

# MUSIC ALIVE!

## UNIQUE GENIUS

Beethoven at 250

## LISTENING GUIDE

"Footloose" by  
Kenny Loggins

## WHEN BIG BANDS WERE BIG

## WHO INVENTED

Programmable  
Drums

# TONES AND I

## And The "Dance" That Changed Her Everything

### INCLUDES LESSON PLANS FOR:

- When Big Bands Were Big • Beethoven at 250 • Listening Guide "Footloose" by Kenny Loggins • Song of the Month "Dance Monkey" by Tones and I

## CONTENTS

3 When Big Bands Were Big

4 Beethoven at 250

5 Listening Guide  
"Footloose"  
by Kenny Loggins

5 Quiz Answers

6 Song of the Month  
"Dance Monkey"  
by Tones and I

7 Crossword

## FROM THE EDITOR



While many debate whether or not Tones and I will be a one-hit wonder, we at *Music Alive!* believe that she is worth learning about and celebrating regardless of the outcome of her future releases. A rare product of Australia, Tones has become one of the fastest rising stars in music history. Her quirky vocal tone and unique yet strangely relatable lyrics have been the recipe for global success. It is important to enforce the message that her story delivers: anyone can become successful no matter where they come from, as long as they work hard and stay faithful to what they believe in.

2020 is special for many reasons, one of which is that it is the 250th anniversary of Ludwig van Beethoven's birth. In his honor, we have included a feature that will educate your students on the details of his life, his legacy, highlight some little-known facts and some of his most beloved compositions.

We also go back to the swing era in this issue, when musicians like Benny Goodman and Duke Ellington ran the music scene. Their triumphs were crucial to the development of the sounds that came after swing jazz, including contemporary jazz and even rock and roll. Keep your eye out in these lesson plans for bonus activities for your students. Happy reading!

— Anna Black, Editor-in-chief

## 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

*Music Alive!* (ISSN 1051-8975), is published eight times each year, from October through May, by In Tune Partners, LLC, 582 North Broadway, White Plains, NY 10603, Fax 914-741-1136, Phone 914-358-1200.

*Music Alive!* is independently owned and operated. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form, by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior written permission of the publisher. *Music Alive!* © 2020 In Tune Partners, LLC, 582 North Broadway, White Plains, NY 10603.

## TRACK LISTING

### HEAR THE MUSIC

"Dance Monkey" by Tones and I

"Footloose" by Kenny Loggins

"Symphony No.3"  
by Ludwig Van Beethoven

"Moonlight Sonata"  
by Ludwig Van Beethoven

"Symphony No.5"  
by Ludwig Van Beethoven

"Sing, Sing, Sing"  
by Benny Goodman

"A Tisket-A Tasket"  
by Ella Fitzgerald

"It Don't Mean A Thing If It Ain't Got  
That Swing" by Duke Ellington

### EXTENDED PLAY

"Johnny Run Away"  
by Tones and I

"You Made Me Love You"  
by Harry James

"Fur Elise"  
by Ludwig Van Beethoven

"Ode to Joy"  
by Ludwig Van Beethoven

### LEARN MORE

Playlist: Big Bands Rise Again by  
*The New York Times*

## HOW TO CONTACT US

### CUSTOMER SERVICE

Please visit [musicalive.com](http://musicalive.com) for basic information regarding subscriptions and customer service. If you need assistance regarding any problems with magazine delivery or damaged components, please e-mail [musicalive@intunepartners.com](mailto:musicalive@intunepartners.com). Remember, we need your complete name and address to respond to and solve your problem. Please provide as much detail as possible in your message, as well as how and when to contact you. We're committed to providing you with not only great educational materials, but also great service.

### BACK ISSUES

To inquire about past issues still available for purchase, please email us at [musicalive@intunepartners.com](mailto: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 [awblack@intunemonthly.com](mailto:awblack@intunemonthly.com). We welcome your feedback.



## FEATURE

# WHEN BIG BANDS WERE BIG

*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 (Vol.39 No.5)
- Computer or mobile device with Internet access

### START

Ask your students to read “When Big Bands Were Big” on pages 6-9 before reviewing the words below. [This reinforces comprehension and vocabulary.]

