

MUSIC ALIVE!

SCRATCHING THE SURFACE

On Becoming a DJ

The Girl Behind The Curtain Finally Steps Out

JULIA MICHAELS

LISTENING GUIDE

"Wonderful Christmastime"
by Paul McCartney

EARWORMS

What Makes Music Stick In Your Head?

INCLUDES LESSON PLANS FOR:

- Becoming a DJ: Scratching the Surface
- Earworms: What Makes Music Stick In Your Head?
- Listening Guide "Wonderful Christmastime" by Paul McCartney
- "Issues" by Julia Michaels

WHO INVENTED
Youtube Music



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FROM THE EDITOR



As the weather turns colder, it's a great time to cozy up by a fire and listen to some good music. While you're at it, why not try writing a song, like Julia Michaels? Or try your hand at disc jockeying with nothing but a computer? And when you're stuck inside on a snow day, dance around to "Call Me Maybe" by Carly Rae Jepsen and maybe, definitely get it stuck in your head. Your students can do all of these things and more with this third issue of *Music Alive!*.

It's rare for a young music student to know exactly what career they want to have someday, so we introduce them to one super fun option they may want to consider: DJing. With a few YouTube tutorials to get them started, learning to mix songs together is a great way for students to express themselves musically without the challenge and time commitment of learning an instrument. Songwriting is another wonderful way to experiment with music, and students can draw inspiration from pop star Julia Michaels or from our Cool Careers interviewee this month, Casey ("Schpilkas") Dunmore, a freelance film/TV/video game music composer. I bet your students never considered writing music for their favorite video games before!

— 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

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TRACK LISTING

HEARTHE MUSIC

- "Issues" by Julia Michaels
- "A Wonderful Christmastime" by Paul McCartney
- "Miss Movin' On" by Fifth Harmony
- "Sorry" by Justin Bieber
- "Dive" by Ed Sheeran
- "Friday" by Rebecca Black
- "Call Me Maybe" by Carly Rae Jepsen

EXTENDED PLAY

- "Funkytown" by Lipps Inc
- "The Lion Sleeps Tonight" by The Tokens
- "Cotton-Eyed Joe" by Rednex
- "Blue (Da Ba Dee)" by Eiffel 65

LEARN MORE

- Beginners Guide to DJing
- Beatmatching Basics
- Getting Started With Your Controller
- Wheaties Jingle
- Meow Mix Jingle
- McDonald's Jingle

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FEATURE

BECOMING A DJ: SCRATCHING THE SURFACE

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.3)
- Computer or mobile device with Internet access

START

Ask your students to read “Becoming a DJ: Scratching the Surface” on pages 6-9 before reviewing the words below. [This reinforces comprehension and vocabulary.]

TURNTABLE—a circular, spinning plate supporting a record as it is played

SEAMLESS—smooth

HALLMARK—a distinctive feature

PHONOGRAPH—a record player

AFFAIR—an event

STAGE PRESENCE—the ability to command the attention of an audience

GAUGE—estimate or determine

RESIDENT—attached to and working regularly for

ENTREPRENEURIAL—characterized by taking risks in hopes of profit

NEGOTIATE—try to reach an agreement

COMPENSATION—money received by an employee

CORPORATE—a large company

TERRESTRIAL—broadcasting using equipment on the ground rather than by satellite

BROAD—covering a wide scope of subjects

WARY—showing caution about possible dangers

LUG—carry or drag

SOFTWARE—programs and other operation information used by a computer

COMPATIBLE—able to be used with a specified piece of equipment

MANIPULATION—the altering and editing of sound data

DEVELOP

Ask Students the following questions:

What is DJing?

What are the four categories of DJs?

How are they different?

What are the primary responsibilities of a “Mobile DJ?”

Why might it be easier to be a Club DJ than a Mobile DJ? Why might it be more difficult?

What are the factors to be wary of when pursuing a career as a full-time DJ?

What are some tools you need to get started DJing?

CLOSE

Watch the YouTube video “A Beginner’s Guide to DJing” and have the class take notes. After the video ask students the following questions:

What is the main goal of a DJ?

What does BPM stand for?

When mixing, why might you want to choose two songs with the same BPM?

On a controller, what is a “crossfader” used for?

What is beat-matching?

What is the difference between beat-matching and tempo matching?

ASSESS

Did the students read the article?

Did they answer the review questions?



FEATURE

EARWORMS: WHAT MAKES MUSIC STICK IN YOUR HEAD?

