

MUSIC OLIVE!

This issue supports
National Core Arts
Standards 1, 2, 3, 4, 5, 6,
7, 8, 9, 10, and 11

Includes
Lesson
Plans for:

Your Voice as an
Instrument

Queens of Soul

Listening Guide:
"Jailhouse Rock"
by Elvis Presley

Song of the Month:
"No Tears Left to Cry"

ARIANA GRANDE

Pop's leading lady gets emotional with new album, *Sweetener*

QUEENS OF SOUL

These Women
are True
Musical Royalty

SINGING SERIES, PART 1

Your Voice as
an Instrument

LISTENING GUIDE

"Jailhouse Rock"
by Elvis Presley

WHO INVENTED

The Clarinet

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"No Tears Left to Cry"**

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**National Core Arts
Standards: A Summary**

**As you use this Teacher's Guide,
refer to this summary of the
11 NCCAS anchor standards:**

Cr1. Generate and conceptualize artistic ideas and work

Cr2. Organize and develop artistic ideas and work

Cr3. Refine and complete artistic ideas and work

Pr4. Analyze, interpret, and select artistic work for presentation

Pr5. Develop and refine artistic work for presentation

Pr6. Convey meaning through the presentation of artistic work

Re7. Perceive and analyze artistic work

Re8. Interpret intent and meaning in artistic work

Re9. Apply criteria to evaluate artistic work

Cn10. Synthesize and relate knowledge and personal experiences to make art

Cn11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

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FROM THE EDITOR

AS THE SCHOOL YEAR STARTS UP, students are adjusting to a new environment and preparing for another layer of knowledge and experience. This can be an overwhelming time and it is important that we, as educators, remember the value of connection. Creating, interpreting and discussing music leads to opportunities for students to communicate with others where communication may otherwise be a challenge. Preparing a lesson that is relatable, fun, and engaging can be just as important as the knowledge students extract from it.

That's why this month I have put together a series of stories and lesson plans that will not only encourage students to learn and apply themselves, but also to build relationships with their classmates, their teachers, and their ever-changing world. Our October magazine takes a look into something we all have in common: our voices. After learning about how we are able to create sound, the story of Aretha Franklin introduces our piece on the most inspirational women of soul: a holistically American genre. We then explore the life and music of a quickly rising star and a female icon of love and equality: our cover artist, Ariana Grande.

Including a mix of classic and contemporary, this year's back-to-school issue encourages your students to build something new out of the tools they already have. Our mission is to guide your students toward the connective power of music.

—Anna Black, Editor-in-chief

TRACK LISTING

HEAR THE MUSIC

1. "No Tears Left to Cry" by Ariana Grande
2. "You Make Me Feel (Like a Natural Woman)" by Aretha Franklin
3. "I'm Every Woman" by Chaka Khan
4. "You Can't Hurry Love" by the Supremes
5. "Jailhouse Rock" by Elvis Presley
6. "Are You Gonna Be My Girl" by Jet

EXTENDED PLAY

1. "Waterloo" by the Original Cast of Mamma Mia! 2. Here We Go Again
2. "Fernando" by the Original Cast of Mamma Mia! 2. Here We Go Again
3. "I'm Coming Out" by Diana Ross
4. "I Have Nothing" by Whitney Houston
5. "If Only You Knew" by Patti Labelle
6. "Sweet Love" by Anita Baker
7. "If I Ain't Got You" by Alicia Keys
8. "Real Love" by Mary J. Blige
9. "Proud Mary" by Tina Turner
10. "Clarinet Concerto in A Major, K622" by Wolfgang Mozart, performed by the Royal Philharmonic Orchestra

LEARN MORE (From "Your Voice as an Instrument")

1. **Vocal Cords in Action.** <https://www.youtube.com/watch?v=y2okeYVclQo>
2. **Beatboxing Tutorial.** <https://www.youtube.com/watch?v=BalyeypelqA>
3. **Using Your Vocal Resonators.** <https://www.youtube.com/watch?v=PcalpWGRqI&t=563s>

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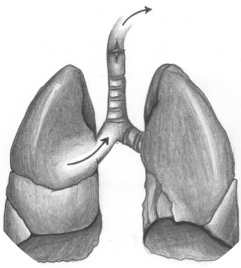
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BACK ISSUES

To inquire about past issues still available for purchase, please email us at musicalive@intunepartners.com.

