



HONOR THY MUSIC®

Words & Music Teacher's Guide

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Words & Music Teacher's Guide

The Country Music Hall of Fame® and Museum's Words & Music Teacher's Guide includes lessons designed to assist classroom teachers in guiding their students through the basics of writing song lyrics. The lessons contain background information and activities related to the elements of songwriting. In the final lessons, students write or co-write their own song lyrics. Teachers are encouraged to participate in the museum's free teacher workshops offered twice each year. These workshops train teachers to present this unit to their students. For workshop dates and times, please visit our Web site: www.CountryMusicHallofFame.com. There is a direct correlation between the effectiveness of the classroom lessons and the quality of the song lyrics written by students.

Each lesson in the Teacher's Guide includes state standards, national standards, learning objectives, and estimated times to prepare for each lesson, as well as a list of the necessary

supplemental materials. Most lessons can be completed in one fifty-minute class period. Lessons in which students write their lyrics may take longer. Songs from the accompanying CD should be played in conjunction with specific lessons. Some lessons include lyric sheets, found in the back of the Teacher's Guide. Worksheets are printed next to the corresponding lesson, and answer keys can be found in a separate booklet in the back. As this is an in-depth unit, it is important to assess the appropriateness of each lesson as you go and adapt them for the needs of your students.

The culminating portion of Words & Music involves a presentation by a professional songwriter. Throughout this unit, students should write down questions for the songwriter as they learn about the songwriting process and profession. Students will have an opportunity to ask questions of the songwriter during the presentation.

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Songs on the CD

- 1. “That’d Be Alright” - Alan Jackson**
(TIM NICHOLS / MARK D. SANDERS / TIA SILLERS)
 UNIVERSAL MUSIC CORPORATION / YAMPA TUNES (ASCAP)
 UNDER LICENSE FROM THE SONY BMG CUSTOM MARKETING GROUP, A DIVISION OF SONY BMG MUSIC ENTERTAINMENT
 This song was released in 2002 on Alan Jackson’s album *Drive*.
- 2. “When You Say Nothing at All” - Alison Krauss and Union Station**
(PAUL OVERSTREET / DON SCHLITZ)
 SCARLET MOON MUSIC INC. / SCREEN GEMS-EMI MUSIC INC. (BMI)/ DON SCHLITZ MUSIC / UNIVERSAL MUSIC CORPORATION (ASCAP)
 COURTESY OF ROUNDER RECORDS
 This song has been recorded by other artists including Keith Whitley and Ronan Keating. Krauss recorded it in 1994 for a tribute album to Whitley, and her recording was Country Music Association’s Single of the Year in 1995.
- 3. “Coat of Many Colors” - Dolly Parton***
(DOLLY PARTON*)
 VELVET APPLE MUSIC (BMI)
 UNDER LICENSE FROM THE SONY BMG CUSTOM MARKETING GROUP, A DIVISION OF SONY BMG MUSIC ENTERTAINMENT
 Originally released in 1971, this is the song Parton sang the night she accepted her medallion for membership in the Country Music Hall of Fame in 1999.
- 4. “Orphan Girl” - Gillian Welch**
(GILLIAN WELCH)
 IRVING MUSIC (BMI)
 COURTESY OF ACONY RECORDS
 This song was released in 1996 on Welch’s album *Revival*, which received a Grammy nomination for Best Contemporary Folk Album.
- 5. “Check Yes or No” - George Strait***
(DANA OGLESBY / DANNY WELLS)
 SIXTEEN STARS MUSIC (BMI) / HORIPRO ENTERTAINMENT GROUP (ASCAP)
 COURTESY OF UNIVERSAL MUSIC ENTERPRISES SPECIAL MARKETS
 Strait received the CMA Single of the Year award for this in 1996, and the ACM (Academy of Country Music) Single of the Year award in 1995. He has more #1 hits than any artist in any genre.
- 6. “You Are My Sunshine” - Gene Autry***
(JIMMIE DAVIS*)
 PEER INTERNATIONAL CORP. (BMI)
 UNDER LICENSE FROM THE SONY BMG CUSTOM MARKETING GROUP, A DIVISION OF SONY BMG MUSIC ENTERTAINMENT
 This song has been recorded by many artists including Bing Crosby, Johnny Cash, Bob Dylan, and Ray Charles. The song was recorded by Jimmie Davis in 1940. It has been featured in numerous films, television shows, and television and radio commercials.
- 7. “You Are My Sunshine” - Willie Nelson* with Leon Russell**
(JIMMIE DAVIS*)
 PEER INTERNATIONAL CORP. (BMI)
 UNDER LICENSE FROM THE SONY BMG CUSTOM MARKETING GROUP, A DIVISION OF SONY BMG MUSIC ENTERTAINMENT
- 8. “Waiting for a Train”- Jimmie Rodgers***
(JIMMIE RODGERS*)
 PEER INTERNATIONAL CORP. (BMI)
 UNDER LICENSE FROM THE SONY BMG CUSTOM MARKETING GROUP, A DIVISION OF SONY BMG MUSIC ENTERTAINMENT
 Jimmie Rodgers, known as the Father of Country Music, recorded this song in 1928.
- 9. “Man in Black” - Johnny Cash***
(JOHN R. CASH*)
 © 1971, 1999 SONG OF CASH, INC. (ASCAP) ADMINISTERED BY BUG.
 UNDER LICENSE FROM THE SONY BMG CUSTOM MARKETING GROUP, A DIVISION OF SONY BMG MUSIC ENTERTAINMENT
 In this song released in 1971, Cash explains his custom of dressing entirely in black clothing on stage. He wore black clothing so often that he was given the nickname “The Man in Black.”
- 10. “Don’t Laugh at Me” - Mark Wills**
(STEVE SESKIN/ALLEN SHAMBLIN)
 © 1997 BUILT ON ROCK MUSIC (ADMIN. BY ICG) / SONY/ATV CROSS KEYS PUBLISHING / DAVID AARON MUSIC (ASCAP). ALL RIGHTS ON BEHALF OF SONY/ATV CROSS KEYS PUBLISHING AND DAVID AARON MUSIC ADMINISTERED BY SONY/ATV MUSIC PUBLISHING 8 MUSIC SQUARE WEST, NASHVILLE, TN 37203. ALL RIGHTS RESERVED. USED BY PERMISSION.
 COURTESY OF UNIVERSAL MUSIC ENTERPRISES SPECIAL MARKETS
 This song was released in 1998. It has been recorded by Peter, Paul and Mary, and in 2002 it was turned into a picture book.

* Country Music Hall of Fame member.

INTRODUCTION TO SONGWRITING

TENNESSEE STATE CURRICULUM STANDARDS

English Language Arts Logic

State Performance Indicators: 0401.5.6, 0501.5.7
 Checks for Understanding: 0601.5.2, 0701.5.2, 0801.5.2

Literature

Checks for Understanding: 0401.8.14, 0501.8.9, 0601.8.15, 0701.8.15, 0801.8.16

High School Checks for Understanding: 3001.8.14, 3002.8.14, 3003.8.13, 3005.8.13

Research

Grade Level Expectations: 0401.4.1, 0501.4.1

High School Course Level Expectations:
 3001.4.2, 3002.4.2, 3003.4.2, 3005.4.2, 3001.4.4, 3002.4.4, 3003.4.4, 3005.4.4

Music

Content Standard 6.0:

Listening and Analyzing

Students will listen to, analyze, and describe music.
 (Grades 3-12)

NATIONAL STANDARDS

National Standards for the English Language Arts

8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

National Standards for Music Education

6. Listening to, analyzing, and describing music.

1 | What Is Songwriting?

Objective: Students will discuss what songwriting is, what they already know about songwriting, and what they would like to learn about songwriting.

Prep Time: None

Materials: paper, pencil

Vocabulary: professional, recording, songwriter, songwriting

1. Discuss the following with your students:

What is songwriting? Who writes songs? Do you know anyone who writes songs? Have you written a song before? Who are your favorite songwriters?

TEACHER TIP:

For homework, ask students to look for songwriters’ names on their CDs or online. They could write down the album title, song title, singer, and songwriter. Sometimes the song is written and sung by the same person. Other times, the song is written and sung by different people.

2. Share the following information with students:

While some songs are written by the singers who record them, many songs are written by professional songwriters who never make recordings. These songwriters may not be as well known, but their special talents give singers a wide variety of songs to choose from.

A good songwriter is always observing life and listening to the conversations of others for an idea or theme. He or she has the ability to take common experiences that many people can identify with and then creatively combine words (lyrics) and music (melody). Songwriters call this a marriage or partnership of words and music. They must fit together to create a good song. In addition, many writers co-write songs and share their ideas to create a finished song. Sometimes, one writer comes up with the lyrics and another composes the music. Other times, each

writer will work on both the words and the music.

Songwriters often say that an idea comes to them easily and is written down quickly. Other times, it can take a long time to come up with a good idea and get the words on paper. Revising and rewriting are part of the songwriting process.

3. Ask your students to write down questions they might ask a songwriter about their life and career.

They should keep adding to this list of questions throughout the unit, as they will have an opportunity to speak with a professional songwriter.

