



## “In the quest to identify the roots of rock ‘n’ roll, all roads led to Memphis.”

Smithsonian Institution

The Memphis Rock ‘n’ Soul Museum welcomes you and your students to “ground-zero” of the birth of rock ‘n’ roll and soul music. The corner of “Blues Highway”, Highway 61, into downtown Memphis and the world famous Beale Street, perhaps the most famous musical intersection in the world, is where future rock and soul luminaries like Elvis Presley, Johnny Cash, B.B. King, Otis Redding, Jerry Lee Lewis, Isaac Hayes and The Memphis Horns began a musical revolution that changed the cultural complexion of the world forever. That same corner is also the location of the Memphis Rock ‘n’ Soul Museum.

The music festivals and concerts your students attend, the television shows and TV commercials they watch, the music they hear in the movies they attend, even the ringtones on their cell phones ... little do they know that each was influenced by the music created within miles of their home or school. In the past, music was simply a form of entertainment. Today, music influences almost every aspect of your students’ lives.



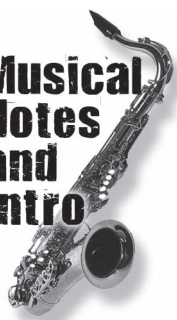
They may also be surprised to realize that the music born in and around Memphis changed history... not just locally, but globally. Long before the Internet made it simple for a student in Memphis to communicate to a student in Asia or Africa, the music made in Memphis uniquely linked the English-speaking (and singing) United States with millions of non-English speaking people around the world. They sang our music. Through it, they learned our language.

Through its compelling exhibits, researched and developed by the world-famous Smithsonian Institution, the Memphis Rock ‘n’ Soul Museum brings to life the story of the birth of rock and soul music. It’s about more than guitars and drumsticks. It’s about the musical pioneers who, for the love of music, overcame racial and socio-economic obstacles to create the music that shaped the world. The museum offers your students a comprehensive Memphis music experience. They’ll explore

lessons in music, history, sociology, social studies and civil rights. They will leave with a greater understanding and appreciation for the role Memphis played in world history, and of the local musical legends who inspired the tunes they play on their I-pods. Hopefully, they will also leave with the inspiration to create a cultural revolution of their own!



*This Education Guide made possible through the generosity of*  
**Mr. Charlie Ryan, The Ryan Companies**



## Message To Teachers

**The Memphis Rock ‘n’ Soul Museum** offers a historical and educational exploration of the origins of rock and soul music, the musical legends who overcame racial and socio-economic barriers to create America’s music, and its influence on world culture. Begun as a research project of the Smithsonian Institution, the story of Memphis music is told in a way that only The Smithsonian can tell it. Memphis has seen three important revolutions in music: the blues in the 1920’s, rock & roll in the 50’s and soul music in the 60’s. Truly, Memphis music has had a unique impact on worldwide culture.

The museum’s “Sound Education” program provides this guide, which includes lesson plans for grades 3 – 12 that address a range of subject areas and educational standards. Specialized plans for music teachers are also included. Activities can be used both prior to, and in conjunction with, a museum visit. Whether you’re visiting the Memphis Rock ‘n’ Soul Museum or not, the plans offer opportunities for your students to better understand and appreciate the many facets of music and the music business. However, completing many of the lessons in advance of your visit will enhance the educational experience of the museum.

A glossary, as well as a variety of engaging word study activities, based on key vocabulary in the printed materials in the exhibits and in the audio tour, is included. Each lesson plan follows a similar format. Audience defines the recommended age and or grade level for the activity. Provision for adaptations for younger or older students may also be included. Curriculum Connections lists the curriculum standards addressed; The Materials section is intended to help teachers determine a) how much preparation time, resources, and management will be involved in carrying out the activity and b) what materials and resources they will need to have ready. A complete list of materials is included, including references to additional resources, such as answer keys and black line masters, which are found in the Glossary section of the guide. Under Activity you will find a detailed, step-by-step description of how to replicate the activity and achieve the lesson’s objectives. It also focuses on what the teacher should have students do during the activity.

Each section of the Guide includes a list of Key Facts, to assist teachers to guide students to relate the information gained to deeper, transferable understandings. Guiding questions are also provided which provide a focus for student inquiry and encourage discussion. Often, questions have been included that have no obvious “right answer” to encourage students to examine ideas, controversies, philosophical positions or perspectives. Anticipation – Reaction Guides establish purposes for learning and accesses and utilizes students’ prior knowledge as they begin each group of activities. You will find the activities included provide opportunities to process and summarize what was learned, utilize higher level thinking skills, and engage in a variety of learning tasks.

We hope you find this guide a valuable resource as you outline your lesson plans for the year. Thank you for your hard work and dedication to bringing excellent educational opportunities to your students.

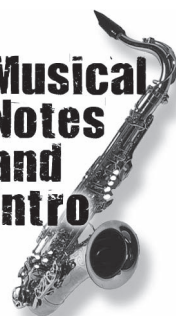






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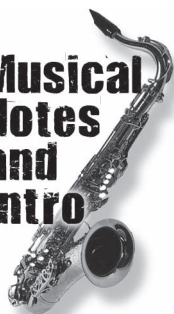
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Memphis is one of the most musically significant cities in the entire world, serving as the birthplace of a rock and soul explosion that had a global impact. The exhibition of the Memphis Rock 'n' Soul Museum was developed by the world-famous Smithsonian Institution, offering your students a unique (and fun) educational opportunity. It tells of musical legends of all racial and socio-economic backgrounds who, for the love of music, came together to create the music that changed the world!

The Memphis Rock 'n' Soul Museum is pleased to serve as the city's "University of Memphis Music," offering the city's only educational exhibition telling the complete story of Memphis Music. That story tells of sharecroppers who moved to the city for employment opportunities, and who brought their music with them. It tells of the city's unequalled musical gumbo that blended together to make music history... the gospel in the churches, the jazz in the clubs of Beale Street, the blues that were played on its sidewalks, and the country music that was broadcast from the Grand Ole Opry. It tells of a music industry that was unequalled worldwide, producing hundreds of musical talents like Otis Redding, B.B. King, Jerry Lee Lewis, Isaac Hayes, Carl Perkins, Johnny Cash, Rufus Thomas and, of course, Elvis Presley. It tells of record labels like Sun, Stax, Hi, Volt, even Holiday Inn Records. It tells how this world-changing musical revolution shared the city with a world-changing civil rights revolution. And how the music made in Memphis inspired and influenced almost every country and every band or musician performing today.



The Memphis Horns, Isaac Hayes and a legendary recording session at the studios of Stax Records.



Willie Mitchell of Royal Studios and Hi Records.

The Memphis Rock 'n' Soul Museum originated as a research project of the Smithsonian Institution, the greatest museum entity in the world. As a part of its 150th anniversary celebration in the mid-1990s, the Smithsonian Institution researched the origins of America's only two unique musical genres... rock 'n' roll and soul music. Through their research, all roads led to Memphis... not just the city, but the entire agricultural region that served as the unique musical stew that blended field hollers, porch music, blues, gospel, jug bands and country.

The research project was so exhaustive, and the results so extensive, it begged to become a full-fledged museum... and, with the integrity of the

## Memphis Rock 'n' Soul Board of Directors

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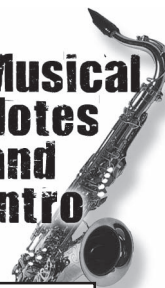
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## Musical Notes and Intro



Smithsonian Institution... unlike any other museum in the world. Thanks to the dedication of a focused and music-loving group of local Memphians, the Smithsonian's research project and exhibition did, in fact, become a museum. On April 30, 2000, the Memphis Rock 'n' Soul Museum opened to the public. The opening was attended by such musical luminaries as Sam Phillips, Jerry Lee Lewis, David Porter, Rufus Thomas, Carla Thomas, The Memphis Horns, Sam "The Sham" Samudio, and many other pioneers of the Memphis music explosion.

On September 4, 2004, as the city of Memphis completed its largest construction project in history, the Memphis Rock 'n' Soul Museum relocated to FedExForum, the city's premier sports and entertainment complex. The museum now resides on one of the most musically significant corners in the world... the corner of Highway 61, the legendary "Blues Highway," and world-famous Beale Street.



Sun Records artist, Billy Riley Band. Billy Lee Riley (center).

# Plan A Field Trip!

The Memphis Rock 'n' Soul Museum offers a unique educational opportunity for your school and

students. Students will learn about Memphis, Memphis music history, the luminaries who changed the world, and even their own unique opportunities to be creative! Aside from the extensive educational activities outlined throughout the pages of this Guide, the museum offers special discount rates for student groups, with complementary admission for school chaperones (1 for every 10 students) and bus drivers. The museum will also open early to accommodate student groups. Call today to schedule your fun and educational field trip. Teachers are also invited to use the free admission coupon below to visit the museum anytime and "check us out" in advance! Museum and gift shop are conveniently located at 191 Beale Street at FedExForum in downtown Memphis.



The Bar-Kays

**(901) 205-2533**

[www.memphisrocknsoul.org](http://www.memphisrocknsoul.org)

## Admit One Teacher!

Visit us for free at your leisure... so that you will know what we have in store for your students or your school field trip! Clip and present this coupon, along with your official "Teacher's ID" and receive one free admission to the Memphis Rock 'n' Soul Museum. Free pass (and this entire Education Guide) can also be downloaded from our website at [www.memphisrocknsoul.org](http://www.memphisrocknsoul.org).



191 Beale St. @ FedExForum • (901) 205-2533 • [www.memphisrocknsoul.org](http://www.memphisrocknsoul.org) • Open Daily, 10am - 7pm





## Acknowledgements

### A Few Standing Ovarions & Encores

In writing this guide, we have been influenced by our own experiences as classroom teachers. In addition, much of our knowledge about what constitutes good lesson design and accomplished teaching practice has come from our experience as school administrators, working with hundreds of teachers in the Memphis City Schools. We gratefully acknowledge those teachers who, through the years, permitted us to learn from them.

We offer a special thanks to Ken Green, whose skillfully crafted lessons for music teachers, examine the various genres from historical, political and lyrical perspectives.

We recognize that vision is central to creativity. We were challenged to combine the museum's music experience with inviting educational resources that would encourage teachers and students to fully examine this musical revolution that changed the cultural complexion of the world forever. We offer a special thanks to Charlie Ryan, whose vision shaped our work.

We thank John Doyle, the museum's executive director, whose belief in our capacity to create high-quality standards-based learning experiences supported us during the development of the guide.

Much of our inspiration came from the research conducted and scripted by the curators of the Smithsonian Institution and the National Museum of American History, that tells how common people broke through social barriers and racial prejudice to create music that shaped this city's profile and ultimately changed the world.

Finally, we acknowledge each of you who have chosen to use this guide as a resource for leading your students to explore the origins of rock and soul music and its influence on world culture. May your commitment to insuring that your students experience the music and hear the story of these musical pioneers, lead you to a deeper understanding of our national identity. May you be renewed and invigorated by your journey.

Jim Holcomb, Memphis City Schools  
Jack Leach, University of Memphis

Dear Teachers,

The staff and Board of Directors of the Memphis Rock 'n' Soul Museum hope that this Teachers' Guide serves you and your students well, and offers many fun and practical applications for your important teaching standards. Not only does music play a huge role throughout the fabric of our region, but it also teaches us, inspires us and, most importantly, brings us together!

This Guide could not be as beneficial without the incredible number of hours and invaluable involvement of Jim Holcomb and Jack Leach. It assures that the materials and activities provided to you here are practical, well researched and specifically targeted toward the excellent teaching standards you bring to your classroom each day!

Thank you also to Charlie Ryan and The Ryan Companies, whose funding made this Guide possible, and whose steadfast support, interest and commitment to the local music industry and, particularly, to music education opportunities for our students is unequalled.

Finally, thanks to each of you... the teachers and administrators who maintain music as an important and critical component of the education process... who recognize how music can not only challenge a student's brain, but change their life, as well!

We welcome your feedback, and look forward to seeing you and your students at the Memphis Rock 'n' Soul Museum.

John Doyle, Executive Director, Memphis Rock 'n' Soul Museum

# First Stanza: “Life and Leisure in the Rural South”

In the rural communities of the Mississippi Delta, daily life was a mixture of hard work, economic exploitation, segregation, deep religious faith, and music. Music echoed the rhythms of work, lent comfort, and embodied hopes and dreams. Mechanization, agricultural chemicals, and government policies destroyed the centuries-old cycle of planting, plowing, chopping, and picking - leaving an entire class of people without work. Rural refugees found a home in Memphis and sowed the seeds of what would become a musical and cultural revolution.

## Anticipation/Reaction Guide

**Instructions:** Ask students to respond to each statement twice: once before they view the exhibits in the Rural Culture Gallery and the Rural Music Gallery and again after. They are to indicate whether or not they agree with the statement and should be prepared to discuss why they agree or disagree and how they know.



Before Viewing the Exhibits	Statements	After Viewing the Exhibits
	In the early years of the 20th century people used music to express hardship and everyday experiences.	
	Field workers often sang to pass the time and make the work seem less oppressive.	
	Recordings and radio promoted communication between the races.	
	The lives of farm families around Memphis were ordered around the cultivation of cotton.	
	Despite segregation laws, blues, gospel & country music promoted communication because of its appeal that crossed the color line.	

## Guiding Questions

1. Why did farmers begin to leave the land and move to towns and cities during the middle years of the 20<sup>th</sup> century?
2. What are some examples of how landlords controlled the lives of sharecroppers and tenant farmers? What determined what wageworkers on cotton farms were paid? How much money would a typical cotton picker earn in a day?
3. Why were Victrolas and battery radios important means of transmitting popular music to rural southerners?
4. How did the landscape of the south change as farmers moved to towns and cities?
5. How did the music and lyrics of the songs depict the cycle of life for rural families in the south?





**Overview** – In this lesson, students explore differences between urban and rural life, list advantages and challenges of life in urban and rural communities, and record their research information.

**Curriculum Connections** – This lesson may be used to address the following academic standards: Understands the advantages and challenges of life in urban and rural communities; Understands how to use maps and other geographic representations, tools, and technologies to acquire, process and report information from a spatial perspective.

**Materials** – For this lesson, you will need the following items:

- Computer with Internet access
- “Love it or Leave It” Worksheet

**Activity** – Write the terms urban and rural on the board. Ask students to provide examples and then, as a class, create a definition for each term. Tell student to consider their town or community. Have them list characteristics of their community and decide if it would be considered urban or rural, according to their understanding of the terms.



Through the exhibition of the Memphis Rock ‘n’ Soul Museum’s “Rural Culture” gallery, the Smithsonian Institution takes museum visitors back to the country.

Divide students into small groups and have them explore the following websites. Have each group determine if the location highlighted is urban, rural, or somewhere in between.

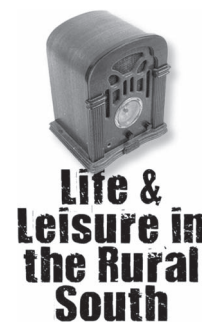
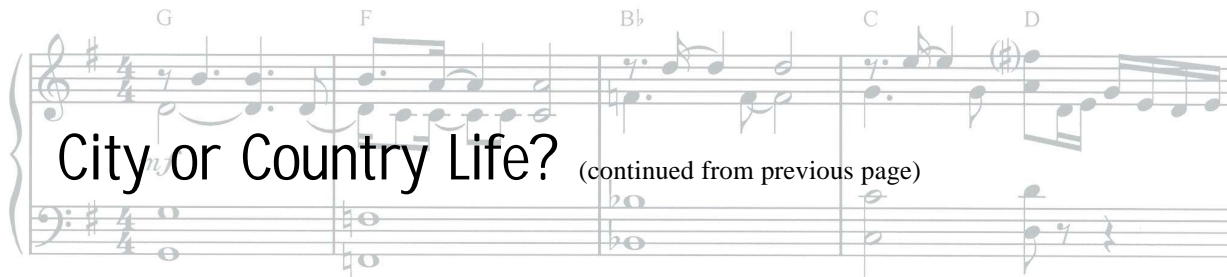
- <http://www.gov.pe.ca/islandcam/> (Prince Edward Island)
- <http://www.earthcam.com/usa/newyork/timesquare/> (Times Square)
- <http://www.earthcam.com/cams/arizona/sedona/index.php> (Sedona, Arizona)
- <http://www.astro.ucla.edu/~obs/towercam.htm> (Mt. Wilson, California)
- <http://www.paris-live.com/> (The Eiffel Tower)
- <http://www.earthcam.com/uk/england/london/index.php> (Trafalger Square)

As students explore the various web sites, have them compare and contrast the urban and rural areas and answer the following questions:

- Where do people in urban and rural communities get their food?
- Do urban or rural people have more choices in markets, entertainment, and housing? Why?
- Do urban or rural people have to work harder to get their food? Why?
- What types of housing are available for urban and rural people?
- How expensive do you think each type of housing is?
- What are some advantages and disadvantages of having many or few neighbors?








- What types of recreation or forms of entertainment are available to urban and rural people?
- What types of jobs are available to urban and rural people?
- Where do you think they are likely to be paid more? Why?
- Do you think an urban or rural setting is more beautiful? Why?
- Do you think an urban or rural setting is healthier? Why?

Ask students to work in small groups to complete the “Love it or Leave It” worksheet (Appendix pg. 54), which reflects on life in urban and rural areas. Students should include both facts gleaned from the online resources and opinions. Remind students to include the reasons for their choices. Suggestions are offered in the teacher prompt sheet (Appendix pg. 55).

Have each group share their responses to the “Love It or Leave It” organizer. Record their responses on the board or overhead so that they can be viewed by the class. Have students write a short essay about the topic *Urban or Rural Community: Where I Choose to Live*. Students should support their choice with information from the worksheet and the class discussion.

Credit - This lesson plan was adapted from “City or Country Life?” at [www.nationalgeographic.com/xpeditions](http://www.nationalgeographic.com/xpeditions) by the National Geographic Society.



## Liner Notes

Many of Memphis' musical legends came to the city to record, but called smaller towns or rural communities their home... places like Nutbush, TN! Research a few hometowns, and determine which legend called the smallest city home:

- ☐ Jerry Lee Lewis
- ☐ Roy Orbison
- ☐ Tina Turner
- ☐ Elvis Presley
- ☐ Carl Perkins
- ☐ B.B. King



The “Coming to Memphis” gallery at the Memphis Rock ‘n’ Soul Museum addresses the important role of the family radio and, eventually, television to the promotion and spread of Southern music.



## The Great Migration

**Audience: Grades 6 - 8**

**Overview** – In this lesson, students learn about the pluses and minuses that African Americans experienced in the 20<sup>th</sup> century as a result of moving from the South to the North and explore the general issue of leaving one's home to improve one's life somewhere else. Students gather firsthand research through interviews to see if today's newcomers to an area have experiences similar to or different from the experiences of the people who were caught up in the Great Migration. The interviews are then converted into written reports.

**Curriculum Connections** – Addresses the following academic standards: Understands the economic boom and social transformation of post-World War II United States; Understands that culture and experience influence people's perceptions of places and regions; Understands the patterns of human settlement and their causes.

**Materials** – For this lesson, you will need: atlases, encyclopedias, almanacs, and other sources of information about interviewee's original homes.

**Activity** – Brainstorm with students to determine where they can find people who have immigrated to your area from another part of the country or from another part of the world for improved economic and social conditions.

Organize groups of three to five students who will work as a committee to conduct interviews with a person who moved to your town or area from elsewhere in the hope of improving his or her lifestyle. Allow the committee to choose a spokesperson to approach the individual regarding the interview or contact an organization that can suggest an individual who would make a good interview subject. Once students determine whom they will be interviewing, they should do research on the place the subject comes from so they can understand more readily why the person chose to move away. Review general guidelines for conducting an effective and courteous interview.

Help each committee generate questions that will elicit the interviewee's thoughts about leaving a home to move here and adjusting to this area. Questions should reflect what the students learned about the Great Migration of African Americans from the South to the North in the 20<sup>th</sup> century. Questions may concern the following:

1. Expectations versus realities of living here
2. Homesickness
3. Goals already accomplished by moving here
4. Additional goals the interviewee might give to other people moving here

Have students conduct practice interviews so that you and classmates can offer constructive criticism on interview content and style. After the interviews, students prepare written reports, which include the following:

1. A generalization about the subject's experiences in moving here
2. Examples to support the generalization
3. A comparison-contrast of the subject's experiences with the experiences of people who moved to the North during the Great migration
4. A statement of what students learned preparing for and conducting the personal interviews; a statement of what, if anything, they would do differently.

Students who did not conduct the interview may act as peer editors of the committee's written work, calling for revisions as appropriate.

**Credit** – Adapted from "The Great Migration" developed by Sandy and Jay Lam, History and Social Studies teachers at Thomas Jefferson High School in Alexandria, Virginia for Discovery Education.