EDITORIAL QUESTIONS

For any content-related questions or comments, or to suggest an artist or topic for future coverage, please e-mail the Editor at musicalive@intunepartners.com. We welcome your feedback.



FEATURE ONE

SINGING SERIES, PART 1: YOUR VOICE AS AN INSTRUMENT

Meets National Core Arts Anchor Standards 5, 7, 9 and 10

OBJECTIVES

- Develop and refine artistic work for presentation (*Pr5*)
- Perceive and analyze artistic work (*Re7*)
- Apply criteria to evaluate artistic work (*Re9*)
- Synthesize and relate knowledge and personal experiences to make art (*Co10*)

MATERIALS

- *Music Alive!* magazines (October 2018)
- Computer or mobile device with Internet access

START

Ask your students to read “Your Voice as an Instrument” on pages 6-9 before reviewing the words below. [This reinforces comprehension and vocabulary.]

A CAPELLA—group or solo singing without instrumental accompaniment

FREQUENCY—the rate at which something occurs or is repeated over a period of time

LARYNX—the air passage to the lungs that holds the vocal cords; the “voice box”

PHARYNX—the tube behind the nose and mouth, connecting them to the esophagus

RESONATE—to produce or be filled with a deep, full sound

REVERB—the echoing sound that bounces off a particular space (ex. singing in a cave sounds different than singing in a classroom)

DEVELOP

► **1. Play** Youtube Clip “**Speech-Language Pathology: The Vocal Cords in Action**” starting at 0:30 and ending at 1:15. (Learn More **track 1** on *musicalive.com*)

ASK

Where are your vocal folds located?

(In the larynx or “voice box,” about halfway down your throat)

What happens to the vocal folds when she is breathing and not making sound? (They are open and at rest)

What happens to the vocal folds when she is singing?
(They come together and vibrate)

What happens to the vocal folds when she sings a low pitch versus a high pitch? (Low pitch: shorter, high pitch: longer)

How are the vocal folds similar to the strings on a guitar?
(They vibrate quickly/slowly depending on the pitch of the note, they are stretched tighter on higher notes and looser on lower notes)

► **2. Play** Youtube Clip “**Beatboxing Tutorial**” (Learn More **track 2** on *musicalive.com*) Have students follow along with the video, practicing each sound. If you want to continue the lesson or ask students to continue at home, use the consecutive videos for tutorials 2, 3, 4, and 5.

FOLLOW ALONG

0:48 Have students hold their nose while saying “nng”

1:20 Have students hum and move jaw/mouth while saying “nng”

1:58 Have students hum and move tongue while saying “nng”

2:37 Have students make kissing sound “pff pff pff pff”

3:06 Have students hum while making a kissing sound “nng” “pff pff pff”

3:42 Have students hum while making a “p” sound “ngg” “p - p - p”

4:18 Have students hum while making kissing and “p” sound

Encourage students to play these videos at home (tutorials 1-5) and practice on their own, see if anybody can beatbox for the class!

► **3. Play** Youtube Clip “**Using Your Vocal Resonators**” (Learn More **track 3** on *musicalive.com*). If time, play the entire video (the video explains all vocal resonators including: larynx, pharynx, mouth, and nasal cavity) if less time, play video from 0:00 to 1:30 (intro), and 6:52 to 8:29 (the mouth).

ASK

What is resonance? (The unique color and tone of your voice)

DISCUSS AND APPLY

ASK

What kinds of things can we do with our tongues to create a unique sound? (Tell students to become aware of where their tongue sits in their mouth. When they are relaxed it sits at the base of the mouth, barely touching the teeth. Pair students up. Have them experiment with one another, talking and making sounds while changing the position of the tongue. [Ex. “Say/sing ‘ahh’ and see how your voice changes depending on where your tongue is in your mouth. Touch it to the tip of your teeth, lift it to the roof of your mouth, pull it all the way to the back, etc.] Come back together and have students report what they observed.)

