TEACHER’S GUIDE
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\texttt{COUNTRY MUSIC HALL OF FAME®}
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\texttt{AND MUSEUM}
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This teacher’s guide includes classroom lessons designed to assist teachers in preparing their students for a visit to the Country Music Hall of Fame and Museum. A poster, glossary, worksheets, lyric sheets, and a CD are included and accompany specific lessons in this guide. The lessons engage students and teachers in listening, observing, writing, and discussing the characteristics of museums, the history of country music, country songs, and the people who have contributed to the country music story. These lessons are complemented by a tour of the museum’s exhibits. They address specific curriculum objectives in language arts, music, social studies, and visual art for grades K–12. All curricular connections are based on Tennessee State Curriculum Standards and can be used as interdisciplinary teaching tools. All Language Arts standards apply to grades K–12, though word choice may vary slightly. Teacher Tips, included in most of the lessons, provide more detailed instructions or suggestions for ways teachers can adapt lessons to the particular needs and interests of their students. Because museums are special places containing valuable and delicate objects, a discussion about appropriate museum behavior prior to your visit may be helpful.

The museum provides workshops for teachers several times a year. For workshop dates and times and to learn more about our programs for teachers and students, please visit our Web site: www.CountryMusicHallofFame.org.
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1. **WHAT’S A MUSEUM?**

**TENNESSEE STATE CURRICULUM STANDARDS:**

**Language Arts:**

1. **Language**
   
   GLE Demonstrate knowledge of strategies and resources to determine the definition, pronunciation, and usage of words and phrases.

2. **Communication**
   
   GLE
   
   • Continue to develop basic listening skills necessary for communication.
   
   • Continue to develop basic speaking skills necessary for communication

**Checks for Understanding:**

• Demonstrate the ability to follow oral directions up to three steps.

• Participate in group discussions.

3. **Writing**

**Checks for Understanding:**

Construct graphic organizers to group ideas for writing (e.g. webs, charts, graphs, diagrams, illustrations).

**Logic**

**Checks for Understanding:**

Compare and contrast two characters, ideas, or stories.

**Social Studies:**

2.0 Globalization of the economy, the explosion of population growth, technological changes, and international competition compel students to understand, both personally and globally, the production, distribution, and consumption of goods and services. Students will examine and analyze economic concepts such as basic needs versus wants, using versus saving money, and policy making versus decision making: 2.1, (6-8), 2.03 (K-5)

6.0 Personal development and identity are shaped by factors including culture, groups, and institutions. Central to this development are exploration, identification, and analysis of how individuals and groups work independently and cooperatively: 6.01 (K-8)

**Learning Objectives:**

1. Students will compare and contrast a museum and a shopping mall to understand the distinctive characteristics of museums.

2. Students will role-play to understand various jobs involved in museum work.

**Prep Time:** None

**Materials:** White board or easel paper, Internet access, paper, pencil, poster, bulletin board

**Vocabulary:** Architecture, artifact, curator, donor, exhibit designer, grant, hall of fame, museum

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1. **Share the following with students.**

The Country Music Hall of Fame is both a museum and a hall of fame. Let’s first learn a little bit about what makes it a museum.

2. **Use the following questions to engage students in a discussion about museums.**

Record students’ answers. Their responses will be used later in a comparing-and-contrasting activity.

- Have you ever been to a museum? Which one(s)?
- What did you see there?
- What did you do there?
- What do you like best about visiting museums?
- What types of museums are there (art, aquariums, botanical gardens, history, zoos)?
- Why do you think they are all considered museums? (They all exhibit specific objects, living or non-living.)

3. **Create a bulletin board in your class about your study of museums.**

Post student work from this lesson, museum brochures, and photos from their favorite museums.

4. **Discuss and share the following with students.**

What types of objects have you seen in museums? History-related museums like the Country Music Hall of Fame and Museum contain artifacts. An artifact is an object made or used by people in the past. Some artifacts tell us about how people lived long ago, and others are ordinary objects that once belonged to important people. Museums such as zoos and botanical gardens collect and preserve living objects (animals and plants).

5. **As a class, generate a list of common characteristics of a museum.**

This will determine students’ initial understanding. Use questions and student responses from #2 to help create this list.
6. After students have generated this list, share this definition of a museum:

A museum is an institution, open to the public, which collects, cares for, and exhibits objects for the purpose of study, education, and enjoyment. (adapted from International Council of Museums)

7. Ask students to compare their characteristics of a museum with the definition provided.

8. Ask students to use a Venn diagram to compare and contrast a museum with a shopping mall. They can do this as a class or in small groups.

![Museum and Shopping Mall Venn Diagram]

**TEACHER TIP:**
If students work in small groups, you can ask each group to compare a museum to a different venue, like an amusement park, restaurant, arena, or symphony hall.

9. Use the following questions to engage students in a discussion.

- Who visits each place?
- What do people see there?
- What do people do there?
- What does each place look like? Is there anything special about the building design?
- What is the purpose of each place?
- What kinds of jobs do people have at each place?

**TEACHER TIP:**
If students need a reminder of the concepts of comparing and contrasting, use the following questions to engage them in a discussion. You can also use terms like “alike” and “different.” What does it mean to compare and contrast? What are the advantages of comparing and contrasting two different things? What can you gain by doing this?

10. Ask students to share their findings with the class.

What distinguishes museums from other places? In what ways are they like other public places?

11. Share the following with students.

The Country Music Hall of Fame and Museum collects, stores, and cares for many historical photographs, musical instruments, stage costumes, and sound recordings that tell the story of country music. They are organized in exhibits with labels next to them that explain their importance to country music history.

12. Discuss together.

Ask students to think about the various jobs involved in operating a museum. Some of the main jobs involved in the daily work of a museum are as follows:

**Directors:** Museum directors oversee all aspects of the museum and are responsible for the museum’s overall financial status and cultural value to the community it serves. Directors usually work closely with a board of directors and report to that group. They often speak in public about their museum and its importance to the community.

**Curators:** Museum curators are responsible for caring for the objects in a museum’s collection or on loan to a museum. They are knowledgeable about each object and ensure its preservation. Curators develop collections policies that state what types of objects the museum collects, how to care for and store the objects, and how to return objects that are no longer necessary for the collection.
Educators: Museum educators develop and conduct educational programs that focus on the museum’s exhibits and that connect to people’s everyday lives.

Exhibit Designers: Museum exhibit designers develop exhibits that present the museum’s collection to the public. These exhibits help people better understand the museum’s main purpose and the story of the objects in its collection. They work closely with museum curators.

Development Officers: Since most museums are not for profit, a museum’s development staff members seek funding through grants, sponsors, and donors to support the operations of the museum.

13. Divide students into five small groups representing each of the five museum jobs listed.

Encourage them to choose a museum from the following list and answer the following questions about the specific job in that museum. Potential museums could include the Smithsonian National Air and Space Museum: www.nasm.si.edu, San Diego Zoo: www.sandiegozoo.org, National Aquarium in Baltimore: www.aqua.org, George Washington’s Mount Vernon Estate and Gardens: www.mountvernon.org, Museum of Modern Art: www.moma.org.

• Directors: What would you say about your museum to the public so that they might better understand why it is an important museum to have in your community?

• Curators: Sometimes artifacts need a break from harsh exhibit lighting. How would you explain to the public that you had to remove an artifact that people really love to see?

• Educators: How might you relate one of your current exhibitions to things that children are interested in? What related hands-on activities would you use to engage children in learning?

• Exhibit Designers: How might you display a particular object so that children would be interested in learning more about it?

• Development Officers: How might you encourage a potential funder to give money to your museum?

**TEACHER TIP:**

Many museums have a restaurant and souvenir shop. There are many jobs involved in operating these areas, too. Students may mention this.

14. Each group should present their ideas to the class.

15. Discuss the museum’s architecture with students.

The design of the Country Music Hall of Fame and Museum, inside and out, relates to the story of country music that is told in the museum’s exhibits. Look at the photograph of the museum on the accompanying poster and discuss how the building design or architecture might be related to music. Examples include the black and white pattern of the windows, which resembles piano keys; the radio tower on top of the Hall of Fame rotunda; and the drum-like shape of the rotunda. Students may also note the large disks on top of the rotunda, which represent changes in recording technology: the 78-rpm disc, the vinyl LP, the 45-rpm disc, and the compact disc.
1. Distribute to each student a copy of the worksheet “Careers in Music,” on page 8.

2. Ask students to examine closely the liner notes of their favorite album by looking at the CD or by accessing the information online. They should look for the names and details of musicians, singers, producers, recording engineers, songwriters, etc. who are featured on that album. If they like, they can focus on just one song. The activity will introduce students to the variety of people and jobs in the music industry.