Teacher Tip

Create a KWL chart in your classroom of what students already know about songwriting, what they want to learn about songwriting, and what they learned about songwriting. Fill in the first two sections prior to your songwriter’s presentation, and the third section afterward.

4

K	W	L
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2 | Songlifting

Objectives:

1. Students will define *songlifting*.
2. Students will recognize the negative effects of songlifting on songwriters and other music industry professionals.
3. Students will define *royalties*.

Prep Time: Ten minutes to read through the lesson

Materials: pens, pencils

Vocabulary: downloading, income, plagiarism, royalties, songlifting

This lesson addresses the consequences of illegally downloading music off the Internet. The information will raise awareness of the effect that illegal downloading has on music industry professionals, including songwriters.

1. Discuss the following questions with your students:

- Name some ways you listen to recorded music (CD, MP3 player, computer, cell phone, etc.).
- How do you prefer to listen to music? Why?
- Do you buy music in stores, online, or somewhere else? Explain.

2. Ask students to define the word *shoplifting*.

Most students will know this refers to stealing or taking something that isn’t yours. Ask them what they think songlifting might mean. After discussion, share the following definition, from the Recording Industry Association of America (RIAA) Music Rules program:

Songlifting is making and/or distributing illegal copies of copyrighted sound recordings.

3. Effects of illegal downloading on songwriters. How are songwriters paid?

The following is a statement from NSAI (Nashville Songwriters Association International):

When someone steals a song on the Internet it is not a victimless crime. Songwriters pay their rent, medical bills, and children’s educational expenses with royalty

income. That income has been dramatically impacted by illegal downloading, so many have reassessed their careers as songwriters.

NSAI also provides information on how songwriters are paid, which will help students understand how they are affected when someone steals a song instead of purchasing it.

4. Share the following definition of a royalty with students.

A songwriter makes money from sale royalties.

A *royalty* is a portion of the income from a work paid to the writers of a work. For songwriters, the portion is 9.1 cents for every song that sells on an artist’s CD. This is usually split between the writer and the publisher, leaving the songwriter 4.55 cents. If the song is co-written, then the two co-writers receive 2.275 cents each. If a writer has a song on an album that sells one million copies, the writer earns \$22,750. (This dollar amount can change, but reflects the rate in 2008.)

5. Discuss the following with students:

- Why should you download songs legally?
- How can you download music legally?

6. Additional Resources

The Web sites below provide additional information about the consequences of illegally downloading music, and about the songwriting profession in general.

- ASCAP (American Society of Composers, Authors, and Publishers) provides the Donny the Downloader Experience curriculum, a multi-media school assembly program featuring fast-paced animated videos starring Donny, a tech-savvy teenager who’s unaware of why illegal downloading hurts the performing artists and songwriters whose music he loves. Donny receives negative reactions from the other kids and adults in his life, whom he tries to impress with his access to “free” music.
www.ascap.com/resource/dtd/
- BMI (Broadcast Music, Inc.) is a performing rights organization: It collects license fees on behalf of its

songwriters, composers, and music publishers and distributes them as royalties to those members whose works have been performed.

www.bmi.com

- Music Rules is a program provided by RIAA (Recording Industry Association of America). Their program is designed to help lay the foundation for respecting all forms of intellectual property, especially music recordings. Developed for students in grades 3 – 8, it is full of information regarding songlifting as well as fun, interesting, and educational activities to assist teachers in helping students understand how illegally downloading music affects music industry professionals.
www.music-rules.com

- Students interested in hearing legendary country songwriters discuss their experiences, should consider visiting:
www.countrymusichalloffame.com/site/experience-museum-programs-public.aspx

These programs, presented by the Country Music Hall of Fame and Museum, highlight the careers of songwriters who have made significant contributions to country music history. Through in-depth, one-on-one interviews with the writers themselves, viewers can better understand how songwriters create some of the most famous recordings in the history of popular music. Audiovisual elements, including vintage recordings, photos, and film clips, supplement the interviews, and in some cases the songwriters perform their songs.

Teacher Tip:

You may also wish to discuss plagiarism with your students, as it also involves stealing the work of others. Although different songwriters frequently come up with the same ideas for their songs, plagiarism, or intentionally copying another’s work, is illegal and unfair. Copyright laws protect original songs to help prevent plagiarism. (NOTE: A title cannot be copyrighted. As a result, there are many songs with the same title. Some songs, however, are so well known that it is unlikely that anyone will write another one with the same title.)

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3 | Song Themes

Find the Theme in the Title

Objective: Students will identify the theme of a song based on the title

Prep Time: Five minutes if writing titles on the board

Materials: Chalkboard or dry erase board to list titles

Vocabulary: theme, title

1. Share the following with students:

Every good song has a main idea, called a theme. Themes are usually taken from everyday experiences and emotions. One reason listeners enjoy music is because they understand and empathize with the singer and the theme they convey. Common themes in country music include home, family, love, heartbreak, travel, work, leaving home, and religion. Ask your students if they can think of other song themes.

2. Read each song title in the list below to your students.

You may also wish to list them on the board. Based only on the title, determine as a class what theme(s) might relate to each of the song titles.

1. “America the Beautiful”
2. “You Are My Sunshine”
3. “I Wanna Be a Cowboy’s Sweetheart”
4. “Orphan Girl”
5. “Waiting for a Train”
6. “I’ve Been Everywhere”
7. “To Daddy”
8. “Grandpa (Tell Me ’bout the Good Old Days)”
9. “Blue Eyes Crying in the Rain”

3. Consider the following questions with your students:

- What can you tell about these songs from their titles?
- If you were writing a song with one of these titles, what would it be about? Would it be fast or slow? Would it be funny or sad?
- Why do you think the title of a song is important?
- Which title do you like the best? Why?

Listen to a Song, Identify the Theme

Objectives:

1. Students will listen to songs and determine their themes.
2. Students will use the Internet to answer questions related to song themes.

Prep Time: Ten minutes to make copies of lyric sheets (pages 43-51) and worksheet titled *Theme* (page 8); Five minutes to set up CD player and CD

Materials: CD player, CD, lyric sheets, worksheet titled *Theme*, computer with Internet access

1. Distribute lyric sheets for the five songs listed in the chart on page 7.

Using the chart that follows, discuss with students the songwriter and the singer for each song. Point out that many singers do not write their own songs. Play each song while looking at the lyrics. Encourage students to listen carefully. You may need to play a song more than once.

2. Ask students to identify possible themes for each song.

Although they may have many different ideas, possible themes are listed for each song in the chart below. Notice that the theme can be serious, sad, humorous, vague, bittersweet, joyful, or remorseful. Consider these questions as you discuss possible themes.

- What do you think this song is about?
- What is the singer trying to tell us?
- How does the singer feel about what he is saying?
- Does this song have a message? If so, what is it?

Song	Songwriter(s)	Singer	Theme
“That’d Be Alright”	Tim Nichols, Mark D. Sanders, Tia Sillers	Alan Jackson	Hopes, daydreaming
“Check Yes or No”	Dana Oglesby, Danny Wells	George Strait*	Love
“Don’t Laugh at Me”	Steve Seskin, Allen Shamblin	Mark Wills	Respecting differences, getting along
“Waiting for a Train”	Jimmie Rodgers*	Jimmie Rodgers*	Loneliness
“Man in Black”	John R. Cash*	Johnny Cash*	Standing up for others, compassion

*Country Music Hall of Fame member

3. Distribute the worksheet titled *Theme*.

This worksheet is intended to help your students deepen their understanding of themes, and to discover interesting facts about Country Music Hall of Fame members.

4. Students could take on the following related research projects.

- Ask students to conduct a research report on a member of the Country Music Hall of Fame. Some are songwriters. Others are singers, musicians, comedians, radio announcers, and music business professionals. A list of Hall of Fame inductees can be found on the museum’s Web site: www.countrymusichalloffame.com. Students may also wish to interview family members and friends about their memories of the inductee they have chosen.
- Students could also include a chart or graph relating to the inductee’s career. Examples might include a chart of the inductee’s biggest hits and where they placed on *Billboard* charts; or awards the inductee received, and the year he or she received them.

Teacher Tip:

You may use the following activities to further illustrate the idea of a theme in songwriting.

1. Encourage students to bring in a favorite song and its lyrics to share with the class. Students must be prepared to tell the class what the song means to them, and to identify the theme. Teachers should preview the songs and lyrics to ensure they are appropriate.
2. Using the list of themes in this lesson or themes suggested by students, ask students (independently or in groups) to develop their own titles to match each theme. These themes and titles could be displayed on a bulletin board to be added to as students develop more ideas and titles. You may choose to have students illustrate their titles.

Worksheet
Theme

Name: _____ Date: _____

The *theme* is the main idea of a song.

1. Where can songwriters get ideas for song themes?
2. Name three typical themes in country music.
3. Choose one of your favorite songs. What is the title? What is the theme? What makes that song one of your favorites?

MATCHING

A song's title is often a good indication of what the theme of a song will be. Match the following titles with the appropriate theme.