# The Great Migration: Blues and Literature

**Audience: Grades 9 - 12**



**Life &  
Leisure in  
the Rural  
South**

**Overview** - The oppressive conditions of the Jim Crow South, attempts to escape by migrating north, and myth versus reality of life in the north are themes that cut across African American literature, music and art. This lesson explores what life was like for African Americans in both the South and the North in the first half of the 20th century and the correlation between blues music and African American literature through the work of the Harlem Renaissance poet, Langston Hughes.

**Curriculum Connections** - This lesson may be used to address the following academic standards: Understands the relationship between music and history and culture. Understands issues concerning the disparities between ideals and reality in political and social life. Understands the impact of human migration on physical and political life. Demonstrates competence in the skills and strategies of the writing process.

**Materials** - For this lesson, you will need: Langston Hughes' poem "The South," Anna Bontemps' short story, "A Summer Tragedy," Richard Wright's short story, "The Man Who Was Almost a Man," and two Sterling Brown Poems, "He Was a Man" and "Master and Man."

**Activity** - Ask students to read Hughes' poem "The South." Discuss:

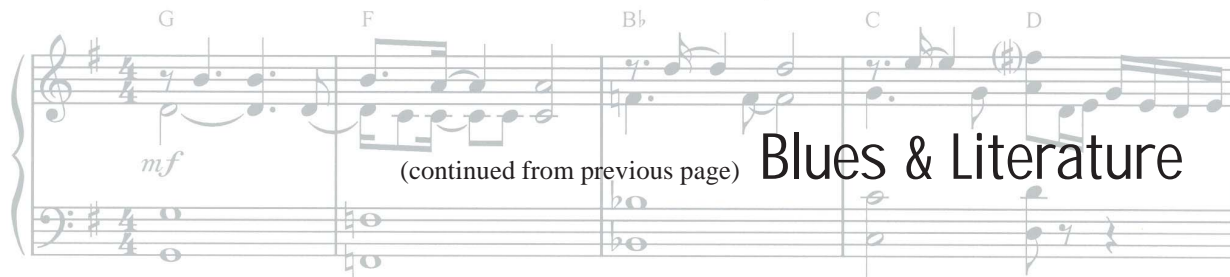
- What does the poem reveal about life in the South?
- What does the poem suggest is the solution to life in the South?
- What does the poem reveal about life in the North?

Follow up this poem by listening to Hughes recite his poem "One Way Ticket," which can be heard at <http://www.nytimes.com/books/01/04/22/specials/hughes.html>. What solution is offered for the problems that blacks must deal with in the South? What places does Hughes suggest blacks will go? Ask students what they think blacks found once they went away from the South. In what ways do they suspect life was better? In what ways was life the same? In what ways was life worse?

Provide students with basic information on the Great Migration. Include the following points.

1. The Great migration occurred primarily between the two world wars. However, between 1910 and 1970, approximately six and a half million African Americans migrated out of the South. While in 1910, 80 percent of blacks lived in the South, less than half lived there by 1970, with only 25% in the rural South.
2. Chicago, New York, and Philadelphia, as well as other Northern cities, were the initial destinations of most migrants. The West later became a major destination.
3. Life in the South was difficult for African Americans for a variety of reasons, including problems associated with sharecropping and the accompanying natural disasters of the late 1910's and 20's; Jim Crow legislation, which resulted in segregated public facilities, transportation, and schools; and violence, symbolized by the Ku Klux Klan.
4. The North was viewed as the "promised land," an idea perpetuated by the need for factory workers and the fact that pay in such factories was typically as much as three times more than what blacks made working the land in the South.
5. While segregation was not legalized in the North, as it was in the South, blacks experienced prejudice and racism in the North, commonly known as "de facto segregation."
6. Life in the North presented its own challenges for blacks, including poor living conditions and harsh, often dangerous work environments.





A variety of literature can be read to build on the themes of the Great Migration, the Jim Crow South, and the promised land of the North. Assign students to read Anna Bontemps' "A Summer Tragedy" and Richard Wright's "The Man Who was Almost a Man," and two Sterling Brown Poems, "He Was a Man" and "Master and Man." As students read, they should record phrases and lines that suggest what life was like for African Americans in the Jim Crow South. Following the readings, students should create a visual titled "Understanding the Jim Crow South," on which they transcribe their quotations as well as related pictures. Blues lyrics could also be added to the visuals. (The Bontemps story is available online in a variety of locations, while the last three selections are in the Norton Anthology of American Literature.)

**Extension Activity #1** - The Chicago Defender fueled the Great Migration by publishing articles encouraging blacks to leave the South, as well as letters from individuals who had, telling of how life in the North compared. Assign students to write an editorial for the Chicago Defender that argues the value of migrating. The letter should be dated between 1914 and 1945, follow editorial conventions (review these with the class), and include references to actual information from the selected time period.


**Extension Activity #2** - The concept of blues music reflecting the changes brought about by the Great Migration can be considered by comparing rural to urban blues. Assign students to research both types of blues in order to create a chart of similarities and differences between the two genres. Similarities should include lyrics focused on hardship, use of the guitar, and sliding notes. Differences should include acoustic vs. electric guitar; quiet vs. loud qualities; single singer vs. band; irregular rhythm vs. strong, steady beat; informal/unfinished vs. formal/arranged; and amateur vs. professional sounding. Once students have listened to a variety of selections and made their charts, give them the opportunity to explain their research. These oral presentations should focus on the question, "How did the Great Migration impact Blues music?"

Rural blues musicians include:

Big Bill Broonzy  
Blind Lemon Jefferson  
Skip James  
Mississippi John Hurt  
John Lee Hooker  
Tommy Johnson

Urban blues musicians include:

B. B. King  
Louis Jordan  
Ray Charles  
Jimmy Witherspoon  
Big Joe Turner



## Liner Notes

If you hired one of these famous blues musicians to play at your wedding, you would need to know their real name to cut their paycheck. Do the research to discover the true names of these blues greats:

- ☐ Furry Lewis
- ☐ Howlin' Wolf
- ☐ Memphis Slim
- ☐ Blind Mississippi Morris
- ☐ Ma Rainey
- ☐ B.B. King

**Credit** - This lesson was adapted from The South, the North, and the Great Migration: Blues and Literature, developed for The Blues Classroom.





**Overview** - When you visit the “Rural Music Gallery” at the Memphis Rock ‘n’ Soul Museum, you discover how sharecroppers created music using materials found around their homes, including buckets, glass jugs & washboards. Similarly, in this activity, students create their own, musical instruments.

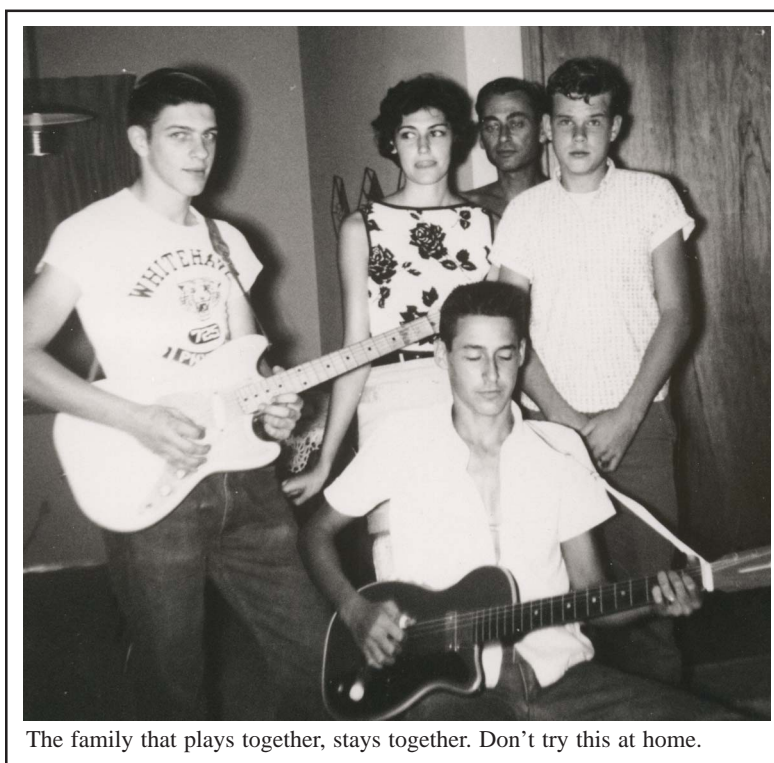
**Curriculum Connections** - This lesson may be used to address the following academic standards: Performs on instruments, alone and with others, a varied repertoire of music; Understands the relationship between music and history and culture.

**Materials** - For this lesson, you will need:

- household items to create musical instruments.

**Activity** - Assign students the task of creating a unique musical instrument using materials found around their house. Instruments can be percussion instruments (striking an unusual object with an object or filling a container with loose items to create a “shaking” instrument), string instruments or wind instruments. They should also think of a creative name for their new musical instrument. Have students demonstrate their instruments to the large group.

Explain to students that rural musicians often gathered together and began “jamming,” with each musician joining into the musical performance with their instrument. Porches and living rooms would often come to life with the music of guitars, washboards, harmonicas and more. For an extension to this activity, divide the class or group into teams of 4 or 5 and have them work together to try to create music together. Have everyone vote on the best performance.





**Overview** – In this lesson, students track the population of African Americans in different parts of the United States in the course of the 20th century.

**Curriculum Connections** – This lesson may be used to address the following academic standards: Understands how the United States changed between the post-World War I years and the eve of the Great Depression; Understands issues concerning the disparities between ideals and reality in political and social life; Understands the impact of human migration on physical and political life.

**Materials** – For this lesson, you will need: Print or online access to 1900 to present U.S. population statistics.

**Activity** – Explain to students that they are going to track the population of African-Americans in the South and in the North of the United States during the course of the 20th century. Ask students what resources they can use in this assignment (i.e. books of statistical data and web sites). Even casually reviewing the data, students should be able to tell the frequency with which the U.S. population is counted. With that information they should be able to set up a chart for recording data. Specify that research should yield the following information for each decade:

1. The total U.S. population
2. The total number of African Americans in the national population (also expressed as a percentage of the total U.S. population)
3. The total population in the states that the class categorizes as southern states and in the remaining states (total in remaining states equals total U.S. population minus total population of southern states)
4. The total number of African Americans in the class categorizes as southern states (also expressed as a percentage of the total southern population) and in the remaining states
5. The percentage change between decades in the number of African Americans in the southern states and in the rest of the country

Once students have collected the data, discuss how to present the data visually. When the various graphs have been completed, open a discussion on what they show, covering the following questions:

- When did a significant proportion of African Americans move out of southern states?
- Did the flight from southern states continue, level off, or reverse with time?

Ask students to consider and discuss the reasons behind the shifts they have noted in the African American population. (Typical reasons include: job and school opportunities, family ties, missing the land, wanting to escape urban ills).

**Extensions** – A. Phillip Randolph was a constant advocate of civil rights and equality. Ask students to prepare reports on the contributions of Randolph and the Brotherhood of Sleeping Car Porters. Tell students to conclude their reports with research on current leaders and organizations whose purpose is to lobby for equal rights and better working conditions.

Have class members play the roles of members of a family trying to decide whether to move from Mississippi to Chicago in the 1920's or the 1940's. Make sure the students don't all hold the same opinion about moving north. Suggest that students consider a) geography (including climate), b) economic opportunities, c) schools, and d) social and political opportunities, in determining whether to stay in Mississippi or to move to Chicago.

**Credit** – This lesson was adapted from "African American Population Shifts," developed by Winona Morrisette-Johnson, a social studies teacher at T. C. Williams High School in Alexandria, Virginia.





## Second Stanza: “Memphis Life and Culture”

Each of the necessary musical components began to merge together among the streets and juke joints of Memphis. For some displaced sharecroppers, Memphis held the promise of jobs in construction, on the river, in mills and cotton warehouses. Although the city was segregated through the 1950s, black Memphians found the services of doctors, bankers, and merchants along Beale Street - which was alive with their music at night. While Memphis was socially segregated, airwaves, recordings, and live performances brought the city’s music to its people - black and white.

The 1950s and 60s were years of turbulent change. As Dr. Martin Luther King, Jr. led a nation through a civil rights revolution, the music that erupted from Memphis’ streets and studios led a cultural, social and civil rights revolution of its own. The Memphis sound reflected the city’s dynamics and made an indelible imprint upon world culture.

The “Coming to Memphis” gallery and the “Social Changes” gallery at the Memphis Rock ‘n’ Soul Museum illustrate how Memphis promoted musical interchanges and increased communication between blacks and whites when the city was still a segregated community. Visitors take a look back at Beale Street, the heart of African American life and culture, as Memphis was giving birth to blues, rock ‘n’ roll and soul music.



### Anticipation/Reaction Guide

**Instructions:** Ask students to respond to each statement twice: once before they view the exhibits in the “Coming to Memphis” gallery and the “Social Changes” gallery and again after. They are to indicate whether or not they agree with the statement and should be prepared to discuss why they agree or disagree and how they know.

Before Viewing the Exhibits	Statements	After Viewing the Exhibits
	Musical interchanges in Memphis typically began with black and white children.	
	Band directors in African-American schools were influential in the development of talented musicians and in shaping Memphis music.	
	Country, blues and gospel music were popular with both blacks and whites.	
	The lives of farm families around Memphis were ordered around the cultivation of cotton.	

### Guiding Questions

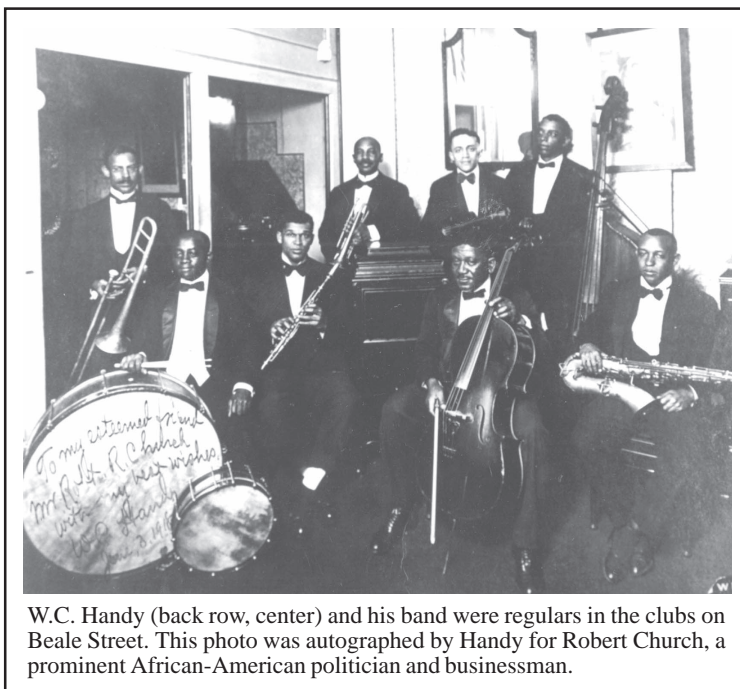
1. What accounts for the frequent musical interchanges that occurred in Memphis when blacks and whites still lived in separate sections of town?
2. How did Beale Street promote increased communication and increased musical interchanges between blacks and whites?
3. How did gospel music first gain popularity in Memphis? Where was country music first played? What other kinds of music (other than blues, rock and soul) gained popularity during Memphis’ early day?



**Overview** – Examining the relationship between blues musicians and Beale Street, students will explore the relationships between their own creative freedom and their environment. Students will view the video, “All Day & All Night, Memories of Beale Street Musicians” which explores the historic role of Beale Street as a social and entertainment hub for rural African Americans of the mid-south, as an environment in which young musicians apprenticed, and as a catalyst for taking the popularity of blues musicians beyond the neighborhood.

**Curriculum Connections** – This lesson may be used to address the following academic standards: Recognizes, differentiates, and assesses the similarities and differences among people including beliefs, knowledge, changes, values, and traditions to develop an appreciation and respect for the variety of human cultures; Understands and recognizes the achievements and contributions of African-Americans in U.S. Culture from 1860 to the present.

**Materials** – Request the video, “*All Day & All Night, Memories of Beale Street Musicians*” 1989. 29 min. from The Humanities Tennessee Video Library online at [www.HumanitiesTennessee.org](http://www.HumanitiesTennessee.org) or by calling (615) 770-0006; fax (615) 770-0007.



W.C. Handy (back row, center) and his band were regulars in the clubs on Beale Street. This photo was autographed by Handy for Robert Church, a prominent African-American politician and businessman.

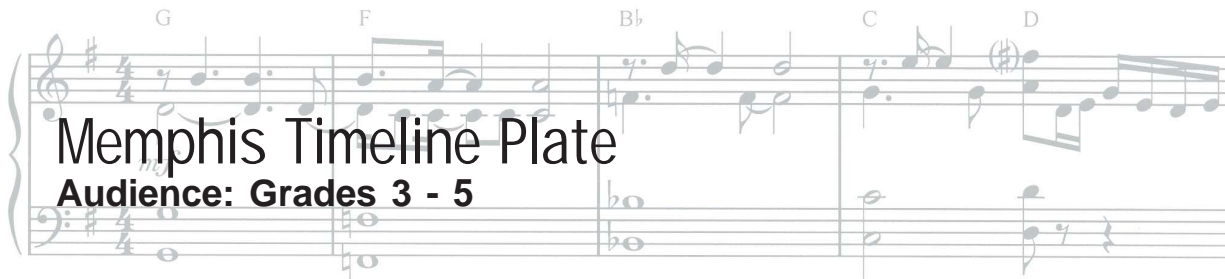
**Activity** – Before playing the video, display the following paraphrased statements made by musicians in the video on the board or on a handout.

- “I knew Beale Street as Memphis.” (B. B. King)
- “Beale Street was a Black man’s haven. You got it all (on Beale) when it came to music.” (Rufus Thomas)
- “Always a place for the musician” (Evelyn Young)
- “We never closed.” (Ernestine Mitchell)
- “It was uncomfortable, it was real enjoyable.” (Booker T. Laury)
- “A pool room that wasn’t a pool room.” (Maurice “Hot Rod” Hulbert)

Play the film and lead a class discussion about the following:

- The statements on the handouts and student’s thoughts about those statements.
- What it means to know your environment so well that you can anticipate every move and how knowing that environment gave musicians the freedom to create.
- The paradox the music created, such as Booker T. Laury’s statement about how playing music was uncomfortable and real enjoyable.
- How it was possible that one street felt more like home than any other, how the Blues music they were played was about the audience they played for, and how this may have influenced their feelings about Beale Street.





**Overview** - Across the grades and across the curriculum, teachers have discovered the value of using timelines (including student-created timelines) to help put curriculum in perspective. The ultimate graphic organizers, timelines provide a visual tool for studying a brief period of time — a day, a year, or an individual's life — or for examining a topic across the centuries. Researching and creating timelines appeals to students' visual, mathematic, and kinesthetic intelligences. In this lesson, students create a Memphis history timeline on a paper plate.

**Curriculum Connections** - This lesson may be used to address the following academic standards: Understands the people, events, problems, and ideas that were significant in creating the history of their community.

**Materials** - For this lesson, you will need:

- everyday classroom resources such as encyclopedias, almanacs, newspapers and the Internet.

**Activity** - Brainstorm important events that occurred in Memphis and Shelby County during the past 200 years, such as the founding of the city by John Overton, James Winchester and Andrew Jackson; the defeat of the Confederate naval forces in the Battle of Memphis; the yellow fever epidemic; the opening of Church's Park and Auditorium; Tom Lee's rescue of 32 people when the M.E. Norman capsized in the Mississippi River; and the assassination of Dr. Martin Luther King, Jr.

Have students create their own timelines on paper plates. They can label important events around the edge of the plate. They may need to conduct research to find important dates. Have students decorate the timeline plates by illustrating certain events in the center of the plate. Display the plates on a wall or bulletin board in your classroom or along the wall in the hallway.







**Overview** – This is a review activity to be used as a follow-up to a visit to the Memphis Rock ‘n’ Soul Museum or at the end of a unit of study on Memphis Rock ‘n’ Soul Legends. The purpose of this activity is to review the various historical personalities studied.

**Curriculum Connections** – This lesson may be used to address the following academic standards: Understands ways in which recognized artists influenced change in a cultural context; Understands the functions music serves, the roles of artists and the conditions under which music is typically performed in various cultures of the world.

**Materials** – For this lesson, you will need:

- 3" x 5" note cards
- tape
- a list of personalities

**Activity** – Each student will have a 3" x 5" note card taped to their back with the name of a personality the class learned about at the Memphis Rock ‘n’ Soul Museum. (A suggested list appears below). The student will not know the name of this person. Their goal is to try to identify “who they are” by asking questions that can be answered with a “yes” or “no” answer. Some simple rules to follow are: no more than two questions at a time can be asked of any one person, the student must figure out who he/she is within 20 questions. Everyone who does this is a winner but the person who figures out who he/she is in the least number of questions is the grand winner. It might help if each student started with a paper numbered from 1 to 20. After each question, a number is erased (or checked off). When everyone has completed the activity, distribute a sheet with all of the personalities listed. Ask each student to make a summary statement which reflects what they know about each personality.