- RIGID**—stiff and unmoving; unable to be changed  
**RAGTIME**—music characterized by a syncopated melodic line  
**PHONOGRAPH**—a record player  
**IMPROVISATIONAL**—relating to spontaneous performance  
**ADAPT**—make suitable for a new use; modify  
**INCLINED**—to feel willing or disposed to do something  
**INTEGRATED**—having been combined  
**JUBILANT**—feeling or expressing great happiness and triumph  
**UBIQUITY**—the fact of appearing everywhere or of being very common  
**BANKRUPT**—declared in law unable to pay outstanding debts  
**EXPERIMENTAL**—involving a new style  
**PRESERVE**—maintain in its original or existing state  
**REIGN**—the period during which a supreme ruler holds power  
**FLOURISH**—grow or develop in a healthy way  
**VESTIGE**—a trace of something that is disappearing or no longer exists  
**OUTMODED**—old-fashioned  
**SUPLANTED**—superseded and replaced  
**BUMPER CROP**—a crop that has yielded an unusually productive harvest  
**ENTERPRISING**—having or showing initiative and resourcefulness  
**GRANDIOSE**—impressive in appearance or style

### DEVELOP

Ask Students the following questions:

- What characteristics made swing music different from other popular genres at the time like blues and ragtime?**
- How many bandleaders mentioned in the article can you name?**
- What caused the art of the arrangement to change and what was the result?**
- Name two dances that were popular during the 1920s.**
- What is said to be the performance that started the big band era?**
- What kinds of technological advancements allowed for the spread of big band jazz?**
- Who composed “It Don’t Mean a Thing If It Ain’t Got That Swing?”**
- What genre of music took over in popularity in the late 40s, and was known as the first “modern” style of jazz?**
- The popularization of what iconic band put the official end to the era of swing?**

#### 2. Play “Sing, Sing, Sing” by Benny Goodman.

Have students identify as many instruments from the song as they can. Then ask the following questions:

- Is this song’s tempo slow or fast?**
- What is the spirit of the song? Is it something you would want to dance to?**
- Could you identify the time signature just by listening?**

### CLOSE

Play “A Tisket-A Tasket” by Ella Fitzgerald. Compare and contrast with “Sing, Sing, Sing” by Benny Goodman. What do the two songs have in common? What’s different? Which is better?

### ASSESS

- Did the students read the article?**
- Did they answer the review questions?**



## FEATURE

# UNIQUE GENIUS: BEETHOVEN AT 250

*Meets National Core Arts Anchor Standards 7-9, 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 (Vol.39 No.5)
- Beethoven Word Search (download at [musicalive.com](http://musicalive.com))
- Computer or mobile device with Internet access

### START

Ask your students to read "Unique Genius: Beethoven at 250" on pages 10-13. Then, go over the following highlighted words. [This reinforces comprehension and vocabulary.]

**MAESTRO**—a distinguished musician

**VIRTUOSO**—a person highly skilled in music

**MODEST**—not excessively large, elaborate or expensive

**SONATA**—a composition for an instrumental soloist, often with a piano accompaniment

**BOUT**—a short period of intense activity

**IMPENDING**—about to happen

**IMMORTAL**—deserving to be remembered forever

**LOWLY**—low in status or importance

**DYNAMIC**—characterized by contact change, activity or progress

**SOCIOPOLITICAL**—combining social and political factors

**INCONCLUSIVE**—not leading to a firm conclusion

**TEMPERAMENTAL**—liable to unreasonable changes of mood

**HYPERSENSITIVE**—abnormally or excessively sensitive

**AUGMENTED**—having been made greater in size or value

**HUB**—the effective center of an activity, region or network

### DEVELOP

Review concepts from the article by asking the following questions:

**What were some of Beethoven's defining individual characteristics?**

**Which other composer did he study with, and which other composer's music did he study?**

**What happened to his music as he grew deaf?**

**At what age did he die? Did he have a simple or complicated life?**

**What was notable about his physical appearance?**

**How early on in his life was his musical talent recognized?**

**Between which two musical periods did Beethoven bridge the gap?**

**What is one example of a celebration that will be had in his honor this year?**

**2. Listen to each of Beethoven's hits from the Hear the Music and Extended Play playlists ("Symphony No. 3," "Moonlight Sonata," "Symphony No. 5," "Für Elise," and "Ode to Joy").**

What do you like about each of the pieces?