- | | |
|---------------------------------------|----------------|
| _____ 1. "My Tennessee Mountain Home" | a. family |
| _____ 2. "Happy Birthday" | b. heartbreak |
| _____ 3. "We Are Family" | c. home |
| _____ 4. "I Fall to Pieces" | d. celebration |
| _____ 5. "On the Road Again" | e. travel |

8

INTERNET SEARCH

If students finish early, encourage them to use the Internet to learn more about members of the Country Music Hall of Fame and about songs. Visit the Country Music Hall of Fame and Museum's Web site, www.countrymusichalloffame.com, to answer the following questions:

1. The holidays are a common theme in songs. Name two holiday songs recorded by Country Music Hall of Fame member Gene Autry.
2. Fill in the blanks.
Country Music Hall of Fame member Jimmie Rodgers is known as the Father of _____. Many of his songs deal with themes like the railroad and cowboys, _____, _____, and home.
3. Country Music Hall of Fame member Don Gibson wrote two classic songs on the same day. One was "Oh Lonesome Me." What was the title of the other classic song?
4. Based on their titles, name the themes for both songs.

4 | Story Songs
and Sequence

Objectives:

1. Students will put events from a song in their proper sequence.
2. Students will use the Internet to answer questions related to Country Music Hall of Fame members.

Prep Time: Ten minutes to make copies of lyric sheet (page 45), story sheet (page 10), and worksheet (page 11) for "Coat of Many Colors" and lyric sheet (page 47) and worksheet (page 12) for "Check Yes or No;" Five minutes to set up CD player and CD

Materials: CD player, CD, lyric sheet, story sheet, and worksheet for "Coat of Many Colors;" lyric sheet and worksheet for "Check Yes or No;" Internet access

Vocabulary: sequence

1. Share the following with students:

Songwriters often write songs that tell a story. These may be stories taken from personal experiences, such as Dolly Parton's "Coat of Many Colors" or from the writer's imagination, such as "Check Yes or No," written by Danny Wells and Dana Oglesby and recorded by George Strait. Ask students if they know of any songs that tell a story.

A story song typically has three parts:

1. A beginning to introduce characters and main ideas
2. A middle that builds the story
3. An ending or result

Story songs stick to a theme, and the action follows a sequence, or order, in which the events of the story unfold.

2. Distribute the lyric sheet and story synopsis for "Coat of Many Colors."

3. Ask students to read Dolly Parton's description of her story.

4. Play CD track 3, titled "Coat of Many Colors," and encourage students to listen carefully.

Students should read the story and then listen to the song while following along with the words on the lyric sheet.

5. After that, distribute copies of the worksheet, What Happened? "Coat of Many Colors".

Ask them to put the events listed on the sheet in the proper sequence.

Teacher Tip:

You may wish to extend this lesson by sharing *Coat of Many Colors*, a children's book written by Dolly Parton and illustrated by Judith Sutton, with students. This book is available in the Museum Store. Consider some of the following journal questions:

- Write about a time someone made or gave you something that was very precious to you, but had little value to someone else. What was given to you? Who gave it to you? What was the occasion? What made it special? Draw a picture of the object.
- Even though they had no money, Dolly Parton still thought her family was rich. Based on the information given in the story and the illustrations, explain why you think Dolly considered her family to be rich.

6. Distribute the lyric sheet for "Check Yes or No."

"Check Yes or No" by George Strait is another example of a story song.

7. Play CD track 5, "Check Yes or No."

8. After your students have listened to the song, distribute copies of the worksheet, What Happened? "Check Yes or No".

Ask students to put the events listed on the sheet in their proper sequence based on the lyrics.

9



Story Synopsis

“Coat of Many Colors”

“This is a true story, and means more to me than any other song I’ve ever recorded. There were twelve children in our family, and we were real poor. We had food to eat, because we raised it, but as far as money to buy clothes, all we had was what Mama made. I was about eight years old, and it was my first year in a big public school. Before that, I went to school over ‘in the holler’ where we lived in the foothills of Webb Mountain. The original reason Mama made the coat was because I didn’t have one and to have something to have my picture taken in. Somebody had sent her a box of scraps to make quilts out of, and she took them and made me a little coat out of it. This was the first time I was ever going to have my picture taken. That’s why it hurt me so bad when the kids laughed, because I was so proud of it.

I especially liked the bright colors, and I thought I was the prettiest thing in school.”

— Dolly Parton

From *Sing Your Heart Out, Country Boy* by Dorothy Horstman
Country Music Foundation Press © 1996

Worksheet

What Happened?

“Coat of Many Colors”

Name: _____ Date: _____

Using the letters next to each sentence below, place the events in the proper sequence.

- | | |
|----------|---|
| 1. _____ | A. The children laughed at Dolly. |
| 2. _____ | B. Her mother made her a coat. |
| 3. _____ | C. Someone gave Dolly’s family a box of rags. |
| 4. _____ | D. Dolly told the other children how special her coat was to her. |

Write about or draw pictures describing a personal experience you have had. Make sure that it is in the correct sequence.

Worksheet

What Happened?

“Check Yes or No”

Name: _____ Date: _____

Using the letters in front of each sentence below, place the events in the proper sequence.

- 1. ____ A. Emmylou and the boy are married.
- 2. ____ B. Emmylou kissed a boy on the school bus.
- 3. ____ C. They go out in a white limousine.
- 4. ____ D. The boy chased Emmylou around the playground.

INTERNET SEARCH

If students finish their work early, encourage them to learn more about Country Music Hall of Fame member George Strait on the Internet. Click on the “Inductees List” on the Country Music Hall of Fame and Museum’s Web site www.countrymusichalloffame.com to answer the following questions.

- 1. Under what circumstances did George Strait discover that his calling was country music?
- 2. Name two of his musical influences.
- 3. In 1996, George Strait won three awards from the CMA. What were they?
- 4. Does George Strait write his own songs?

WHAT’S IN A SONG?

TENNESSEE STATE CURRICULUM STANDARDS

Music

Content Standard 5.0: Reading and Notating

Students will read and notate music. (Grades 3-12)

Content Standard 6.0: Listening and Analyzing

Students will listen to, analyze and describe music. (Grades 3-12)

English Language Arts

Literature

Checks for Understanding: 0401.8.11, 0401.8.13, 0501.8.9, 0501.8.12, 0501.8.15, 0601.8.13, 0601.8.15, 0701.8.13, 0701.8.15, 0801.8.14, 0801.8.16, 3001.8.12, 3002.8.12, 3003.8.9, 3005.8.9

High School Checks for Understanding: 3001.8.14, 3002.8.14, 3003.8.13, 3005.8.13

NATIONAL STANDARDS

National Standards for Music Education

- 5. Reading and notating music.
- 6. Listening to, analyzing, and describing music.

1 | Parts of a Song

Objectives:

- 1. Students will demonstrate an understanding of new vocabulary and concepts related to parts of a song.
- 2. Students will listen to songs and identify their elements.

Prep Time: Ten minutes to make copies of lyric sheet for “Don’t Laugh at Me” (page 51) and worksheet titled *Parts of a Song* (page 15); five minutes to set up CD player and CD, five minutes to make a transparency or Power Point slide of song parts

Materials: CD player, CD, lyric sheets, worksheets, and writing board, transparency or computer with Power Point

Vocabulary: bridge, chorus, hook, mood, musical styles, rhyme, rhythm, theme, verses

1. Share the following with students:

A good song is made up of several parts. These widely used song parts help songwriters express a theme or tell a story in a memorable and singable form.

2. Find out what students already know about the parts of a song.

3. The parts of a song are described below.

Several of these have been introduced in previous activities. Review them or introduce them to your students.

- The **theme** is the main idea in a song. The theme should be easily understood and familiar to most people.
- The **hook** is the part of the song that catches or “hooks” your attention and makes the song easy to remember. It is usually repeated throughout the song.
- The **title** should reflect the theme in as few words as possible. The title and the hook are often the same. The title, theme, and hook should work together to let the listener know what the song is about.
- The **verses** contain the important information about the story or situation. They explain who, what, where, when, and how.

2 | Rhyme

Objectives:

1. Students will define exact and approximate rhyme.
2. Students will define rhyme scheme.

Prep Time: Five minutes to photocopy “Man in Black” lyric sheet (Page 50) and “Don’t Laugh at Me” lyric sheet (page 51), or to write lyrics on the board

Materials: Lyric sheets for “Man in Black” and “Don’t Laugh at Me,” writing board

Vocabulary: approximate rhyme, exact rhyme, rhyme scheme

1. Share the following with students:

Rhyme occurs when words at the end of two or more lines in a song have the same sounds. Rhymes can be exact or approximate. Exact rhymes have the same sounds. Last, past, and fast are examples of exact rhyme. Approximate rhymes have vowel sounds that are similar enough that they may be used successfully as rhymes in a song. Age, fade, and play are examples of approximate rhymes.

2. Share the following definition with students:

Rhyme scheme describes the pattern of rhyming words in a song. Representing rhyming sounds with letters can help identify the rhyme scheme. You may label the first line as “A.” Any other lines in the verse that rhyme with this line will also be labeled with the letter “A.” When you come to a line that does not rhyme with line “A,” this line will be labeled “B.” All lines that rhyme with this line will be labeled “B” as well.

3. Look at the verses and choruses of “Man in Black” and “Don’t Laugh at Me,” listed below, to see examples of rhyme schemes. Are they exact or approximate rhyme?