3. Use the following questions to engage students in a discussion.
   - What are some of the types of people and jobs involved in creating your favorite CD?
   - What types of musical instruments are featured? Do some of the musicians play more than one instrument?
   - How many singers are there? Are there backing vocalists?
   - Who wrote the song or songs on the CD? Is the songwriter also in the band or were the songs written by someone not in the band?
   - Where was the album recorded? Mastered? Who was the engineer?
   - Who was the producer?
   - Do you think any of these jobs are more important than the others? Explain.

4. Ask students to share information they learned about the people involved in creating the CD they brought from home or information they found about it online. This can be discussed as a class or in small groups.

   **TEACHER TIP:**
   Students can complete #2 for homework.
5. Share the following with students:
This museum also houses the Country Music Hall of Fame, which includes plaques of country music singers, musicians, songwriters, comedians, and business people. Each member of the Hall of Fame was elected because of their hard work and contributions to country music. People like Johnny Cash, Dolly Parton, and Elvis Presley are members of the Country Music Hall of Fame. New members to the Hall of Fame are elected each year by the Country Music Association. Jimmie Rodgers, Fred Rose, and Hank Williams were the first inductees into the Hall of Fame in 1961.


7. Encourage students to follow along with the lyric sheet from page 39.

8. Share the following with students:
Johnny Cash was a country music superstar who helped broaden country’s audience through his singing and songwriting. He is also known for songs like "Folsom Prison Blues" and "Ring of Fire." Cash often wore black clothing, earning him the nickname the "Man in Black." In this song, you learn more about why he wore black. Do you like this song? Why or why not?

TEACHER TIP:
Encourage students to visit the Country Music Association’s Web site: www.cmaworld.com to learn more about this organization and how people are elected to the Country Music Hall of Fame. Click on the link “Hall of Fame” on the home page. Students may also research Country Music Hall of Fame members at www.CountryMusicHallofFame.org.

9. Discuss together.
- Have you ever been to another hall of fame? Which one(s)?
- What did you see there?
- What did you do there?
- Who was honored there?
- How is a hall of fame different from a museum? How are they similar?

10. Invite students to create their own hall of fame.
Use the following questions to direct students.
- What type of hall of fame would you create? What is its purpose?
- Where would it be located? Explain why.
- How would you decide whom to induct?
- How often would you induct new members?
- Why would people think this hall of fame is important in American or world culture?
**Worksheet**  
**CAREERS IN MUSIC**

| Name: ____________________________ | Date: ____________________________ |

Look carefully at a favorite CD or access the liner notes online.  
Fill in this chart with information you learn from your research.

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COUNTRY MUSIC HALL OF FAME® AND MUSEUM

3 | COUNTRY MUSIC
YESTERDAY AND TODAY

TENNESSEE STATE CURRICULUM STANDARDS:

Language Arts:

1. Language
GLE Demonstrate knowledge of strategies and resources to determine the definition, pronunciation, and usage of words and phrases.

2. Communication
GLE Continue to develop basic listening skills necessary for communication.

Checks for Understanding:

• Listen and respond to a variety of media (e.g., books, audio tapes, videos).
• Participate in group discussions.
• Respond to questions from teachers and other group members and pose follow-up questions for clarity.

Social Studies:

1.0 Culture encompasses similarities and differences among people, including their beliefs, knowledge, changes, values, and traditions. Students will explore these elements of society to develop an appreciation and respect for the variety of human cultures:
1.03 (K-5,7,8), 1.04 (4-5,7,8), 1.06 (6)

3.0 Geography enables the students to see, understand, and appreciate the web of relationships among people, places, and environments. Students will use the knowledge, skills, and understanding of concepts within the six essential elements of geography: world in spatial terms, places and regions, physical systems, human systems, environment and society, and the uses of geography: 3.01 (K-8) 3.02 (6,7), 3.03 (6,7)

5.0 History involves people, events, and issues. Students will evaluate evidence to develop comparative and causal analyses, and to interpret primary sources. They will construct sound historical arguments and perspectives on which informed decisions in contemporary life can be based: 5.02 (K-8)

Art:

3.0 Students will choose and evaluate a range of subject matter, symbols, and ideas: 3.1 (2-12); 3.2, 3.3 (K-1, 9-12)

4.0 Students will understand the visual arts in relation to history and cultures: 4.1 (2-5), 4.2 (3-5), 4.3 (6-8)

Music:

6.0 Students will listen to, analyze, and describe music: 6.1 (5), 6.2 (2,3,6-12), 6.3 (1, 4, 9-12), 6.4 (1)

7.0 Students will evaluate music and music performances: 7.1, 7.2 (1-12)

9.0 Students will understand music in relation to history and culture: 9.1, 9.2 (1-12)

Learning Objectives:

1. Students will examine a map of the world to identify the origins of settlers who came to America.

2. Students will examine Thomas Hart Benton’s painting The Sources of Country Music to identify some of the musical instruments, themes, and geographical regions that were part of early country music.

3. Students will listen to country songs to identify musical instruments and musical styles, and to evaluate country music as an art form.

Prep Time: Ten minutes to access The Sources of Country Music painting from www.CountryMusicHallofFame.org, set up CD player, and pass out paper and pencils

Materials: The Sources of Country Music online version, CD, CD player, paper, pencil, world map

Vocabulary: Blues, British Isles, folksongs, gospel, nation, New World, North America, settlers, sheet music

1. Listen to Mark O’Connor’s version of the fiddle tune “Sally Ann,” track 2. Ask students what the song makes them think of. What do you like or dislike about the song? What instrument do you hear?

2. Share the following with students. Country music is music of North America. It began with folksongs brought to the New World by settlers from the British Isles, a tradition of songs, singing, and fiddling that is centuries old. It grew and changed as these settlers adjusted to their new lives in America and learned music brought to America from other parts of Europe, Asia, Latin America, and Africa. In many instances, America’s settlers were not schooled in formal, written music. In rural areas, musicians frequently played by ear. They memorized and passed down a music that sang of their lives, their work, and their loves.

By the early twentieth century, this American folk music was just one of many types of music available in rural communities, along with the blues, gospel hymns, and professionally written songs performed
by traveling musicians or available as sheet music. Instead of remaining distinct, these different kinds of music casually mixed with one another as people moved through their daily lives. Like a patchwork quilt, rural American music gradually combined many different styles that formed something beautiful when joined together.

3. Examine a map of the world to identify the continents from which American settlers came. Look for Europe, Asia, Latin America, and Africa. The fiddle was originally a European instrument and the banjo an African instrument.

TEACHER TIP: Ask students to find out what countries their ancestors came from. How long ago did they come to this country? Where did they settle? What types of music traditionally come from this country? You may choose to have students do this as a homework assignment so they can ask their parents or other relatives for more information. Consider creating a class bulletin board about the heritage of class members and the traditional early music of that country.

4. Examine *The Sources of Country Music* by Thomas Hart Benton. In 1974 and 1975, Thomas Hart Benton created this painting to show how country music started. Identify some of the musical instruments, geographical regions of the United States, styles of music, and themes he represents. Students will learn more about this painting in a later lesson and will get to see it during their museum visit.

5. FOLKSONGS

What are folksongs? Do you know any folksongs? After students have had a chance to brainstorm components of a folksong, read the definition below. Then, share with students that many folksongs are already familiar to them. Ask if they have heard "She’ll Be Coming ’Round the Mountain," "This Old Man," or "Skip to My Lou." These are all examples of folksongs.

**Folksong:**
A song belonging to the folk music of a people or area, marked chiefly by the directness and simplicity of the feelings expressed. Folksongs are not written down, but are passed from generation to generation orally.
(from Webster’s)
6. Share the following with students.
Earlier, we read a passage about country music and its many origins. In the passage, we learned that country music is like a patchwork quilt, with many sources and sounds that come together to create something beautiful. Now we are going to listen to some songs and discuss the blending of different musical styles.

7. Gospel and Country Music
Harmonizing voices are one component of both old and new gospel music. This style of singing, where multiple people sing the same words but in different pitches, is part of many country songs as well.

8. Listen to “I Saw the Light” by Country Music Hall of Fame member Bill Monroe, track 3, a gospel song performed in a bluegrass style.
Then, listen to “I Fall to Pieces,” track 14, by Hall of Fame member Patsy Cline, which features Hall of Fame members the Jordanaires singing harmonies. While this song is not a gospel song, the Jordanaires have roots in the gospel tradition and lend their traditional style to this ballad. Identify the similarities in the harmonizing voices. Do you like the sound of harmonizing voices? Explain.

Musicians such as Hall of Fame member Jimmie Rodgers worked on the railroad, side by side with other musicians. This provided opportunities to share their music. As a result, different styles of American music influenced one another. For example, the style and sound of the blues influenced the style and sound of country music and vice versa.