What is unique about each one and what sounds similar?

Which of them have you heard before?

### CLOSE

Have students fill out the Beethoven Word Search to enhance word association.

### ASSESS

**Did the students read the article?**

**Did they review the vocabulary words?**

**Did they answer the supplemental questions?**

**Did they fill out the word search?**



# LISTENING GUIDE

## “FOOTLOOSE” BY KENNY LOGGINS

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 (Vol.39 No.5)
- Computer or mobile device with Internet access

### START

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

### DEVELOP

Play “Footloose” by Kenny Loggins (*Hear the Music track 2* on *musicalive.com*) while having the students follow along with the timeline.

#### 2. Ask students about the song

**What instruments do you hear in the intro?**

**In the intro, are there long notes, short notes, or both?**

**Is the tempo fast or slow?**

**What genre is the song?**

**How do you know?**

**What is this song about?**

**What is unique about Loggins’ voice?**

**Does the instrumentation ever change?**

**What changes during the chorus?**

**How does this song make you feel?**

**Do you like the song? Why or why not?**

#### 3. Ask students about Kenny Loggins and the story behind the song

**How many albums did Loggins release as part of the duo Loggins and Messina?**

**What year did he go solo?**

**In addition to *Footloose*, what other movies have Loggins’ songs been in?**

**What is the movie *Footloose* about and how do the lyrics of the song tie in to the plot?**

**How many No.1 hits does Loggins have?**

**What awards was the song nominated for?**

### CLOSE

▶ **Play the video of the final dances in the 1984 and 2011 remake of *Footloose*.** [tiny.cc/MusicAliveTG-Footloose](http://tiny.cc/MusicAliveTG-Footloose)

This song was written in the 80s, when popular music had a very different style than it does today. When *Footloose* was remade in 2011, Blake Shelton’s version of the song was used instead. How do the songs differ, stylistically?

Then, turn your attention to the video itself. In both films, the scene features a high school dance, but there are some differences, particularly in the style and quality of dancing. Can you spot any others?

### ASSESS

**Did the students follow along with the Listening Guide?**

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

**Did they answer the supplemental questions?**

## QUIZ ANSWERS

This month’s quizzes are available at [musicalive.com/the-quiz-zone-39-5](http://musicalive.com/the-quiz-zone-39-5). Here are the quiz answers:

### WHEN BIG BANDS WERE BIG

1. 1913
2. The Original Dixieland Jazz Band
3. Ragtime is characterized by rigid rhythms, whereas swing has a more laid back rhythm
4. Saxophones, trumpets, trombones, guitar, double bass and rhythm section
5. Benny Goodman
6. 1935
7. The Lindy Hop was named after pilot Charles Lindbergh, who was nicknamed Lucky Lindy
8. The Great Depression
9. Live broadcasting, improved microphones, the jukebox and the household radio
10. The 1950s

### BEETHOVEN AT 250

1. 1770
2. 13
3. Hearing loss
4. He believed it helped to spark his creative genius
5. Lead poisoning, though it remains unknown if this was from extreme exposure or a sensitivity to normal levels
6. 32
7. Classical is characterized by elegance and bal-

ance, whereas Romantic is characterized by freedom of form and design in dynamics, orchestration and harmonies

8. Violin and cello parts within sonatas were simply copies of the piano part until Beethoven wrote them their own lines
9. Vienna
10. 70 years (1830-1900)

### TONES AND I

1. Seven
2. To become a busker
3. Keyboard, synthesizer, drum pad, loop pedal, harmonizer
4. Rude fans who would yell at her
5. “Jonny Run Away”
6. Because she got to talk to her fans and have meaningful interactions with them
7. 2017
8. 2019
9. She was more dedicated, had a unique set of instruments and gained more fans
10. Not writing specifically for radio, but writing about things that make her happy