“Man in Black”

(John R. Cash)

Well, you wonder why I always dress in black, A
 Why you never see bright colors on my back, A
 And why does my appearance seem to have a somber tone. B
 Well, there’s a reason for the things that I have on. B

I wear the black for the poor and the beaten down, A
 Livin’ in the hopeless, hungry side of town, A
 I wear it for the prisoner who has long paid for his crime, B
 But is there because he’s a victim of the times. B

“Don’t Laugh at Me”

(Steve Seskin / Allen Shamblin)

Verse

I’m a little boy in glasses A
 The one you call the geek B
 A little girl who never smiles C
 ’Cause I’ve got braces on my teeth B
 And I know how it feels B
 To cry myself to sleep B

Chorus

Don’t laugh at me A
 Don’t call me names B
 Don’t get your pleasure from my pain B
 In God’s eyes we’re all the same B
 Someday we’ll all have perfect wings C
 Don’t laugh at me A

4. Share the following with students:

Although rhyme is important in a song, it should not be more important than expressing the theme of the song clearly. When the words in a song rhyme well, the listener senses that the idea expressed is complete. Each word in a song should have a purpose. There should be no unnecessary words. When selecting words for your song, be sure they:

- Fit into the story line
- Sound similar
- Are words that the performer and listeners can sing easily

5. While most songs have a clear rhyme scheme, some songs do not rhyme at all. Discuss the following with students:

- Can you think of an example of a song that doesn’t rhyme? If not, find one.
- Why would it be helpful to write a song with rhyming words?
- Why would a songwriter write a song that doesn’t rhyme?

3 | Practice Rhyming

Objectives:

1. Students will identify groups of words as either exact rhyme or approximate rhyme.
2. Students will identify the rhyme scheme of nursery rhymes, poems, and songs.

Prep Time: Ten minutes to make copies of worksheets titled *Time to Rhyme* (pages 18-19) and *Identify Rhyme Scheme* (pages 20-21)

Materials: Worksheets titled *Time to Rhyme* and *Identify Rhyme Scheme*, pencils

1. Distribute the worksheet titled *Time to Rhyme*.

This worksheet is intended to give students more exposure to exact rhymes, approximate rhymes, and rhyme scheme.

2. Distribute the worksheet titled *Identify Rhyme Scheme*.

3. Ask your students to identify the rhyme schemes (ABBA, ABAB, etc.) and whether the rhymes are exact or approximate.

4. If students would benefit from more review, repeat the exercise above using other song selections.

Teacher Tip:

Rhyming provides an opportunity to use materials and subject matter your students are learning across the curriculum.

- Use a poem that relates to a language arts or a social studies lesson, and identify the types of rhyme and rhyme scheme.
- Use a favorite song from music class to identify the types of rhyme and rhyme scheme.
- Find exact or approximate rhymes for words on a vocabulary or spelling list.

Worksheet

Time to Rhyme

Page 1

Name: _____ Date: _____

Match the following terms with the appropriate definitions.

- 1. _____ Rhyme Scheme A. A group of words that are not an exact rhyme, but their vowel sounds are so similar they can be used successfully as rhymes in a song.
- 2. _____ Approximate Rhyme B. A group of words that all have the same sounds.
- 3. _____ Exact Rhyme C. The plan for how the lines of a song will rhyme.

Label the following groups of words as either exact or approximate rhymes.

- 4. dock, clock, sock _____
- 5. nice, twice, slice _____
- 6. eat, sleep, bead _____
- 7. home, slow, bone _____
- 8. bet, met, yet _____

Answer the following:

- 9. True or False In a song, rhyme is more important than expressing the theme of the song clearly.
- 10. True or False Each word in a song should have a purpose.
- 11. True or False When the words in a song rhyme well, the listener senses that the idea expressed is complete.

12. When selecting words for your song, be sure they: (circle three)

- rhyme are complicated fit into the story line
- make the listener laugh are easily sung

Worksheet

Time to Rhyme

Page 2

Name: _____ Date: _____

Identify the rhyme scheme in these familiar nursery rhymes. Also, within each stanza, circle words that are exact rhymes and draw a line under words that are approximate rhymes.

- One, two, _____
- Buckle my shoe; _____
- Three, four, _____
- Open the door; _____
- Five, six, _____
- Pick up sticks; _____
- Seven, eight, _____
- Lay them straight _____
- Nine, ten, _____
- A big fat hen. _____
- Hey diddle, diddle, _____
- The cat and the fiddle, _____
- The cow jumped over the moon. _____
- The little dog laughed _____
- To see such sport, _____
- And the dish ran away _____
- With the spoon. _____

Worksheet

Identify Rhyme Scheme

Page 1

Name: _____ Date: _____

Identify the rhyme schemes of the song excerpts below by placing the correct letter in the blanks provided. Also within each stanza, circle words that are exact rhymes and draw a line under words that are approximate rhymes.

1. "When You Say Nothing at All" (Paul Overstreet / Don Schlitz)

It's amazing how you can speak right to my heart _____

Without saying a word, you can light up the dark _____

Try as I may, I could never explain _____

What I hear when you don't say a thing _____

The smile on your face lets me know that you need me _____

There's a truth in your eyes saying you'll never leave me _____

A touch of your hand says you'll catch me if ever I fall _____

You say it best, when you say nothing at all _____

All day long I can hear people talking out loud _____

But when you hold me near, you drown out the crowd _____

Old Mr. Webster could never define _____

What's being said between your heart and mine _____

Worksheet

Identify Rhyme Scheme

Page 2

Name: _____ Date: _____

2. "That'd Be Alright" (Tim Nichols / Mark D. Sanders / Tia Sillers)

If money grew on hackberry trees _____

If time wasn't such a luxury _____

If love was lovesick over me _____

That'd be alright _____

If I could keep the wind in my sails _____

Keep a hold of the tiger by the tail _____

A half a ham sandwich in my lunch pail _____

That'd be alright _____

Chorus:

That'd be alright _____

That'd be alright _____

If everybody everywhere _____

Had a lighter load to bear _____

And a little bigger piece of the pie _____

We'd be livin' us a pretty good life _____

And that'd be alright _____

4 | Meter

Objectives:

1. Students will determine the meter by tapping out the rhythm and listening to songs. (Music Class Version)
2. Students will determine the number of syllables in lines of a song by clapping and listening to the songs. (Language Arts Class Version)
3. Students will identify groups of words as either exact rhyme or approximate rhyme.

Prep Time: Five minutes to make copies of worksheets titled *Hear the Beats* (pages 24-27); five minutes to set up CD player and CD

Materials: Worksheets titled *Hear the Beats*, pencils, CD player, CD

Vocabulary: measure, meter, rhythm, tempo

Teacher Tip:

Words & Music focuses more on the lyric writing process than on the creation of melodies. A professional songwriter adds the melody to the students' lyrics in a culminating presentation. While students do not have to understand the concept of meter, they do need to write lines in their song lyrics of similar length. This makes it easier for a melody to be added, creates a more pleasant sound, and is easier to sing along to. The following lessons introduce the idea of meter, with one designed for a music classroom and the other for a language arts classroom. Select the version most appropriate for your students. The beats and rests in the songs have been identified but can be notated differently depending on the singer, songwriter, or musician. These are provided as examples of how the songs could be played or sung.

Music Class Version

1. Define and discuss meter, rhythm, and measure with students.
2. Ask students to demonstrate the beat of a song by snapping their fingers while singing a familiar song.
3. Distribute the worksheet *Hear the Beats (Music Class Version)*.

This handout has been designed so that you can use only pages one and two to introduce the concepts of meter and measure. Include pages three and four if students need additional practice.

4. Sing or chant “Mary Had a Little Lamb” as a class and ask students to tap their foot on the underlined words or parts of words and on the (rests).

Each foot tap represents a beat in the music.

5. Discuss the following questions:

- How many taps (or beats) are in each line? (four)
- Which words are examples of exact rhyme? (“snow” and “go”)
- You tapped your foot four times for each line, but lines two and four are different. How are they different? What happens on the fourth tap? (rest)
- Why do we call it a rest?

6. Play “Orphan Girl,” CD track 4.

Allow students to listen to the complete song, tapping their foot to the beat if they can.

7. Play “Orphan Girl” again and ask students to tap or clap the rhythm to the first verse as it appears on their handout and then underline words in the second verse to show where the beats fall.

8. If you choose to complete the activities on the third and fourth page, replay both songs (“Orphan Girl,” for page 3 and “Man in Black,” for page 4) and ask students to mark the song excerpts to show where the beats fall.

Teacher Tip:

If you wish to work more with meter, use other selections from the CD and the lyrics that accompany them. Establish the meter of each song before listening to it with the class.

Language Arts Class Version

1. Distribute the worksheet *Hear the Beats (Language Arts Class Version)*.

2. Students should clap or tap out the syllables in each line of the first verse of “Mary Had a Little Lamb,” recording the number of claps in the space provided.

Then discuss the following questions. Answers are in parentheses:

- How many claps are in each line? (six or seven)
- Which words are examples of exact rhyme? (“snow” and “go”)
- Is the number of syllables approximately the same in lines one and three? How about in lines two and four? (Yes, they are the same.)