**Suggested Personalities for the Famous Person – “Who Am I?” Activity**

1. Sam Phillips – an early Memphis record producer at Memphis Recording Service who later founded Sun Records and recorded many talented African American and white performers.
2. Jimmie Lunceford, a music teacher at Manassas High School who developed a big band.
3. W. C. Handy, known as the “father of the blues,” popularized blues through his own dance orchestras and by writing and publishing blues songs.
4. Lucie Eddie Campbell, recognized as a major religious music composer, composed over a hundred hymns, and for thirty-two years introduced a new song at the annual convention of the National Baptist Convention.
5. Nat D. Williams – the voice of WDIA radio and its first black announcer.
6. Dewey Phillips - the first dee jay to play Elvis Presley’s songs on the radio, whose program became a nightly ritual for teens on WHBQ.
7. B. B. King – One of the most important and well-known blues artists of his time.
8. Johnny Cash – A famous country music artist who was a regular on The Grand Ole Opry.
9. Booker T. Jones – A Memphis artist whose group, the MG’s, was the rhythm section on most Stax hits.
10. Al Green – One of the most popular Memphis soul artists of the 1970’s who became a minister and founded Memphis’ Full Gospel Tabernacle.

**Credit** – Adapted from “Famous Person – Who am I? An Educator’s Reference Desk Lesson Plan by: Steve Silcox, Fowler Junior High School, Tigard, OR



## Third Stanza: “The Rise of Rock ‘n’ Roll and Soul in Memphis”

Musicians who lacked money, influence, and agents got their chance at record companies like Sun Records. Sam Phillips, the founder of Sun, recorded blues, rhythm and blues, and rock ‘n’ roll unknowns from B.B. King to Roy Orbison. In July, 1954, Phillips recorded Elvis Presley. The Memphis sound redefined the national and international music scenes. Rock ‘n’ roll celebrated youth, good times & sexuality. Young people claimed it as their own and reflected its energy in their dress and language.

Labels like STAX, HI and Satellite recruited musical artists from the black community. Memphis music was a product of collaboration - and sometimes tension - between black and white musicians. Soul music embodied African-American cultural identity and aspirations in the 1960s and became an important voice of expressing black pride, and demanding political change.

The “Soul Music” gallery and “Sun Records and Youth Culture” galleries at the Memphis Rock ‘n’ Soul Museum tell the story of how “new forms” of music were born of several traditions: jazz, rhythm and blues, swing, and the charismatic gospel style and how the people who listened to, danced to, and played it were implicitly rejecting the notion that creativity obeyed a color line.



### Anticipation/Reaction Guide

**Instructions:** Ask students to respond to each statement twice: once before they view the exhibits in the “Sun Records and Youth Culture” and the “Soul Music” galleries and again after. They are to indicate whether or not they agree with the statement and should be prepared to discuss why they agree or disagree and how they know.

Before Viewing the Exhibits	Statements	After Viewing the Exhibits
	Many adults viewed rock ‘n’ roll as a threat to the social and moral structure of their families and communities.	
	Rockabilly music is a “white man’s” lyric with a “black man’s” rhythm.	
	Rock ‘n’ roll blends blues, country, gospel and mainstream pop music.	
	Teenagers during the post war years created their own culture to distinguish themselves from adults.	

### Guiding Questions

1. What is meant by the quote, “Musicians who recorded with Sam Phillips rewrote U. S. cultural history”? Why do you think he was willing to take chances and record unknown talent?
2. Why was rhythm and blues and rock ‘n’ roll especially appealing to the youth culture?
3. How did rock ‘n’ roll challenge the cultural and physical segregation of the 1950’s?



**Overview** – “Jeopardy” is a game of trivia, typically covering topics such as history, literature, pop culture and science. This adapted version covers Memphis legends that students can learn about at the Memphis Rock ‘n’ Soul Museum.

**Curriculum Connections** – This lesson may be used to address the following academic standards: Understands the relationship between music and history and culture; Understands historical perspective; Understands the struggle for racial and gender equality and for the extension of civil liberties.

**Materials** – For this lesson, you will need:

- 1 Memphis Rock ‘n’ Soul Legends Jeopardy Game Cards per contestant (Appendix pg. 58)
- 1 copy of the Jeopardy Legends Game Clues (Appendix pg. 59 & 60)

**Activity** – Select two competing teams, each consisting of three contestants. Then select a time-keeper to signal the end of the 10-second limit to respond to each clue. Provide each contestant a game card, containing 25 squares with the names of legendary Memphis figures. Use a coin toss, or other means, to determine which team will be given the first clue.

As the moderator reads each clue, the first contestant on the first team must supply a response in the form of a question within ten seconds. A correct response allows that contestant to initial the square on his/her game card and the next contestant on that team may respond to the next clue. When a contestant’s response is incorrect or fails to answer in the allotted time, the next contestant on the opposing team may respond. If all three contestants on both teams fail to respond or give wrong questions, the correct response is read, and the last player who has given a correct response is given the next clue and has the opportunity to supply the next response.

When all the clues have been given, each participant counts his initialed squares. One point is earned for each initialed square. Prizes may be awarded to either the individual with the largest number of initials, or the highest combined team score.



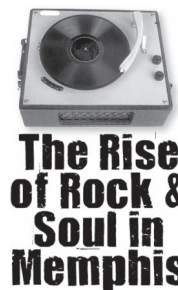
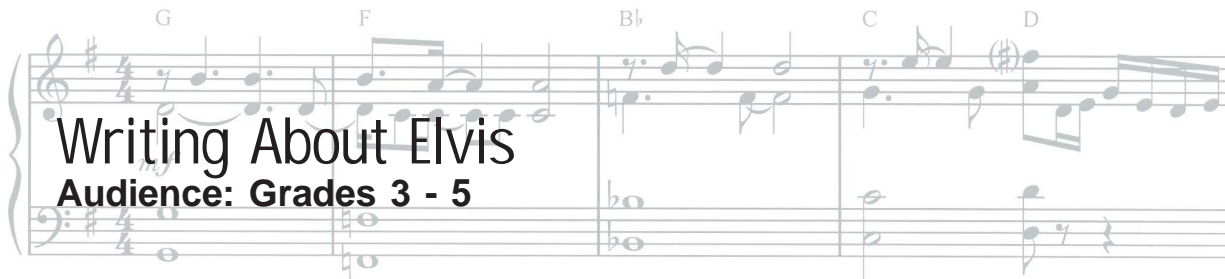
Aretha Franklin



Booker T. & the MGs







**Overview** - Writing well-constructed paragraphs is the cornerstone of good English written style.

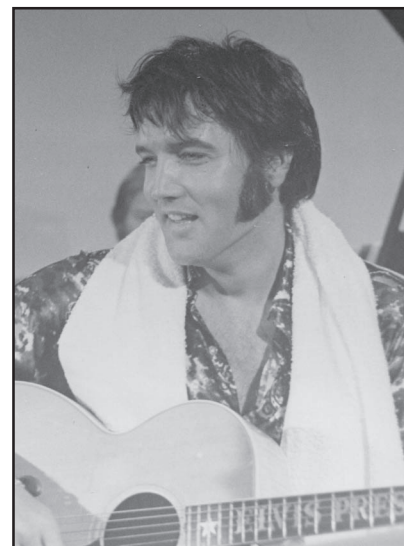
Paragraphs should contain sentences that convey ideas concisely and directly. This lesson focuses on helping students develop a strategy for combining various ideas into well-formed sentences, which then combine to produce effective descriptive paragraphs.

**Curriculum Connections** - This lesson may be used to address the following academic standards:

Use simple and compound sentences in writing and speaking; Combine short, related sentences with appositives, participial phrases, adjectives, adverbs, and prepositional phrases.

**Materials** - For this lesson, you will need

- Paper
- Pen/pencil



**Activity** - Introduce the topic of writing paragraphs by asking students what they consider a well-formed paragraph. Introduce the idea of concise sentences as being integral to good English written style. Have students look at the example sentences and paragraph. Ask student to group the sentences in the example based on the ideas that go together as shown in the following paragraph (i.e., person and describing adjectives, etc.) Individually or in pairs, ask students to group the sentences in the first exercise titled "All About Elvis." Based on this grouping, ask students to write a descriptive paragraph.

### Example: New York City

New York City is in the United States.

New York city is located in New York State.

It borders on the Atlantic Ocean.

It was founded in 1625 as "New Amsterdam."

The Dutch first settled it.

It is important for commerce.

Wall Street is located in New York City.

It has many national and international banks.


It has many important skyscrapers.

The Empire State Building is in New York City.

New York City is an important city for immigration.

Ellis island used to be the entry point for many immigrants at the turn of the century.

There is an interesting immigration museum on Ellis Island.

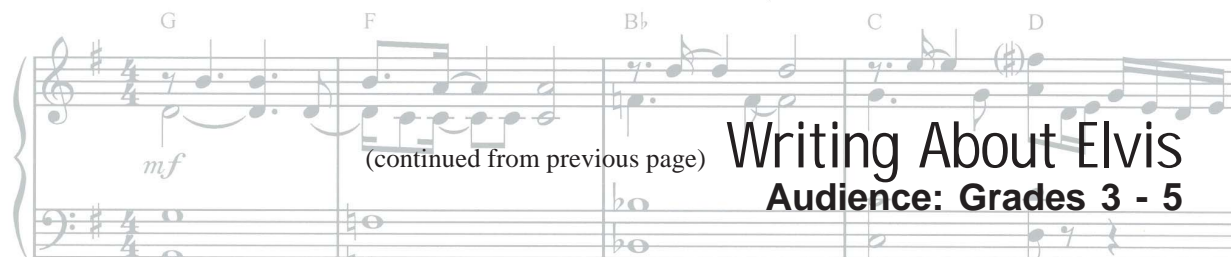


### Liner Notes

Everyone knows that Graceland was Elvis' final home, but do a little hunka hunka burning up the Internet to discover Elvis' other pre-Graceland addresses. Start with his home town. Also, we know that Graceland is located on Elvis Presley Blvd., but what was the street's name before Elvis?

New York, New York is located on the Atlantic Coast of the United States of America. The Dutch first settled it as "New Amsterdam" in 1625. Today, New York City is an important commercial and banking center, which includes Wall Street. The Empire State Building is one of its important skyscrapers. One of its many






interesting museums is on Ellis Island, which served as the entry point for many immigrants who passed through New York City at the turn of the century.

### Exercise - "All About Elvis"

- Arrange the sentences about Elvis Presley into idea groups.
- Write a paragraph about Elvis Presley using the idea groups to create concise sentences.

Elvis Presley was an American.  
 He was a singer and actor.  
 He was famous for rock n' roll.  
 He was born in Tupelo, Mississippi.  
 He was born on January 8, 1935.  
 He first became popular on the local touring circuit for country-and-western music.  
 He started singing in church.  
 He taught himself to play the guitar.  
 He sang romantic songs.  
 He danced erotically.  
 Teens loved him for his new style.  
 He had many hits.  
 He sang "Love Me Tender", "All Shook Up", and "Don't Be Cruel".  
 He died on August 16, 1977.  
 He died in Memphis, Tennessee.  
 He might have died of drug and alcohol abuse.



## Liner Notes

The bright lights and bubbles of the famous Wurlitzer jukebox can be attributed to a popular soft drink. Do the research and see if you can determine which pop added a little "pop" to jukebox history. If your web surf comes up empty, scour through the Memphis Rock 'n' Soul Museum web site for the answer: [www.memphisrocknsoul.org](http://www.memphisrocknsoul.org).



The Memphis Rock 'n' Soul Museum features many vintage jukeboxes, which allow visitors to sample hundreds of songs from the various decades of rock and soul music.





**Overview** – In this lesson, students conduct research to determine what the number one hits were in the 1950's and 1960's.

**Curriculum Connections** – This lesson may be used to address the following academic standards: Evaluating music and music performances; Understanding relationships between music, the other arts, and disciplines outside the arts; Understanding music in relation to history and culture.

**Materials** – For this lesson, you will need:

- a computer with Internet access.

## A Brief History of the Jukebox

One of the early forerunners to the modern Jukebox was the Nickel-in-the-Slot machine. In 1889, Louis Glass and William S. Arnold, placed a coin-operated Edison cylinder phonograph in the Palais Royale Saloon in San Francisco. It was an Edison Class M Electric Phonograph in an oak cabinet that was refitted with a coin mechanism. This was the first Nickel-in-the-Slot. The machine had no amplification and patrons had to listen to the music using one of four listening tubes. In its first six months of service, the Nickel-in-the-Slot earned over \$1,000.

The word “jook” is an old African-American term, meaning to dance. It has also been suggested that the Southern jute crop field workers frequented road houses which were called juke (or Jute) joints, where early jukeboxes appeared. Whatever the origin, the juke joint was a spot for dancing, and the jukebox provided the music. In 1927, the first electrically amplified multiselection phonograph was produced by the Automatic Music Instrument Company. With this amplification, the Jukebox could now compete with a large orchestra for a nickel. Prohibition assured the jukeboxes success, as every speakeasy needed music, but typically could not afford a live band.

The importance of the jukebox to blues and rockabilly artists at Sun Records cannot be underestimated. Much of early radio was live concerts staged at hotels, like the Peabody Hotel's Skyway broadcasts. These radio concerts were of respectable music of the day; light Classical, Swing, Jazz orchestras, or show tunes. The lower class blues, or rockabilly, were not held in high esteem worthy of a radio broadcast. So artists like Muddy Waters, Bessie Smith and Carl Perkins had to find another medium. The jukebox was one of the only places to hear this type of music until the late 1950's. In it's heyday, the jukebox provided the power to sell hundreds of records at once.

The jukebox was colorblind in a segregated world. Black patrons thought Bill Black, Carl Perkins, and Steve Cropper were Negroes singing, while White patrons, accepted Black artists' work, never having seen the performer in person. Many machines could keep track of which songs were played most, allowing record companies to learn what kinds of music people most wanted to hear. Jukeboxes helped convince record companies that there was a market for this new music. Although jukeboxes declined in popularity after the 1950s, when more people could afford to buy records, they played an important role in the development of American popular music.

**Activity** – With a partner, pretend that you are living in the 1950's and 60's and have invested in a café and a jukebox. You and your partner need to come up with a list of 20 number one hits by a variety of artists. (Remember that a jukebox does not play the same artists' songs in a row). Interview people that would have listened to music in jukeboxes during that time and ask them to review the list and identify their favorite songs. Find out some of the most popular dances of that era. Partners may choose one of the following dances of the 50's to research and demonstrate for the class: Swing, Stroll, Madison, Bunny Hop, Conga, Hitchhiker, Egyptian, Shimmy, Temptation Walk or Locomotion.







**Overview** – When the original Woodstock first took place, none of your students were born.

When school-aged groups visit the Memphis Rock ‘n’ Soul Museum, they usually think that they are visiting a museum about their parent’s music. They may soon realize that “I’ll Take You There” was originally recorded by The Staple singers, not Sammy Hagar, and that Roy Orbison crooned “Pretty Woman” long before the movie and the VanHalen remake. Yet remakes are a part of the music industry, and often give new life to a classic song and justified recognition to the original artist.

**Curriculum Connections** – This lesson may be used to address the following academic standards: Understands the relationship among music, history, and culture; Can listen to, analyze and describe music; Can evaluate music and music performances; Demonstrates competence in the skills and strategies of the writing process.

**Materials** – For this lesson, you will need:

- at least one original version and the remake of a song in its entirety.

**Activity** – Have each group or individual choose an original song and remake. A list of several remakes appear below. It is recommended that they be assigned both a written report about the comparison, as well as a group oral presentation. For the oral presentation, they should be prepared to play both the original version and the remake they’ve chosen in their entirety. After the oral presentation, let the entire group vote on whether they prefer the original version or the remake. When developing their written and oral presentation, they should consider:

1. Similarities and differences between the musician who originally recorded the song and the musician or group who recorded the remake. Could any similarities in their biographies have led to the remake?
2. Similarities and differences between the two versions of the song. Is the tempo the same? Does the remake move the song from one musical genre to into a completely different genre?
3. Which version was more commercially successful? What may have led one to be more successful?
4. Music changes with technology. What changes in instruments or technology can be identified in the remake?
5. Sometimes a group will re-record a song because its original message is similar to a social or political statement they want to make. However, sometimes a musician will slightly alter the words of the song to give the remake a new message, or to make a new statement. Were the lyrics changed in your song?

## A Few Musical Remakes

*“Wind Cries Mary”* – original, Jimi Hendrix / remake, John Meyer

*“Every Breath You Take”* – original, Sting / remake, Puff Daddy

*“Killing Me Softly (With His Song)”* – original, Roberta Flack / remake, Fugees

*“Lady Marmalade”* – original, Labelle (featuring Patti Labelle) / remake, Missy Elliot, Christina Aguilera, Lil’ Kim, Mya & Pink . . . (It was originally recorded by the disco group The Eleventh Hour)

*“Faith”* – original, George Michael / remake, Limp Bizkit

*“Walk This Way”* – original, Paul McCartney / remake, Guns n’ Roses

*“Parents Just Don’t Understand”* – original, DJ Jazzy Jeff & the Fresh Prince / remake, L’il Romeo

*“I Love Rock ‘N’ Roll”* – original, Joan Jeff / remake, Britney Spears

*“Smooth Criminal”* – original, Michael Jackson / remake, Alien Ant Farm

*“Live & Let Die”* – original Paul McCartney / remake, Guns n’ Roses

Other than the musician or group you chose, are there other musicians who also produced a remake of this same song?



## Fourth Stanza: “Social and Cultural Change in Memphis”

In Memphis, the 1950s and 60s were years of turbulent change. Ideas and music, once revolutionary, are now foundations of institutions. As Dr. Martin Luther King, Jr. led a nation through a civil rights revolution, the music that erupted from the streets and studios of Memphis led a cultural, social and civil rights revolution of its own. The Memphis sound interacted with and reflected the city’s dynamics, and made an indelible imprint on world culture.

The “Social and Cultural Change in Memphis” exhibits at the Memphis Rock ‘n’ Soul Museum take the museum visitor on a journey through the historical heart of the Civil Rights Movement. You walk in the footsteps of activists who challenged and overthrew segregation laws that denied African-Americans entrance into public education, the use of public accommodations, and the right to vote as you discover the critical role that music played in virtually every dimension of the Civil Rights movement.



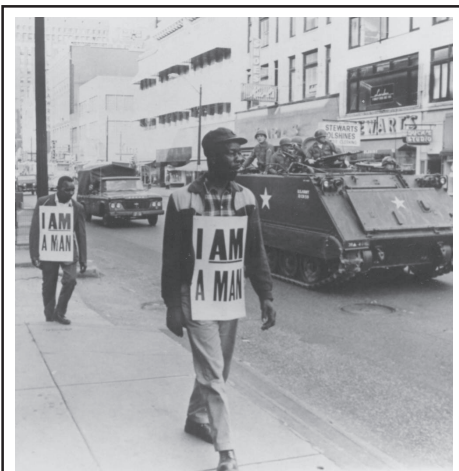
### Anticipation/Reaction Guide

**Instructions:** Ask students to respond to each statement twice: once before they view the exhibits in the “Coming to Memphis” gallery and “Social Changes” gallery and again after. They are to indicate whether or not they agree with the statement and should be prepared to discuss why they agree or disagree and how they know.

Before Viewing the Exhibits	Statements	After Viewing the Exhibits
	The Civil Rights Movement caused Americans to re-evaluate their beliefs about freedom, equality and fairness.	
	Music is a product of the environment of the time in which the musicians who created it lived.	

### Guiding Questions

1. What role did soul music play in the civil rights movement?
2. How can color divide society?
3. How did Stax Records promote African American advancement?
4. What are some examples of how black power and soul culture were reflected in styles and fashion?



“I Am a Man” placards became a part of the sanitation marches that brought Dr. King and the National Guard to Memphis. One placard is on display at the Rock ‘n’ Soul Museum.



**Overview** - In this lesson, students do research and create a single volume to be titled “A Children’s Encyclopedia of the Civil Rights Movement.” The book, for students in the primary grades (1-3), includes alphabetical articles about some of the leaders and ordinary people who made a difference in the movement.

**Curriculum Connections** - This lesson may be used to address the following academic standards: Understands and recognizes the achievements and contributions of African-Americans in United States culture from 1860 to the present; Understands; the struggle for racial and gender equality and for the extension of civil liberties; Understands individual influences on the civil rights movement; Understands the role of diversity in American life and the importance of shared values, political beliefs, and civic beliefs in an increasingly diverse American society.

**Materials** - For this lesson, you will need multiple reference sources that treat the Civil Rights Movement of the 1950’s and 1960’s.

**Activity** - Explain to students that 40-50 years after the Civil Rights Movement of the 1950’s and 1960’s, some participants are very well remembered and others less so. Some participants have been written about frequently; others have received little recognition.