# SONG OF THE MONTH

## “DANCE MONKEY” BY TONES AND I

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 (Vol.39 No.5)
- Computer or mobile device with Internet access

### START

1. Ask students to read the text on pages 14-16 on their own
2. Have one of the students read aloud the text on page 16
3. Play Tones and I's "Dance Monkey" (*Hear the Music track 1 on musicalive.com*), while the students read through the notation on pages 17-18

### DEVELOP

Ask students about the story:

**What is a busker?**

**What country is Toni Watson from?**

**How was she first discovered?**

**What made her stand out from the other buskers in Byron?**

**What did other buskers think of Watson's music?**

**What was the title of the first song she released?**

**Which song was more successful, "Jonny Run Away" or "Dance Monkey?"**

**What are the lyrics in "Dance Monkey" about?**

**What is her attitude towards making new music? What's her goal?**

2. Ask students questions about the song/notation:

**How many sharps and flats are there in the key signature?**

**So, what key is the song in?**

**What is the time signature?**

**What instrument begins the song?**

**Are the notes in the introduction short or long?**

**What is unique about Watson's voice?**

**In the chorus, what changes about the instrumentation?**

**In terms of melody, is the second verse the same or different than the first?**

**What is unique about the last time she sings the chorus?**

### CLOSE

What does this song suggest about the way we perceive and/or treat people in the entertainment business? Is there a certain level of expectation for musicians and are those expectations fair?

Think about any time you may have seen a musician playing, whether it be on the streets, in the park, at a restaurant or in concert. What is the relationship between musician and the audience and how does it change depending on the venue?

