

TODAY'S MUSIC EDUCATION RESOURCE

MUSIC ALIVE!

A small town country boy becomes the fastest rising star in Nashville history

AMERICAN FOLK

The Music of the Working Class

A SONG IS BORN

From Inspiration to Radio

LUKE COMBS

LISTENING GUIDE

"I Won't Back Down"
by Tom Petty

INCLUDES LESSON PLANS FOR:

- American Folk: The Music of the Working Class
- A Song is Born: From Inspiration to Radio
 - Listening Guide "I Won't Back Down" by Tom Petty and the Heart Breakers
 - Song of the Month "She Got the Best of Me" by Luke Combs

+
WHO INVENTED
The Player Piano

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The Music of the Working Class**

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by Tom Petty**

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by Luke Combs**

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FROM THE EDITOR



With each passing year, new technologies, connections and advancements are made, and the music industry is no exception. These days, it's easier than ever to get your song onto streaming platforms like Spotify and Apple Music. To encourage young musicians to take advantage of the new accessibility of this process, we've broken it down into six simple steps in *A Song Is Born*. From songwriting to distribution, anyone can get their song out for the world to hear as long as they are willing to put in the work.

Also in this issue, we profile one of the newest and brightest stars in music, Luke Combs. While critics ponder in the media about what his "X" factor really is and why he's blown up so quickly, his fans are kicking back and singing along to his beautifully written tunes that make them feel at home.

While embracing new developments in music is critical, as we enter a new decade it's also important to remember our roots. For this reason, we look back on the evolution of folk music in America, from Woody Guthrie to Beyoncé (yes, Beyoncé), and discuss the relevance of folk music in modern day America. Happy reading and happy 2020!

— 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

HEAR THE MUSIC

"She Got the Best of Me"
by Luke Combs

"I Won't Back Down" by Tom Petty

"This Land Is Your Land"
by Woody Guthrie

"Sweet Baby James"
by James Taylor

"I Will Wait" by Mumford & Sons

LEARN MORE

Songwriting Exercises
tiny.cc/malm3941

Audio Recording
tiny.cc/malm3942

Music Production
tiny.cc/malm3943

Beginner Mixing Mistakes
tiny.cc/malm3944

EXTENDED PLAY

"Hurricane" by Luke Combs
"Beautiful Crazy" by Luke Combs

"Big Yellow Taxi" by Joni Mitchell
"Ho Hey" by The Lumineers

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FEATURE

AMERICAN FOLK: THE MUSIC OF THE WORKING CLASS

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.4)
- Computer or mobile device with Internet access

START

- Ask your students to read “American Folk: The Music Of The Working Class” on pages 6-9 before reviewing the words below. [This reinforces comprehension and vocabulary.]

EMERGENCE—the process of becoming important or prominent

SPIRITUAL—a religious song associated with black Christians of the southern US

OPPRESSION—prolonged cruel or unjust treatment

CONVICTION—a firmly held belief or opinion

SENTIMENT—a view or attitude toward a situation or event; an opinion

REVIVAL—an instance of something becoming popular again

INJUSTICE—lack of fairness or justice

DOMINATE—having a commanding influence on

DERAIL—obstruct a process by diverting it from its intended course

ESSENCE—the natural quality of something

PIONEER—a person who is among the first to research and develop a new area of activity

AMEND—make minor changes to

RENDITION—a performance or interpretation of a piece of music

FRACTIOUS—irritable and difficult to control

RESILIENCE—the capacity to recover quickly from difficulties

DOWNTRODDEN—treated badly by people in power

DEVELOP

Ask students the following questions:

From what other words did “folk” originate?

What does folk music represent?

Why is it important?

How has it changed over the years?

What are some of the sub-genres that make up what we know as folk music?

What kinds of things did the original folk musicians sing about?

During what decade did the American folk music revival occur?

Who was the first person to introduce the electric guitar to folk music?

Who are some contemporary folk musicians?

In your opinion, does folk music have a place in the music industry today?

Discuss the ways in which we are influenced by music, regardless of genre. What are some songs that make you think or feel something special? Why do they make you feel that way?

What differentiates one genre from another? How do you feel about crossover music?

Should genres remain close to their roots and committed to their original purpose, or is welcoming change more important? In what ways is Beyoncé a folk artist, from the perspective of someone like Nora Guthrie?

CLOSE

Play each song in the Hear the Music playlist: “This Land Is Your Land,” “Sweet Baby James” and “I Will Wait.” Compare and contrast the style, instrumentation and overall message. Do they all sound like folk music to you?

ASSESS

Did the students read the article?