10. Listen to “Match Box Blues” by blues singer Blind Lemon Jefferson, track 4, and “Waiting for a Train” by Hall of Fame member Jimmie Rodgers, track 5.
Compare the two songs in terms of style, musical instruments, and sound, using a Venn diagram.

Do you like these songs? Why or why not? Do the songs remind you of music you have heard before? Explain. How do they sound similar or different?

11. Sound Technology
In the early 1920s, with the coming of radio and records, it became possible for musicians to earn money playing music in new ways. These new sound technologies also helped spread the music of America’s rural communities across the nation.

12. Engage students in a discussion of the different ways they listen to music today, to compare how people listened to music before radio, CD players, MP3 players, etc.
How do you think technology helped the spread of music? Do you think technology can affect music negatively? Explain.

TEACHER TIP:
This would make a good journal writing topic.

13. Country Music Today
Today country music is the focus of a huge entertainment industry that generates billions of dollars a year. Along the way, country music has undergone many changes in its journey from simple folksongs and fiddle tunes to modern musical stories often powered by drums, electric guitars, and electric keyboards. Throughout all its changes, country music has never forgotten its roots or lost its down-home flavor. Perhaps more than any other form of popular music, country draws strength from the vocal and instrumental traditions of the past. At its best, country music serves as a connection between the stories of today and the values of our ancestors.

This song demonstrates a more electric sound. Describe the similarities and differences in the overall sound of this song compared to what you heard in early country music. Which song do you like best? Explain.
4 WHO CREATES COUNTRY MUSIC?

TENNESSEE STATE CURRICULUM STANDARDS:

Language Arts:
2. Communication
GLE
• Continue to develop the basic listening skills necessary for communication.
• Continue to develop basic speaking skills necessary for communication.

Checks for Understanding:
• Listen and respond to a variety of media (e.g., books, audio tapes, videos).
• Participate in group discussions.
• Participate in creative and expressive responses to text (e.g., choral reading, discussion, dramatizations, oral presentations, personal experiences).

3. Writing
GLE Write for a variety of purposes and to a variety of audiences.

Social Studies:
5.0 History involves people, events, and issues. Students will evaluate evidence to develop comparative and causal analyses, and to interpret primary sources. They will construct sound historical arguments and perspectives on which informed decisions in contemporary life can be based: 5.1 (K-3)

Music:
6.0 Students will listen to, analyze, and describe music: 6.2 (2), 6.3 (3, 4), 6.4 (1)
7.0 Students will evaluate music and music performances: 7.1, 7.2 (1-12)

Learning Objective: Students will learn more about inductees of the Country Music Hall of Fame, including biographical information and knowledge of their careers, to explore different careers in country music.

Prep Time: Ten minutes to photocopy lyric sheets and worksheets, collect ordinary objects around classroom, and setup CD player

Materials: “Coat of Many Colors” lyric sheet, “Biographical Chart” worksheet, classroom instruments, or ordinary objects like pencils, boxes, or cups that students can use to create music, CD, CD player, Internet access

Vocabulary: Comedian, induct, plaque, producer, songwriter

Share the following with students:
Let’s learn about some Country Music Hall of Fame members and their contributions to country music. While some of the most famous people in country music are performers, hall of fame members come from a wide variety of careers, including songwriters, musicians, singers, producers, business people, and even comedians.

1. SONGWRITERS

A. Share the following information about songwriting with students.
Some songs are written by the singers who record them, but 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). They must fit together to create a good song.

B. Share the following with students.
Many songwriters are members of the Country Music Hall of Fame, including Dolly Parton. Dolly is an accomplished performer and songwriter.

This information was taken from her Hall of Fame plaque:

Dolly Parton
January 19, 1946
Elected 1999

Revered for her versatile talents, Dolly Parton began performing as a child in East Tennessee. In 1964, she moved to Nashville, and by 1967 joined the Porter Wagoner Show. She and Wagoner recorded numerous duets. In 1974, Parton branched out with her own syndicated TV show and quickly became an international superstar, penning hits like “Jolene,” “Coat of Many Colors,” and “9 to 5.” the theme song to the hit movie in which she
made her screen debut, and for which she earned an Oscar nomination for best song in 1981. She took her signature hit, “I Will Always Love You,” to the top of the country charts three times—twice as a solo artist and later as a duet with Vince Gill. Pop singer Whitney Houston recorded the song for her feature film “The Bodyguard” and sales of the soundtrack topped 20 million. In addition to her success as a performer, Parton is also respected as the proprietor of her own amusement park, “Dollywood” in Pigeon Forge, Tennessee. Adored by fans around the world, Parton will always be loved for her ability to stay true to her roots while constantly re-inventing herself as an entertainer.

**TEACHER TIP:**
So that your students can follow along, put this text on a PowerPoint slide or transparency.

C. Discuss together.

Based on the information above, why do you think Dolly Parton was inducted into the Country Music Hall of Fame?

D. Using dates and other information from Dolly’s plaque, create a timeline of Dolly’s career, including her date of birth and the date of her induction. Consider doing more research so you can include additional milestones on your timeline.

E. Listen to Dolly sing “Coat of Many Colors,” track 7.

Provide lyrics for each student so they can follow along as they listen. Lyrics can be found on page 44.

F. Use the following questions to engage students in a discussion.

- Do you like this song? Why or why not?
- Do you think this song is well written? Why or why not?
- Why would Dolly write a song about her coat?
- For whom do you think this song was written?
- What do you think is the song’s overall message?

**TEACHER TIP:**
Ask students to find out who wrote the words to some of their favorite songs. Do any of the singers they like write their own songs?

2. INSTRUMENTALISTS

A. Discuss together.

- Do you play an instrument? If so, which one?
- How did you learn to play? How often do you practice?
- If you don’t already play an instrument, how would you learn? What would you play?

B. Share the following with students.

Few musical recordings feature vocals only. Instruments like the banjo, fiddle, and guitar give country songs a unique feel and make listeners want to listen to them again and again. It takes the talent of dedicated musicians to create successful songs. While many musicians provide music to back up a singer, some musicians perform on their own with just their instrument.
C. Share the following with students.
DeFord Bailey was a very successful instrumentalist in the early days of country radio. He played harmonica.

This information was taken from DeFord Bailey’s Hall of Fame plaque:

DeFord Bailey
December 14, 1899 – July 2, 1982
Elected 2005

Harmonica virtuoso DeFord Bailey was country music’s first African American star. Born into a musical family in rural Smith County, Tennessee, Bailey moved to Nashville in 1918. There he first performed on radio in 1925, over station WDAD. By early 1926 he had joined WSM’S weekly radio barn dance and remained one of its most popular acts for the next fifteen years. His evocative numbers such as ”Fox Chase” and the train song “Pan American Blues” helped give the program its folksy, down-to-earth character. Capturing this spirit, WSM’s George D. Hay changed the show’s name to the ”Grand Ole Opry” in 1927. Bailey began recording in 1927 and in 1928 participated in the first commercial recording sessions ever held in Nashville. His recordings and radio appearances inspired many others to take up harmonica.

TEACHER TIP:
If students have not heard a harmonica before, locate additional recordings online or from the library. Consider sharing its history and playing styles with students.

D. Listen to “Pan American Blues” by DeFord Bailey, track 8, recorded in 1939.
Describe what you hear. Do you like the sound of the harmonica? How does this blues recording sound different from the music you hear today?

E. Replay some of the songs from the accompanying CD and ask students to listen carefully and identify the instruments they hear.
Ask students to think about what the song would sound like without any instruments.

4. PRODUCERS
A. Share the following with students.
Producers play an important role in creating music. They come up with an idea about the way a song should sound and it is their job to make sure that the final product turns out well. While they don’t actually sing or play instruments, their opinions and ideas influence the final product. They make decisions and solve problems in order to create a final recording.

B. Share the following with students.
Owen Bradley, a member of the Country Music Hall of Fame, is a well-known producer who has worked with a wide variety of artists.

This information was taken from Owen Bradley’s Hall of Fame plaque.

Owen Bradley
Elected 1974

Renowned as a pianist and Nashville bandleader, revered as a music executive, he achieved national recognition in his roles as head of the Nashville office of Decca (now MCA) Records and producer for such artists as Ernest Tubb, Red Foley, Patsy Cline, Brenda Lee, Loretta Lynn and Conway

Teacher’s Guide
Twitty. His honesty and integrity in business affairs secured the respect of his associates, and his influence encouraged the establishment of Nashville recording studios and spurred the development of the “music row” area.

C. Select a song that all students are familiar with.

Divide them into separate groups and have each group “produce” their own version of the chorus. Ask them to think about how they would sing the chorus differently. In addition to singing, students may use classroom instruments or everyday objects like pencils, cups, or boxes to make sound. Allow time for groups to practice before performing their adaptations. After each group has had a chance to perform, students should compare and contrast their work. The following questions could be used in discussion.