Ask students to describe the characteristics of an encyclopedia. Discuss how they will have to modify it so that young children can understand and enjoy it. For example, they won’t be able to use a term like “poll tax” without explaining it. Ask students to suggest names of people they think belong in their encyclopedia. Create a list, which may include some or all of the names that appear below. The asterisks indicate people about whom much material exists. It will be harder, but not impossible, to find some information about the people whose names appear without asterisks. (You may want to set maximum word counts for entries on the more well documented subjects).

Ralph Abernathy	Fannie Lou Hamer	James Meredith	Boy Seale
Oliver Brown	Dr. Martin Luther King, Jr. *	Huey P. Newton	Fred Shuttlesworth
James Chaney *	Viola Greg Liuzzo	A. Phillip Randolph *	Emmett Till
Edgar Evers *	Malcolm X *	Rosa Parks *	Thurgood Marshall *

Assign subjects to students. Discuss where they can find biographical information about their subjects; textbooks, encyclopedias, web sites, etc. Indicate that whenever possible they should check more than one source for each person they are researching. Go over the fundamentals of taking notes from other sources.



Most everyone associates “The King” - Elvis Presley - with Memphis music. However, how did music walk hand-in-hand with the leader Dr. Martin Luther King, Jr. through the city’s and the nation’s critical Civil Rights Movement?





# Encyclopedia of the Civil Rights Movement

(continued from previous page)



Stress that sentences and paragraphs in the encyclopedia must be original – not quotations from other sources. Before writing begins, consider the format for the encyclopedia articles. When birth and death dates and places are reported, consider the option of setting them off instead of running that information into the prose of the article.

You may use the following format, for example:

Dr. Martin Luther King, Jr.

Born [place] [date]

Died [place] [date]

[main text of encyclopedia entry begins here.]

Set up a revision-editing-proofreading system so that both students and you have a chance to improve the articles for the encyclopedia. Ask your students for suggestions for the cover of the encyclopedia. If possible, make a copy of the finished encyclopedia for each student. Work with primary-grade teachers to create an opportunity for your students and the younger ones to meet and share the encyclopedia.

## Discussion Questions

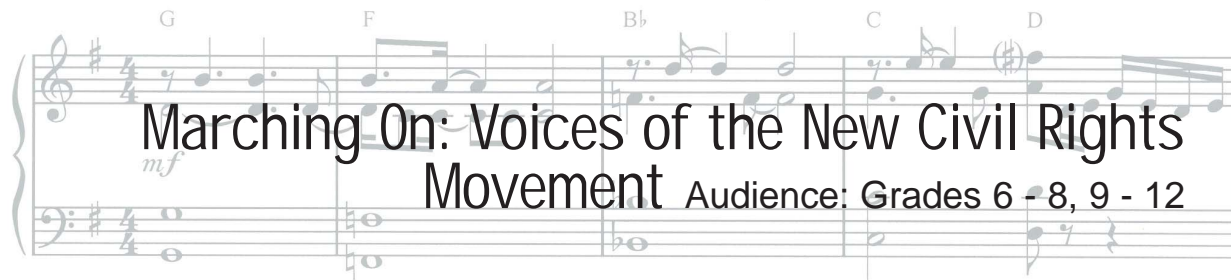
1. Why does racism still exist? What are some of the steps that would be necessary to eliminate racism, not only in the United States, but also in other parts of the world?
2. Why was segregation still practiced in southern states in the middle of the 20th century, despite the passage of constitutional amendments prohibiting segregation following the Civil War? To what extent were things different in the northern states? Why?
3. The families of civil rights martyrs, like Medgar Evers, played an important role in their efforts. Analyze their participation, and consider the extent to which you would have offered similar support had your family members been involved in this way.
4. Reverend Jesse Jackson said, “Freedom is more valuable than life. . . Dignity is more important than a comfort zone.” Explain what he meant by this statement. To what extent do you agree or disagree with it?

## Extensions

**Symbol of Civility** - Remind your students of the power of a symbol by considering some of the more familiar and forceful symbols throughout history. Discuss such symbols as the peace symbol, the cross, Nazi swastika, the Black Panther fist, and the red AIDS ribbon. Talk about the ways in which messages are conveyed by symbols. Ask your students to create their own symbol to represent the idea of carrying the campaign for civil rights into the twenty-first century. Have them write descriptive paragraphs explaining the elements of their symbols.

**Would He Still Have a Dream?** – Dr. Martin Luther King Jr. is perhaps the most well known figure of the Civil Rights Movement, and his “I Have a Dream” speech is one of America’s most heralded speeches. Have your students to read or listen to the speech and analyze the essential elements of his message. What key images and phrases did he choose? After the discussion, ask your students to imagine that Dr. King has returned to today’s world. Ask them to write the speech he might deliver today.





**Overview** - In this lesson, students learn about today's increasingly diverse civil rights movement by researching and profiling its key issues, main organizations, and top leaders.

**Curriculum Connections** - This lesson may be used to address the following academic standards: Understands the struggle for racial and gender equality and for the extension of civil liberties; Understands the role of diversity in American life and the importance of shared values, political beliefs, and civil beliefs in an increasingly diverse American society.


**Materials** - For this lesson, you will need:

- reference sources on the current civil rights movement, including periodicals and computers with Internet access
- pens, pencils, paper, scissors, glue sticks, and markers
- poster board (one per group)

**Activity** - Ask students what they know about today's civil rights movement, and ask them to discuss how they think the movement may have changed over the past several decades. Explain that they will be creating an informative presentation on "New Voices of the Civil Rights Movement," focusing on the rights of one or more of the following populations: African Americans, women, Hispanics, Asian Americans, Native Americans, Arab Americans. Divide students into small groups, and assign each group one of the populations. Each group will be responsible for researching and creating an informative poster (or other visual product, such as a PowerPoint slide show) with the following information:

- At least two key legal issues or goals of this group and any relevant news headlines, pictures, charts, or graphs related to these issues (examples: ending housing discrimination, hate crime legislation)
- Profiles of key organizations that promote the rights of this group of people (examples: N.A.A.C.P., Arab American Institute)
- Profiles and pictures of leaders or organizers from this group (examples: Martin Luther King III, Raul Yzaguirre)

When groups have finished their research and projects, they should present them to the class. Students may wish to take notes on each group's key issues, organizations, and leaders. As a homework assignment, ask students to write a thoughtful reflective essay in response to the following prompt: "What is your opinion of today's civil rights movement of the twenty-first century? How do you envision civil rights forty years from now?"



### Liner Notes

Since 1991, the National Civil Rights museum in Memphis has paid tribute to leaders of the civil rights movement with their annual "Freedom Awards". Visit the museum's web site to see all previous "Freedom Awards" recipients. Ask students to choose one and write a paper or make an oral presentation to the class. Allow students to "nominate" other people for a "Freedom Award".



## Fifth Stanza: “The Beat Goes On”

What began among the clubs and corners of Memphis continues to inspire the entire cultural complexion of the world today. The explosion that erupted from the studios of Memphis circled the globe. Other countries learned English by embracing and singing the lyrics of Jerry Lee Lewis, Otis Redding, The Staple Singers, Elvis Presley and, of course, others. Memphis music communicated globally the way that the Internet revolution would again decades later. Musical luminaries around the globe continue to revere Memphis as ground-zero of the rock and soul musical influence. Though years pass, rock and soul never dies. Icons like Eric Clapton, The Beatles, The Who, U2, Billy Joel and ZZ Top address the music and the city that continues to inspire a planet.

### Anticipation/Reaction Guide

**Instructions:** Ask students to respond to each statement twice: once before they view the exhibits in the Memphis Rock ‘n’ Soul Museum’s “Beat Goes On” gallery and again after. They are to indicate whether or not they agree with the statement and should be prepared to discuss why they agree or disagree and how they know.

Before Viewing the Exhibits	Statements	After Viewing the Exhibits
	Musical creativity has been slowed by various events, but it has never stopped in Memphis.	
	Urban renewal significantly altered the city’s landscape in the 1960s.	
	Few black voices were heard as decisions were made involving urban renewal in Memphis.	

### Guiding Questions

1. What was the intended purpose of urban renewal?
2. What recent efforts have been made to preserve Beale Street’s legacy?
3. What is happening to insure that Memphis’ musical legacy is preserved?

Millington native, Justin Timberlake, as well as others like rock band Saliva, has rejuvenated Memphis’ music status with megastar results.

Photo credit:  
Terry Richardson







**Overview** – In this lesson students research The Grammys’ Lifetime Achievement Awards and its nomination process. Each year for about 50 years, The Recording Academy has presented Grammy Awards in over 100 musical categories, celebrating the best in recording arts and sciences in such fields as pop, rock, jazz, blues and more. Aside from the annual presentation of Grammy Awards, the Lifetime Achievement Award was established in 1965. This award is presented by The Recording Academy’s National Trustees to performers who, during their lifetimes, have made creative contributions of outstanding artistic significance to the field of recording. Past recipients have included The Beach Boys, Johnny Cash, Ray Charles, Bob Dylan, Aretha Franklin, Al Green, Jimi Hendrix, The Rolling Stones, Paul McCartney, and over 100 others. Additional information about the Grammys, the Lifetime Achievement Award and the nomination qualifications is available at <http://www.grammy.com>.

**Curriculum Connections** – This lesson may be used to address the following academic standards: Understands the relationship between music and history and culture; Understands ways in which the human experience is transmitted and reflected in the arts and communication; Demonstrates competence in the general skills and strategies of the writing process; Demonstrates competence in speaking and listening as tools for learning.

**Materials** – For this lesson, you will need:

- A computer with Internet access

**Activity** – Have each person select a musical group or individual that they feel deserves to receive a Lifetime Achievement Award, based on the criteria for selection. They should research their musical choice and develop a research paper outlining why they feel their choice should be honored with a Lifetime Achievement Award. It is also recommended that each person be assigned to make an oral presentation to the class or group about their nominee and the reasons they deserve to be honored. Presenters should be encouraged to use visual presentations and audio samples of their nominee’s music. When developing their paper and oral presentation, the following questions should be considered.

1. What specific reasons or accomplishments can be given to support this musician’s selection (give at least 5 specific reasons)?
2. How has the nominee influenced their specific musical genre or style?
3. What other musicians the nominee’s style or recordings have influenced?
4. Which specific songs or albums did the nominee produce that best define their career or accomplishments?
5. If the nominee were selected for a Lifetime Achievement Award, what other celebrity or musician would be best suited to present the award to them, and why?

**Extension Activity** – Explore additional educational opportunities provided by the “Grammy in the Schools” program, sponsored by the regional chapters of The Recording Academy, including the National Academy of Recording Arts and Science chapter of Memphis.





**Overview** – Music has become useful for much more than entertainment or creative expression – it also sells! More and more frequently, popular music is being used as the theme music to television shows and in advertising commercials. Many older songs which young people may have never heard before are now associated with commercials and their products (many they might hear when they visit the Memphis Rock ‘n’ Soul Museum). How many would know that Target’s “Anything You Want” jingle is by Sun Records artist Roy Orbison, or that Elvis Presley actually sings the theme song to the TV show “Las Vegas”?

**Curriculum Connections** – This lesson may be used to address the following academic standards: Understands the relationship between music and history and culture; Understands ways in which the human experience is transmitted and reflected in the arts and communication; Demonstrates competence in the general skills and strategies of the writing process.

**Materials** – For this lesson, you will need:

- A computer with Internet access

**Activity** – Have students create a bulletin board or door decoration with the heading “The Music of Our Lives” and challenge each student to bring to class two or three songs which have become associated with particular commercials, stores, television shows, or products. They should also conduct research and provide the original musician who recorded the song. Cut 45-records out of construction paper, and on the label for each one list the name of the song, the artist, and the commercial or show for which it has been used. For older students, assign them a product category and have them locate as many recorded songs as they can which were used to sell products from that category, then write a paper, which cites each, when it was used, and the particular product. If they can locate the information, also have them include whether or not the use of the song was successful in the advertising campaign, any details about the company’s negotiations to secure the song for commercial use, and how much the song’s writer was paid.



(above) U2’s “Vertigo” pedaled Apple’s I-pods. The hit “You Got It” by Roy Orbison (right, without his trademark sunglasses) invited shoppers to Target Stores.

Some product categories which can be assigned include automobiles, fast food, clothing, cosmetics and fragrances, computers and computer software, soft drinks, department stores, credit cards, athletic shoes, cruise lines, pro sports, pharmaceuticals, restaurants, banks, cell phones, gas companies, hotel chains, candy and airlines.





## Video Killed the Radio Star

**Audience: Grades 5 - 12**

**Overview** – “Video Killed the Radio Star” is a New Wave song released in 1979 by the British group The Buggles and was the first music video ever played on MTV when that television network premiered on August 1, 1981. For this activity, students research and dissect a song of their choosing.

**Curriculum Connections** – This lesson may be used to address the following academic standards: Understands the way in which music and words interact to create meaning; Understands ways in which the human experience is transmitted and reflected in the arts and communication; Demonstrates competence in the general skills and strategies of the writing process. Demonstrates competence in speaking and listening as tools for learning.

**Materials** – For this lesson, you will need:

- A computer with Internet access

**Activity** – Have students submit for approval the name and artist for the song they would like to use as the subject of their project. Once songs are approved, each individual or group should:

1. Transcribe all of the lyrics for their particular song. (Many lyrics can be located on the Internet).
2. Write a brief paper giving their interpretation of what the lyrics mean. What message is the writer trying to express? What emotions are conveyed? What visual images are created? Does the song include any references to actual people, places or events?
3. Conduct research to see if they can locate any interviews with the writer or musician that may provide information about their interpretation of the lyrics’ meaning? How do they differ from those perceived by the student? Could any particular biographical information about the writer or musician have influenced the lyrics of this song? Also include this information in the written assignment.

Develop a group or classroom oral presentation about their particular song. The presentation should include the distribution of the written lyrics to the entire class or group. They should first play the song for the group and allow everyone to follow along with the lyrics. The presentation could then include a discussion of the lyrics’ interpretation, visual depictions which represent imagery from the song’s lyrics in the form of a collage or original artwork, or even the presenter’s own interpretation of a music video for the song presented either in the form of a music video script, as a skit, or, if equipment is available, as an actual recorded video using friends or other members of the class. The activity should be judged or graded based on creativity of the presentation. With each presentation, have the entire group discuss the differences in interpretation and imagery from when the lyrics are simply read, to when music is played along with the lyrics, to when video or other visual imagery is also added to the music.



Born in Nutbush, TN as Annie Mae Bullock, she became a superstar as Tina Turner, and her music videos, like “Private Dancer” & “What’s Love Got to Do With It” monopolized MTV.







# Artists Who Changed the World

## Audience: Grades 4 - 12

**Overview** - In this lesson, as a follow-up to a classroom or individual visit to the Memphis Rock 'n' Soul Museum, students use the museum's exhibitions, memorabilia and the audio guide to learn more about the artists listed on the following page. It is a way for students to examine the relationship between music and culture and come to a deeper understanding about the role that music plays in their own lives and the lives of their peers while providing practice in project research, problem solving, reading improvement and comprehension skills.

**Curriculum Connections** - This lesson may be used to address the following academic standards:

Understands the relationship between music and history and culture; Understands ways in which the human experience is transmitted and reflected in the arts and communication; Understands the functions music serves, roles of musicians and conditions under which music is typically performed in various cultures of the world.

**Materials** - For this lesson, you will need:

- pens/pencils
- paper
- a list of artists on the following page
- the Memphis Rock 'n' Soul Museum displays
- the Memphis Rock 'n' Soul Museum audio guide

**Activity** - As you go through the galleries of the Memphis Rock 'n' Soul Museum, write down the following information about each artist and be prepared to discuss and/or write about them as a follow-up to your museum visit.

1. The style and genre of music this artist plays
2. At least one song title by this artist
3. One way in which this artist influenced current social conditions or attitudes
4. Based on their style of music, one or more contemporary musicians who may have been influenced by this musician or his or her style
4. Something else about this artist you learned during your visit to the Memphis Rock 'n' Soul Museum



Artists like Isaac Hayes (top) a 2007 Memphis Rock 'n' Soul Museum "Memphis Music Salute" honoree, and Johnny Cash (bottom) pictured with Sun Studios owner Sam Phillips, influenced other musicians and truly changed the world of music.




## List of Artists

- W. C. Handy
- Willie Mitchell
- Carla Thomas
- Lucie Eddie Campbell
- Isaac Hayes
- Ann Peebles
- B. B. King
- Elvis Presley
- The Bar-Kays
- Carl Perkins
- Jerry Lee Lewis
- Sam "The Sham" Samudio
- Johnny Cash
- Albert King
- Roy Orbison
- Rufus Thomas
- Slim Rhodes
- Aretha Franklin
- Al Green
- Otis Redding
- Sam & Dave

**Extension Activity** – As students go through the museum, scavenger hunts are an additional way for them to practice problem solving. Younger students may be provided with only a few questions, along with the location or name of the exhibit where the answers can be found, while older students may be given more questions and broad topics with which to find the necessary information.

You can make copies of the Scavenger Hunt card below, and distribute to students prior to visiting the Memphis Rock 'n' Soul Museum. Answers can be found throughout the Smithsonian Institution developed galleries of the museum. This Scavenger Hunt card is most appropriate for elementary students. A more difficult Scavenger Hunt card can be found on page 49 of this Education Guide.

1. W.C. Handy wrote & performed "Yellow _____ Blues."	2. How much did "Sputnik's Breakfast Special" cost?	3. What animal was on the Sun Records label?	4. What is Isaac Hayes' watch shaped like?	5. Who owns the only real motorcycle in the museum?	6. What is the "name" of B.B. King's guitar?	7. What radio station was known as the "Goodwill Station"?
8. What color jacket did WHBO deejays wear?	9. What year did Elvis move to Memphis?	10. What was the original name of Stax Records?		11. What was the name of Elvis' first movie?	12. What type of animal would be the father of a mule?	13. What radio station had all female deejays?
14. Dewy Phillips hosted the radio program "Red, _____ & Blue."	15. For what does the "W.C." in W.C. Handy stand?	16. About what children's storybook character did Sam the Sham sing?		17. Slim Rhodes played on what Memphis radio station?	18. How old was Jimmie Rodgers when he ran off with a medicine show?	19. Who taught Ike Turner to play the piano?
20. Who hosted "Talent Party"?	21. Gus Cannon sang about the "Tired _____ Blues."	22. What was Sam Phillips' middle name?	23. From which Memphis high school did Rufus Thomas graduate?	24. What fictional animal is on the back of Ace Cannon's jacket?	25. On what day did Dr. Martin Luther King, Jr. arrive in Memphis?	26. How many acres did the Mississippi River flood in 1927?

**Scavenger Hunt Answers on Page 60!**

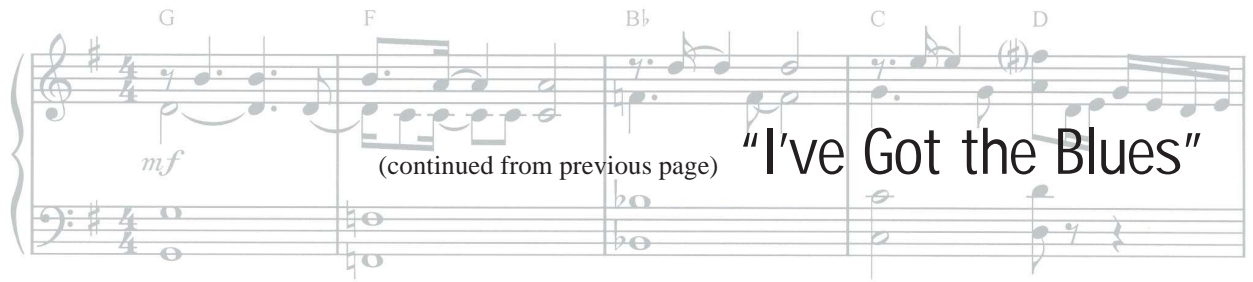








## Music Activities & Lesson Plans



Have students analyze and discuss the lyrics, including the use of “crossroads” as a metaphor for important life choices. Ask students to share moments in their lives when they found themselves at the “crossroads” – what important decisions were they facing and how they resolved them. A bulletin board display could be created to feature students’ “crossroad moments.”

Identify the use of repetition – an element commonly found in African-American musical styles like spirituals, work songs and field hollers – the phrasing of three lines with the rhyming of the last words in each line. Use 12-bar Blues Progression with Lyrics to illustrate this point.

Begin the song writing portion of this activity by guiding students through the writing of one verse. Keep it fun and simple, and avoid making the activity intimidating! Demonstrate the simplicity of the process by selecting any topic for the sample verse. For example:

Ask any student what he or she did after they woke up that morning. Their response might be, “I brushed my teeth.” Now you have enough material for two of the three lines in the verse. Take the liberty of adding a bluesy feel to the lyrics if necessary.