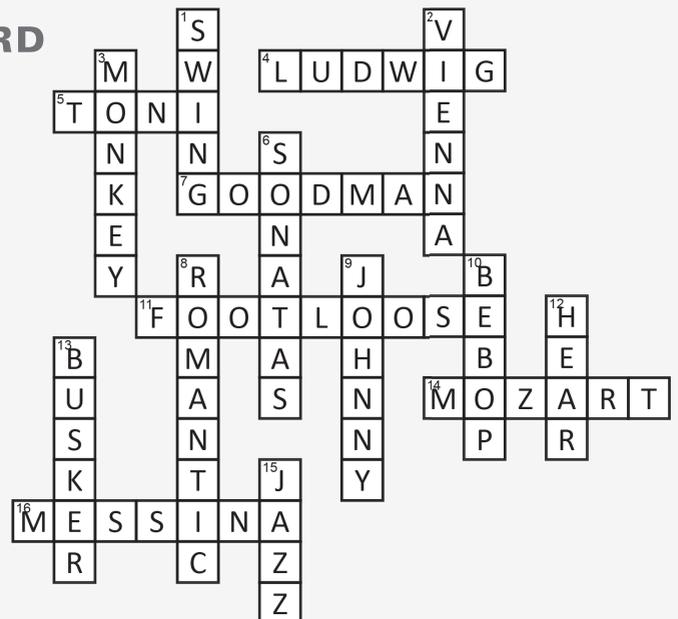
### ASSESS

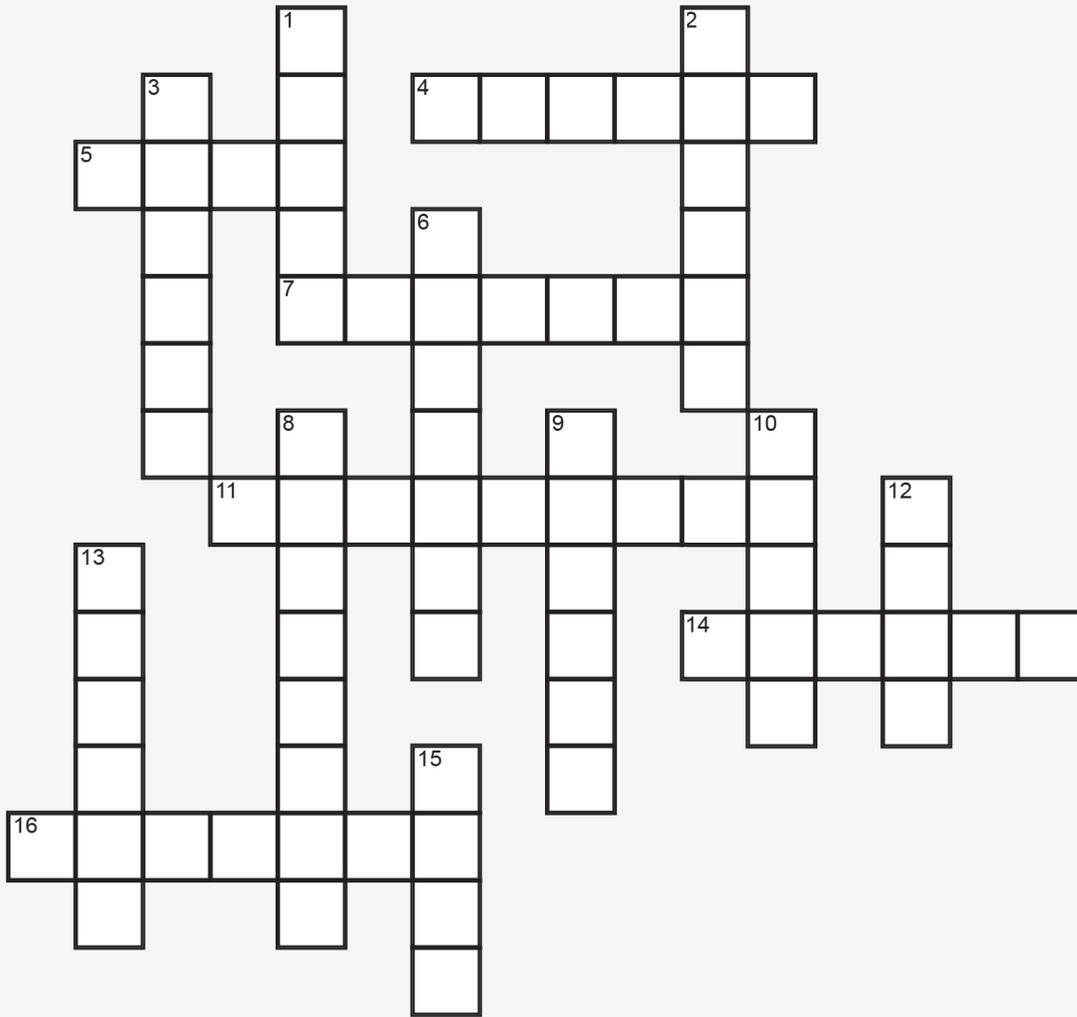
**Did the students follow along with the song?**

**Did they answer the discussion questions?**

### CROSSWORD SOLUTION

Crossword Puzzle can be found on page 7





## CROSSWORD

### ACROSS

- 4** Beethoven's first name
- 5** Tones and I's real first name
- 7** The "big band era" is said to have been started by a performance by **Benny** \_\_\_\_\_
- 11** **1984** song by Kenny Loggins
- 14** Beethoven studied the work of **this famous composer** under the mentorship of Franz Haydn
- 16** Kenny Loggins released seven albums as part of a duo under **Loggins and** \_\_\_\_\_

### DOWN

- 1** **This genre** was the most popular in America between 1935 and 1945
- 2** **The capital of Austria**, where Beethoven spent most of his life
- 3** When screaming fans bullied her on the streets while she was busking, Tones and I felt like **this kind of animal**
- 6** Beethoven composed 32 of **these specific types of piano pieces**
- 8** Beethoven transitioned music from the classical era into **this era**
- 9** "**\_\_\_\_\_ Run Away**" was Tones and I's debut single
- 10** The first "modern" **style of jazz music**
- 12** By 1811, Beethoven had lost **his ability to** \_\_\_\_\_
- 13** The Australian term for **street performer**
- 15** **This word** first appeared in print in 1913