3. Students should count the syllables in the second verse of “Mary Had a Little Lamb” and then discuss the following questions. Answers are in parentheses:

- How do the number of claps in line one of the first verse and line one of the second verse compare? (They are the same.)
- How does the number of claps in the rest of the lines compare between the verses? (They are the same.)
- Why do you think each line of the lyrics has a similar number of syllables? (It works well with the melody, it sounds best, it makes the song easier to sing, etc.)
- Why would it be important for each verse to have a similar number of syllables in corresponding lines? (So that a musical composer can easily add a melody.)

Teacher Tip:

Emphasize to students that songwriters attempt to make each verse similar in rhyme and rhythm so that it will be easier to add a melody.



Jimmie Rodgers, c. 1929

Worksheet

Hear the Beats

(Music Class Version)

Name: _____ Date: _____

1. Tap your foot on the underlined words, as well as the rests, while you recite the following:

| Mary had a little lamb |

Its | fleece was white as snow (rest) |

| Everywhere that Mary went |

The | lamb was sure to go (rest) |

How many foot taps (or beats) are in each line?

Which words are exact rhymes?

You tapped four times for each line, but lines two and four are different. How are they different?

What happens on the fourth tap?

24

Why do you think we call it a rest?

2. Now, your teacher will play a song called “Orphan Girl,” written and sung by Gillian Welch. The first time through, listen carefully and tap your foot to the beat.

3. Listen to “Orphan Girl” again and try to tap out the beats as you follow along with the first verse of the song below.

Tap (or clap) on the underlined words and rests. This song has several instances of syllables that are “held” by the singer over multiple beats.

| ____ ____ I am an | or phan ____ on God’s | high way ____ and I’ll share my |

| trou bles ____ if you’ll go | my way ____ I have no |

| Mo ther ____ ____ no | fa ther ____ ____ no |

| sis ter ____ and no | brother (four beats) |

| (rest) I am an orphan girl |

You may notice that sections of the song are marked by a symbol: |. These sections are called measures. You can think of measures as a “box of beats.” Rests are indicated by an underscore. “Orphan Girl” is written in 4/4 time.

4. Below is the second verse of “Orphan Girl.” Underline the words or rests where you think the beats fall.

A few lines have been done for you to get you started.

| ____ ____ I have had friend | ships ____ pure and gol |

| den ____ But the ties of kin | ship ____ I have not known | them ____ I know no mo |

| ther ____ ____ no fa | ther ____ no sis |

| ter ____ and no bro | ther ____ I |

| am an orphan girl ____ |

5. Listen to the next song, “Waiting for a Train.” Underline the words or rests where you think the beats fall. This song is written in 2/4 time so there will be two beats in each measure. This song has several instances of syllables that are “held” by the singer over multiple beats. Notice that the first line has been completed for you.

| All around the | water tank | waiting for a | train ____ A |

| thousand miles a | way from home | sleeping in the | rain ____ I |

| walked up to a | brakeman ____ to | give him a line of | talk ____ He |

| says if you’ve got | money ____ I’ll | see that you don’t | walk ____ I |

| haven’t got a | nickel ____ not a | penny can I | show ____ He |

| said get off you | railroad bum and | slammed the boxcar | door ____ Oh |

25

6. Listen to “Man in Black.” As you listen and examine the first line of the song, which has been completed for you, notice that this song is also written in 2/4 time. In this song, the singer holds out some of the syllables for multiple beats. Underline appropriate words and rests to show where the beats fall in the rest of the song.

| ____ ____ Well you | wonder ____ why I | always dress in | black ____ | ____ ____ why you |

| Never see bright | colors on my | back ____ | ____ ____ and |

| why does my ap | pearance ____ seem to | have a somber | tone ____ Well there’s a |

| reason for the | things that I have | on | ____ I |

| wear the black for the | poor and the beaten | down | ____ |

| Livin’ in the hopeless | hungry side of | town | ____ I |

| wear it for the | pris’ner ____ who has | long paid for his | crime ____ But is |

| there because he’s a | victim of the | times | ____ |

Worksheet

Hear the Beats

(Language Arts Class Version)

Name: _____ Date: _____

1. Clap on each syllable in the nursery rhyme below. In the blank beside each line, write down the number of times you clapped. This is the number of syllables in each line.

Mary had a little lamb _____

Its fleece was white as snow _____

Everywhere that Mary went _____

The lamb was sure to go _____

How many syllables are in each line?

Which words are exact rhymes?

Is the number of syllables approximately the same in lines one and three? How about in lines two and four?

2. Examine the second verse of the same nursery rhyme. Clap on each syllable and write down the number of syllables in each line.

It followed her to school one day _____

Which was against the rules _____

It made the children laugh and play _____

To see a lamb at school _____

How do the number of claps in line one of the first verse and line one of the second verse compare?

How do the number of claps in the rest of the lines in verse one compare to the same lines in verse two?

Why do you think the lines have similar numbers of syllables?

Why would it be important for each verse to have a similar structure (approximately the same number of syllables) in corresponding lines?

5 | Mood

Objectives:

1. Students will identify adjectives that describe images created from words in a book.
2. Students will use their senses to describe objects, including food.
3. Students will use adjectives to describe images and emotions created from topics suggested by the teacher.
4. Students will listen to songs to identify their themes.
5. Students will listen to songs to describe the mood.

Prep Time: Thirty minutes to locate a descriptive book and to create a graphic organizer on the board, prepare and pass out food, make copies of lyric sheets (pages 43-51) , and set up CD player and CD

Materials: One copy of *Charlotte's Web*, *Where the Red Fern Grows* or any other book with detailed descriptions; writing board, food for each student, CD player, CD, lyric sheets

Vocabulary: adjectives, describe, emotion, interpretation, mood, senses

1. Discuss the following with students:

What images are created in your mind when you hear “America the Beautiful?” Are there specific words that helped create those images? Songwriters choose words carefully to create images in the listener’s mind and to involve the listener’s senses.

2. Examine how songs are like books in that the words help develop images in our minds of the people, places, events, and emotions in the story.

Use familiar novels such as *Charlotte's Web*, *Where the Red Fern Grows*, or another classroom favorite to explore this idea.

3. After reading the example(s), ask students what images formed in their minds.

What words helped convey these images? Write student responses in a chart or graphic organizer according to the sense involved. Remind students about the five senses (hear, see, smell, taste, touch).

Describe What You Hear, See, Smell, Taste, and Touch

1. Select a familiar object from your classroom.

Examples could include a piece of chalk, a cup, or a roll of masking tape.

2. Pass the object around the classroom, allowing each student to look at it and touch it.

Ask each student to provide a descriptive word about the object. Group these words, according to the senses, on the board.

3. Provide food (e.g., strawberry, grape, cracker, animal cracker, etc.) for students to describe visually.

4. Then, ask students to taste the food and to describe the smell and taste.

Because many smells and tastes evoke memories, students may describe emotions associated with what they are eating. This may be done aloud or in journals. Ask students to share their responses and arrange them according to the senses on the board, adding a category for emotion.

Describe an Emotion

1. Share the following with students:

Songs can encourage us to experience many emotions. A song can create feelings of happiness, sadness, anger, fear, joy, worry, inspiration, patriotism, nostalgia, or peacefulness. Songwriters choose words carefully to evoke different feelings.

2. Provide students with a topic such as a puppy, school, or snow.

Ask them to list adjectives to describe it. Encourage them to think about all of the senses. Then, ask students to describe the same object conveying different emotions, such as happiness or sadness. For example, students could describe snow to create a happy feeling, a sad feeling, or to make someone laugh.

3. Share the following with students:

Songwriters choose words carefully to create a mood. The mood of a song is created by involving the listener’s senses and memory, as well as the emotions that are felt

by the listener. One student who participated in the Words & Music program wrote these lyrics:

“Sitting on the porch
Listening to the breeze
Watching the street scorch
Feel so at ease”

- What kind of emotion does the verse create?
- What images do you see?
- What senses does the writer involve?

“Sitting on the porch
On a cold and dreary day
Listening to the storm
That just won’t go away”

- How is the emotion in this verse different from the first verse you read?
- What is different about the images in this verse?
- How does this lyric relate differently to your senses than the verse above?

Mood of a Song

1. Distribute the lyric sheets for the three sets of songs listed in the next column.

2. Ask students to listen to the sets of songs as they look at the lyric sheets and consider the following questions:

- What is the theme of each song?
- How would you describe the mood or feeling of the song?
- What words help you identify the mood? How do these words make you feel?
- Is the song fast or slow? How does the rhythm relate to the mood?
- What style of music is the song played in? What type of mood does it create?

3. Ask students to discuss what words they would change to create a different mood in each of the songs below.

Set 1 (Theme: Loneliness)

“Waiting for a Train” (CD track 8)

“Orphan Girl” (CD track 4)

Set 2 (Theme: Love)

“You Are My Sunshine” (CD track 6)

“Check Yes or No” (CD track 5)

“When You Say Nothing at All” (CD track 2)

Set 3 (Theme: Accepting Others and Yourself)

“Coat of Many Colors” (CD track 3)

“Don’t Laugh at Me” (CD track 10)

Teacher Tip:

You may wish to extend this lesson with your students using the following activities:

- Journal Activity – Ask students to choose a familiar song and describe how it affects them either emotionally or physically (e.g., “Always on My Mind” makes me think of past relationships and “Hound Dog” makes me want to get up and dance.) Ask students to think about why the song affects them that way.
- Recording artists and video directors illustrate their interpretations of songs using music videos. In an Internet search, find the videos to some of the songs discussed in this lesson (“Check Yes or No,” “When You Say Nothing at All,” and “Don’t Laugh at Me” all have music videos). Encourage students to compare and contrast their own interpretations of the song with the video. They should consider the song’s theme and mood.
- Design a music video for one of the songs in this lesson that doesn’t already have one (“Orphan Girl,” “Waiting for a Train,” or “You Are My Sunshine”). What would be the mood of your video? Who would be the actors and what would they be doing? Where would it take place? What message would your video convey? Encourage students to draw a picture of one of the scenes from their video.