*I woke up this morning, put some toothpaste on my brush.*

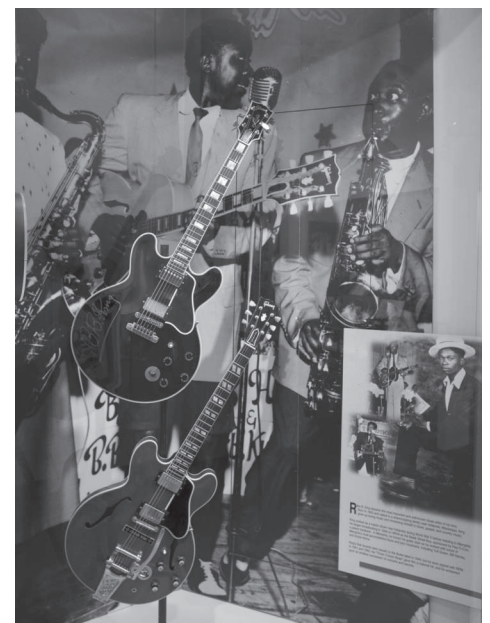
*I woke up this morning, ooh, put some toothpaste on my brush.*

From here, continue to survey the class for the next line, or complete it yourself. Either way, you have involved the students in the writing process and demonstrated how easy it can be. To complete this verse, look at the last word in lines one and two and choose a new word for line three that will rhyme.

*I woke up this morning, put some toothpaste on my brush.*

*I woke up this morning, ooh, put some toothpaste on my brush.*

*Couldn't eat my breakfast, I was in such a rush.*



Rock 'n' Soul displays several “Lucille” guitars owned by blues legend B.B. King, whose career began with rowdy gigs at juke joints in such small Southern towns as Twist, Arkansas.

Have students write their own blues verse using the “12-Bar Blues Lyrics” worksheets (Appendix pg. 62). Encourage them to continue writing once they have completed a verse. Circulate throughout the room assessing student progress and offering assistance as needed.

**The Concert:** Students can sing their blues lyrics for the class accompanied by the teacher on guitar or keyboard. You may also want to recruit students who play an instrument and help them prepare the 12-bar blues progression prior to this lesson. If students are reluctant to perform in front of the class, find the students who are anxious to perform and have them sing other students’ lyrics (with their permission, of course). Record the performances – audio and/or video – to watch with the class or others in your school.





# Blues Listening Challenge: Delta to Chicago

**Audience: Grades 6 - 12**

**Overview** – Establish a *Listening Challenge* activity prior to this lesson. Designate specific days for the activity (first 5 -10 minutes of class period) and have students “listen critically” for specific musical elements – identify style based on prior knowledge; identify instrumentation; identify meter; ostinato (any repeating patterns); identify possible country/region of origin; identify possible stylistic influences (“*Could the blues have influenced this music? Explain why you believe this.*”). Include the opportunity for students to discuss their immediate emotional response to the music (“*How does this music make you ‘feel’? Discuss what you like/dislike about it.*”). A “Listening Journal” (student notebook or worksheet provided by teacher) can be created to record students’ entries over the course of a semester or grading period, and to evaluate how (and if) their perceptions, analytical skills, and writing skills have developed.

After students complete their entries, discuss the salient information of the musical selection. Have students share their results with the class, assessing their ability to correctly identify style, instrumentation, meter, and other information. Discuss country or region of origin and have students locate that area on a map.

Compare information by creating a poll – “How many students enjoyed this music? How many did not?” An ongoing collection of graphs or charts of the results can be created to visualize how well each new musical style is received (and incorporate a connection to math).

**Curriculum Connections** – This lesson may be used to address the following academic standards: Understands the difference between music and history and culture; Knows and applies appropriate criteria to music and music performances; Uses the general skills and strategies of the writing process; Uses grammatical and mechanical conventions in written compositions; Uses listening and speaking strategies for different purposes; Knows the location of places, geographic features, and patterns of the environment; Understands and knows how to analyze chronological relationships and patterns

**Materials** – For this lesson you will need:

- Recordings of (12-Bar) Delta blues songs
- Recording of (12-Bar) electric blues song
- 1 “Listening Journal” per student (*Appendix pg. 64*)
- 1 map of the United States or of the Mississippi Delta region

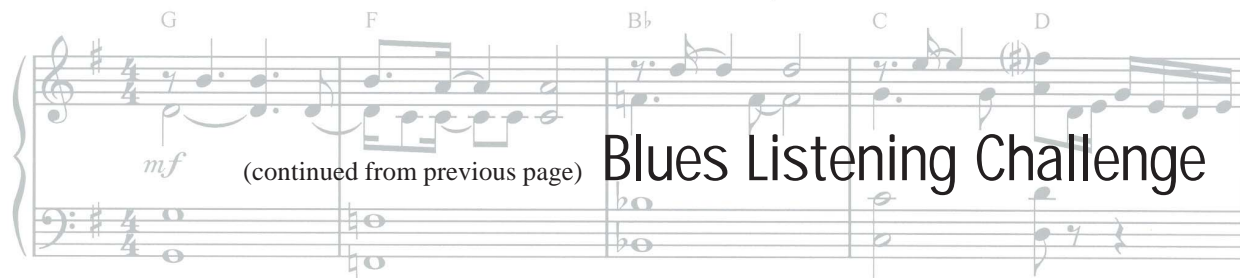
**Activity** – For the blues listening activity, select a Delta blues song that follows a traditional 12-bar progression. Robert Johnson’s\* “Cross Road Blues”, selections from Son House or from Willie Brown are recommended. Play the music and have students write their responses in their journal. Review responses with class.

\* *Take the opportunity to discuss the “legend” that Robert Johnson made a deal with the Devil at the crossroads, trading his soul for the ability to play guitar and sing.*





## Music Activities & Lesson Plans



## Blues Listening Challenge

Have students identify the Mississippi River on a map and locate Mississippi (the state). Discuss the Delta region and its significance in the development of Delta blues throughout the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Explain the Delta blues in terms of musical characteristics, African-American cultural following the Civil War and the emergence of traditional Delta blues in the rural south. Discuss and identify the 12-bar blues progression in the selected song. Explain how the term “bar” refers to one 4-beat “measure” of music. Play the selected song again and have students pat, (softly) clap, or use percussion instruments to play a steady beat while counting (chanting) out loud each 12 measure pattern (“ONE –two-three-four, TWO-two-three-four, etc.”). A 12-bar chart may also be used to provide visual analysis of the pattern. Revisit the selected song after class discussion to learn if opinions have changed (*has appreciation for the music been gained as a result of increased knowledge?*).

### Example of 12-Bar Chart

I ///	I ///	I ///	I ///
IV ///	IV ///	I ///	I ///
V ///	IV ///	I ///	I ///

Follow the same steps as above, this time introducing a (12-bar) electric blues song as the new selection. Muddy Waters’ “Got My Mojo Working” or selections by B.B. King are recommended. Have the students record their responses in their journals including the notable similarities and differences between this selection and the Delta blues selection.

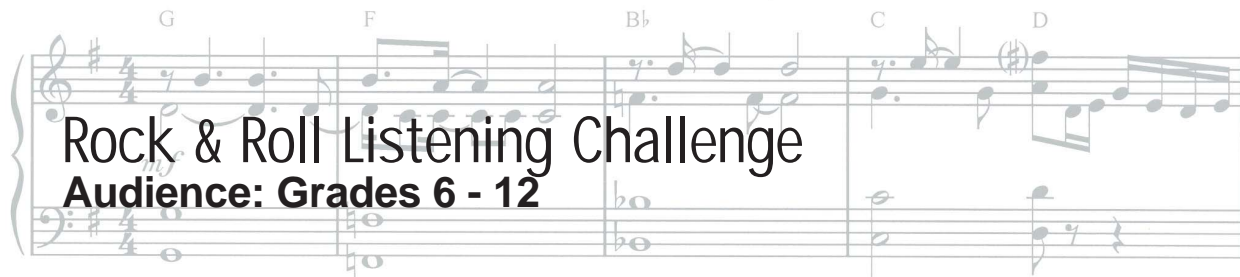
Discuss student responses to the electric blues selection in class. Explain the Great Migration, why African-Americans traveled to northern cities, and how the blues changed during this period.



Brother Joe May, dubbed “The Thunderbolt of the Middle West” has been called the greatest male soloist in gospel music, and refused to pursue a career in secular blues.







Overview - See "Blues Listening Challenge"

Curriculum Connections - This lesson may be used to address the following academic standards:

Sings, alone and with others, a varied repertoire of music; Performs on instruments, alone and with others, a varied repertoire of music; Knows and applies appropriate criteria to music and music performances; Understands the relationship between music and history and culture; Uses the general skills and strategies of the writing process; Uses grammatical and mechanical conventions in written compositions; Uses the general skills and strategies of the reading process; Uses listening and speaking strategies for different purposes; Knows the location of places, geographic features, and patterns of the environment.

Materials - For this lesson you will need:

- Recording of Jackie Brenston and His Delta Cats: "Rocket '88"
- Recordings of Arthur "Big Boy" Crudup: "That's All Right"
- Recording of Elvis Presley: "That's All Right", "Blue Moon of Kentucky"
- Recording of Bill Monroe: "Blue Moon of Kentucky"
- 1 globe, world map or atlas

Activity - Begin by playing a recording of "Rocket '88" by Jackie Brenston and his Delta Cats. Explain that this song is regarded by many to be the first recorded rock and roll song. Discuss the fuzzy sound of the guitar amplifier - the amp that fell out of the back of the band's pick up truck on their way to record the song at Sam Phillip's Memphis Recording Service, giving it that unique sound. Have students identify the song's 12-bar blues pattern and "boogie woogie" piano style of Ike Turner.

Compare recordings of Arthur Crudup's original recording of "That's All Right" to Elvis Presley's version from his historic recording session (July 5th, 1954). Also compare Bill Monroe's "Blue Moon of Kentucky" to Elvis Presley's recording. Discuss the rockabilly style and instrumentation of those early recordings out of Memphis Recording Service (Sun Studio) and how elements of blues, country, and rhythm and blues are heard. Have students identify Memphis, TN, on the map and its proximity to the Mississippi delta region.

Read or display the following quote from the film *The Rockabilly Legends: They Called It Rockabilly Long Before They Called It Rock and Roll*:

"Memphis was literally exploding with music, soulful music with its deep southern roots. Segregation still existed throughout the south. But when it came to music, especially Memphis music, these boundaries were blurred. Memphis in the fifties was color-blind as white and black singers and musicians often performed together. They shared a strong kinship for a hard-driving type of music."



Ike Turner, on guitar here, played piano on the song many consider to be the first recorded rock 'n' roll song, "Rocket 88". That same piano is on display at the Memphis Rock 'n' Soul Museum.





## Music Activities & Lesson Plans



## Rock & Roll Listening Challenge

Lead a class discussion on the following:

- Students' reactions to the quote from the film
- The unique, creative, "color-blind" environment of 1950s Memphis
- How white and black singers and musicians were able to thrive amid segregation

Revisit the selected songs after class discussion to learn if opinions have changed (has appreciation for the music been gained as a result of increased knowledge or experiences?).

### Extension Activities -

1. "Start Your Own Recording Company" – Have students create their own record company and label, select the styles of music they want to promote, and the artists they want to record. Students can create displays of their new companies complete with record label designs (use Sun Records or other labels for reference), roster of signed artists, "layout" of their studio (blueprint or description of facility), poster of their label's concert tour, and other aspects of their business.

2. Have students research and create reports on the origins of Rockabilly and Rock and Roll. Suggest developing a Power Point presentation or a printed report in the style of a magazine, complete with images, graphics, and advertisements. Provide sample magazines for students to use as models. If the technology is available, a web page or pod cast can be created. Use this opportunity to discuss copyright laws and proper citation of sources. Offer the report as an extra credit assignment.



Prior to his big appearance on *The Ed Sullivan Show*, Elvis Presley performed many of his rock 'n' roll hits on such local shows at *Dance Party*, hosted by future game show host Wink Martindale.

### Possible Research Topics -

- Sam Phillips and Sun Studio
- The music of Beale Street, Memphis, TN, during the 1950s
- The frenzy created by the new sound of rock and roll
- Jackie Brenston and His Delta Cats ("Rocket '88")
- The Burnette Brothers' 1953 hit song "Rockabilly Boogie", from which the musical style was named
- Elvis Presley
- Carl Perkins
- Johnny Cash
- Buddy Holly
- "The Day the Music Died" on February 3rd, 1959, and other rock and roll events at the end of the 1950s that threatened to put an end to the genre
- The Stray Cats (led the rockabilly revival in the 1980s)

Source - *The Rockabilly Legends: They Called It Rockabilly Long Before They Called It Rock and Roll*, Jerry Naylor Company LLC 2007.





Overview - See "Blues Listening Challenge"

**Curriculum Connections** - This lesson may be used to address the following academic standards: Sings, alone and with others, a varied repertoire of music; Performs on instruments, alone and with others, a varied repertoire of music; Knows and applies appropriate criteria to music and music performances; Understands the relationship between music and history and culture; Uses the general skills and strategies of the writing process; Uses grammatical and mechanical conventions in written compositions; Uses the general skills and strategies of the reading process; Uses listening and speaking strategies for different purposes; Knows the location of places, geographic features, and patterns of the environment

**Materials** - For this lesson you will need:

- Selected recordings from Blues and Country Music Listening Challenge"
- Recording of Thomas Dorsey's "Take My Hand Precious Lord" (Elvis Presley or other)
- Video of Sister Rosetta Tharpe performing "Down by the Riverside" (recommended)
- Recording of Booker T. and the MGs: "Green Onions"
- Recording of Otis Redding: "(Sittin' On) The Dock of the Bay", "Try a Little Tenderness"
- 1 copy of "STAX: A Brief History" handout per student (Appendix pg. 63)
- DVD: Soul Comes Home: A Celebration of Stax Records. Shout Factory. 2004 (recommended)
- 1 globe, world map or atlas

**Activity** - Begin by reviewing the listening selections from the "Blues Listening Challenge" and "Country Music Listening Challenge." Follow the review by introducing gospel music, discussing the contributions of Thomas Dorsey and other gospel singers. Play a recording of Thomas Dorsey's "Take My Hand Precious Lord" as recorded by Elvis Presley, Sister Rosetta Tharpe, or others and identify the influences of spirituals and blues music. Show students a video of Sister Tharpe performing "Down by the Riverside." The image of her playing an electric guitar and performing in front of a gospel choir wonderfully illustrates the infectious quality of this blues and spiritual influenced genre. Students may want to bring in recordings of their favorite contemporary gospel singers to share with the class. Teachers may want to teach the class "Down by the Riverside" and have the class perform it in the style of Sister Rosetta Tharpe.

Play a recording of "Green Onions" by Booker T. and the MGs. While discussing students' listening journal entries, explain the musical influences of soul (gospel, blues, and country) and the significance of Stax records. Use the "STAX: A Brief History" handout for reference. Have students identify the 12-bar blues pattern used in "Green Onions" and the instrumentation. Play Otis Redding's "(Sittin' On) The Dock of the Bay." Students who are familiar with the song may want to whistle along at the coda. Explain the role of Booker T. and the MGs as the Stax "house band," performing with Otis Redding and on many of the label's recording.



When visiting the Memphis Rock 'n' Soul Museum, have students inquire about the story behind the whistling on Otis Redding's "Dock of the Bay."







## Music Activities & Lesson Plans



Revisit the selected songs after class discussion to learn if opinions have changed (has appreciation for the music been gained as a result of increased knowledge or experiences?).

### Extension Activities -

1. Read or display the following quotes from the top of the “STAX: A Brief History” (Appendix pg. 63)

*“The legacy of Stax Records is that it provided freedom, hope, opportunity, in the midst of hopelessness.”*  
- Al Bell, Stax Records President

*“The legacy of Stax Records is its music, its culture, the unification of all human beings regardless of race, gender... to come together and produce something that the whole world reached out and embraced.”*  
- Isaac Hayes

Lead a class discussion on students’ reactions to the quotes, focusing on the accomplishments of the Stax “family” during the civil rights struggle of the late 1950s throughout the 1960s.

Have students research and create reports on the music, history, and legacy of Stax Records. Use classroom discussion as an opportunity to develop possible research topics. Suggest developing a Power Point presentation or a printed report in the style of a magazine, complete with images, graphics, and advertisements. Provide sample magazines for students to use as models. If the technology is available, a web page or pod cast can be created. Discuss copyright laws and proper citation of sources. Offer the report as an extra credit assignment.

### Possible Research Topics -

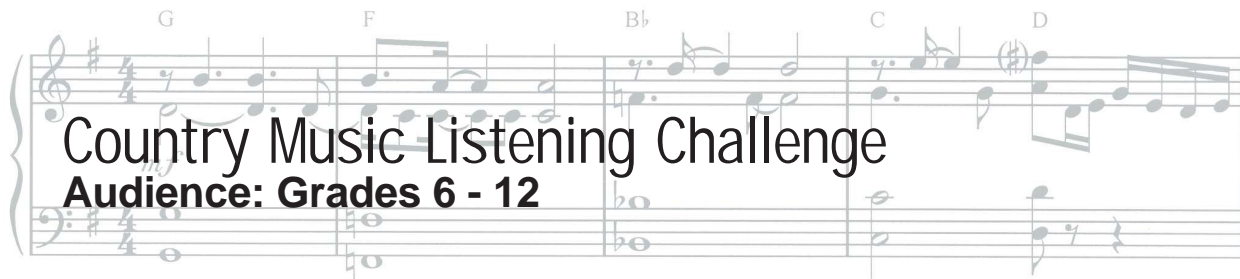
- How Stax (and Memphis in general) was able to produce its unique, creative, “color-blind” environment
- The Otis Redding story
- The significant achievements and contributions of Al Bell
- The significant achievements and contributions of Isaac Hayes
- WDIA during the Stax era
- The assassination of Dr. Martin Luther King, Jr. and its affect on the Stax “family”
- The influence of gospel and the Grand Ole Opry on soul music

2. Stax Biographies: Have students select one artist from the Stax label and prepare a biography presentation which includes the following:

- A short biography on the artist – include influences, career, awards, and other important information
- A discography
- A recording of their music
- Pictures of the artist
- Student’s personal thoughts and opinions on the history of Stax

Consider making a classroom reference book of Stax biographies with the student reports. Hold a “cover art” contest and invite students to submit their designs and titles for the collection. Students and/or teachers can vote for their favorite cover and title. Create a table of contents and assemble the collection in a three-ring binder (preferably one with a plastic insert on the outside for inserting the winning cover art). Include all of the cover art submissions and biographies.





# Country Music Listening Challenge

**Audience: Grades 6 - 12**

**Overview** – See “Blues Listening Challenge”

**Curriculum Connections** – This lesson may be used to address the following academic standards:

Sings, alone and with others, a varied repertoire of music; Performs on instruments, alone and with others, a varied repertoire of music; Knows and applies appropriate criteria to music and music performances; Understands the relationship between music and history and culture; Uses the general skills and strategies of the writing process; Uses grammatical and mechanical conventions in written compositions; Uses the general skills and strategies of the reading process; Uses listening and speaking strategies for different purposes; Knows the location of places, geographic features, and patterns of the environment.

**Materials** – For this lesson you will need:

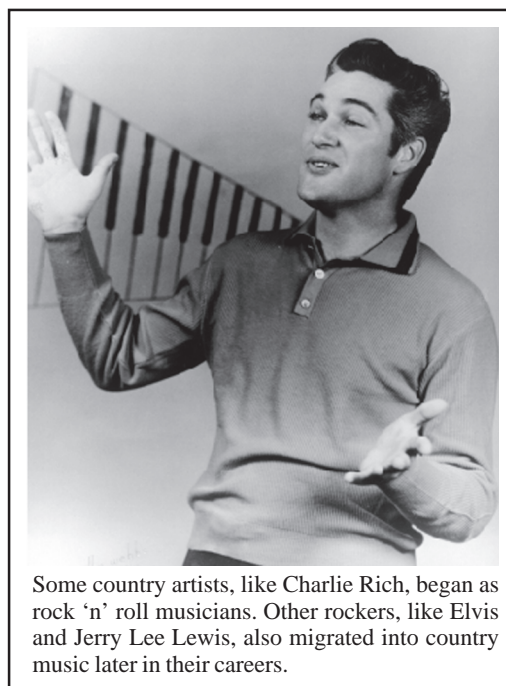
- Recording of fiddle tunes: “Bonaparte’s Retreat”
- Recordings of Jimmie Rodgers: “Waiting On A Train”, “Blue Yodel”
- Recording of The Carter Family: “Keep On The Sunny Side”, “Will The Circle Be Unbroken”
- Recording of Aaron Copland’s “Hoe-Down” (from Rodeo)
- Recording of Bill Monroe’s “Blue Moon of Kentucky”, “Orange Blossom Special”
- 1 copy of “The Bristol Sessions of 1927” handout per student (Appendix pg. 65)
- 1 copy of “Bluegrass” handout per student (Appendix pg. 66)
- 1 globe, world map or atlas

**Activity** – Begin with playing a recording of a fiddle tune and have students write their Listening Challenge responses in their journal. “Bonaparte’s Retreat”<sup>1</sup> is recommended. Discuss the European origin of fiddle tunes and the folk music of early settlers in America. Have students identify Europe on a map, specifically the countries of England, Ireland, and Scotland. Have students name other stringed instruments and describe they are different from each other. Teachers may also want to introduce Aaron Copland’s “Hoe-Down” and have students identify the “Bonaparte’s Retreat” melody.