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.3)
Computer or mobile device with Internet access

START

Ask your students to read “Earworms: What Makes Music Stick In Your Head?” on pages 10-13. Then, go over the following highlighted words. **[This reinforces comprehension and vocabulary.]**

PHENOMENON—a remarkable event
INVOLUNTARY—done without will or conscious control
PERCEPTION—the state of being aware of something through the senses
COGNITION—the mental action of acquiring knowledge
CORTEX—an outer layer of the brain
IMAGINATIVELY—in a way that shows creativity
FUNDAMENTALLY—in central or primary respects
COMMONALITY—a shared feature or attribute
INCONGRUITY—standing out
ASSOCIATE—connect with something else
JINGLE—a short slogan, verse or tune designed to be easily remembered
STAPLE—a main element of a diet
LICENSE—a permit from authority to use something
NAGGING—persistently painful or worrying
NEUROTIC—suffering from excessive stress or anxiety
IDLE—not active
MIFFED—somewhat annoyed
SUPPRESS—prevent or inhibit

DEVELOP

Review concepts from the article by asking the following questions:

What is an “earworm” and where did the word come from?
Why are earworms so difficult to study?
Which unexpected region of the brain is active when we listen to music?
What are the common characteristics of songs that most often get stuck in our heads?
Why do many businesses use jingles or pop songs in their commercials?
What are some techniques you can try to get rid of an earworm?

2. Ask students if anyone can recall an earworm they've had recently and to share the song with the class. Have students listen to the song and point out what they think makes it a memorable, catchy song. If nobody can think of one, use “Friday” by Rebecca Black and/or “Call Me Maybe” by Carly Rae Jepsen.

CLOSE

Have students write their own jingles by pairing or grouping up. Once the class is in groups, have them follow the instructions:

Select any item you can find in the classroom
Come up with a short melody with lyrics that could be used in a commercial for the item you chose
Share your jingle with the class
Class vote on who's is the “catchiest”
Give extra credit to any group who creates a video commercial for the item using their jingle

ASSESS

Did the students read the article?
Did they review the vocabulary words?
Did they answer the supplemental questions?
Did they participate in writing a jingle and/or making a video?



LISTENING GUIDE

“WONDERFUL CHRISTMASTIME” BY PAUL MCCARTNEY

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.3)
- Computer or mobile device with Internet access

START

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

DEVELOP

► **Play** “Wonderful Christmastime” by Paul McCartney (*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, are there long notes, short notes, or both?

When do you hear the bells come in for the first time?

What adjectives would you use to describe the mood of this song?

Does the instrumentation ever change?

How many times is the chorus sung?

How does this song make you feel?

During what month was this song written?

Do you agree with critics who call this song an earworm?

Would you say this song is “brilliant?” Why or why not?

CLOSE

Many say that “Wonderful Christmastime” is the “worst Christmas song ever,” because of the strange instruments, basic lyrics and repetition, despite the fact that McCartney is widely considered one of the greatest songwriters of all time as a member of The Beatles. One Christmas song by McCartney’s fellow Beatle, John Lennon, however, is more universally liked.

Listen to “Happy Xmas (War Is Over)” by John Lennon.

Compare the two songs in terms of orchestration, composition, tone, and overall quality. Which song do you like more? Why?

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-17_3. Here are the quiz answers:

SCRATCHING THE SURFACE

1. Four
2. Choosing, playing and blending together pre-recorded songs for an audience
3. Martin Garrix, Marshmello, Skrillex, etc.
4. “Host” events like a bat mitzvah or wedding, making announcements and keeping the night moving
5. It takes a lot of time and effort, and many do not make it to the top
6. The techniques require lots of time commitment and the equipment can be expensive
7. A computer
8. Software, hardware (controllers).
9. Doing research on the internet before buying
10. A Mobile DJ goes from event to event, a Club DJ will perform at the same venue every night

EARWOMS

1. A fragment of a song that plays over and over in your head
2. A long time ago, people thought dried and chopped up works were a treatment for ear disease
3. They are an involuntary experience
4. That we imagine ourselves singing or dancing along to the music, even if we are just sitting still
5. Simple, repetitive, catchy, easy to sing
6. A short song marked by memorable repetition used in commercials
7. The Wheaties Quartet
8. People recognize the chorus and associate it with the product being sold
9. Distract yourself by having a conversation, doing a puzzle, or listening to a different song
10. Listening to the entire song in order to suppress the brain’s desire to keep repeating one fragment from it