Did they answer the review questions?



FEATURE

A SONG IS BORN: FROM INSPIRATION TO RADIO

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.4)
- Computer or mobile device with Internet access

START

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

NETWORK—interact with other people to exchange information and develop contacts, especially to further one’s career

FORMULAIC—constituting or containing a verbal formula or set form of words

VULNERABLE—susceptible to physical or emotional attack or harm

ARRANGEMENT—a composition adapted for performance with different instruments or voices

ORCHESTRATION—the assignment of instruments to a particular composition

EXECUTE—carry out or put into effect

CONSOLE—a plane or unit accommodating a set of control for electronic equipment

TONAL—of or relating to the pitch, quality and strength of music

DISTRIBUTION—the action of sharing something out among a number of recipients

KINKS—flaws or obstacles in a plan, operation

AGGREGATOR—a wholesale buyer or broker of a utility service

DEVELOP

Review concepts from the article by asking the following questions:

What is the first step in getting a song onto the radio or streaming platforms?

What are some techniques to try when writing a song?

What is the difference between arrangement and orchestration?

Give an example of two different ways you could orchestrate a song.

What are a few of the tools you need to record a song?

What is mixing?

What is the difference between mixing and mastering?

Where should your music go once you’re done mastering it?

2. Get the class started on the first step of this process.

Let’s write a song!

- Assemble students in pairs or groups and assign each group an emotion (ex. sad, happy, excited, confused, frustrated, surprised, scared)
- Remember a time when you felt this emotion. Then write down any words associated with that memory. Using these words, construct a poem that tells a story about one specific memory or a combination of many.
- Each member of the group reads the poem aloud, each time with a new rhythm.
- The group selects the best rhythm and add a few high and low notes.
- Share your song with the class!

CLOSE

Have each group choose their favorite song. Using computers or tablets, research how any part of that song was written, how the artist (or producer, sound engineer) finds inspiration, or some bit of information on how their song came to be. Results can come from YouTube, blogs, interviews, etc.

Examples:

Article: Taylor Swift on her songwriting process tiny.cc/matg1

Video: Selena Gomez on the development of her new album tiny.cc/matg2

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 song?



LISTENING GUIDE

“I WON’T BACK DOWN” BY TOM PETTY

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.4)
- Computer or mobile device with Internet access

START

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

DEVELOP

PLAY “I Won’t Back Down” by Tom Petty (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?

How would you describe the tone of Petty’s voice?

What is this song about?

What do the lyrics make you think of?

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 the story behind the song

What influenced Petty to write “I Won’t Back Down?”

What was the name of the band he was in before The Heartbreakers?

What is the name of Petty’s first solo album?

What is a memory Petty has of the day he recorded “I Won’t Back Down?”

What is the message of the song and on what kinds of occasions is it typically played?

CLOSE

Listen to the song again, have students count how many times they hear the words “won’t back down” occur throughout the entire song (21 times).

Why is a song that repeats the same phrase so many times so impactful?

Do you think a song that repeated some other phrase 21 times could’ve had the same success, or is there something special about the words and meaning behind “I won’t back down?” What do those words mean to you? What do you think of when you hear them?

Come up with some other short yet meaningful phrases that you could write a song about.

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-39-4. Here are the quiz answers:

AMERICAN FOLK

1. Folklore: the traditional beliefs and customs of a community; Volk: German word meaning “the people as a whole”

2. In the slave fields in the south, when workers would sing renditions of spirituals

3. Bluegrass, country, gospel, blues

4. The hopes, sorrows and convictions of working-class America

5. “This Land Is Your Land”

6. The 1960s

7. Bob Dylan was known for pioneering the sound of modern folk, his songwriting skills, and playing the electric guitar during the 1965 Folk Festival

8. The 1990s

9. Jazz and classical

10. Beyoncé writes and performs songs about social justice, pride and community, which were the building blocks of traditional folk music in the south

4. Arrangement describes how the song is structured, orchestration is about which instruments are used and which notes they play

5. A microphone, a computer or cell phone, a DAW

6. Reverb, sound effects, loops, digital instrument sounds

7. Mixing is when an engineer manipulates the sound levels of each track in the project

8. Mastering happens after mixing, to make sure each track is the correct volume and in the proper format

9. Work with an aggregator or distribution service

10. No. Some songs take different paths

LUKE COMBS

1. 2014

2. He was told his songs “weren’t good enough”

3. Classic country, southern-fried soul and a hint of modern R&B

4. He dedicates all of his time to the music instead of flashy performances

5. The Way She Rides

6. Shania Twain

7. Best New Artist

8. Eric Church

9. “She Got The Best of Me,” “Beautiful Crazy,” “Can I Get An Outlaw,” “Hurricane”