Continue the activity with recordings from the Carter Family and Jimmy Rodgers. Lead a class discussion on the Bristol Sessions and beginning of the country music recording industry. Have students identify Tennessee on the map and the location of Bristol in both Virginia and Tennessee.

Get the students yodeling! Have a sing along to a Jimmy Rodgers song, or hold a yodeling contest and have students vote for the best yodeler.

Introduce Bill Monroe and bluegrass. Play “Orange Blossom Special” and lead a discussion on the use of rhythm, tempo, and instrumentation to simulate the sound of a train. Students can follow the triple meter in “Blue Moon of Kentucky” by performing a body percussion pattern (ex. stomp, clap, clap, stomp, clap, clap...). This can also serve as an opportunity to teach a box step!



Some country artists, like Charlie Rich, began as rock ‘n’ roll musicians. Other rockers, like Elvis and Jerry Lee Lewis, also migrated into country music later in their careers.



## Music Activities & Lesson Plans



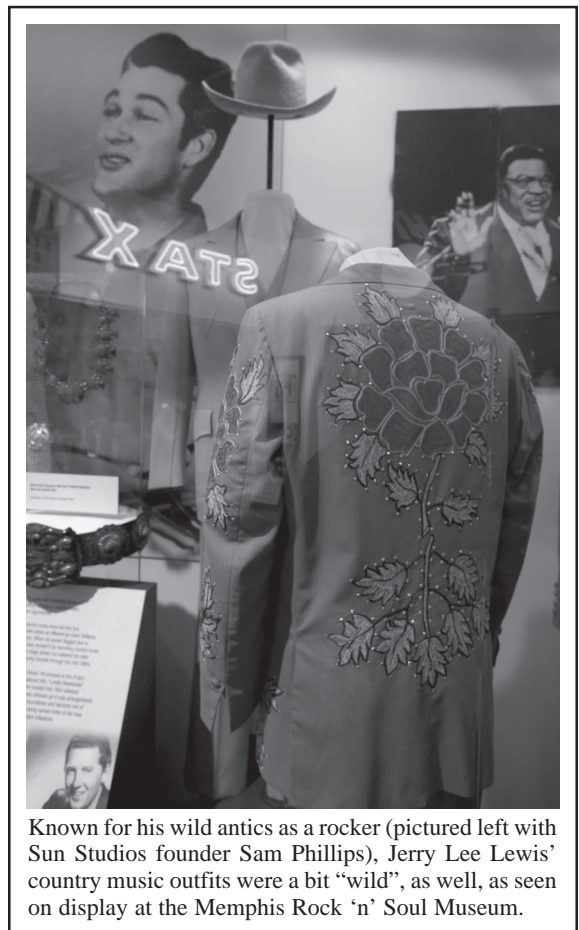
Revisit the selected songs after class discussion to learn if opinions have changed (has appreciation for the music been gained as a result of increased knowledge or experiences?).

### Extension Activities -

1. Divide the class into groups and have students create short skits depicting either the events of the Bristol Sessions of 1927, or Bill Monroe and His Bluegrass Boys delivering bluegrass to the masses. Alternatively, students may choose to develop an original story portraying a fictional record producer in search of new talent for his or her record label. Students can sing, dance, perform on instruments, or perform along with the selected Listening Challenge music. Record the performances – audio and/or video – to watch with the class or share with others in your school.

2. Have students research and create a report on The County Music Hall of Fame. Suggest developing a Power Point presentation or a printed report in the style of a magazine, complete with images, graphics, and advertisements. Provide sample magazines for students to use as models. If the technology is available, a web page or pod cast can be created on this topic. Use this opportunity to discuss copyright laws and proper citation of sources. Offer the report as an extra credit assignment.

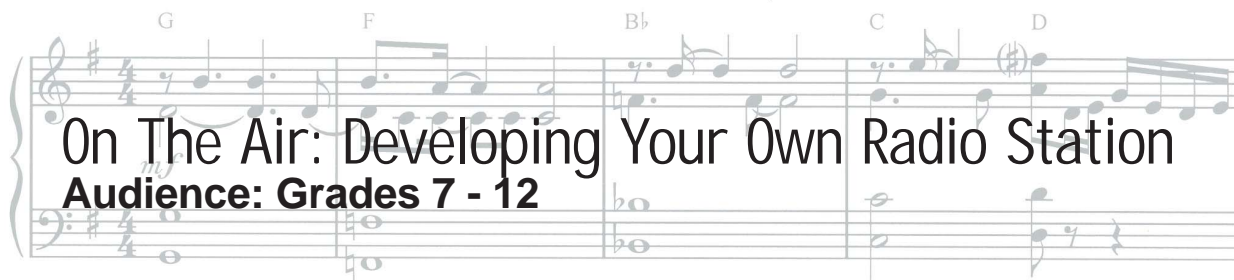
<sup>1</sup> “Bonaparte’s Retreat” performed by W.H. Stepp (1937), Recorded in Lakeville, KY, by Alan and Elizabeth Lomax, from American Fiddle Tunes, Rounder Select, B00004TDOL, 2000.



Known for his wild antics as a rocker (pictured left with Sun Studios founder Sam Phillips), Jerry Lee Lewis' country music outfits were a bit “wild”, as well, as seen on display at the Memphis Rock ‘n’ Soul Museum.







# On The Air: Developing Your Own Radio Station

## Audience: Grades 7 - 12

**Overview** - After completing the “Listening Challenge” activities on blues, country, gospel, rock and roll, and soul, students will explore the history of radio with a focus on the Grand Ole Opry, and consider its impact on music, culture, and entertainment throughout the first half of the twentieth century. This culminating group activity puts students behind the microphone as hosts of their own educational and entertaining radio programs in which they act as producers, hosts, and famous guests (such as Robert Johnson, Sister Rosetta Tharpe, or Otis Redding) while demonstrating their knowledge of the various musical genres.

**Curriculum Connections** - This lesson may be used to address the following academic standards: Sings, alone and with others, a varied repertoire of music; Performs on instruments, alone and with others, a varied repertoire of music; Knows and applies appropriate criteria to music and music performances; Understands the relationship between music and history and culture; Uses the general skills and strategies of the writing process; Uses grammatical and mechanical conventions in written compositions;



WDIA, the country's first black-formatted radio station, is featured at the Memphis Rock 'n' Soul Museum. Station dee jays included musicians Rufus Thomas and B.B. King.

Uses the general skills and strategies of the reading process; Uses listening and speaking strategies for different purposes; Understands and knows how to analyze chronological relationships and patterns; Understands the relationships among science, technology, society, and the individual; Understands that group and cultural influences contribute to human development, identity, and behavior.

**Materials** - For this lesson you will need:

- Various recording of Listening Challenge selections
- 1 copy of “A Radio Timeline” handout per student (Appendix pg. 67)
- 1 copy of “The Grand Ole Opry & WSM” handout per student (Appendix pg. 69)
- Audio recorder (tape or digital)

**Activity** - Conduct a class survey. Ask students what radio stations they listen to. Have them describe the station's format and provide examples of the music heard on that station. Ask how often students listen to the radio. Ask students if they are familiar with satellite radio – if so, have them describe the difference between “terrestrial” radio (local AM and FM stations) and satellite radio. Collect and disaggregate the survey data. Students or teachers can create a display showing what various classroom “groups” are listening to and when they are listening.

Explore the history of radio using “A Radio Timeline” as a reference, and discuss the impact radio programs like the Grand Ole Opry have had on our country's musical landscape. Discuss the various types of radio station formats that exist in addition to music programming. Examples might include NPR (National Public Radio) with its eclectic blend of news, educational and entertaining programming, Memphis-based WDIA



## Music Activities & Lesson Plans



(America's first all-black format) with its history of community spirit and music, and WXPB (University of Pennsylvania) syndicated program "World Café" which features in-studio performances and interviews from a wide variety of musicians.

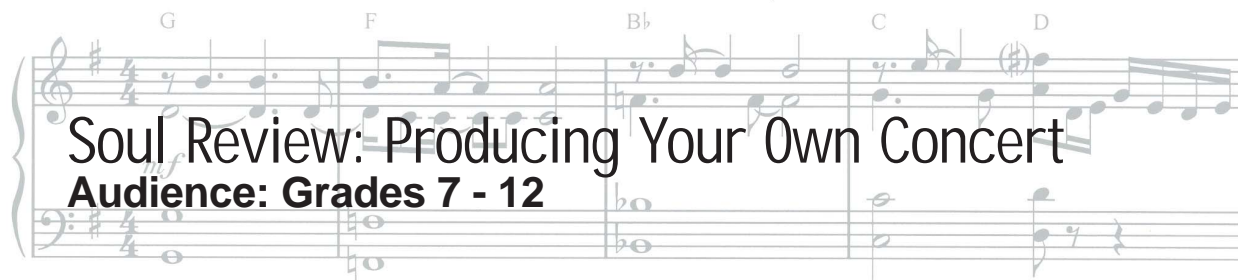
Divide students into groups and begin working on developing their radio programs. Schedule "show times" (specific day of the week and order in which groups will present their programs). Each group should include the following material in their projects:

1. Written scripts of their program "discussions", including station call letters (e.g. WSM) type of format, and student credits (who is doing what) – specific requirements to be determined by teacher. Each group member must contribute, whether its script writing, interviewing, or acting as an in-studio guest
2. A station "jingle" – Sing a melody of your station name and/or program. Add harmony if possible. Listen to current radio stations for examples.
3. Listening samples – recorded (CD) or performed by students (sung or performed on instruments)
4. Adequate preparation! Students should be prepared to deliver a well-rehearsed, professional quality show when they step up to the mic.
5. A list of all works cited in project – CDs, information from web sites, books, magazines, etc.

If a group decides to develop an interview program featuring blues musicians, one student may choose to be Robert Johnson while another student (or students) interviews him. The interview would probably cover Johnson's life and career, his influences, songs, and the legend that he sold his soul to the devil. During the interview, Robert Johnson could sing one of his famous songs such as "Cross Road Blues" and the hosts could ask when he wrote and recorded it, as well as the meaning behind the lyrics.

**Extension Activity** – For additional fun, and to complete the radio station environment, have students make their own microphones for use as props during their presentations. Search the Internet for images of old microphones found in radio stations. Don't forget "On The Air" signs, tables and chairs for hosts and guests. Record the performances (tape or digital audio) and listen to them in class or share them with others in your school. If the technology is available, transfer the recordings onto CDs for the students and to keep for your archives. Consider video taping the presentations and including behind-the-scenes footage. If video equipment is not available, you may want to take pictures of the project in its various stages. Print the pictures and make a display of the activity that includes all the groups that were involved. Have fun with it!





## Music Activities & Lesson Plans

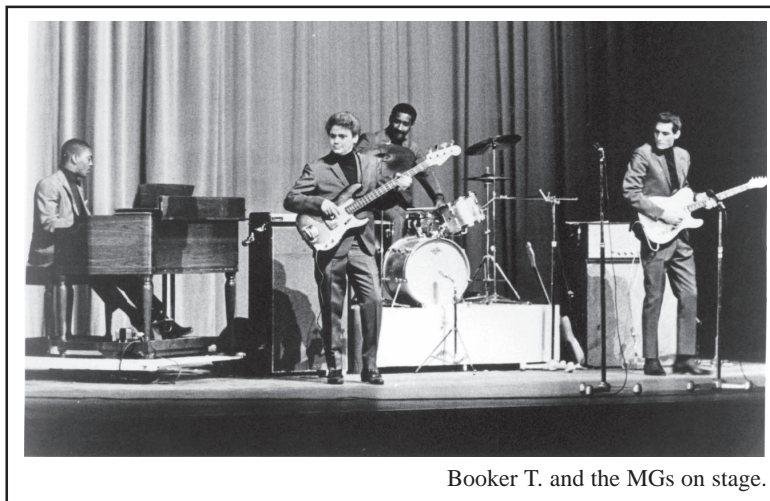
# Soul Review: Producing Your Own Concert

## Audience: Grades 7 - 12

**Overview** - After completing the Listening Challenge activities on blues, country, rock and roll, gospel and soul, students can begin developing a “Soul Review” concert that they can produce, promote, and perform in their school auditorium, gymnasium, or classroom depending on the chosen scope of the activity. This culminating group activity places students behind the scenes and on stage, acting as promoters, producers, hosts, and performers (such as Booker T. and the MGs, the Staple Singers, and Otis Redding). The Soul Review incorporates visual arts, language arts, U.S. history, the performing arts, and the use of technology.

**Curriculum Connections** - This lesson may be used to address the following academic standards:

Sings, alone and with others, a varied repertoire of music; Performs on instruments, alone and with others, a varied repertoire of music; Knows and applies appropriate criteria to music and music performances; Understands the relationship between music and history and culture; Uses the general skills and strategies of the writing process; Uses grammatical and mechanical conventions in written compositions; Uses listening and speaking strategies for different purposes; Understands and knows how to analyze chronological relationships and patterns; Understands the relationships among science, technology, society, and the individual; Understands that group and cultural influences contribute to human development, identity, and behavior



Booker T. and the MGs on stage.

**Materials** - For this lesson you will need:

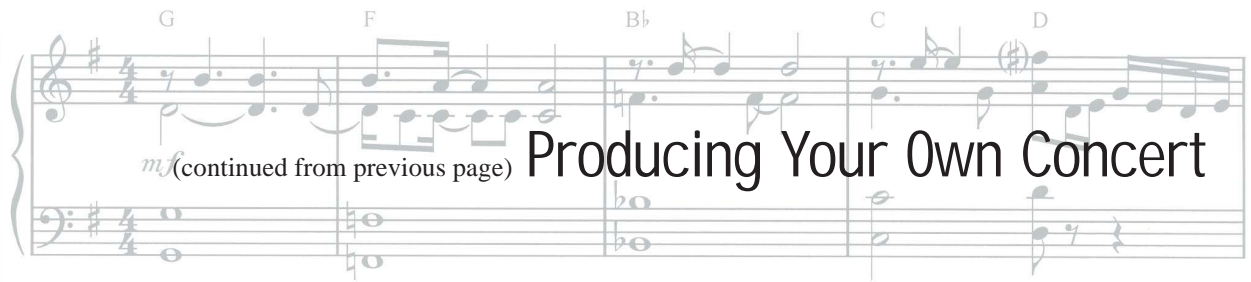
- Various recordings of Listening Challenge selections
- Multiple reference sources – printed and video - that illustrate the history of soul music, the energy of the (Stax artists) live concerts, and examples of concert posters and promotional materials (*Soul Comes Home: A Celebration of Stax Records* DVD is one recommended resource)
- Various art supplies for making stage design, posters and other promotional materials
- P.A. system with microphone(s) and CD/tape player
- Digital camera(s) for creating concert posters and capturing activity images (optional)
- Video recorders and tripods for recording the concert (editing equipment if available)

**Activity** - First, decide how “big” you want to make your concert. The Soul Review can be produced on a smaller scale for a classroom or a much larger scale for a concert in the auditorium. If you choose to hold the review in your school’s auditorium or gymnasium, discuss plans early enough with administration to make sure there’s no scheduling conflict. Emphasize that everyone in the class will be involved in the Soul Review. Students not interested in being on stage can help with promotional material and stage design. Singers and performers can work together to develop stage routines. Students with strong language arts skills may want to be involved with script writing. Involve other teachers and make it a true cross-curriculum activity. Those students with a flair for drama may want to appear in skits that depict a specific event or period in the soul timeline\*.





## Music Activities & Lesson Plans



Help students develop an outline for the show. The goal is to effectively combine education with entertainment – allow students to be creative while demonstrating their knowledge and understanding of the subject matter. Encourage students to provide input for the show’s outline (sequence of events). Draw the show outline on the board or on paper, making it visible to the class.

Assign students to specific tasks. Remember, everyone will be involved! Assign students or have them volunteer for the following tasks:

- **Script Writing:** Develop the official scripts to be read by show hosts and presenters
- **Skit Producers:** Create one or more short skits that depict significant events and individuals
- **Show Promotions:** Create posters, fliers, and invitations for the show
- **Stage Design:** Choose and create stage layout, lighting, and backdrop designs
- **Film Crew:** Record the show – film a “Making of Our Soul Review” segment to test angles and lighting
- **Hosts and Presenters:** Appear on stage (and camera) as a “person of importance”, introducing the performances and telling the story of soul music
- **Performers:** Pretend to be one of the soul legends as you sing and dance to the music, or be an actor in one or more of the short skits

Students can volunteer for the performance spots or teachers can help guide them to the best choice. Performers can sing along (or lip sync) to recordings or choose to perform the music themselves if possible. You may even be able to get a few teachers to be in the show!

\*Present the show as a musical timeline. For a more powerful presentation, begin the show with blues, country, and gospel performances and lead up to the soul era. Explain the chronological order of events and each genre’s influence on soul music. Skits can be used to effectively illustrate the influence the Grand Ole Opry, gospel churches, and both Delta and electric (Chicago and Memphis) blues. Have student presenters come on to the stage before each musical performance to discuss the performer’s career, accomplishments, and other important information. Student presenters can pretend to be important individuals in (soul) music history: Jim Stewart, Estelle Axton, Al Bell, Chips Moman, Isaac Hayes, or others.

Launch a promotional campaign. Have students create Soul Review posters to be hung throughout your school (with your principal’s permission, of course). Posters can feature the faces of students who are performing as famous soul artists. Students can find examples of Soul Review posters in related books or on the Internet. Include your show’s date, time and location.

Make Soul Review fliers and invitations to put in teacher’s mailboxes and send to members of the community (your local newspaper, for example). If your school has a morning TV news program, have the show announces on air. Students may even want to appear “in character” to promote the show.


Film the show for you archives. Record the performance and watch it later with your class. Your film crew can practice and refine their work by videotaping behind-the-scenes footage. If video equipment is not available, ask parents to volunteer to film the Soul Review. You may also want to take pictures of the activity in its various stages. Print the pictures and make a display of the activity that includes all the groups that were involved. Have fun with it!



## Seventh Stanza: “Musical Games & Puzzles”

Your students can learn about those who play musical instruments by playing various games and puzzles. The following pages of this unit provide a selection of games for various grade divisions which can be used to expand their understanding of music education and principals. Your students will learn more about the legends and pioneers of rock and soul music, as well as the historical aspects of American music development by participating and completing such familiar games as tic-tac-toe, crossword puzzles, Word Search puzzles, and even Jeopardy. These challenging musical games can either be incorporated into your classroom teaching curriculum as individual student assignments, or as group or entire classroom competitions. Full copy-ready templates for these games and puzzles can also be found in the Appendix division of this Education Guide.

If you’re planning a field trip to the Memphis Rock ‘n’ Soul Museum. You may even want to utilize the Scavenger Hunt playing card printed below. Make copies of the Scavenger Hunt card below, ditribute to you class prior to their museum visit (or distribute upon arrival at the museum), and have each student locate the answers for each “square” within the Smithsonian Institution developed galleries of the museum. It will help them pay more attention to the educational materials throughout the Rock ‘n’ Soul Museum, and to learn much more during their visit. This Scavenger Hunt card is more appropriate for junior and senior high students. An easier Scavenger Hunt card for elementary students can be found on page 34 of this Education Guide.

1. How many Junior League baseball teams did WDIA sponsor?	2. What job did Alberta Hunter have after her singing career?	3. What record shop was owned by Joe Cuoghi?	4. What year was Sun Records founded?	5. On what night of the week was the Grand Ole Opry broadcast?	6. What Memphis hotel chain also had its own record label?	7. Roosevelt's "New Deal" required that what percent of crops be destroyed?
8. What was the country's first African American owned record label?	9. What medicine sponsored B.B. King's radio show on WDIA?	10. Who's 8-track tape lays on the top of the tape case in the soul gallery?		11. What was deejay George Lorenz's nickname?	12. What Nashville radio station broadcast the Grand Ole Opry?	13. If you played button 13 on the brightly lit Wurlitzer jukebox, who would you hear?
14. How much was admission to the Watts Summer Festival?	15. For what does the "ST" in "STAX" stand?	16. What was WDIA deejay Theo Wade's nickname?	<b>STUDENT SCAVENGER HUNT</b>	17. In 1960, how many of Memphis' citizens were black?	18. On what night of the week were the "Midnight Rambles" at the Palace Theater?	19. How much did a set of Elvis Presley "dog tags" cost?
20. What was Chester Arthur Burnett's stage name?	21. What was Dr. Martin Luther King's favorite hymn?	22. What TV show did Johnson Products sponsor?	23. Who gave Carl Phillips the blue guitar?	24. Whose picture is next to Elvis' in his high school yearbook?	25. Who co-starred with Elvis Presley in "Girl Happy"?	26. What was the name of electric guitarist Cordell Jackson's record label?