• How did you decide what you wanted your final version of the song to sound like?
• What steps did you take to ensure that the final product turned out as you wanted it to?

• Were you happy with the final version you performed? Explain.
• Did your classmates’ renditions of the song sound the same or different from your own? How?
• Based on your experience, do you think it would be easy or hard to be a producer? Explain.

TEACHER TIP:
Ask students to research the producers of some of their favorite albums. Encourage them to think about tempo, instrumentation, and vocal style for one or more of the songs. They can answer the following questions aloud or use them as journal prompts.

• Do you think the song or album appeals to a lot of people? Explain.
• How might you have recorded the song differently?

5. COMEDIANS

A. Share the following with students.

Not all members of the Country Music Hall of Fame are performers, songwriters, instrumentalists, or producers. Minnie Pearl is one of the best known characters in country music history, yet she did none of those things.

• Have you heard of Minnie Pearl before? What do you know about her?
• What did Minnie Pearl do for a living?

B. Share the following with students.

The information was taken from Minnie Pearl’s Hall of Fame plaque.

Minnie Pearl
October 25, 1912
Elected 1975

Humor is the least recorded, but certainly one of the most important aspects of live country music. No one exemplifies the values of pure country comedy more than Minnie Pearl. Born Sarah Ophelia Colley, Centerville, Tennessee. Educated at fashionable Ward-Belmont College. Joined the Grand Ole Opry in 1940. Her trademarks—the dime store hat with dangling price tag and shrill

Owen Bradley
“How Dee! I’m just so proud to be here”—made her the first country humorist to be known and loved worldwide.

C. Listen to a clip of Minnie Pearl performing onstage, track 9.

D. Use the following questions to engage students in a discussion.

- Why do you think people thought Minnie Pearl was funny?
- Why do you think Sarah Ophelia Colley Cannon chose to have her stage name, not her real name, printed on her plaque?
- Why do you think comedy is such an important aspect of country music? Can you think of any other country comedians?

**Note:**
Though Sarah Ophelia Colley Cannon passed away in 1996, her death date was left off of her plaque, at her request. When inducted into the Hall of Fame, Cannon asked that her stage name be printed on the plaque, and that a death date never be included because, though she would pass away, the character of Minnie Pearl would live on forever.

6. Distribute to students copies of the “Biographical Chart” on page 17.

7. Choose a Country Music Hall of Fame member to learn more about.
Visit our Web site, www.CountryMusicHallofFame.org to learn more about members of the Hall of Fame. Fill in the information on the “Biographical Chart” to summarize what you learned.

**TEACHER TIP:**
You may choose to have students finish #7 after their visit to the museum.
Worksheet

BIOGRAPHICAL CHART

Name: ________________________________ Date: ________________________________

The Life of ______________________________________________________

Date of Birth: ___________________ Date of Death: ___________________

Profession: ___________________________ Induction Date: ___________________

<table>
<thead>
<tr>
<th>Family Life (as a child)</th>
<th>Family Life (as an adult—marriages, children, etc.)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Early Years</th>
<th>Public Image</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Life Struggles</th>
<th>Accomplishments</th>
</tr>
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<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Interests</th>
<th>Artists Influenced by Him or Her</th>
</tr>
</thead>
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</tbody>
</table>

Why do you think he or she was inducted into the Country Music Hall of Fame?
5 | IMAGE OF A PERFORMER

TENNESSEE STATE CURRICULUM STANDARDS:

Language Arts:

2. Communication

Checks for Understanding:
Listen and respond to a variety of media (e.g., books, audio tapes, videos).

5. LOGIC

GLE Use learned logic skills to make inferences and draw conclusions in a variety of oral and written contexts.

Checks for Understanding:
Compare and contrast two characters, ideas, or stories.

Learning Objectives:

1. Students will define the word “image” to understand how it relates to performers or artists.

2. Students will evaluate one of their favorite performers to further examine image.

3. Students will compare and contrast the images of two country singers to explore how image has evolved over time.

4. Students will create their own fictional performer to demonstrate their understanding of the word “image.”

Prep Time: Ten minutes to photocopy lyric sheets and worksheet and set up CD and CD player

Materials: “I Wanna Be a Cowboy’s Sweetheart” and “Tim McGraw” lyric sheets, “Develop a Performer’s Image” worksheet, pencils, markers, crayons, Internet access, poster, CD, CD player

Vocabulary: Costumes, Great Depression, image, the West

1. Ask students to define the word “image.”

Allow students to come up with their own definition before looking one up in the dictionary.

2. Share the following with students.

You can tell a lot about an artist or performer before they even begin their show. Their costumes, style, body language, and speech tell us about who they are, and what they have to share. These elements together create a performer’s public image. Country songs often focus on travel, family, home, and heartbreak. Performers sing about some of these same themes but can look and act very differently from one another. Costumes and hair style are important parts of a performer’s image. Many singers have something that they always wear, such as a cowboy hat or a pair of sunglasses. Some performers wear fancy clothing, while others dress very simply. Producers and other music business professionals often help the performer create a particular image that will appeal to a variety of people.

In addition to clothing, what a performer chooses to do off-stage contributes to their image. Some singers, like Tim McGraw or Country Music Hall of Fame member Kitty Wells, are known for spending time with their families when they are not performing. Others may have a hobby or charity that takes up time. For example, Country Music Hall of Fame member George Strait enjoys spending time on his ranch and Hank Williams Jr. has a passion for Civil War memorabilia. These characteristics create a particular image that is easily identified by the public.

3. Instruct students to think about one of their favorite performers.

List several adjectives to describe him or her. How would you describe his or her personality, style, and character? Are they known for dressing a certain way? What themes or main ideas do they sing about? Why do you like this performer? Does their public image contribute to your enjoyment of their music? Do you think his or her image encourages people to buy his or her records or concert tickets?

TEACHER TIP:
Visit www.CountryMusicHallofFame.org to learn more about members of the Country Music Hall of Fame. Students should select a performer and research their life story to learn more about their public image.

4. Share the following with students.

Ask students what types of clothing they associate with country singers. Students may list clothing like cowboy boots, hats, or buttoned shirts. Explain to students that this western tradition has been a part of the image of country singers for many years.

5. Play “I Wanna Be a Cowboy’s Sweetheart” by Country Music Hall of Fame member Patsy Montana, track 10.

Provide song lyrics for each student, found on page 45. Based on the lyrics of the song, have
students draw a picture of what they think Patsy Montana looks like. What can they tell about her public image, based on the song lyrics and her voice? How would they describe her public image?

6. Share the following with students.
In 1935, “I Wanna Be a Cowboy’s Sweetheart” became the first big hit by a solo female country singer. Its lyrics about life in the West created a cheerful image for America during the Great Depression. Montana sang many songs about the freedom of being a cowgirl, and her clothes reflected the subject matter. She often wore cowboy boots, hats, fringe, and embroidered tops.

Provide lyrics for each student so they can follow along as they listen. Lyrics can be found on page 46.

TEACHER TIP:
Use a Venn diagram for the following activity.

8. Discuss together.
- How is this song similar to “I Wanna Be a Cowboy’s Sweetheart”?
- How is it different?
- Have you heard of Taylor Swift before? If not, conduct research about her.
- Describe her public image.
- What types of clothing does she wear?
- Does she wear any of the same types of clothing as Patsy Montana?

9. Share the following with students.
While Taylor Swift may not sing about life on the range, her public image is certainly influenced by singers of the past like Patsy Montana. Like Swift, many modern-day singers wear stage clothing that reminds us of cowboys. Kenny Chesney, Alan Jackson, and George Strait are all examples. Cowboy hats, boots, and pearl-button shirts are still commonly worn by modern country singers. Though their music sounds different, their public image has many similarities.

TEACHER TIP:
Consider looking online and sharing the music video of “Tim McGraw” with students. Do the characters in the music video wear anything that reminds you of the West or Patsy Montana? Explain.
10. Share the following with students.
Clothing isn’t the only element of a singer’s public image. On display in the museum are many objects including a motorcycle and a typewriter that belonged to noteworthy figures in country music history. Two cars are on display that belonged to Country Music Hall of Fame members Webb Pierce and Elvis Presley. First, listen to this song performed by Elvis, and then we will discuss his car and image in further detail.

11. Listen to “That’s All Right” by Elvis Presley, track 12, and discuss the following.
• Do you like this song? Why or why not?
• Have you heard of Elvis Presley?
• What do you know about him?
• What does this song reveal to you about Elvis’s image?
• List some adjectives to describe Elvis and his public image.
• Based on the list you generated, design a car for Elvis. Write a description of what it would look like, or draw a picture.