10. Subjective

A SONG IS BORN

1. Songwriting, Arrangement/Orchestration, Production/Recording, Mixing, Mastering, Distribution

2. iZotope is an American audio technology company that develops and manufactures music creation hardware and software

3. Remember a meaningful event or a strong emotion, experiment with weird sounds and rhythms



SONG OF THE MONTH

“SHE GOT THE BEST OF ME” BY LUKE COMBS

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.4)
- 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** Luke Combs's “She Got The Best Of Me” (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:

According to critics, what are some things that make Combs' music style unique?

What did Combs do after his first Nashville meeting went poorly?

What record company did he sign with in 2015?

What was the title of his debut single?

In 2019, Combs was nominated for a GRAMMY. What was it for?

When did he start playing guitar?

Who was his inspiration to start playing?

What does Combs like to tell his fans in order to inspire them?

2. Ask students questions about the song/notation:

What key signature is it in?

What instruments do you hear during the intro?

When the first verse enters, does the song get louder or softer?

What instruments join in during the chorus?

What is the highest note in the song?

The lowest note?

Using your knowledge of the highest and lowest note, do the notes in the song have a range greater or less than an octave?

What happens at the coda?

Does this song have a lot of accidentals?

How would you describe the mood of this song? How does it make you feel?

CLOSE

Play the song on a piano. Then ask students to name an interval you find within the song, for example, the intervals between the three half notes at the beginning of the pre-chorus. Then ask for volunteers to choose any two notes they find in the song and have the class work out the interval.

Repeat the exercise with different note lengths. For example, if a student selects the last note in the song, ask who can identify the length of that note. The answer would be two beats (half note). If a student selects the first note in the song, the answer would be half a beat (quarter note). Do this exercise as a class or in pairs, where one partner points to a note and the other identifies the length.

ASSESS

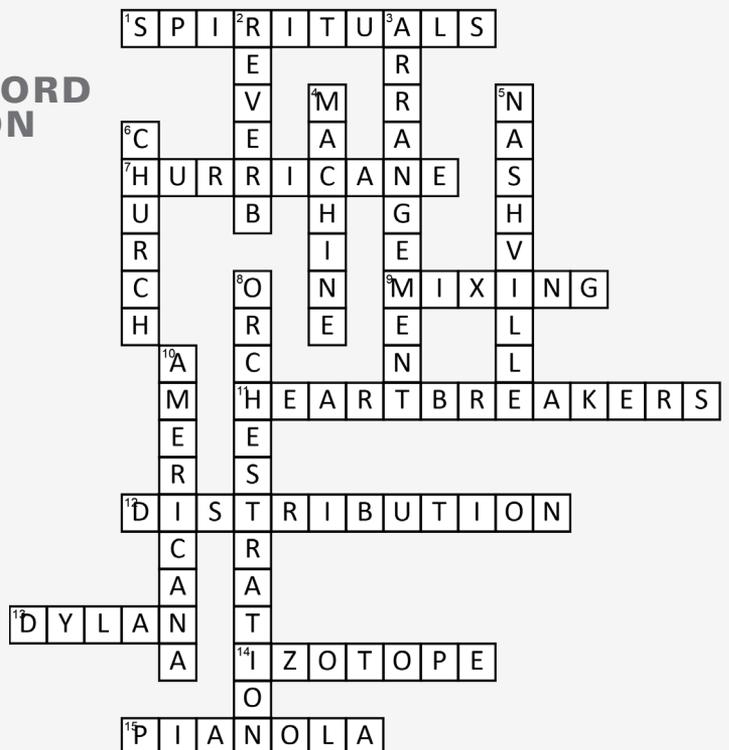
Did the students follow along with the song?