JULIA MICHAELS

1. She thought that was the only way to get into the business
2. Her mother and sister, as well as Joleen Belle
3. A piano
4. Balance is key; you have to take time to live your life in order to be creative
5. Hot Cheetos
6. Issues
7. Trade Hearts
8. She felt that it was too personal and she should sing it herself
9. 2017
10. If You Need Me



SONG OF THE MONTH

“ISSUES” BY JULIA MICHAELS

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.3)
- 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** Julia Michaels's “Issues” (*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:

- Which did Michaels do first: sing or write songs?**
- Who are some of the pop stars Michaels has written hits for?**
- What instrument did Michaels’ mother buy her when she was a young girl?**
- What did Michaels learn from her mentors Lindy Robbins and Beka Tischker?**
- Which major pop star (who is now her BFF) did Michaels do her first collaboration with?**
- Which major pop star asked Michaels to sing on a track she had written (“Trade Hearts”) for the first time?**
- What year was her debut single “Issues” released?**
- Why did she decide to keep “Issues” to sing herself rather than give it to another artist?**

2. Ask students questions about the song/notation:

- What is the key signature?**
- What instruments do you hear during the first verse?**
- Are most of the notes during the first verse long or short?**
- Which instruments enter during the chorus?**
- What story do the lyrics tell?**
- How many bars is the intro?**
- Do most of the notes sit below, above or in the middle of the staff?**
- Do you like this song? Why or why not?**

CLOSE

Michaels is first and foremost a songwriter. Listen to songs she wrote, “Miss Movin’ On” sung by Fifth Harmony, “Sorry” sung by Justin Bieber, and “Dive” sung by Ed Sheeran. Then ask the following questions for each:

- What is this song about?**
- Do you think the song is well-written?**
- Do you think the song would have the same impact if Michaels sang it herself? Why?**
- Are there any other artists you think could record this song and have it be successful?**

Then have a class discussion about the connection between songwriter and the song itself.

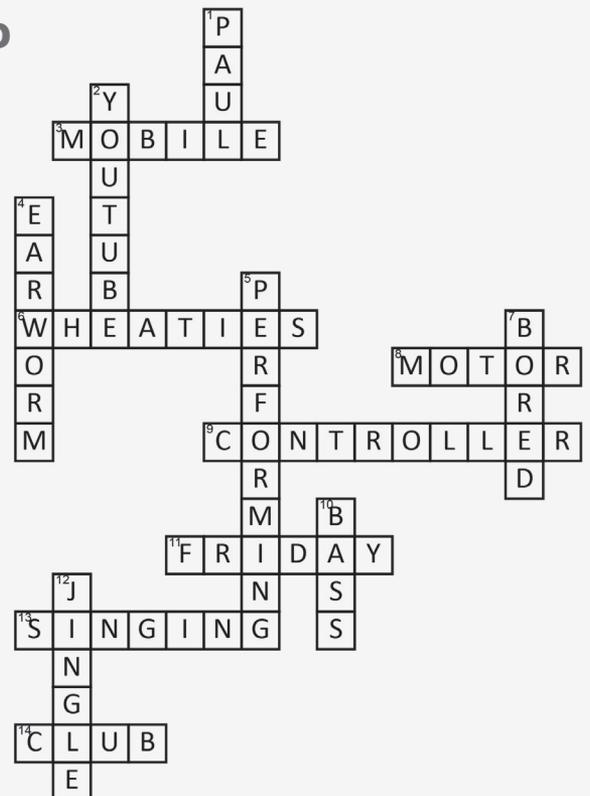
- Is it always better for a songwriter to sing their own songs? Why or why not?**
- In your opinion, what makes a song more suitable for one voice compared to another?**
- Can a song be just as meaningful when you know the singer didn’t write it themselves?**