6 | Compare and Contrast Musical Styles

Objective: Students will compare and contrast two different versions of the same song.

Prep Time: Ten minutes to make copies of “You Are My Sunshine” lyric sheet (page 48); five minutes to set up CD player and CD

Materials: Lyric sheets, pencils, CD player, CD

Vocabulary: bluegrass, blues, classical, compare, contrast, country, genre, jazz, musical styles, rap, rock

1. Share the following with students:

Choosing a musical style is another decision that affects the final sound and feel of a song. Once a song lyric is complete, it can be recorded in any number of musical styles or genres, such as country, rock, pop, jazz, hip hop, or blues. Many songs have been recorded by a variety of singers in very different musical styles.

2. Distribute the lyric sheet for the songs listed below.

“You Are My Sunshine”

Gene Autry version (CD track 6)

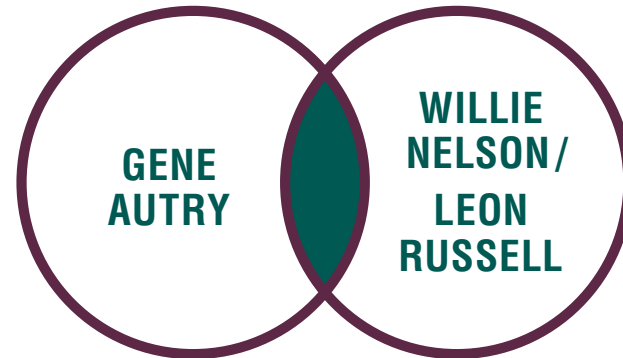
Willie Nelson / Leon Russell version (CD track 7)

3. Ask your students to listen carefully to both versions of the song as they follow along on the lyric sheet.

4. Compare and contrast both versions of the song and consider the following questions:

- How are the versions similar to each other?
- How are the versions different from each other?
- How is the instrumentation of both versions the same?
- How is it different?
- What does the singer do in both versions to give the song a unique sound?
- Which version is your favorite? Why?

5. Use a Venn diagram to compare and contrast both versions of “You Are My Sunshine.”



Teacher Tips:

- You may wish to supplement this lesson with song choices of your own. Consider these suggestions: “I Will Always Love You” (Dolly Parton, Whitney Houston); “Always on My Mind” (Willie Nelson, Brenda Lee, Elvis Presley, Michael Bubl ); “America the Beautiful” (Ray Charles, Elvis Presley, Frank Sinatra)
- Ask students (independently or in groups) to use the lyrics of “You Are My Sunshine” to create a version in a style of their choice, such as rock & roll, rap, country, jazz, blues, etc. After practicing their songs, allow students to perform them for the class.

After creating a new version of the song, discuss the following:

- Does singing a song in a different style make it a different song? Why or why not?
- Why would someone want to sing a song in his or her own style?
- How would you describe the style of your song?
- How would you describe another classmate’s song?

A SONG IS BORN

1 | Rewrite Verses to a Familiar Song

Objectives:

1. Students will rewrite lines in a song or poem that is familiar to them following a similar format already established in the song or poem.
2. Students will review and evaluate songs written by others.

Prep Time: None

Materials: Paper, pencils

Vocabulary: rewrite

Teacher Tips:

It is often difficult to start the writing process. Students may feel intimidated at first and feel challenged about getting words on paper.

1. As a warm up activity, ask students to rewrite lines to “You Are My Sunshine,” “Mary Had a Little Lamb,” or another song or poem that is simple and familiar to them.

Make copies of the lyrics or words to the song or poem you choose.

2. Ask students to share their rewritten lyrics in small groups or as a class.

3. Review the main parts of a song (page 13). Examine song lyrics in this unit.

Encourage students to consider what they think makes the song a good one.

TENNESSEE STATE CURRICULUM STANDARDS

English Language Arts Language

Grade Level Expectations: 0301.1.1, 0401.1.1, 0501.1.1, 0601.1.1, 0701.1.1, 0801.1.1, 3001.1.1, 3002.1.1, 3003.1.1, 3005.1.1

Writing

Graphic Organizer Student Performance Indicators: 0301.3.9, 0401.3.10, 0501.3.13, 0601.3.11, 0701.3.12, 0801.3.12

Prewriting Strategies (i.e., Graphic Organizer) Course

Level Expectations: 3001.3.2, 3002.3.2, 3003.3.2, 3005.3.2

Sequence Checks for Understanding: 0301.3.11, 0401.3.13, 0501.3.13, 0601.3.7, 0701.3.7, 0801.3.7

Sequence State Performance Indicators: 3001.3.2, 3002.3.2, 3003.3.2

Writing Process Checks for Understanding: 0301.3.8, 0401.3.8, 0501.3.10, 0601.3.19, 0701.3.19, 0801.3.19, 3001.3.17, 3002.3.17, 3003.3.18, 3005.3.18

Publication Checks for Understanding: 0301.3.17, 0401.3.21, 0501.3.23, 0601.3.22, 0701.3.22, 0801.3.22,

Title State Performance Indicators: 0301.3.8, 0401.3.9, 0501.3.12, 0601.3.10, 0701.3.10, 0801.3.10

Music

Content Standard 4.0: Composing

Students will compose and arrange music within specified guidelines.

NATIONAL STANDARDS

National Standards for the English Language Arts

4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique and discuss print and non-print texts.

National Standards for Music Education

4. Composing and arranging music within specified guidelines.

2 | Brainstorm Ideas

Objectives:

1. Students will complete graphic organizers in order to generate ideas.
2. Students will determine a theme for their song.

Prep Time: Ten minutes to copy and distribute *Brainstorm Ideas* worksheet (page 33)

Materials: Worksheets titled *Brainstorm Ideas*

Vocabulary: brainstorm

Now that students are familiar with the main parts of a song, they have the opportunity to create their own song lyrics. The first step is organizing ideas and thoughts.

1. Distribute the worksheet *Brainstorm Ideas*.

Using the idea wheel on the worksheet, list ten possible song themes using the criteria listed. Encourage students to narrow their list to three themes. Give students time to consider which theme interests them the most.

2. Complete a graphic organizer.

Before many songwriters create song lyrics, they brainstorm ideas. They write down as many words or statements as possible that connect to their theme. Songwriters may list their ideas or complete a word web. Students should write their theme in the middle of the page, and then write other connecting ideas around it.

3. Consider visual images.

Encourage students to list or draw pictures of visual images that relate to their ideas (adjectives or descriptive words). A chart is provided on page 33 to help them focus on their senses. The graphic organizer from the lesson about mood may be useful as well.

Teacher Tip:

If two students appear to be developing similar themes, you could suggest that they co-write their song. Many songs are co-written, meaning more than one person writes them. Each writer who contributes to the song receives equal credit, even if one person contributed “more” than the other(s). Students may wish to work alone or co-write in groups of two or three.

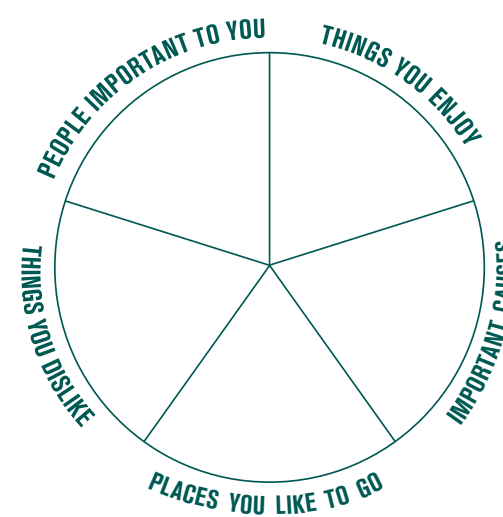


Worksheet

Brainstorm Ideas

Name: _____ Date: _____

This worksheet will help you develop ideas for writing a story and later a song.



THEMES

Using the idea wheel, list ten possible song themes using the following criteria: people who are important to you, things you enjoy doing, things you dislike doing, places you like to go, and causes you feel strongly about. You may not have themes for all of the categories. (use back of worksheet)

A. Once you have at least ten ideas, pick three that you would like to develop more fully. List them below.

1. _____
2. _____
3. _____

B. Choose one of the three to develop below. Write the idea and the mood that you will create. Is the story going to be happy? sad? funny?

The idea: _____

The mood: _____

C. Think about visual images that relate to your idea. The images could be of a place, a person, the type of weather, or anything else that you picture in your mind related to your idea. List and describe the images below. Keep all of your senses (hear, see, smell, taste, touch) in mind when writing your descriptions. You may want to reproduce this chart on another sheet of paper.