*Scavenger Hunt Answers on Page 66!*



## Musical Games & Puzzles



### I Have the Question, Who Has the Answer?

**Audience: Grades 3 - 8**

**Curriculum Connections** - To use words in both receptive and expressive language.

**Materials** - For this activity you will need

3" x 5" index cards

**Activity** - Prepare two sets of index cards, one with questions related to information from the Memphis Rock 'n' Soul Museum, the second with answers to the questions (Appendix pg. 56). Distribute the answer cards to students. Place a stack of question cards face down in the middle of each student table. Have one student begin by selecting a question card. The student says, "The question is... Who has the answer?" Students check their answer cards to see if they have the correct answer or a possible one. If a student thinks they have an answer, they read it. If it is a match, the student with the answer selects the next card, reads the question, and the process continues.



## Musical Games & Puzzles



### Rock 'n' Soul Tic-Tac-Toe

**Audience: Grades 6 - 12**

**Curriculum Connections** - To recognize patterns & connections in vocabulary words & concepts.

**Materials** - For this activity you will need

3" x 5" index cards

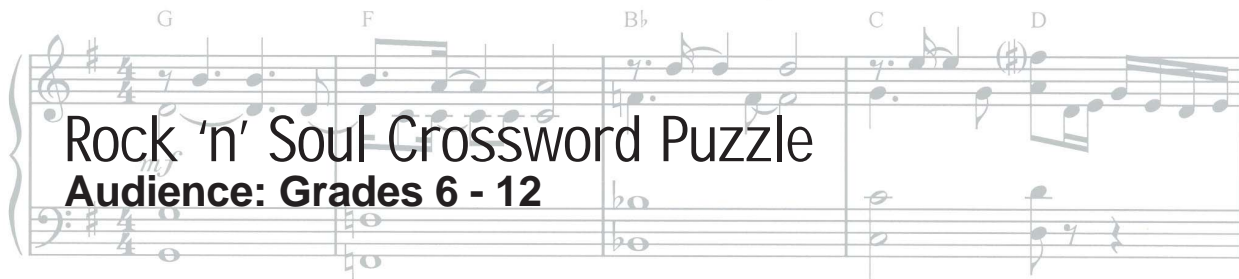
**Activity** - Place vocabulary words and/or important concepts on index cards (Appendix pg. 57). Give each student or group a set of cards. Have them shuffle and deal nine cards in a 3x3 format. Ask students to form eight sentences each, including the three words straight across in a row, straight down in a column, or on the diagonals. Have students share the sentences that capture important connections, or "misconnections," between the words and concepts.

Gospel	Spirituals	Soul
Rhythm	Repertoire	Jazz
Harmony	Rock 'n' Roll	Ragtime

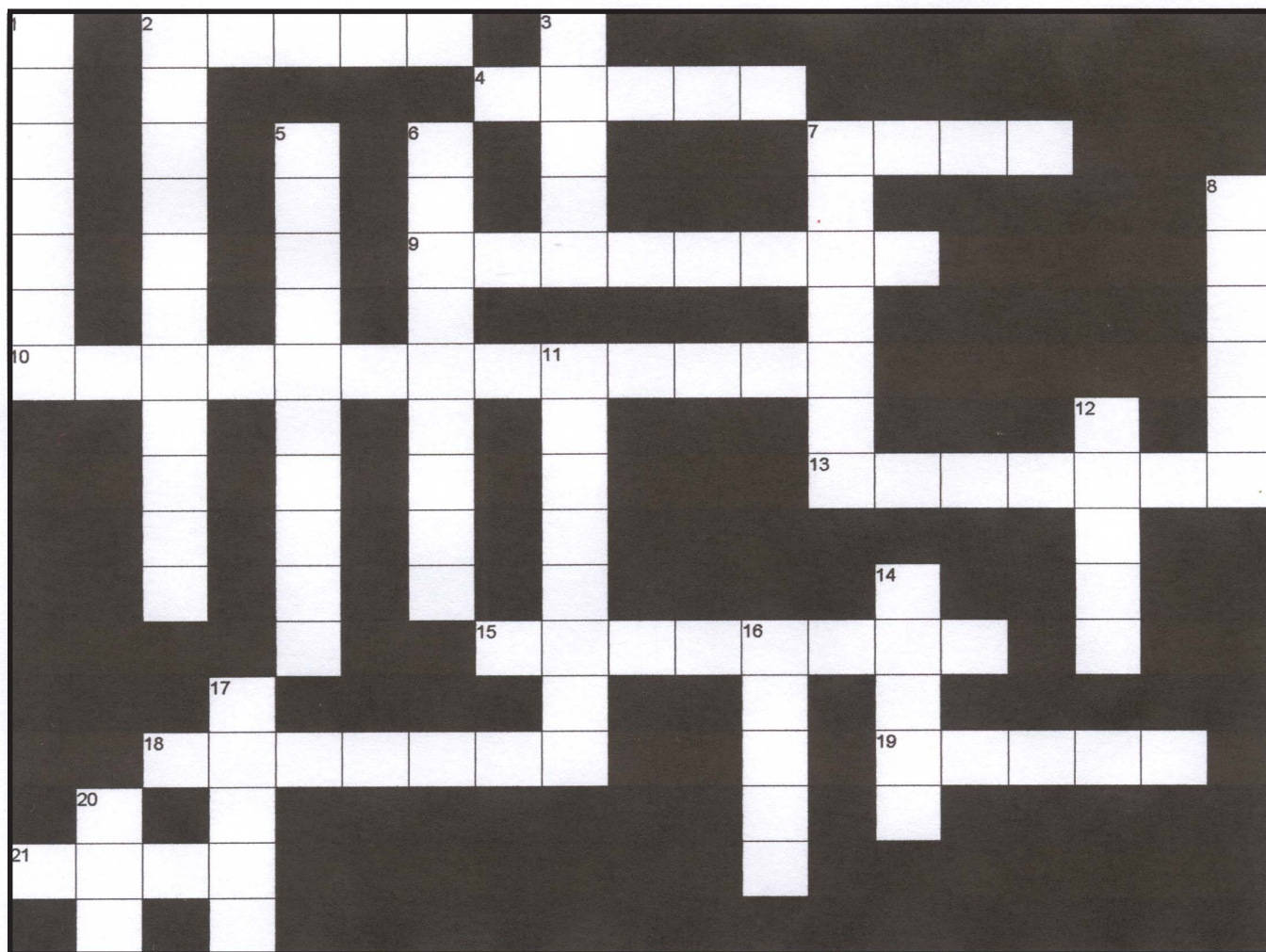
**Adaptation** - To play bingo with the words, put 20 words on an overhead. Have students fold their paper into 16 squares and pick 16 of the 20 words - their choice - and write one in each square, in random order. Make a set of cards for the leader to use to call out the words.







**Musical  
Puzzles**



## ACROSS

2. Carl Perkins' blue shoes.
4. Last name of the "Father of the Blues".
7. Joints where sharecroppers could relax and socialize.
9. Sam the Sham's backup band.
10. Hired hands, paid by the landlord with a portion of the crop.
13. Hairdo replacing the process of chemical hair straightening.
15. Important source of transmitting popular music to rural southerners.
18. First name, Carl, his "Blue Suede Shoes" became a rock 'n' roll anthem.

19. Mr. Hayes, who wrote the music for "Shaft" and the first African-American to win the Oscar for a movie.
21. Hybrids, the offspring of a male donkey and a mare.

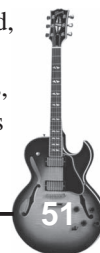
## DOWN

1. "Home of the Blues".
2. Separation of different races.
3. Rufus' little girl - the "Queen of Memphis Soul".
5. Generally for whites - emphasized music and dancing.
6. Laws that protect composers from unauthorized performance or use of their name.

7. George & Joa, creators of Afro-Sheen.
8. Music that came out of African-American churches.
11. Owner of Sun Records.
12. Decision striking down racial segregation in public schools.
14. The king who made rock 'n' roll a household word.
16. America's most important entertainment medium in 1945.
17. First name of the deejay credited with spreading rhythm & blues and, later, rock 'n' roll to Memphians.
20. Bands featuring guitars, banjos, fiddles, etc. along with instruments made from everyday objects.



*Answers on page 53!*





# Musical Games & Puzzles



## Rock 'n' Soul Word Search

### Audience: Grades 3 - 12

Run copies of the Word Search puzzle below and distribute to students. Students should attempt to locate and circle each of the 27 words listed below, each featured within the galleries of the Memphis Rock 'n' Soul Museum. Words can be across, up and down or diagonal, either forward or backward.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

M	R	W	R	D	K	C	R	B	V	T	V	V	L	B	R	Y	T
U	H	T	W	Y	M	Q	U	H	Y	A	T	E	Y	E	O	A	H
X	O	B	E	K	U	J	E	R	U	L	P	A	P	A	C	J	G
B	P	I	P	Y	L	N	N	D	B	S	L	P	S	L	K	E	I
W	F	R	J	D	Z	E	E	U	O	U	O	I	D	E	A	E	R
H	W	Y	E	C	O	V	R	G	C	R	I	V	B	X	B	D	Y
A	O	M	D	P	I	A	P	E	C	A	I	F	R	L	I	P	P
W	M	A	I	L	E	R	E	E	O	I	D	A	R	S	L	O	O
E	O	A	L	B	A	R	R	E	L	H	O	U	S	E	L	I	C
A	M	E	T	S	M	A	T	R	H	Y	T	H	M	E	Y	S	H
D	V	I	B	E	H	I	N	O	I	T	A	G	E	R	G	E	S
H	Z	I	T	S	U	B	E	J	I	L	A	N	D	L	O	R	D
I	Z	L	D	G	L	R	U	Z	O	R	P	K	U	P	O	P	K
P	A	U	E	U	A	G	G	R	D	H	E	O	A	D	F	B	D
S	J	W	E	G	B	R	T	Y	L	I	S	K	K	E	D	I	X
T	Z	S	U	A	A	C	E	Z	H	T	B	G	V	F	P	Z	V
E	F	C	N	L	I	C	B	T	S	X	Q	I	M	Q	N	M	V
R	I	D	R	V	Z	Y	Y	L	F	V	B	H	D	U	F	A	W

AMATEUR  
BARRELHOUSE  
BLUES  
BEALE  
COPYRIGHT  
DEEJAY  
DIVA  
ENTREPRENEUR  
GOSPEL

HILLBILLY  
HIPSTER  
JAZZ  
JUGBAND  
JUKEBOX  
LANDLORD  
LEGACY  
POP  
RADIO

RAGTIME  
REPERTOIRE  
RHYTHM  
ROCKABILLY  
SEGREGATION  
SHARECROPPER  
SOUL  
VAUDEVILLE  
VICTROLA

Answers appear on page 53!



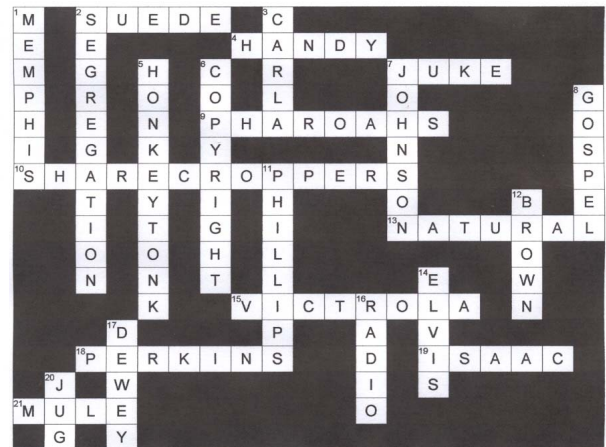


## Seventh Stanza: “Appendix and Musical Notes”

There’s a concept within musical concerts called “backline.” When major musical groups show up at concert venues or festival stages, there is usually an assortment of guitars, guitar strings, spare drumsticks, extra monitors, etc. Most concert promoters want to assure that all of the spare equipment is provided so that the sold-out show won’t come to a halt should the headliner break a guitar string!

That’s the same concept behind this Education Guide’s “Appendix & Musical Notes” section. To maximize the “performance” value of this guide, developers wanted to provide as many “instruments” and back-up materials as may be necessary to present some rockin’ lesson plans and educational activities for students. This section is jam packed with practical and ready-to-use worksheets, answer guides, activity questions, and more. A few minutes in front of a good copying machine and you’ll have stacks of music education worksheets and activities to distribute to your students. You’re even provided with a comprehensive glossary... loaded with alphabetized musical terms like “barrelhouse” and “boogie-woogie” ... pulled from the Smithsonian Institution developed galleries of the Memphis Rock ‘n’ Soul Museum.

Below, provided for classroom teachers, are answers to the Word Search and Crossword Puzzle presented in the previous division.



(Left) Answers from Word Search puzzle on page 53. (Above) Answers from Crossword puzzle on page 51.





# "Love It or Leave It" Organizer Student Worksheet

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Love It or Leave It Organizer

Directions - Record the advantages and disadvantages to living in urban and rural areas on the chart below.  
Be ready to share this with your classmates.

I'd LOVE to live in an urban community because...	I'd LOVE to live in a rural community because...
On second thought...	On second thought...





Name: \_\_\_\_\_

Date: \_\_\_\_\_

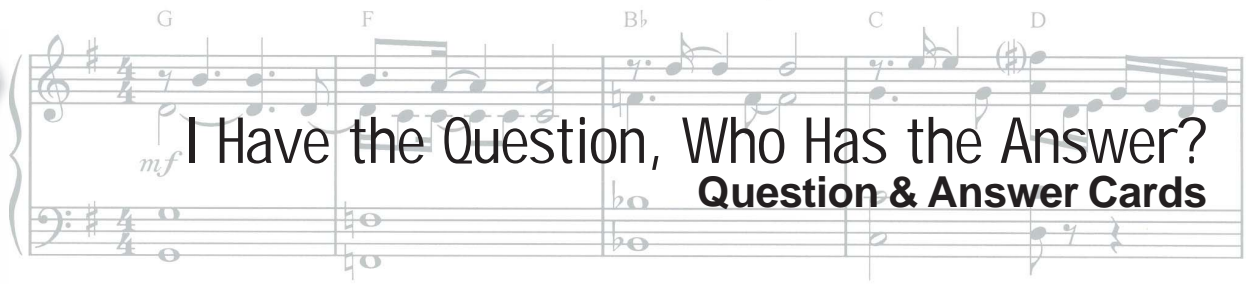
## Love It or Leave It Organizer

Directions - Record the advantages and disadvantages to living in urban and rural areas on the chart below. Be ready to share this with your classmates.

I'd LOVE to live in an urban community because...	I'd LOVE to live in a rural community because...
Diversity in goods available.	More self-sufficient agricultural area.
Mass transportation.	Closer communities with fewer people.
Medical services available; specialized care.	May be less pollution.
Cultural events, performances, exhibits.	May be more aesthetically beautiful.
Better paying jobs; more choices.	May have a lower crime rate.
Education opportunities and resources.	More living space is available.
Technology available (cell phones, TV, electricity, computer access).	Some occupations are only possible in the country.
On second thought...	On second thought...
Pollution: water, air, noise.	Agriculture is dependent on uncontrollable natural conditions.
More competition for jobs / business.	Less diversity in goods.
Reliance on others to get food.	Limited medical services.
Expensive to live; less space.	Fewer jobs, choices and pay.
Difficult to find housing.	Access to technology may be limited.
May not be aesthetically appealing.	Have to provide your own transportation.
Takes longer to travel short distances.	Live further away from places that offer cultural events (museums, theater, concerts, movies).
Harder to get to know people around you.	Fewer people to get to know or to provide services.



## Appendix & Musical Notes



W.C. Handy	Who was “The Father of the Blues?”	E.H. Crump	For what political boss did W.C. Handy compose “The Memphis Blues”?
Sharecroppers	What were hired hands, paid by the landlord with a portion of the crop, called?	Billboard Charts	What are the music popularity charts published by a major magazine called?
Beale Street	What is “Main Street of America’s Negroes?”	Cotton Makers Jubilee	Name the nation’s largest all-black parade.
B.B. King	Who is the well-known blues artist who’s guitar is named “Lucille”?	Jug Band	What was a band with a jug player and a mix of traditional and home-made instruments called?
Soul	What kind of music combines rhythm and blues and gospel?	Urban Renewal	What is another name for the rebuilding and redevelopment of urban slums?
Bill Black	After leaving Elvis Presley, his combo scored hit after hit with a sound that typified the Memphis bop. What’s his name?	Youth Culture	What is another name for young adults considered as a cultural class of subculture.
Copyright	What kind of laws protect composers from the unauthorized performance or use of their music?	Barrelhouse	What were old-time saloons or bawdyhouses called?
Rock ‘n’ Roll	What kind of music blends blues, country, gospel and mainstream pop?	Black Power	What was the political movement that emphasized racial pride, promoting black interests and securing black autonomy?
Segregation	What is the word meaning separation of the races?	Sam Phillips	Who was the founder of Sun Records who recorded many talented African-Americans and white performers?
Booker T. Jones	His group, the MG’s, was the rhythm section on most Stax hits. What’s his name?	Nat D. Williams	Who was the voice of WDIA and its first black announcer?
Sun	What record company first took a chance on Elvis?	Johnny Cash	Name the artist whose 3rd record, “I Walk the Line” became number one and he became a regular on The Grand Ole Opry.
Brown vs. the Board of Education	Name the Supreme Court decision striking down racial segregation in public schools.	Gospel	What was the name of the music genre that came out of African-American churches?








## Appendix & Musical Notes

Below are copies of the cards for the Tic-Tac-Toe activity from page 50. Either run copies of the cards below, and cut them out, or write the words listed below on index cards. Then follow the instructions on page 50 and lead your students through an activity that tests their knowledge of the words and musical styles, and challenges their abilities to combine them together for classroom discussions.

Blues	Country Music	Ragtime	Work Songs
Boogie- Woogie	Honky Tonk	Rhythm	Rockabilly
Field Hollers	Jazz	Rock 'n' Roll	Rhythm & Blues
Gospel	Pop Music	Soul Music	Spirituals
Call & Response	Diva	Hipster	Legacy
Repertoire	Hip Hop	Vaudeville	Improvisation
Bebop	Harmony	Western Swing	Jump Blues



## Appendix & Musical Notes



Sorry that we can't deliver Alex Trebek, but at least you're provided with everything else you need for a rockin' classroom game of Jeopardy. Use this page for the category answers, and use the Jeopardy clues on the following two pages to quiz your students. Follow the instructions on page 20 to conduct a Hollywood-style Jeopardy game with your students.

<b>Robert Johnson</b>	<b>Lucie Eddie Campbell</b>	<b>Johnny Cash</b>	<b>Isaac Hayes</b>	<b>Ike Turner</b>
<b>Sam Phillips</b>	<b>Nat D. Williams</b>	<b>Bill Black</b>	<b>Carla Thomas</b>	<b>Dewey Phillips</b>
<b>Jimmie Lunceford</b>	<b>Marion Keisker</b>	<b>Booker T. Jones</b>	<b>Sam the Sham</b>	<b>Sam &amp; Dave</b>
<b>W. C. Handy</b>	<b>B. B. King</b>	<b>Rufus Thomas</b>	<b>Herbert Brewster</b>	<b>Buster Williams</b>
<b>Slim Rhodes</b>	<b>Carl Perkins</b>	<b>Al Green</b>	<b>Elvis Presley</b>	<b>E.H. Crump</b>





Use the clues on this and the next page, and the board on the previous page for the Jeopardy game on page 20.

1. Robert Johnson	He personifies the “wandering musician.” “Some of his songs that suggested his obsession with “moving on” included “I’m a Steady Rolling Man, and “Walking Blues.”
2. Sam Phillips	An early Memphis record producer at Memphis Recording Service, he later founded Sun Records and recorded many talented African American and white performers.
3. Jimmie Lunceford	First a music teacher, he developed a big band out of ensembles that he put together at Manassas High School.
4. Slim Rhodes	His “gang,” which included his brothers Dusty and Speck became popular country performers in Memphis in the 1940’s and 1950’s.
5. W. C. Handy	Known as the “Father of the Blues,” he popularized blues through his own dance orchestras and by writing and publishing blues songs.
6. E. H. Crump	W. C. Handy composed the “Memphis Blues” for this political boss’s 1909 mayoral campaign.
7. Lucie Eddie Campbell	Recognized as a major religious music composer, she composed over a hundred hymns, and for thirty-two years introduced a new song at the annual convention of the National Baptist Convention.
8. Nat D. Williams	The voice of WDIA and its first black announcer.
9. Marion Keisker	A woman pioneer in a male-dominated business, to her radio listeners, this WHER girl was “Kitty Kelly”.
10. Dewey Phillips	He was first to play Elvis on the radio and his program became a nightly ritual for teens on WHBQ spreading rhythm and blues and later rock ‘n roll to a new white audience in Memphis.
11. B. B. King	The most important and well-known blues artist of his time, this king always had “Lucille” by his side.
12. Carl Perkins	One of a succession of young white musicians that followed Elvis on Sun Records, his “Blue Suede Shoes” won him national stardom. Later, the Beatles recorded more of his songs than those of any other artist.
13. Johnny Cash	This country music artist always returned to his roots for inspiration. His third record, “I Walk the Line” became a number-one hit and by 1957 he was a regular on The Grand Ole Opry.
14. Bill Black	After leaving Elvis Presley in 1957, his combo scored hit and after hit with a dance-driven piano and saxophone sound that typified the Memphis bop.
15. Booker T. Jones	This Memphis artist, along with his group, the MG’s, was the rhythm section on most Stax hits and were among the era’s most influential working groups of studio musicians.