ASSESS

Did the students read the article?

Did they follow along with the videos?

Did they participate in the activity and discuss resonance?



FEATURE TWO

QUEENS OF SOUL

Meets National Core Arts Standards 7, 8, 9 and 11

OBJECTIVES

- Perceive and analyze artistic work. (Re7)
- Interpret intent and meaning in artistic work. (Re8)
- 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 (October 2018)
- *Music Alive!* Worksheet 5: Music Review Journal (available at musicalive.com)
- Computer or mobile device with Internet access

START

Hand out *Music Alive!* Worksheets and tell students to select one of the three following songs to fill it out with.

Ask your students to read “Queens of Soul” on pages 10-13. Then, go over the following highlighted words. [This reinforces comprehension and vocabulary.]

SECULAR—without religious connotation

CALL AND RESPONSE—music technique where one voice sings a phrase, and another voice sings a phrase in direct response to the first

VERSATILITY—to be able to adapt to many different functions

SYNTHESIS—the combination of ideas to form a theory

TRANSCENDENCE—experience beyond the normal or physical level

RECONCILIATION—restoration of friendly relations; forgiveness

DEVELOP

► **1. Play** Aretha Franklin’s “(You Make Me Feel) Like a Natural Woman” (Hear the Music **track 2** on musicalive.com).

ASK

What’s the time signature of the song? (3/4)

Which instrument introduces the song? (Piano)

What other instruments can you hear throughout the song? (Violins, drums, string bass, french horn)

When do the back-up singers first come in? (After Aretha sings her first phrase, back-up singers come in singing: “ooh, ooh”)

What words does Aretha repeat during the chorus? (You Make Me Feel...)

What word do the backup singers echo at the end of the chorus? (Woman)

In the french horn part during the chorus, does the melody ascend (go up) or descend (go down)? (Descend)

What do you like about this song and how is it different from other soul music you may have heard before? (Subjective)

► **2. Play** Chaka Khan’s “I’m Every Woman” (Hear the Music **track 3** on musicalive.com).

ASK

What is this song’s time signature? (4/4)

What is the very first instrument heard? (Strings)

How many measures of intro are there before Chaka begins to sing? (Eight)

What instruments do you hear throughout the song? (Piano, drums, strings, electric bass, electric guitar)

Is there ever a key change in this song? (Yes, the song changes keys a few times near the end)

On what word do the backup singers first come in? (Me)

During the bridge, what beat do the strings play on? (Beat 1)

What stands out to you about this song in comparison to Aretha Franklin’s “You Make Me Feel”? (Subjective, but different instrumentation, more upbeat, time signature, tempo)

What do you like or not like about it? (Subjective.)

► **3. Play** The Supreme’s “You Can’t Hurry Love,” (Hear the Music **track 4** on musicalive.com).

ASK

What instrument introduces the song? (Electric bass)

What hand-held percussion instrument plays the beat for the first four measures? (Tamborine)

What other instruments do you hear? (Drums, electric guitar, trumpets)

Is the tempo slow or fast? (Fast)

At the end of the first verse, when the lyrics say “when I feel my strength is almost gone, I remember” what is happening to the background chords? (They are moving up the scale one step at a time)

Which of the three songs is your favorite, and why? (Subjective.)

JUST FOR FUN:

Play the intro to Jet’s “Are You Gonna Be My Girl” (Hear the Music **track 6** at musicalive.com)

Show students how the introductions to this song and “You Can’t Hurry Love” sound almost the same. “Are You Gonna Be My Girl” is a rock song, however. Point out that often times, genres can blend together and play off of one another.

ASK: What are the similarities/differences between these two introductions? (Both intros include bass and Tamborine. In “You Can’t Hurry Love,” the bass starts immediately and only plays one note. “Are You Gonna Be My Girl” begins with only Tamborine, bass-line moves on multiple notes)

CLOSE

Ask for volunteers to share parts of their Music Review Journals. Have a discussion.