DESCRIPTION:

IMAGE	HEAR	SEE	SMELL	TASTE	TOUCH

D. Decide who is telling the story. Are you the narrator or is it a friend, a child, an adult, a real person, or a character you will create? Describe how this person is related to the story.

3 | Write a Story

Objectives:

1. Students will write a story that is sequential and contains a beginning, middle, and end.
2. Students will use correctly the parts of a song: theme, meter, rhyme scheme, etc.

Materials: Pencils, paper, *Brainstorm Ideas* worksheet (page 33)

Prep Time: None

1. Ask students to write a story based on the ideas, words, and themes they developed on the *Brainstorm Ideas* worksheet.

Remind students that their stories should have a clear beginning, middle, and end. Encourage them to put the story in the proper order.

2. If necessary, review the information found in *Story Songs and Sequence* in the first section of the Teacher's Guide (page 9).

4 | Turn the Story into a Song

Objectives:

1. Students will revise their stories and songs as necessary.
2. Students will choose a hook and title for their songs.
3. Students will develop verses and choruses for their songs.
4. Students will use one of the forms provided in the kit to write their songs.

Prep Time: Twenty minutes to gather materials from previous lessons to be reviewed and to make copies of worksheets *Turn the Story into a Song* (pages 35-38) and *Song Checklist* (page 40)

Materials: Song parts from the Teacher's Guide to be reviewed, *Turn the Story into a Song* worksheet, pencils, paper, computer, *Song Checklist* worksheet

Vocabulary: review, revise

1. If necessary, review the parts of a song, rhyme, and rhythm found in *What's in a Song?* (Page 13-29).

2. Point out to students that songwriting can involve reviewing and rewriting many times.

Explain that their songs will improve each time they revise them. Allow significant time for students to revise.

Teacher Tip:
The definitions from *Identify Parts of a Song* (page 13 & 14) may be helpful.

3. Working from their revised stories and their knowledge of building blocks of good songwriting, students should choose a hook and a title for their songs, as well as verses and a chorus.

Distribute the worksheets titled *Turn the Story into a Song*. Make many copies so that students can create multiple drafts.

Professional songwriter works with students



Worksheet

Turn the Story Into a Song Song Form 1

Name: _____ Song Title: _____

The following are some examples of song forms. Use them to write your song in different ways. These patterns are provided to help you. You do not need to use all the lines provided or you may need more space. Use these forms as guides for writing your song. Or, you may choose a form that is not included.

First Verse (Beginning/Introduction)

Chorus (Main Theme – often the Hook)

Second Verse (Middle/Tells Story)

REPEAT CHORUS

Third Verse (Ending/Closes Story)

REPEAT CHORUS

Bridge (Optional – Has New Information)

Worksheet

Turn the Story into a Song
Song Form 2

Name: _____ Song Title: _____

First Verse (Beginning/Introduction)

Second Verse (Middle/Tells Story)

Chorus (Main Theme – often the Hook)

Third Verse (Ending/Closes Story)

REPEAT CHORUS

Worksheet

Turn the Story into a Song
Song Form 3

Name: _____ Song Title: _____

Chorus (Main Theme – often the Hook)

First Verse (Beginning/Introduction)

REPEAT CHORUS

Second Verse (Middle/Tells Story)

REPEAT CHORUS

Final Lyrics

School: _____

Teacher: _____ Grade: _____

Writer: _____

Writer: _____

Writer: _____

Please PRINT OR TYPE your song lyrics below in black or blue ink. If you do not have enough room, please include an additional copy of this page with your name and the page number in the top right hand corner for the remaining lyrics. Please write only on one side of a page and do not staple pages.

Song Title: _____

5 | Check and Revise

Objectives:

1. Students will review criteria for a well-written song.
2. Students will reread and revise their song based on the *Song Checklist*. (page 40)
3. Students will prepare their final lyric sheets according to instructions provided.

Prep Time: Five minutes to copy and distribute the *Song Checklist*

Materials: Worksheet titled *Song Checklist*, pencil, paper

Vocabulary: revise

1. Ask students to review and revise their songs.

Good writers spend a significant amount of time reviewing and making changes to improve their work. It is common to go through many drafts of a song.

2. Distribute the *Song Checklist*. Let students evaluate their own songs or other students' work.

3. Students should prepare final lyric sheets according to the provided instructions.

Teacher Tip:

Once students have their songs ready for submission, make a copy of each song for each student and put them together in a songbook. Students can design their own covers, based on their song or their songwriting process. Students may also wish to create a CD cover for their song.

4. Prepare lyrics for submission to the museum:

It is important that your students' lyrics are legible and can be sent or faxed easily. Please keep the following in mind:

- Ask students to complete *Final Lyrics* sheet using blue or black ink. Make sure students complete all information on this form.
- Use extra copies of this sheet rather than writing on the back, if students need more room.
- Do not staple any of the lyrics.
- Do not use notebook paper.
- If students prepare their own final lyric sheets, please make sure all information requested on the *Final Lyrics* sheet (page 38) is included.

Please submit your students' lyrics and the Teacher's Guide Evaluation to:

School Programs Coordinator
Country Music Hall of Fame and Museum
222 Fifth Ave. South
Nashville, TN 37203

Phone number: 615-416-2088

Fax number: 615-255-2245

Worksheet
Song Checklist

Writer: _____ Song Title: _____

Review what you have written and use the following checklist to guide you.

- _____ Song has a **title**. (It should be catchy and relate to the theme, chorus, and verses).
- _____ Song has a **theme** (main idea) that is familiar to many people and easily understood.
- _____ Song is written so that its story unfolds in the proper sequence or **order**.
- _____ Song has a **hook** that states the theme of the song in as few words as possible (usually in the chorus).
- _____ The **verses** each have the same (or close to the same) number of **lines** and **meter**.
- _____ The **verses** each have a **rhyme scheme** that is the same with each verse.
- _____ Song uses words that catch the listener's attention, making it easily remembered.
- _____ Song is not too long but tells the story completely.
- _____ Song is **neatly typed** or **clearly printed**.
- _____ Song contains **good grammar** (correct spelling, capitalization, and punctuation).

Make notes below about how you think your song might sound with music. Would it be fast or slow? Would it be rock, country, blues, rap, or jazz? What kind of instruments do you imagine in your song?

ASSESSMENT

Take the time to assess each student's song lyric. The rubric will help you evaluate their understanding and application of what they learned in this unit.

WORDS & MUSIC RUBRIC

Category	<u>3</u>	<u>2</u>	<u>1</u>	<u>R (Redo)</u>
Song Parts	All song parts are included and done well. The theme is familiar and easily understood. The title is catchy and relates to the theme, chorus, and hook. The verses have close to the same number of lines and a rhyme scheme.	Most of the song parts are included and done well. The theme is familiar and easily understood. The title is catchy and relates to the theme, chorus, and hook. The verses have mostly the same number of lines and have a slight rhyme scheme.	A few of the song parts are included and need improvement. The theme is somewhat familiar and understood. The title is not catchy but has some relation to the theme, chorus, and hook. The verses have a different number of lines and no rhyme scheme.	Most of the song parts are missing. The theme is difficult to understand. The title is not catchy and has no relation to the theme, chorus, and hook. The verses have a different number of lines and no rhyme scheme.
The Story	The song tells a complete story; is written in the proper sequence; is not too long. The words are catchy and easily remembered.	A few parts of the story are missing; it is written in the proper sequence. The words are somewhat catchy and easily remembered.	The song tells an incomplete story and is not sequential. Most of the words do not catch the listener's attention.	The song does not tell a story and has no sequence. The words do not catch the listener's attention.
Grammar and Neatness	The song is very neatly typed or printed and contains good grammar (spelling, capitalization, punctuation).	The song is neatly typed or printed and contains a few grammatical errors (spelling, capitalization, punctuation).	The song is somewhat neatly typed or printed and contains several grammatical errors (spelling, capitalization, punctuation).	The song is illegible and contains many grammatical errors (spelling, capitalization, punctuation).

Post-Unit Reflections

Objectives:

1. Students will reflect on their songwriting experience and museum visit (if applicable).
2. Students will express their opinions in written form.

Prep Time: None

Materials: Paper, pencils

Vocabulary: reflection

The following journaling prompts provide the opportunity for students to connect their songwriting experience and visit to the museum with their own lives. You may choose to do as many as you like depending on time and student interest.

1. Write about your songwriting experience. Answer and elaborate on the following questions:

Explain what you enjoyed or didn't enjoy about your songwriting experience. Did you find it easy or challenging? Would you ever consider songwriting as a career? What did you learn about yourself through this process? Would you like to continue to write songs?

2. Select a favorite song.

Identify why you think it's a good song, using the terms and checklists from the Teacher's Guide. For example, consider the rhyme scheme, hook, theme, sequence of the story, chorus, etc.

3. What did you learn from the songwriter presentation that you didn't know before?

4. What songwriters did you learn about in the exhibits at the museum (if applicable)? Who was your favorite Country Music Hall of Fame member? Why?