12. Share the following with students.
Display the photo on the Teacher’s Guide poster. Elvis’s Cadillac is not your average car. It was customized just for him. The 1960 Cadillac 75 limousine, a personal favorite of Presley’s, was customized by Barris Kustom City of North Hollywood. The exterior sheen is due to its 24-karat gold plate highlights, and forty coats of a translucent mixture of crushed diamonds and fish scales called “diamond dust pearl.” The interior includes such touches as a gold-plated television and a refrigerator.

13. Discuss together.
• Why do you think Elvis had a car like this?
• How would this car contribute to Elvis’s public image?
• What do you think Elvis wanted the public to think about him when they saw him in this car?

14. Using what they’ve learned about the image of a performer, invite students to develop their own fictional performer.
Using the worksheet ”Develop a Performer’s Image” on pages 21-22, they should determine what he or she will sound like, look like, and sing about. After students have completed their worksheets, encourage them to share their creations with the class or in small groups.

15. Invite students to write in their journals using the following prompts.
Many performers or other public figures convey a particular image of themselves to the public but are very different in their personal lives. Why do you think they would do this? How might it benefit them? What do you think about this?
Worksheet
DEVELOP A PERFORMER’S IMAGE

Name: __________________________________________ Date: ___________________________

You can learn more about a performer by looking at their public image.
Using the information you learned in this lesson, create your own performer with a unique image.

1. Performer’s Name: __________________________________________________________________

2. List some adjectives to describe your performer.

____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

3. What does your performer’s music sound like? Does he or she play an instrument?

____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

4. What themes does the performer sing about?

____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

5. Describe the performer’s personal life. How does he or she spend his or her free time?
   Does he or she have any hobbies, likes, or dislikes?

____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

Teacher’s Guide
6. Use the space below to draw a picture of the performer.
6 | THE SOURCES OF COUNTRY MUSIC

TENNESSEE STATE CURRICULUM STANDARDS:

Language Arts:

3. Writing
GLE: Write in a variety of modes and genres, including narration, literary response, personal experience, and subject matter content.

Checks for Understanding:
• Write on a specific topic to a specified audience.
• Practice writing to a prompt within a specified time.

Art:
3.0 Students will choose and evaluate a range of subject matter, symbols, and ideas: 3.1 (2-12); 3.2, 3.3 (K-1, 9-12)

4.0 Students will understand the visual arts in relation to history and cultures: 4.1 (2-5), 4.2 (3-5), 4.3 (6-8)

Learning Objectives:
1. Students will reflect on their learning by analyzing The Sources of Country Music, a painting by Thomas Hart Benton.
2. Students will define the word "source" and will brainstorm different sources of country music, based on previous lessons.
3. Students will use their imagination to learn more about the figures in the painting.

Prep Time: 5 minutes to access online version of The Sources of Country Music

Materials: Paper, pencils, online version of The Sources of Country Music, Internet access

Vocabulary: Mural, source

1. Ask students to define the word “source.”
You may look up the word in the dictionary, or use the definition below, after students have come up with their own definition.

Source:
A beginning or origin

2. Before sharing the painting with students, ask them to create their own drawing or painting depicting how and where country music started.

3. Examine the title of The Sources of Country Music as a class.
What do you think the painting is about, based on the title?

4. Share the following with students.
The last great work of the American master painter Thomas Hart Benton, The Sources of Country Music, was commissioned in 1973 by the Country Music Hall of Fame and Museum, and was completed in 1975. The six-foot by ten-foot acrylic-on-canvas painting illustrates the roots of country music with a sweeping depiction of the music’s varied sources—sacred and secular, white and black, southeastern and southwestern, instrumental and vocal. The painting and some of its accompanying studies are on display at the Country Music Hall of Fame and Museum. It is important to note that while traditionally murals are done directly on a wall or building, this piece was completed on canvas. However, because of its large size and the fact that Benton is known as a muralist, it is considered a mural. Benton’s other murals can be found on the walls of buildings like the Missouri state capitol and the Indiana University Auditorium.

TEACHER TIP:
Thomas Hart Benton has been the subject of numerous books and films. Consider exploring them with students. A film featuring Benton working on The Sources of Country Music can be found on the museum’s Web site under “Learn.” Find the page titled “For Teachers.” Students may be interested in Thomas Hart Benton, a film by Ken Burns, or Thomas Hart Benton: An American Original, a book by Henry Adams.

5. Examine the painting as a class.

6. Use the following questions to engage students in a discussion.
• Based on this painting, can you identify any of the sources of country music?
• How is the West depicted in this painting? Why do you think it’s featured?
• Why do you think Thomas Hart Benton put dancers in the center of the painting?
24

COUNTRY MUSIC HALL OF FAME® AND MUSEUM

The Sources of Country Music is displayed in the Hall of Fame rotunda.

• Why do you think he put a church in the background? What about the train and the steamboat?

• What instruments do you see in this painting? Do you know what countries they come from? Are there any instruments you don’t recognize?

• Describe the various people in the painting.

• What, if anything, do you think is missing?

Use the following questions to guide thinking.

• What can you tell about this person based on the information in the painting?

• What is this character doing in the painting?

• Why is this person important?

• What do you think this person’s daily life is like? What clues helped you come up with your answer?

• In what other setting do you imagine this person?

TEACHER TIP:
Expand this activity by asking students to select one instrument from the painting to learn more about, using books and the Internet. They may focus on what the instrument is made of, where it comes from, its playing techniques, or what genres of music it is played in. More information can be found on our Web site: www.CountryMusicHallofFame.org.

7. Instruct students to identify one character in the painting that is of particular interest to them. Students should then write a paragraph or short story using that person as a main character.

TEACHER TIP:
Encourage students to learn about other murals and muralists from around the world using books or the Internet as resources. Artists could include Michelangelo, Pablo Picasso, or Diego Rivera. Suggested questions for discussion are below.

• What distinguishes a mural from other visual art?

• Who painted this mural?

• What is this mural called?

• What does the title tell you about the mural?

• Where is this mural? How large is it?

• Who is the subject of the mural? Describe what you see.

• What is the inspiration for the mural? How can you tell?
7 | STYLES OF COUNTRY MUSIC

TENNESSEE STATE CURRICULUM STANDARDS:

Language Arts:

1. Language

GLE Demonstrate knowledge of strategies and resources to determine the definition, pronunciation, and usage of words and phrases.

5. Logic

Checks for Understanding:

Compare and contrast two characters, ideas, or stories.

Social Studies:

2.0 Globalization of the economy, the explosion of population growth, technological changes, and international competition compel students to understand, both personally and globally, the production, distribution, and consumption of goods and services. Students will examine and analyze economic concepts such as basic needs versus wants, using versus saving money, and policy making versus decision making: 2.1, (6-8), 2.03 (K-5)

6.0 Personal development and identity are shaped by factors including culture, groups, and institutions. Central to this development are exploration, identification, and analysis of how individuals and groups work independently and cooperatively: 6.01 (K-8)

Music:

6.0 Students will listen to, analyze, and describe music: 6.1 (5), 6.2 (2, 3, 6-12), 6.3 (1, 4, 9-12), 6.4 (1)

7.0 Students will evaluate music and music performances: 7.1, 7.2 (1-12)

9.0 Students will understand music in relation to history and culture: 9.1, 9.2 (1-12)

Learning Objectives:

1. Students will listen to different styles of country music to identify some of their distinctive characteristics.

2. Students will create visual representations of the songs they hear, to compare and contrast musical styles.

Prep Time: Ten minutes to photocopy lyric sheets and worksheets, five minutes to set up CD player


Vocabulary: Acoustic, big band, bluegrass, era, genre, harmony, Nashville Sound, rockabilly, Tejano, western swing

1. Share the following with students. We learned earlier that country music today is the result of many types of music coming together from different cultures. There are many different styles of music within country music. There is bluegrass, honky-tonk, cowboy, and more. Let’s listen to and explore a few different styles of country music to compare and contrast the way they sound.

2. Select at least three of the styles of country music from the next few pages to read aloud to students.

Play the suggested song from the CD to provide students with a listening example.

3. Distribute lyric sheets and worksheets to students.

Instruct them to complete the worksheet on pages 28-29 and read the song lyrics as they listen. They should identify the instruments and describe the style they hear.

4. Distribute white or colored paper, pencils, crayons, and oil pastels to students.

As they listen to each song, instruct them to draw what they hear, feel, or imagine. Allow students time to complete their drawings. You may need to play each song several times. Ask students to create drawings for multiple songs and instruct them to share their work with the class.

5. Discuss together.

• Explain what your artwork represents.

• Why did you visually represent music in this way?

• What does it show about that particular style of music?

• How are each of your drawings the same?

• How are they different?

6. Ask students to research online some of the performers featured in the lesson.

TEACHER TIP:

You may hang students’ art in the classroom as part of your study of country music. Consider having students write labels with descriptions of their work and display them next to the work.