ASSESS

Did the students read the article?

Did they discuss the three listening selections?

Did they fill out the Music Review Journal worksheets?



LISTENING GUIDE

ELVIS PRESLEY'S "JAILHOUSE ROCK"

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 (October 2018)
- Computer or mobile device with Internet access

START

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

DEVELOP

► **1. Play** Elvis Presley's "Jailhouse Rock" (Hear the Music track 5 on *musicalive.com*) while having the students follow along with the timeline.

ASK

What's the time signature? (4/4.)

Is the tempo fast or slow? (Fast)

How many different chords are played before Elvis comes in?

(Two different chords, repeated twice)

What brass instruments are mentioned in the second verse?

(Tenor saxophone, trombone)

Which instrumental part stands out to you the most?

(Subjective—piano, drums, guitar, etc.)

How many times does Elvis sing the phrase "let's rock" in each chorus? (Two)

What instruments do you hear during the guitar solo? (Electric guitar, string bass, piano, drum kit)

What musical elements make this a "rock" song? (Subjective.

Drum kit rhythm, driving bass, electric guitar solo, loose vocals [trailing words and sentences; rough, "screaming" tone] verse/chorus back and forth structure)

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

Can you name any other Elvis songs?

CLOSE

Have students close their magazines. Play the song again and ask students to identify (without looking at the *Listening Guide*) when the song changes sections at the beginning of each verse and chorus by briefly raising their hands. (The song begins with a verse. Students should raise their hand when Elvis says, "let's rock" each time; this signifies the beginning of the chorus. Each verse begins differently, however, students should be able to hear the rhythm and melody variation between the chorus and the verses.)

ASK: How did you know when to raise your hand?

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 participate in the closing activity

by raising their hands?

October 2018 QUIZ ANSWERS

This month's quizzes are available at musicalive.com/the-quiz-zone-october-2018. Here are the quiz answers:

YOUR VOICE AS AN INSTRUMENT

1. A group of singers who make music using only their voices; without instrumental accompaniment.
2. Your lungs.
3. It has to pass through closed vocal folds to create vibrations.
4. They stretch out and vibrate quickly.
5. Mouth, tongue, teeth, cheeks.
6. Brass instruments.
7. Versatility, tone, texture, etc. There can be many acceptable answers to this.
8. The throat.
9. They do not move. They remain open and relaxed.
10. The bell

QUEENS OF SOUL

1. R&B, Blues, and Gospel
2. A musical technique where one instrument (or voice) plays a phrase and another instrument answers by playing another phrase
3. She won 18 Grammy Awards, was the youngest recipient of a Kennedy Center Honor, and sold over 75 million records
4. "You Make Me Feel (Like a Natural Woman)," "Think," or "Respect"
5. *Rufus*
6. "I Feel For You"
7. Diana Ross, Florence Ballard, Betty McGlown, Mary Wilson
8. Gladys Knight & The Pips
9. Gladys Knight
10. Patti LaBelle, Whitney Houston, Anita Baker, Alicia Keys, Mary J. Blige, Tina Turner (and others)

ARIANA GRANDE

1. She first appeared on Broadway, in the musical *13*.
2. 2011.
3. Mac Miller and Big Sean, among others.
4. Favorite Breakout Artist.
5. The ability to hit "whistle tones."
6. A bridge.
7. Most opening day streams by a female artist.
8. Three: Musical theater, television, live music
9. "breathin'" or "get well soon."
10. Subjective



SONG OF THE MONTH

ARIANA GRANDE'S "NO TEARS LEFT TO CRY"

Meets National Core Arts Standards 7-9

OBJECTIVES

- Perceive and analyze artistic work (*Re7*)
- Interpret intent and meaning in artistic work (*Re8*)
- Apply criteria to evaluate artistic work (*Re9*)

MATERIALS

- *Music Alive!* magazines (October 2018)
- *Music Alive!* Classroom Worksheet #12: Staff Paper (download at musicalive.com)
- Computer or mobile device with Internet access
- Classroom keyboards or other instruments

START

1. Ask students to read the text on pages 14-15 on their own
2. Have one of the students read aloud the text on page 16
3. Play Ariana Grande's "No Tears Left to Cry" (Hear the Music **track 1** on musicalive.com), while the students read through the notation on pages 16-17

DEVELOP

Ask students questions about the notation:

What's the time signature? (Common time: 4/4.)

