendency (6) - (5)**

1 / 2 - 1 / (7) - 1 / (6) - (5) / (5) - 1 / 1 - 3 - 5 - 8 /

**Exercise #4 - Drills all of the natural tendencies**

1 / 2 - 1 / (7) - 1 / (6) - (5) / (5) - 1 / 4 - 3 / 6 - 5 / 7 - 8 / 9 - 8 /

## Beyond "The 1-Minute Warm-Up"

Continue to call notes with sharps, flats, or naturals by their number-name. Just rethink the altered tone's new purpose.

### LEVEL II:

**Major**

1 - 3 - 5 - 3 - 1 - (5) - 1

To go from Major to Relative Minor, think (6) but call it "1".

**Relative Minor**

1 - (7) - 1 - 2 - 3 - 2 - 3 - 4 - 5 - 6 - 5 - 4 - 3 - 2 - 1

To go from Relative Minor back to Major, think 1 as (6) and go down to (5).

**Major**

(5) - 1 - 3 - 5 - 3 - 1 - (5) - 1

### LEVEL III:

**Major** **Parallel Minor** **Major**

1 - 2 - 3 - 1 - 5      1 - 2 - 3 - 1 - (5)      1 - (7) - 1 - 2 - 3 - 4 - 5      3 - 1

### LEVEL IV:

#### Accidentals

- transform Resting Tones into Moving Tones;

1 - 1 - 2      3 - 2 - 1      5 - 5 - 6 - 5

- tighten tendencies from whole-step to half-step;

6 - 6 - 5      1 - 2 - 3      (6) - (6) - (5) - 1

- terminate tendencies by changing their direction;

4 - 3 - 2      2 - 3 - 1      (6) - (7) - (6) - 5

- turn tones into a momentary feeling of "1-3-5".

1 - 3 - 5      [1 - 3 - 5]      5 - 6 - 7 - 8