**EARLY COUNTRY**

Early country music carried on the folk traditions brought to the American South by immigrants from the British Isles. Some of country music's first stars (also Country Music Hall of Fame members) were the Carter Family, Jimmie Rodgers, and Ernest Stoneman. Fiddle tunes were a big part of early country music and were often the center of entertainment for a family gathering. The fiddle accompanied dancing and singing.

*Play “Waiting for a Train” by Jimmie Rodgers, track 5.*

Provide lyrics for each student so they can follow along as they listen. Lyrics can be found on page 42. This song is an example of early country music.

**COWBOY**

Cowboy music not only could be heard on the radio, but also could be seen in movies about the Wild West. Cowboy songs told stories about life on the range. Some notable cowboy singers were Gene Autry, Patsy Montana, and Roy Rogers.

*Play “I Wanna Be a Cowboy’s Sweetheart” by Patsy Montana, track 10.*

Provide lyrics for each student so they can follow along as they listen. Lyrics can be found on page 45. This song is an example of cowboy music.

**WESTERN SWING**

Western swing became popular during the era of big band music. Intended for dancing, it became popular in the dance halls of Texas and Oklahoma. Its distinct sound mixed country music with the sophisticated rhythms of jazz. Using something closer to a big band lineup (often including horns) than to a traditional country band, stars like Bob Wills became very popular.

*Play “Take Me Back to Tulsa” by Hall of Fame member Bob Wills and His Texas Playboys, track 13.*

Provide lyrics for each student so they can follow along as they listen. Lyrics can be found on page 48. This song is an example of western swing.
BLUEGRASS
Just as Tennessee is called the Volunteer State, Kentucky is called the Blue Grass State. The creator of bluegrass music, Bill Monroe, named his band the Blue Grass Boys after his home state of Kentucky. His fast style of string music caught on. Bluegrass is often purely instrumental, featuring instruments like the banjo, the mandolin, and the fiddle. It can also include two- and three-part vocal harmonies. In addition to Monroe, some of bluegrass’s biggest stars include Flatt & Scruggs, and more recently, Del McCoury, Alison Krauss, and Ricky Skaggs.

Play “I Saw the Light” by Bill Monroe, track 3.
Provide lyrics for each student so they can follow along as they listen. Lyrics can be found on page 40. This song is a gospel song written by Hank Williams, played in bluegrass style.

ROCKABILLY
Rockabilly was a transition between rock & roll and hillbilly music, which is an old term for country music. Rockabilly music is a high-energy, spontaneous style of country that was popular in the 1950s. Though the rockabilly style didn’t endure, many of its biggest stars, like Jerry Lee Lewis, Carl Perkins, and Elvis Presley went on to have successful careers in other genres.

Play “That’s All Right,” by Elvis Presley, track 12.
Provide lyrics for each student so they can follow along as they listen. Lyrics can be found on page 47. This song is an example of rockabilly music.

THE NASHVILLE SOUND
The Nashville Sound is a pop-influenced style of country music that features stringed instruments, background vocals, and sometimes a piano. It was popular in the 1960s. Some of the Nashville Sound’s biggest stars (also Country Music Hall of Fame members) were Eddy Arnold, Patsy Cline, and Jim Reeves.

Play “I Fall to Pieces” by Patsy Cline, track 14.
Provide lyrics for each student so they can follow along as they listen. Lyrics can be found on page 49. This song is an example of the Nashville Sound.

TEJANO
Based on traditional Mexican music, Tejano (Spanish for “Texan”) is distinguished by its upbeat lyrics and easy-to-dance-to rhythms. Because Tejano music emerges from the Hispanic culture residing in southern and central Texas, it shows a strong influence from the country music that is so popular among the working class of the region.

Play “Baila Esta Cumbia” by Selena, track 15.
Provide lyrics for each student so they can follow along as they listen. Lyrics can be found on page 50. This song is an example of Tejano. The lyrics are listed in both Spanish and English.
Worksheet

STYLES OF COUNTRY MUSIC

Name: ___________________________ Date: ________________________

Song Name: ____________________________________________
Artist: ___________________________ Style: ___________________

What instruments do you hear?

<table>
<thead>
<tr>
<th>Acoustic Guitar</th>
<th>Banjo</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drums</td>
<td>Electric Guitar</td>
<td>Fiddle/Violin</td>
</tr>
<tr>
<td>Piano</td>
<td>Steel Guitar</td>
<td>Other:</td>
</tr>
</tbody>
</table>

How would you describe this song?

<table>
<thead>
<tr>
<th>Fast</th>
<th>Flowing</th>
<th>Hard</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loud</td>
<td>Rough</td>
<td>Smooth</td>
</tr>
<tr>
<td>Soft</td>
<td>Twangy</td>
<td>Other:</td>
</tr>
</tbody>
</table>

Do you like this song? Why or why not? ____________________________________________

Song Name: ______________________________________________________________________
Artist: ______________________________________ Style: _____________________________

What instruments do you hear?

<table>
<thead>
<tr>
<th>Acoustic Guitar</th>
<th>Banjo</th>
<th>Bass</th>
</tr>
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<tbody>
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<td>Drums</td>
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</tr>
<tr>
<td>Soft</td>
<td>Twangy</td>
<td>Other:</td>
</tr>
</tbody>
</table>

Do you like this song? Why or why not? ____________________________________________

________________________________________________________________________________

Teacher’s Guide
Worksheet

STYLES OF COUNTRY MUSIC

Song Name: _____________________________________________________________________________________________
Artist: _______________________________________________________ Style: _____________________________________

What instruments do you hear?

<table>
<thead>
<tr>
<th>Acoustic Guitar</th>
<th>Banjo</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drums</td>
<td>Electric Guitar</td>
<td>Fiddle/Violin</td>
</tr>
<tr>
<td>Piano</td>
<td>Steel Guitar</td>
<td>Other:</td>
</tr>
</tbody>
</table>

How would you describe this song?

<table>
<thead>
<tr>
<th>Fast</th>
<th>Flowing</th>
<th>Hard</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loud</td>
<td>Rough</td>
<td>Smooth</td>
</tr>
<tr>
<td>Soft</td>
<td>Twangy</td>
<td>Other:</td>
</tr>
</tbody>
</table>

Do you like this song? Why or why not? ____________________________________________________________
____________________________________________________________________________________________________________
____________________________________________________________________________________________________________

1. How are these songs alike? How are they different?
____________________________________________________________________________________________________________
____________________________________________________________________________________________________________
____________________________________________________________________________________________________________
____________________________________________________________________________________________________________

2. Which style of country music, represented in this lesson, do you like best? Why?
____________________________________________________________________________________________________________
____________________________________________________________________________________________________________
____________________________________________________________________________________________________________
____________________________________________________________________________________________________________

3. Do any of these styles of music remind you of songs you listen to at home? Explain.
____________________________________________________________________________________________________________
____________________________________________________________________________________________________________
____________________________________________________________________________________________________________
____________________________________________________________________________________________________________
Post-Visit Reflection

TENNESSEE STATE CURRICULUM STANDARDS:

Language Arts:
3. Writing
Checks for Understanding:
• Write in journals.
• Practice writing to a prompt within a specified time.

2. Communication
Checks for Understanding:
• Participate in group discussions.
• Participate in creative and expressive responses to text (e.g., choral reading, discussion, dramatizations, oral presentations, personal experiences).

4. Research
Checks for Understanding:
Organize information gathered using a simple graphic organizer.

5. Logic
Checks for Understanding:
Compare and contrast two characters, ideas, or stories.

Learning Objectives:
1. Students will reflect on the unit and on their visit to the Country Music Hall of Fame and Museum to identify new information they learned or new ways of thinking.

2. Students will use what they learned about country music to analyze another genre of music and to connect country music to other styles of American music.

Prep Time: Five minutes to photocopy worksheets.

Materials: Worksheets "Observe an Artifact" and "Explore a Genre of Music," construction paper, markers, crayons, pens, pencils, Internet access

Vocabulary: Artifact, genre

1. Reflection Activities

Below are three lessons designed to help students reflect on what they learned at the Country Music Hall of Fame and Museum and in this unit.

Lesson A
1. Share the following with students.
At the beginning of this unit, we defined the word artifact. Below is the definition we used:

History-related museums contain artifacts. An artifact is an object produced by human workmanship, especially a tool, weapon, or ornament of archaeological or historical interest (Webster’s II). Museums such as zoos and botanical gardens collect and preserve living objects (animals and plants).

2. Discuss together.
What types of artifacts did you see or hear at the Country Music Hall of Fame and Museum? (could be a song, costume, photo, film clip, musical instrument, etc.)