Is it in a major or minor key? (Major—C major.)

What instrument do you hear in the beginning? (Synthesizer)

What is the beginning note of the first measure? (C above the staff.)

What is the ending note of the second measure? (A above the staff.)

What is the second instrument you hear? (Drums.)

What is the rhythmic pattern used throughout measures 7-10? (Triplets)

How does the synthesizer's rhythm change between measures 8 and 9? (From long-held chords through the intro, it becomes shorter, the three chord rhythm repeats for the rest of the song with the exception of the chorus.)

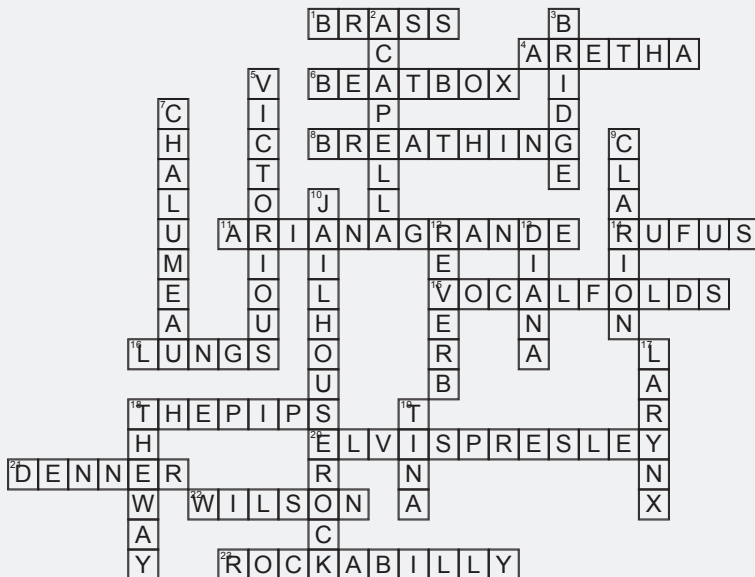
What is the instrument change at the start of Verse 2? (Synthesizer pattern switches out for electric bass.)

When we return to the "Pre-Chorus" for the last time, what is the instrument change? (Synthesizer switches out for background vocals.)