ASSESS

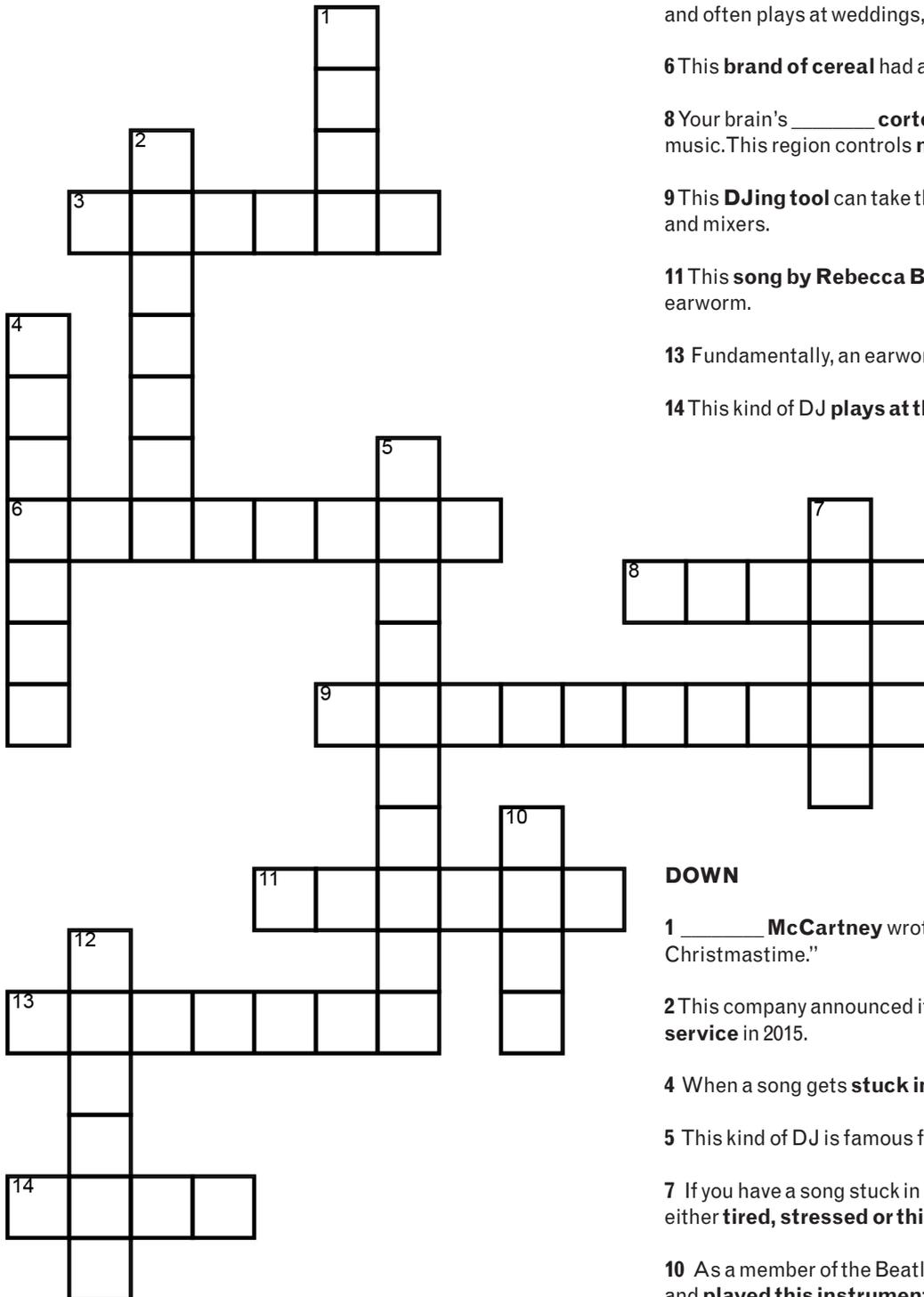
- Did the students follow along with the song?**
- Did they answer the discussion questions?**
- Did they listen to each song and analyze the songwriting?**

CROSSWORD SOLUTION

Crossword Puzzle can be found on page 7



CROSSWORD



ACROSS

3 This kind of DJ is also called a “**master of ceremonies,**” and often plays at weddings, proms and bat mitzvahs.

6 This **brand of cereal** had a quartet in the 1920s.

8 Your brain's _____ **cortex** is active when you listen to music. This region controls **movement**.

9 This **DJing tool** can take the place of physical turntables and mixers.

11 This **song by Rebecca Black** is universally accepted as an earworm.

13 Fundamentally, an earworm is **your brain doing this**.

14 This kind of DJ **plays at the same venue** every night.

DOWN

1 _____ **McCartney** wrote the song “Wonderful Christmastime.”

2 This company announced its own **music streaming service** in 2015.

4 When a song gets **stuck in your head**, it is called this.

5 This kind of DJ is famous for **playing at large arenas**.

7 If you have a song stuck in your head, chances are you are either **tired, stressed or this**.

10 As a member of the Beatles, McCartney provided vocals and **played this instrument**.

12 A **short song** marked by memorable repetition used in commercials.