3. Describe an artifact.
Using the worksheet "Observe an Artifact," on page 32, students will reflect on a museum artifact of particular interest to them.

Lesson B
1. Describe another musical genre.
Using the worksheet "Explore a Genre of Music," on page 34, students will examine another genre of music, just as they have been studying country music during this unit.

2. After students complete the worksheet, encourage them to share answers aloud as a class.
Lesson C

1. Students may choose to write in their journals using the following prompts.

- What were your impressions of country music before your visit to the Country Music Hall of Fame and Museum? How did your opinions change or stay the same after completing this unit or visiting the museum?

- How is a museum focusing on visual art similar to or different from a museum focusing on music?

- Curators work very hard to use artifacts in order to tell a story, or preserve history. Write a letter to the curator or exhibit designer of the Country Music Hall of Fame and Museum about what you learned from the artifacts in the exhibit. Do you have any questions about how he or she organized the exhibit? Is there anything you would have done differently, or any artifacts you would have liked to see, but didn’t? Explain.

2. Create Your Own Museum.

Create your own museum as a class. Students should each bring in an object from home that is important to them. As they saw during their museum visit, artifacts are accompanied by a panel of text that tells visitors something about the object, its history, and its importance. Students should each prepare a text panel out of construction paper, with information about the object, and why it is included in the classroom museum. Students may glue photographs to their panel, or decorate it using colored paper, or markers and crayons. As a class, develop an exhibit theme and title. You may also develop subthemes depending on what objects students choose to include.
Worksheet

OBSERVE AN ARTIFACT

Name: ___________________________________________ Date: __________________________

1. Select one artifact that you remember from your visit to the Country Music Hall of Fame and Museum. What artifact did you select and why? To whom did it belong?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

2. What did you learn about this artifact from your tour guide or from the label in the exhibit case?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

3. Below, list some adjectives to describe the artifact.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

4. What was this artifact used for? How can you tell?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

5. Have you ever seen anything like this before? If so, where?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

6. Why do you think this artifact is important to the story of country music?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
In the space below, draw a picture of the artifact.
Over the course of this unit, you have learned a lot about country music, its history, and some of the people who help create it. Explore another style of music (ex. blues, classical, folk, opera, pop, rap, rock) in this same way. Use the Internet or books as resources.

1. Select a genre of music that is of particular interest to you.

________________________________________________________________________

________________________________________________________________________

2. What are some of the main themes or ideas of the genre that you selected?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

3. Describe the sound of this genre of music. What instruments are included?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

4. Describe the public image of performers in this genre of music.
   Do the performers dress a certain way?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
5. Earlier, you learned about some of the people who create country music. List some of the most influential people in the genre of music you selected. What types of jobs do they have? Are these jobs the same or different than the people you learned about in country music?

6. Using the Venn diagram below, compare and contrast country music with the genre you selected. How are they similar? How are they different?
GLOSSARY WORDS

Consider using the terms below in vocabulary or spelling tests, or displaying them in your classroom as part of your study of country music and museums in general. Students may wish to brainstorm or research their own definitions before you share these with them. For more information about many of these terms, see our “Helpful Resources” section, which provides suggested materials to expand your study. The definitions below come from the following sources:


Acoustic: Of, pertaining to, or being a musical instrument whose sound is not electrically enhanced or modified.
America: Either continent of the Western Hemisphere.
Artifact: An object produced by human workmanship, esp. a tool, weapon, or ornament of archaeological or historical interest.
Background Singer: A singer who provides vocal support and harmonies to a lead singer.
Big Band: A jazz or dance band that is the size of an orchestra.
Bluegrass: A distinct form of string-band music typically involving acoustic stringed instruments such as the fiddle, banjo, guitar, mandolin, dobro, stringed bass, and incorporating freewheeling improvisational instrumental solos and high-pitched harmony vocals.
Blues: A song often of lamentation characterized usually by 12-bar phrases, 3-line stanzas in which the words of the second line usually repeat those of the first, and continual occurrence of blue notes in melody and harmony.
British Isles: An island group in Western Europe comprising Great Britain, Ireland, and adjacent islands.
Comedian: Someone whose job is to make people laugh.
Compare: To examine characteristics to discover similarities.
Contrast: To examine characteristics to discover differences.
Costume: An outfit worn to create the appearance characteristic of a particular period, person, place, or thing.
Curator: Museum curators are responsible for caring for the objects in a museum’s collection. They are knowledgeable about each object and ensure its preservation. Curators develop collections policies that state what types of objects the museum collects, how to care for the objects, and how to return objects that are no longer necessary for the collection.
Development Officer: Since most museums are not for profit, a museum’s development staff members seek funding through grants, sponsors, and donors to support the operations of the museum.
Director: Museum directors oversee all aspects of the museum and are responsible for the museum’s overall financial status and cultural value to the community it serves. Directors usually work closely with a board of directors and report to that group.
Educator: Museum educators develop and conduct educational programs focused on the museum’s exhibits and mission.
Era: A system of chronologic notation reckoned from a given date.
Exhibit Designer: Museum exhibit designers develop exhibits that present the museum’s collection to the public to help them better understand the museum’s mission and the story of the objects in its collection.
Folksong: A traditional song of unknown origin passed down through oral tradition.
**Genre:** A category of artistic, musical, or literary composition characterized by a particular style, form, or content.

**Gospel:** Music, often performed in quartets, that is written about Christian themes.

**Great Depression:** A period of severe economic hardship during the 1930s, in the U.S.

**Hall of Fame:** An institution established to honor the most influential or noteworthy contributors to a field or profession.

**Harmonizing:** A style of singing where multiple people sing the same words but in different pitches.

**Heritage:** Traditions and culture that are passed on within a group from one generation to the next.

**Image:** A popular conception (as of a person, institution, or nation) projected especially through the mass media.

**Induct:** To admit as a member.

**Mural:** A painting created directly on a wall or building.

**Museum:** An institution, open to the public, which collects, cares for, and exhibits objects for the purpose of study, education, and enjoyment.

**Nashville Sound:** A style of country music that emerged in the late 1950s as a commercial response to rock & roll. This style is characterized by background choral singers and, sometimes, orchestral string sections to create a softer sound, meant to appeal to pop and country listeners alike.

**Nation:** A community of people composed of one or more nationalities and possessing a more or less defined territory and government.

**New World:** The Western Hemisphere, more specifically, North and South America.

**North America:** The northern continent of the Western Hemisphere, extending from Central America to the Arctic Ocean.

**Plaque:** A commemorative or identifying inscribed tablet.

**Producer:** The person who supervises all aspects of a recording session.

**Recording Engineer:** The assistant to the record producer and the person who takes care of the technical aspects of the recording.

**Rockabilly:** A rhythmical musical style that fused elements of country boogie, blues, R&B, and bluegrass, and paved the way for rock & roll through its most commercial catalyst, Elvis Presley.

**Settler:** One who establishes a residence in an area.

**Sheet Music:** Music printed on large, unbound sheets of paper.

**Songwriter:** A person who composes words or music or both, especially for popular songs.

**Source:** A point of origin.

**Tejano:** Based on traditional Mexican music, Tejano (Spanish for “Texan”) is distinguished by its upbeat lyrics and easy-to-dance-to rhythms.

**Theme:** A subject or topic of discourse or of artistic representation.

**The West:** The western United States in its frontier period characterized by roughness and lawlessness.

**Western Swing:** A hybrid style of country music combining fiddle tunes with elements of big-band jazz, pop, and blues, and usually intended for dancing. It emerged in the southwestern United States in the 1930s, and its key progenitors were Bob Wills and Milton Brown.
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   Under license from Universal Music Enterprises

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   Public Domain

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13. “Take Me Back to Tulsa” – Bob Wills & His Texas Playboys
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    Under license from The Sony Music Custom Marketing Group,
    a division of Sony Music Entertainment

14. “I Fall to Pieces” – Patsy Cline
    (Harlan Howard / Hank Cochran)
    Sony/ATV Tree Publishing (BMI)
    Under license from Universal Music Enterprises

15. “Baila Esta Cumbia” – Selena
    (A.B. Quintanilla III / Pete Astudillo)
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    Courtesy of EMI Music Marketing
**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.
I Saw the Light
(HANK WILLIAMS)

Chorus:
I saw the light, I saw the light
No more darkness, no more night
Now I’m so happy, no sorrow in sight
Praise the Lord, I saw the light

I wandered so aimless, my heart filled with sin
I wouldn’t let my dear Savior in
Then Jesus came like a stranger in the night
Praise the Lord, I saw the light

Chorus

Just like a blind man I wandered alone
Worries and fear, I claimed for my own
Then like the blind man that God gave back his sight
Praise the Lord, I saw the light

Chorus

I was a fool to wander and stray
Straight is the gate and narrow the way
Now I have traded the wrong for the right
Praise the Lord, I saw the light