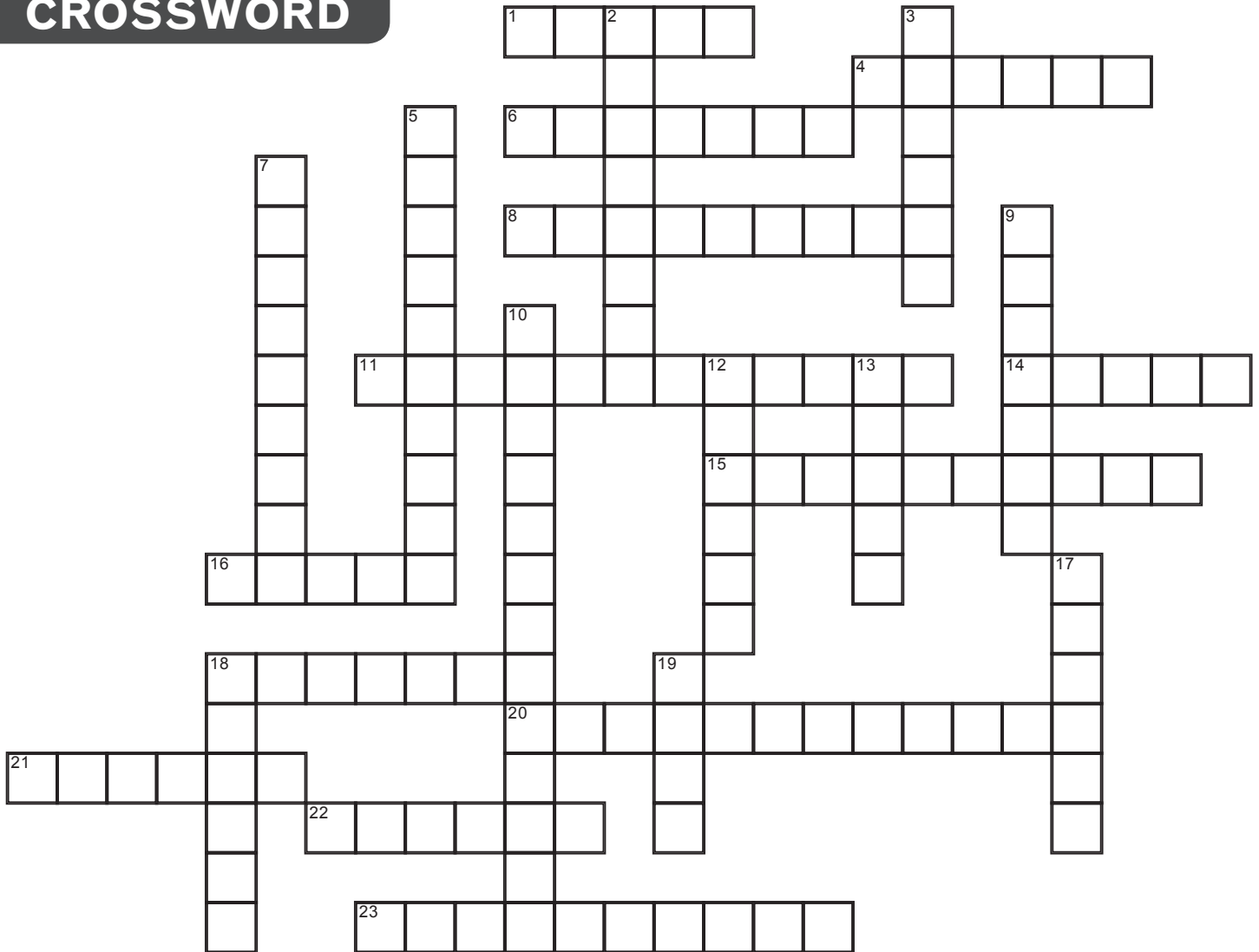
Do you like this song? Why or why not? (Subjective.)

CROSSWORD SOLUTION

Crossword Puzzle can be found on page 7



CROSSWORD



ACROSS

- 1** The human throat takes on the same shape as a ___ instrument's mouthpiece
- 4** Singer of "Respect"
- 6** Vocal technique that produces percussive sounds using the mouth
- 8** Your vocal folds are at rest when you are _____
- 11** Artist who released album "Sweetener"
- 14** Chaka Khan was the lead singer of the band ___ in the 70s

- 15** Jelly-like cords that allow you to speak and sing

- 16** The power source of your vocal instrument

- 18** Gladys Knight & _____

- 20** "The King" of Rock 'n' Roll

- 21** Johann Christoph ___ invented the modern clarinet

- 22** Mary ___ of the Supremes

- 23** Country/R&B fusion made popular by Elvis

DOWN

- 2** Group of singers who make music without instruments

- 3** Transitional section of a song usually placed between a verse and the chorus

- 5** Name of Teen Nick show where Grande plays Cat Valentine

- 7** First single-reed instrument

- 9** High register out of reach of trumpeters

- 10** Rock hit written by Jerry

Leiber and Mike Stroller

- 12** Echoing effect used by some beatboxers

- 13** ___ Ross of The Supremes

- 17** The "voice box" that sits about halfway down your throat

- 18** Tune where Grande hits whistle tone F6

- 19** ___ Turner: "The Queen" of Rock 'n' Roll