Words & Music Night

That'd Be Alright

(TIM NICHOLS / MARK D. SANDERS / TIA SILLERS)

If money grew on hackberry trees
If time wasn't such a luxury
If love was lovesick over me
That'd be alright

If I could keep the wind in my sails
Keep a hold of the tiger by the tail
And half a ham sandwich in my lunch pail
That'd be alright

That'd be alright
That'd be alright

If everybody everywhere had a lighter load to bear
And a little bigger piece of the pie
We'd be livin' us a pretty good life
And that'd be alright

Go heavy on the good and light on the bad
A hair more happy and a shade less sad
Turn all the negative down just a tad
That'd be alright

If my dear ole dog never got old
If the family farm never got sold
If another bad joke never got told
That'd be alright

(Repeat Chorus Twice)

That'd be alright...

UNIVERSAL MUSIC CORPORATION / YAMPA TUNES (ASCAP)

When You Say Nothing at All

(PAUL OVERSTREET/ DON SCHLITZ)

It's amazing how you can speak right to my heart
 Without saying a word, you can light up the dark
 Try as I may, I could never explain
 What I hear when you don't say a thing

The smile on your face
 Lets me know that you need me
 There's a truth in your eyes
 Saying you'll never leave me
 A touch of your hand says you'll catch me
 If I ever fall
 You say it best
 When you say nothing at all

All day long I can hear people talking out loud
 But when you hold me near, you drown out the crowd
 Old Mr. Webster could never define
 What's being said between your heart and mine

(Repeat Chorus Twice)

SCARLET MOON MUSIC INC. / SCREEN GEMS-EMI MUSIC INC. (BMI)/ DON SCHLITZ MUSIC / UNIVERSAL MUSIC CORPORATION (ASCAP)

Coat of Many Colors

(DOLLY PARTON)

Back through the years
 I go wandering once again,
 Back to the seasons of my youth.
 I recall a box of rags that someone gave us,
 And how my mama put the rags to use.
 There were rags of many colors,
 But every piece was small,
 And I didn't have a coat
 And it was way down in the fall.
 Mama sewed the rags together,
 Sewing every piece with love,
 She made my coat of many colors
 That I was so proud of.

As she sewed she told a story
 From the Bible she had read,
 About a coat of many colors
 Joseph wore, and then she said,
 "Perhaps this coat will bring you
 Good luck and happiness."
 And I just couldn't wait to wear it
 And Mama blessed it with a kiss.

My coat of many colors
 That my mama made for me,
 Made only from rags.
 But I wore it so proudly.
 Although we had no money,
 I was rich as I could be,
 In my coat of many colors
 My mama made for me.

So with patches on my britches
 And holes in both my shoes,
 And my coat of many colors
 I hurried off to school,
 Just to find the others laughing
 And making fun of me
 In my coat of many colors
 My mama made for me.
 And I couldn't understand it
 For I felt I was rich.
 And I told them of the love
 My mama sewed in every stitch.
 And I told them all the story
 Mama told me while she sewed.
 And how my coat of many colors
 Was worth more than all their clothes.

But they didn't understand it
 And I tried to make them see
 That one is only poor
 Only if they choose to be.
 And though we had no money
 I was rich as I could be
 In my coat of many colors
 That Mama made for me.

VELVET APPLE MUSIC (BMI)

Orphan Girl

(GILLIAN WELCH)

I am an orphan girl on God's highway
But I'll share my troubles while you go my way
I have no mother no father
No sister no brother
I am an orphan girl

I have had friendships pure and golden
But the ties of kinship I have not known them
I know no mother no father
No sister no brother
I am an orphan girl

But when He calls me I will be able
To meet my family at God's table
I'll meet my mother my father
My sister my brother
No more an orphan girl

Blessed Savior make me willing
And walk beside me until I'm with them
Be my mother my father
My sister my brother
I am an orphan girl

I am an orphan girl

IRVING MUSIC (BMI)

Check Yes or No

(DANA OGLESBY / DANNY WELLS)

It started way back in third grade
I used to sit beside Emmylou Hayes
A pink dress, a matching bow, and her pony tail
She kissed me on the school bus, but told me not to tell

Next day I chased her round the playground
Across the monkey bars, to the merry-go-round
And Emmylou got caught passing me a note
Before the teacher took it, I read what she wrote

Do you love me, do you wanna be my friend?
And if you do, well then don't be afraid to take me by the hand

If you want to
I think this is how love goes, check yes or no

Now we're grown up and she's my wife
Still like two kids with stars in our eyes
Ain't much changed, I still chase Emmylou
Up and down the hall, around the bed in our room

Last night I took her out in a white limousine
Twenty years together, she still gets to me
Can't believe it's been that long ago
When we got started with just a little note

Do you love me, do you wanna be my friend?
And if you do, well then don't be afraid to take me by the hand

If you want to
I think this is how love goes, check yes or no

SIXTEEN STARS MUSIC (BMI) / HORIPRO ENTERTAINMENT GROUP (ASCAP)

You Are My Sunshine

(JIMMIE DAVIS)

The other night dear as I lay sleeping
I dreamed I held you in my arms
When I awoke dear I was mistaken
And I hung my head and cried:

You are my sunshine
My only sunshine
You make me happy
When skies are gray
You'll never know dear
How much I love you
Please don't take my sunshine away

I'll always love you and make you happy
If you will only say the same
But if you leave me to love another
You'll regret it all some day

You told me once dear you really loved me
And no one else could come between
But now you've left me and love another
You have shattered all my dreams

PEER INTERNATIONAL CORP. (BMI)

Waiting for a Train

(JIMMIE RODGERS)

All around the water tank waitin' for a train
A thousand miles away from home sleeping in the rain.
I walked up to a brakeman to give him a line of talk,
He says if you've got the money,
I'll see that you don't walk.
I haven't got a nickel not a penny can I show;
He said get off you railroad bum
And slammed the box car door.

He put me off in Texas a place I surely love,
Wide open spaces 'round me,
The moon and stars above,
Nobody seems to want me or lend me a helping hand
I'm on my way from Frisco,
Goin' back to Dixieland,
My pocket book is empty,
And my heart is filled with pain,
I'm a thousand miles away from home just waiting for a train.

PEER INTERNATIONAL CORP. (BMI)

Man in Black

(JOHN R. CASH)

Well, you wonder why I always dress in black,
 Why you never see bright colors on my back,
 And why does my appearance seem to have a somber tone.
 Well, there's a reason for the things that I have on.

I wear the black for the poor and the beaten down,
 Livin' in the hopeless, hungry side of town,
 I wear it for the prisoner who has long paid for his crime,
 But is there because he's a victim of the times.

I wear the black for those who never read,
 Or listened to the words that Jesus said,
 About the road to happiness through love and charity,
 Why, you'd think He's talking straight to you and me.

Well, we're doin' mighty fine, I do suppose,
 In our streak of lightnin' cars and fancy clothes,
 But just so we're reminded of the ones who are held back,
 Up front there ought 'a be a Man in Black.

I wear it for the sick and lonely old,
 For the reckless ones whose bad trip left them cold,
 I wear the black in mournin' for the lives that could have been,
 Each week we lose a hundred fine young men.

And, I wear it for the thousands who have died,
 Believin' that the Lord was on their side,
 I wear it for another hundred thousand who have died,
 Believin' that we all were on their side.

Well, there's things that never will be right I know,
 And things need changin' everywhere you go,
 But 'til we start to make a move to make a few things right,
 You'll never see me wear a suit of white.

Ah, I'd love to wear a rainbow every day,
 And tell the world that everything's OK,
 But I'll try to carry off a little darkness on my back,
 Till things are brighter, I'm the Man in Black.

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Don't Laugh at Me

(STEVE SESKIN/ALLEN SHAMBLIN)

I'm a little boy with glasses
 The one they call the geek
 A little girl who never smiles
 'Cause I've got braces on my teeth
 And I know how it feels
 To cry myself to sleep

I'm that kid on every playground
 Who's always chosen last
 A single teenage mother
 Tryin' to overcome my past
 You don't have to be my friend
 But is it too much to ask

Don't laugh at me
 Don't call me names
 Don't get your pleasure from my pain
 In God's eyes we're all the same
 Someday we'll all have perfect wings
 Don't laugh at me

I'm the cripple on the corner
 You've passed me on the street
 And I wouldn't be out here beggin'
 If I had enough to eat
 And don't think I don't notice
 That our eyes never meet

I lost my wife and little boy when
 Someone crossed that yellow line
 The day we laid them in the ground
 Is the day I lost my mind
 And right now I'm down to holdin'
 This little cardboard sign...so

Don't laugh at me
 Don't call me names
 Don't get your pleasure from my pain
 In God's eyes we're all the same
 Someday we'll all have perfect wings
 Don't laugh at me

I'm fat, I'm thin, I'm short, I'm tall
 I'm deaf, I'm blind, hey, aren't we all

Don't laugh at me
 Don't call me names
 Don't get your pleasure from my pain
 In God's eyes we're all the same
 Someday we'll all have perfect wings
 Don't laugh at me

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Thank You

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Lisa Northcutt
Sumner County Public Schools

Jerry Vandiver
Songwriter

Susan Wilson
Rutherford County Public Schools

Lee Young
Songwriter

**Please submit your students' lyrics
and the Teacher's Guide Evaluation to:**

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222 Fifth Ave. South
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