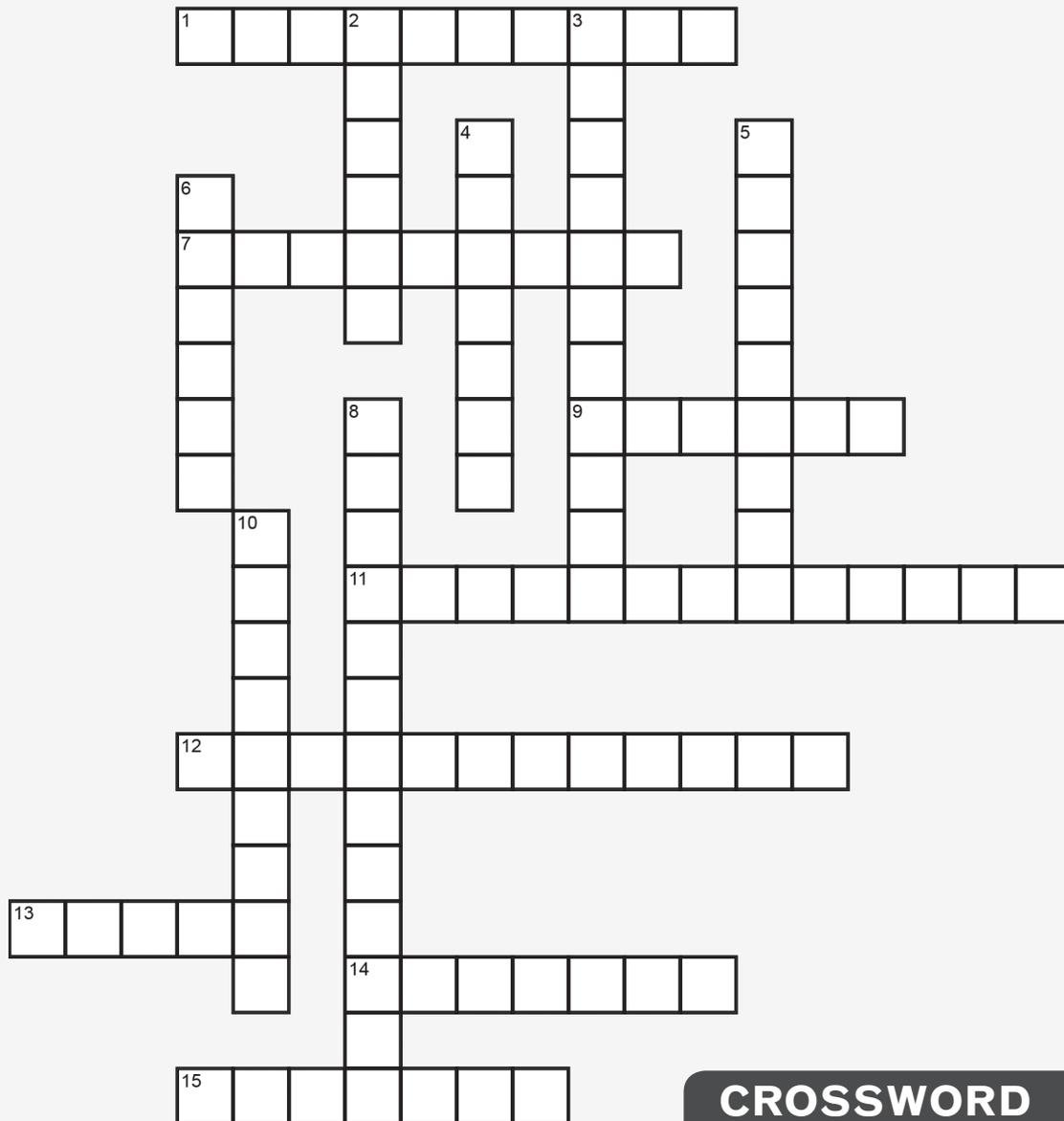
Did they answer the discussion questions?

Did they listen to each song and analyze the songwriting?

CROSSWORD SOLUTION

Crossword Puzzle can be found on page 7





CROSSWORD

ACROSS

1. These types of **religious songs** were altered by American workers in the early 20th century and became folk songs
7. The title of **Luke Combs' debut single**, released in 2016
9. **Adjusting** the sound levels and timing of each track in your song in a DAW is called this
11. Tom Petty's band was called **Tom Petty and The _____**
12. The **final step** in getting your song on platforms like Spotify or Apple Music

13. **Bob _____** shocked the folk world by playing the electric guitar at the Newport Folk Festival of 1965

14. An **American audio technology company** that develops and manufactures music creation hardware and software

15. The most musical **foot-operated player piano**, invented by Edwin Votey

DOWN

2. This **echoing effect** can be added to your song using a digital audio workstation
3. This term describes **how a song is structured**

4. Luke Combs' songwriting partner Jonathan Singleton signed him to a publishing deal with **Big _____ Music**

5. What **city** did Luke Combs move to in 2014 to pursue his music career?

6. **Eric _____** inspired Luke Combs to learn the guitar and write his own songs

8. This term references **the instruments** used in a song and which notes they play

10. This **branch of folk music** evolved in the 1990s, incorporating elements of country, roots rock, folk, gospel and bluegrass music