



# LISTENING GUIDE

## NINA SIMONE'S "FEELING GOOD"

Meets National Core Arts Standards 5, 7, 9, and 11

### OBJECTIVES

- Develop and refine artistic work for presentation (*Pr5*)
- Perceive and analyze artistic work (*Re7*)
- Apply criteria to evaluate artistic work (*Re9*)
- Relate artistic ideas and works with societal, cultural and historical context to deepen understanding (*Cn11*)

### MATERIALS

- *Music Alive!* magazines (April 2018)
- *Music Alive!* Classroom Worksheet #12: Staff Paper (download at [musicalive.com](http://musicalive.com))
- Computer or mobile device with Internet access
- Classroom pianos or other instruments

### START

Ask your students to read "Listening Guide" on pages 18-19.

### DEVELOP

► **1. Play** Nina Simone's "Feeling Good" (Hear the Music track 5 on [musicalive.com](http://musicalive.com)) a few times, while having the students follow along with the timeline.

#### 2. Ask some questions:

**What time signature is this song in?** (6/8.)

**Is it in a major or minor key?** (Minor.)

**How does the arrangement create contrast between the first and second verses?** (After 40 seconds of Simone's vocals a cappella, the band's entrance is made even more powerful—it's also very loud and accented, introducing a highly contrasting feel.)

**When the strings play shorter note values, what are they?** (Eighth-notes.)

**How many notes are to a phrase in this motif?** (Five.)

**How does instrumentation change in the second verse?** (Strings do something similar, while Simone plays an improvised part on the piano.)

**How does this change the feel in comparison to the first verse?** (It creates a much calmer mood in contrast to the dramatic first verse.)

**How many song sections are there?** (Verses, as well as a brief instrumental passage and a scat solo.)

**What keeps the music interesting despite the repetition?** (The arrangement—the differences in instrumental textures gives the verses different moods.)

**How does the mood shift during the scat solo?** (It creates a bit of suspense before the final verse.)

**Do you like this song? Why or why not?** (Subjective.)

### CLOSE

**Hand out copies of the staff paper worksheet**, or have students use notation software. With the help of classroom pianos, have students transcribe the first four bars of the swinging horn riff played in the verse, shown in the notation below. If necessary, offer students hints, such as the key signature. Afterwards, go around the room and collect their work to check it for accuracy.



### ASSESS

**Did the students read the Listening Guide?**

**Did they listen to the song using the timeline?**

**Did they answer the supplemental questions?**

**Did they transcribe the swinging horn riff?**

## April 2018 QUIZ ANSWERS

This month's quizzes are available at [musicalive.com/the-quiz-zone-april-2018](http://musicalive.com/the-quiz-zone-april-2018). Here are the quiz answers:

### MICROPHONES

1. transducer
2. handheld, headset, and lavalier
3. dynamic, condenser, and ribbon
4. dynamic
5. capacitor
6. condenser
7. ribbon
8. dynamic
9. cardioid
10. bidirectional

### THE LIFE OF MONK

1. Touring with an evangelical preacher.
2. Kenny "Klook" Clarke
3. James P. Johnson, Teddy Wilson, Duke Ellington, Art Tatum
4. Coleman Hawkins
5. false
6. Blue Note
7. NYC Cabaret Card
8. Riverside Records
9. John Coltrane
10. 1973

### CHARLIE PUTH

1. *Have a Merry Charlie Christmas*
2. "See You Again"
3. *VoiceNotes*
4. Berklee College of Music
5. production
6. music
7. Jacob Kasher
8. Pitbull, Jason Derulo, Bonnie McKee, Ceelo Green, Meghan Trainor, Maroon 5
9. Atlantic Records
10. Sam Smith and Adele