Chorus

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**Match Box Blues**
*(BLIND LEMON JEFFERSON)*

I’m sittin’ here wonderin’ would a match box hold my clothes
I’m sittin’ here wonderin’ would a match box hold my clothes
I ain’t got so many matches but I got so far to go

I said Mama, who may your manager be
Oh, Mama, who may your manager be
Reason I ask so many questions can’t you make ’rangements for me

I got a girl across town, she crochets all the time
I got a girl across town, she crochets all the time
Mama, if you don’t quit crocheting, you’re gonna lose your mind

I can’t count the times I stole away and cried
I can’t count the times I stole away and cried
Sugar, the blues ain’t on me, but things ain’t goin’ on right

If you want your lover, you better pin her to your side
I say, if you want your baby, pin her to your side
If she flag my train, Papa Lemon’s gonna let her ride

Ain’t seen my good gal in three long weeks today
Ain’t seen my good gal in three long weeks today
Girl, it’s been so long, seems like my heart goin’ break

Excuse me, Mama, for knocking on your door
Well excuse me, Mama, for knocking on your door
My mind’s gonna change, I ain’t lovin’ my gal no more
Waiting for a Train  
(JIMMIE RODGERS)

All around the water tank waiting 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.
Welcome to the Future
(BRAD PAISLEY/CHRIS DUBOIS)

When I was ten years old
I remember thinkin’ how cool it would be
When we were goin’ on an eight hour drive
If I could just watch TV
And I’d have given anything
To have my own PacMan game at home
I used to have to get a ride down to the arcade
Now I’ve got it on my phone

Hey, glory, glory, hallelujah
Welcome to the future

My grandpa was in World War II
He fought against the Japanese
He wrote a hundred letters to my grandma
And mailed ’em from his base in the Philippines
I wish they could see this now
The world they saved has changed you know
I was on a video chat this morning
With a company in Tokyo

Hey, every day’s a revolution
Welcome to the future

(Hey) Look around it’s all so clear
(Hey) Wherever we were goin’

Well we’re here
So many things I never thought I’d see
Are happening right in front of me

I had a friend in school
The running back on the football team
They burned a cross in his front yard
For askin’ out the homecoming queen
I thought about him today
And everybody who’s seen what he’s seen
From a woman on a bus
To a man with a dream

Hey, wake up Martin Luther
Welcome to the future
Hey, glory, glory, hallelujah
Welcome to the future
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.
I Wanna Be a Cowboy’s Sweetheart

(PATSY MONTANA)

I wanna be a cowboy’s sweetheart
I wanna learn to rope and to ride
I wanna ride through the plains and the desert
   Out west of the Great Divide

I wanna hear the coyotes howlin’
   As the sun sets in the west
I wanna be a cowboy’s sweetheart
   That’s the life that I love best

I wanna ride old Paint, goin’ at a run
I wanna feel the wind in my face
A thousand miles from the city life
   Goin’ a cowhand’s pace

I wanna pillow my head near the sleeping herd
While the moon shines down from above
I wanna strum my guitar and yodel-le-hee-hoo
   That’s the life that I love

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You said the way my blue eyes shined
Put those Georgia stars to shame that night
I said, “That’s a lie”

Just a boy in a Chevy truck
That had a tendency of gettin’ stuck
On backroads at night

And I was right there beside him
All summer long
And then the time we woke up to find
That summer’d gone

Chorus
But when you think Tim McGraw
I hope you think my favorite song
The one we danced to all night long
The moon like a spotlight on the lake
When you think happiness
I hope you think that little black dress
Think of my head on your chest
And my old faded blue jeans
When you think Tim McGraw
I hope you think of me

September saw a month of tears
And thanking God that you weren’t here
To see me like that
But in a box beneath my bed
Is a letter that you never read
From three summer’s back
It’s hard not to find it all a little bittersweet
And looking back on all of that it’s nice to believe

Chorus
And I’m back for the first time since then
I’m standin’ on your street
And there’s a letter left on your doorstep
And the first thing that you’ll read

Is when you think Tim McGraw
I hope you think my favorite song
Someday, you’ll turn your radio on
I hope it takes you back to that place
When you think happiness
I hope you think that little black dress
Think of my head on your chest
And my old faded blue jeans
When you think Tim McGraw
I hope you think of me

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That's All Right
(ARTHUR CRUDUP)

Well, that’s all right, mama
That’s all right for you
That’s all right mama, just anyway you do
Well, that’s all right, that’s all right.
That’s all right now mama, anyway you do

Mama she done told me,
Papa done told me too
Son, that gal you’re foolin’ with,
She ain’t no good for you
But, that’s all right, that’s all right.
That’s all right now mama, anyway you do

I’m leaving town, baby
I’m leaving town for sure
Well, then you won’t be bothered with
Me hanging ‘round your door
Well, that’s all right, that’s all right.
That’s all right now mama, anyway you do

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Take Me Back to Tulsa
(BOB WILLS / TOMMY DUNCAN)

Where’s the gal with the red dress on
Some folks call her Dinah
Stole my heart away from me
Way down in Louisiana

Take me back to Tulsa
I’m too young to marry
Take me back to Tulsa
I’m too young to marry

PEER INTERNATIONAL CORP. / RED RIVER SONGS, INC. (BBG)
I Fall to Pieces
(HARLAN HOWARD/ HANK COCHRAN)

I fall to pieces each time I see you again
I fall to pieces, how can I be just your friend

You want me to act like we’ve never kissed
You want me to forget, pretend we’ve never met
And I’ve tried and I’ve tried but I haven’t yet
You walk by and I fall to pieces

I fall to pieces, each time someone speaks your name
I fall to pieces, time only adds to the flame

You tell me to find someone else to love
Someone who’ll love me, too, the way you used to do
But each time I go out with someone new
You walk by and I fall to pieces
You walk by and I fall to pieces

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Baila Esta Cumbia
(A.B. QUINTANILLA III / PETE ASTUDILLO)

I feel something that moves me
A rhythm that makes me dance
Take your partners
We’ll all enjoy

Dance, dance to this cumbia
Move, move your waist
Everyone, hands up
And shout, shout with madness

Dance, dance to this cumbia
A rhythm, a rhythm without equal
Nobody stay seated
We’re all going to dance

Siento algo que me mueve
Un ritmo que me hace bailar
Tomen todos su parejas
Todos vamos a gozar

Baila, baila esta cumbia
Mueve, mueve la cintura
Todos, las manos en alto
Y griten, griten con locura

Baila, baila esta cumbia
Un ritmo, ritmo sin igual
Nadie se quede sentado
Todos vamos a bailar

(Repeat All)
(Repite todo)

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HELPFUL RESOURCES:

Books:


Web Sites:

- For more information about country music and the Country Music Hall of Fame and Museum, visit: www.CountryMusicHallofFame.org
- www.CMAworld.com
- For more information about museums and museum careers, visit the American Association of Museum’s Web site: www.aam-us.org/
- For more information about Thomas Hart Benton and Ken Burns’s documentary, visit: www.pbs.org/kenburns/benton/

Please submit student writings, questions, and the Teacher’s Guide Evaluation to:

School Programs Coordinator
Country Music Hall of Fame and Museum
222 Fifth Avenue South
Nashville, TN 37203
Phone number: 615-416-2088
Fax number: 615-255-2245

The staff of the Country Music Hall of Fame and Museum thanks the following local teachers who gave their time and valuable input during the development of this resource:

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Creswell Arts Magnet Middle School

Beverly Roberts
Ensworth School

Beth Stepelton
H.B. Williams Elementary School
Teacher's Guide to the Museum

TEACHER’S EVALUATION

Thank you for taking a few minutes to provide feedback and suggestions. We appreciate your help in making our programs and resources as meaningful as possible.

Date of Your Visit: __________________________ Name of School: __________________________

Subject You Teach: __________________________ Grade(s) You Teach: __________________________

Did you use any activities in the Teacher’s Guide to the Museum? Yes No

If yes, what activities did you use?

Please rate the Teacher’s Guide to the Museum on the following:

| Not Valuable | 1 | 2 | 3 | 4 | 5 | Valuable |
| Not Enjoyable | 1 | 2 | 3 | 4 | 5 | Enjoyable |
| Not Interactive | 1 | 2 | 3 | 4 | 5 | Interactive |
| Not Informative | 1 | 2 | 3 | 4 | 5 | Informative |
| Unorganized | 1 | 2 | 3 | 4 | 5 | Organized |

Please use this space for any comments or suggestions you may have relating to the Teacher’s Guide to the Museum.

Which lessons did you find most useful?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Which lessons did your students most enjoy?

________________________________________________________________________

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________________________________________________________________________

Were there any lessons you would like to see changed? Please explain.

________________________________________________________________________

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