## Appendix & Musical Notes



Use clues on this and the previous page, and the board on page 58 for Jeopardy on page 20.

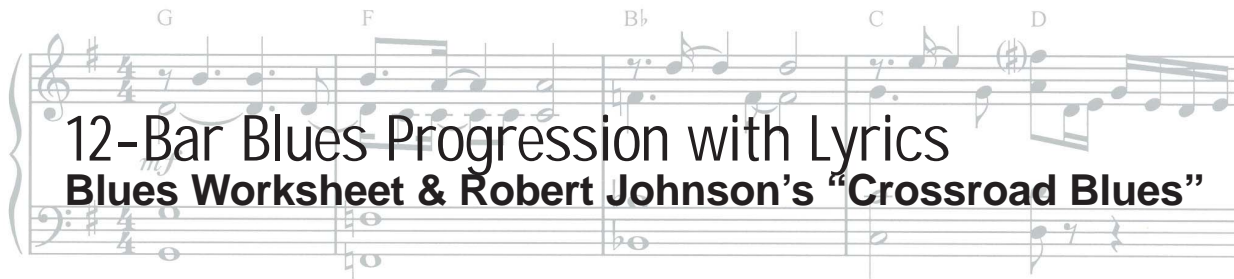
16. Rufus Thomas	“Cause I Love You,” a duet he sang with his daughter Carla, brought this artist and Stax one of their first hits. He remained one of the label’s mainstays and performed into the 1990’s
17. Al Green	One of the most popular Memphis soul artists of the 1970’s, he became a minister and founded Memphis’ Full Gospel Tabernacle. He’s returned to secular music and continues his ministry today.
18. Issac Hayes	A graduate of Manassas High School in Memphis, his blend of soulful crooning, extended storytelling raps, and jazzy arrangements won him international stardom. He wrote the music for the film, <i>Shaft</i> .
19. Carla Thomas	Perhaps Stax’ most popular and visible female artist, with several hits, including “B-A –B-Y,” she became the reigning queen of Memphis soul.
20. Sam the Sham	Creator of “Wooly Bully,” this Texan performed with a group dressed as Pharoahs.
21. Sam & Dave	Steeped in gospel, country, and blues, their Stax recordings defined southern soul in the 1960’s. Their stage acts were the inspiration for John Belushi and Dan Ackroyd’s Blues Brothers.
22. Herbert Brewster	Pastor at Memphis’s East Trigg Baptist Church, his sermons were broadcast on WHBQ’s “Camp Meeting on the Air” on Sunday evenings and he composed such classic hymns as “ <i>Surely God is Able</i> ” and “ <i>Move on Up a Little Higher.</i> ”
23. Buster Williams	Without this inventor and entrepreneur, the record business in Memphis might never have succeeded. In order to supply records for jukeboxes, he opened one of the first record pressing plants with equipment that he designed and built himself.
24. Elvis Presley	Known the world over by his first name, he starred in 33 films, made history with his television appearances, record-breaking live concert performances on tour and in Las Vegas and sold over one billion records, more than any other artist.
25. Ike Turner	With his band, the Kings of Rhythm, this artist perfected a flashy stage act that gained even greater prominence in the 1960’s with the addition of his wife, Tina.

### Answers to Scavenger Hunt, page 34:



- |                 |                       |                          |                          |
|-----------------|-----------------------|--------------------------|--------------------------|
| 1. Dog          | 7. WDIA               | 13. WHER                 | 20. George Klein         |
| 2. \$1.35       | 8. Red                | 14. Hot                  | 21. Chicken              |
| 3. Rooster      | 9. 1947               | 15. William Christopher  | 22. Cornelius            |
| 4. Piano        | 10. Satellite Records | 16. Li'l Red Riding Hood | 23. Booter T. Washington |
| 5. Sam the Sham | 11. “Love Me Tender”  | 17. WMPS                 | 24. Dragon               |
| 6. Lucille      | 12. Donkey            | 18. 13                   | 25. March 18, 1968       |
|                 |                       | 19. Pinetop Perkins      | 26. 6.2 million          |





## Appendix & Musical Notes

Use this Blues Worksheet for the “Blues Lyrics” student activity on pages 37 & 38.

I / / / I went to the crossroads,	I / / / Fell down on my knees	I / / /	I / / /
I / / / I went to the crossroads,	I / / / Fell down on my knees	I / / /	I / / /
V / / / Asked the Lord above, “Have mercy,	V / / / Save poor Bob, if you please.”	I / / /	I / / /

## Cross Road Blues

By Robert Johnson

(aka “Cross Roads”, “Crossroad Blues”, “Crossroads”, “Crossroads Blues”,  
“Standin’ At the Crossroads”, “Standing At the Crossroads”)

Recording November 27, 1936, San Antonio, Texas

I went to the crossroad, fell down on my knees  
I went to the crossroad, fell down on my knees  
Asked the Lord above “Have mercy, (now) save poor Bob, if you please”

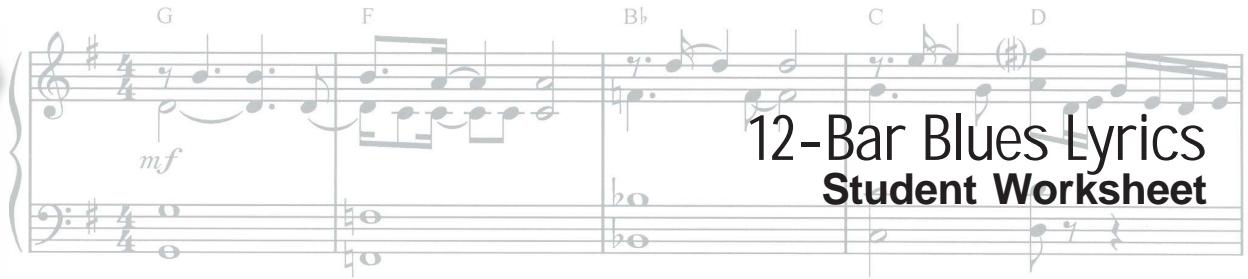
Mmm, standin’ at the crossroad, tried to flag a ride  
Standin’ at the crossroad, I tried to flag a ride  
Didn’t nobody seem to know me, babe, everybody pass me by

Standin’ at the crossroad, baby, risin’ sun goin’ down  
Standin’ at the crossroad, baby, eee, eee, risin’ sun goin’ down  
I believe to my soul, now, poor Bob is sinkin’ down

You can run, you can run, tell my friend Willie Brown  
You can run, you can run, tell my friend Willie Brown  
That I got the crossroad blues this mornin’, Lord, babe, I’m sinkin’ down

And I went to the crossroad, mama, I looked east and west  
I went to the crossroad, baby, I looked east and west  
Lord, I didn’t have no sweet woman, ooh well, babe, in my distress





*Write your own blues lyrics using the template below. Use the Robert Johnson/Son House lyrics sheet as a reference.*

Line 1

---

---

Line 2

(Repeat Line 1)

---

---

Line 3

(Try to rhyme  
last word of  
line 3 with last word  
in Lines 1 and 2)

---

*Feeling inspired? Do you have more you want to say? Write another verse!*

Line 1

---

---

Line 2

(Repeat Line 1)

---

---

Line 3

---

---







## Appendix & Musical Notes

*"The legacy of Stax Records is that it provided freedom, hope, opportunity, in the midst of hopelessness."*

- Al Bell, Stax Records President

*"The legacy of Stax Records is its music, its culture, the unification of all human beings regardless of race, gender... to come together and produce something that the whole world reached out and embraced."*

- Isaac Hayes

Stax Records co-founder **Jim Stewart** was a bank teller and part-time *western swing* fiddler in 1957 when he launched the **Satellite** record label. To help maintain the fledgling record company, Stewart's sister **Estelle Axton** mortgaged her home to put a down payment on an old theater on East McLemore Avenue in Memphis, TN, that was going out of business. Guitarists/songwriters **Steve Cropper** and **Chips Moman** helped build the recording studio inside the old theater that soon became home to local songwriters and musicians.

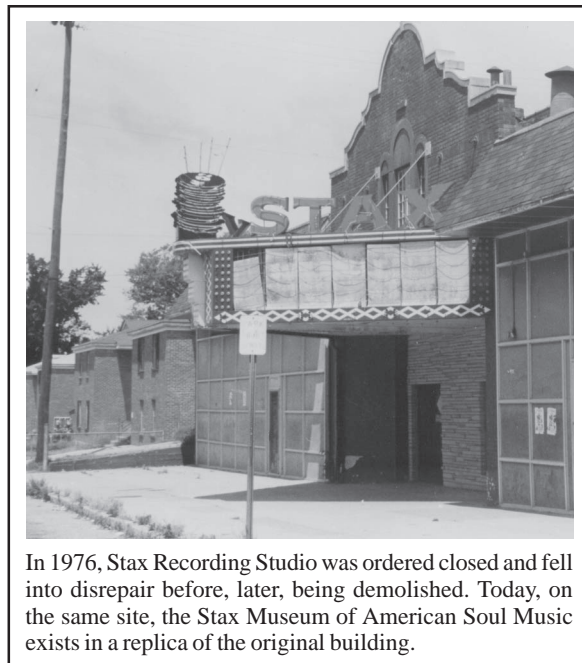
Satellite soon caught the attention of Memphis blues singer and **WDIA** disc jockey **Rufus Thomas**. He convinced Stewart and Axton to record him singing a duet with his 17-year-old daughter **Carla Thomas**. In 1960, Satellite Records had its first big hit with Carla Thomas' solo single "Gee-Whiz." The single was produced by Jim Stewart and Chips Moman. Rufus and Carla Thomas remained with the company throughout its existence.

Steve Cropper's band the **Mar-Keys** was a white R&B group performing in and around Memphis in the early 1960s. They recorded the blues instrumental hit "Last Night" for Satellite, which was another Stewart/Moman-produced record. Satellite changed its name to Stax (a combination of **ST**ewart and **AX**ton) and formed a house band consisting of guitarist Steve Cropper and bassist Donald "Duck" Dunn (both members of the Mar-Keys), keyboardist Booker T. Jones (a black high-school student who had been hanging around the studio) and veteran black drummer Al Jackson, Jr. The house band went on to produce, compose, and perform on countless Stax Records hits throughout the 1960s.

Memphis soul became popular worldwide, influencing young musicians like John Lennon and Paul McCartney of *The Beatles* who recorded several hit songs by Stax artists. The Stax "family" also supported the community by employing local musicians and raising money for local charities and businesses through fundraising concerts.

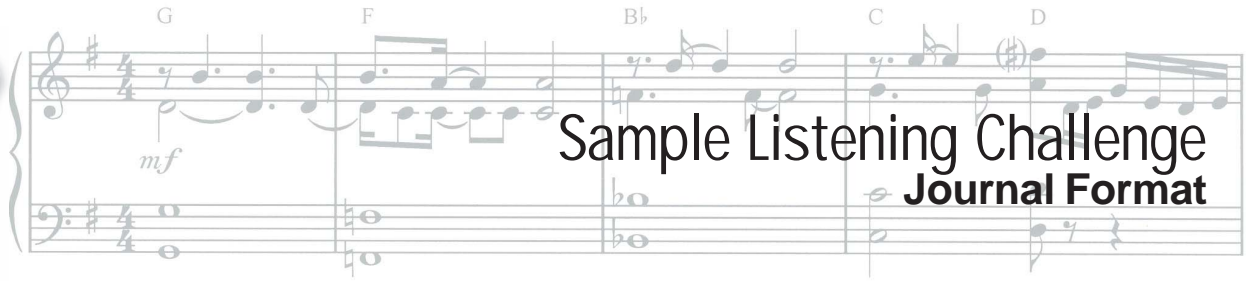
In 1971, **Isaac Hayes** recorded one of Stax's biggest hits: the theme from the hit movie *Shaft*. Hayes was the first soul artist to create a concept album and employ a full symphonic orchestra. Despite the album's success, both Hayes and Stax Records found themselves in bankruptcy court by the mid-70s. Stax had spread itself too thin, became too diversified and lost control of its finances. A federal bankruptcy judge ordered Stax to close its doors on January 12, 1976. The Stax Records building was demolished in 1989, leaving an empty lot. In 2003, the **Stax Museum of American Soul Music** opened on the site of the original recording studio. The museum, houses original studio memorabilia and is dedicated to the preservation and promotion of American soul music.

Stax artists include Otis Redding, Isaac Hayes, Rufus and Carla Thomas, Sam and Dave, Booker T. & the MGs, The Bar-Kays, Anne Peebles, David Porter, The Staple Singers, and Eddie Floyd.



In 1976, Stax Recording Studio was ordered closed and fell into disrepair before, later, being demolished. Today, on the same site, the Stax Museum of American Soul Music exists in a replica of the original building.





## Listening Challenge

Student \_\_\_\_\_ Date \_\_\_\_\_

***LISTEN* to the current musical selection and answer the following questions.**

1. What is the musical style? \_\_\_\_\_

2. What instruments do you hear? \_\_\_\_\_

\_\_\_\_\_

3. What is the meter? (or, how many beats in a measure?) \_\_\_\_\_

4. Do you hear any ostinatos? If so, what instruments are playing it? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. What is the country/region of origin? \_\_\_\_\_

6. Possible stylistic influences: \_\_\_\_\_

7. Discuss your emotional response to this music, explaining why you like or dislike what you hear. ***Use the back of this paper if necessary.***

\_\_\_\_\_

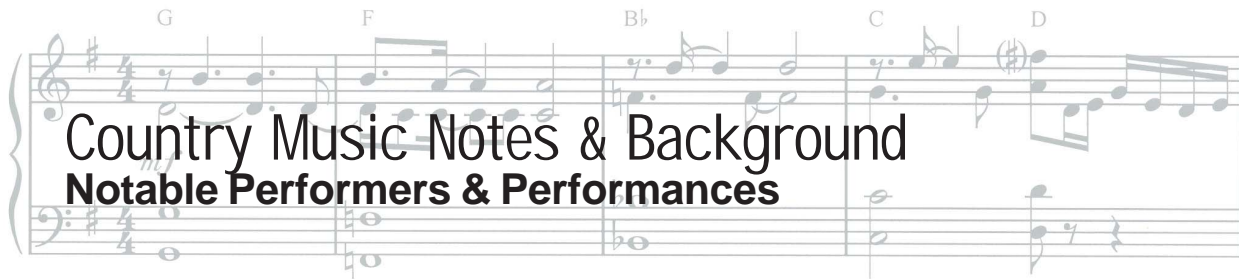
\_\_\_\_\_

8. Has your opinion of this music changed since our class discussion? Why or why not? ***Use the back of this paper if necessary.***

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## Country Music Notes & Background

### Notable Performers & Performances

#### The Bristol Sessions of 1927

Bristol, TN – a small town on the VA-TN border

During his search for new “hillbilly” and “old-time” performers in the American south, Ralph Peer discovered the two acts that would create the template for country and (some) folk music – The Carter Family and Jimmie Rodgers. Peer recorded the Carters and Rodgers in the summer of 1927, four years after his success with Fiddlin’ John Carson. The two acts became country music’s first real stars, selling hit records and influencing generations of musicians with their tight harmonies, unique guitar playing, yodeling, and storytelling.

#### Ralph Peer – Victor Records, Camden, NJ

1923 – Ralph Peer traveled the south looking for blues singers to record. While in Atlanta, GA, Peer was asked by a local merchant to record fiddle contest champion, Fiddlin’ John Carson. Fifty-five year old Carson was a former mill worker who has become a well known character around town. Peer recorded Carson, later calling his singing, “pluperfect awful.” The Atlanta merchant agrees to buy 500 copies of the recording and sell them in his store. The first copies sold out in only a few days, much to Peer’s surprise, and more copies of “The Little Old Log Cabin in the Lane” were soon ordered by the merchant. The song had become a modest hit. This event marked the birth of the country music record industry.

**The Carter Family – Mother Maybelle, A.P., and Sara Carter**  
Notable songs: “Keep on the Sunnyside”, “Will the Circle Be Unbroken”

The Carter Family was from a mountain valley in southwest Virginia. Their harmonies set the standard for country music. Sara Carter played the autoharp and Maybelle’s guitar playing became the model for country and folk guitarists, picking melody on bass strings while strumming chords on treble strings. The Carter Family recorded nearly three hundred sides (singles) for all the major labels between the years 1927 to 1941. Maybelle’s daughter June Carter married Johnny Cash in 1968.



Many country music bands earned notoriety on the airwaves of local radio stations like WMP S. Other stations, like Nashville’s WSM, also brought musicians, like those who performed at the Grand Ole Opry, into local living rooms.

#### Jimmie Rodgers – The Singing Brakeman

Notable songs: “Blue Yodel”, “Waiting for a Train”

Jimmie Rodgers was born in Meridian, Mississippi (1897) and was influenced by blues, jazz, and “yodel songs.” He quit his job as a railroad brakeman in 1924 after contracting tuberculosis. He was nicknamed The Singing Brakeman. His song “Blue Yodel” became one of the few million-selling records from the early days of recorded music. Rodgers died on May 26, 1933, from tuberculosis. He was the first musician elected to the Country Music Hall of Fame in 1961 and continues to be revered by musicians such as Bob Dylan and Bono.







## Appendix & Musical Notes



### Bluegrass

Bluegrass began in the south (Kentucky) during the 1940s. The sound was based on the old-time acoustic string band music of the 1920s, but was also influenced by the blues. The term bluegrass was taken from the style's founder, Bill Monroe and his band The Bluegrass Boys.

Bill Monroe set out to play a new type of music – one all his own. He hired Lester Flatt as a singer in the group and, in 1946, brought in banjo player Earl Scruggs. Scruggs brought his high speed three-finger style (picking technique) which revolutionized the instrument. With the characteristic fast tempo of Monroe's music, difficult keys, and the addition of Earl Scruggs, bluegrass was officially born.

### Bill Monroe

Notable songs: "Blue Moon of Kentucky", "Orange Blossom Special"

Bill Monroe played guitar, mandolin, and fiddle with his group The Bluegrass Boys, learning to play the instruments by ear. His family was very musical – mom played fiddle and danced, older brothers played guitar and fiddle, his uncle played fiddle. He was influenced by the blues, Jimmie Rodgers, and the old-time music he heard as a young boy. Monroe is credited with starting a new country music style (Bluegrass – named after his group) characterized by its super-fast tempo, difficult keys, and string band instrumentation (guitar, banjo, mandolin).

Source: Santelli, Robert, ed., et al. American Roots Music. Harry N. Abrams, Inc. New York. 2001

### *Answers to Scavenger Hunt, page 49:*

- |                                   |                     |
|-----------------------------------|---------------------|
| 1. 100                            | 22. Soul Train      |
| 2. Nurse                          | 23. Leo Fender      |
| 3. Poplar Tunes                   | 24. Shirley Ruleman |
| 4. 1952                           | 25. Shelly Fabares  |
| 5. Saturday                       | 26. Moon Records    |
| 6. Holiday Inn                    |                     |
| 7. 40%                            |                     |
| 8. Black Swan                     |                     |
| 9. Pep-Ti-Con                     |                     |
| 10. Booker T & the MGs            |                     |
| 11. Hound Dog                     |                     |
| 12. WSM                           |                     |
| 13. Jerry Lee Lewis               |                     |
| 14. \$1.00                        |                     |
| 15. Stewart                       |                     |
| 16. "Bless My Bones"              |                     |
| 17. 184,320                       |                     |
| 18. Thursday                      |                     |
| 19. \$1.00                        |                     |
| 20. Howlin' Wolf                  |                     |
| 21. "Precious Lord, Take My Hand" |                     |





**1877 – Thomas Edison** files patent on his cylinder-playing phonograph.

**1887 – Emile Berliner** (inventor of the microphone) invents the first gramophone, a flat record player with an acoustic horn.

**1893 – Heinrich Hertz** detects radio waves by causing a spark to jump across a gap that generated electromagnetic waves. By 1893 he had built an oscillator and a resonator.

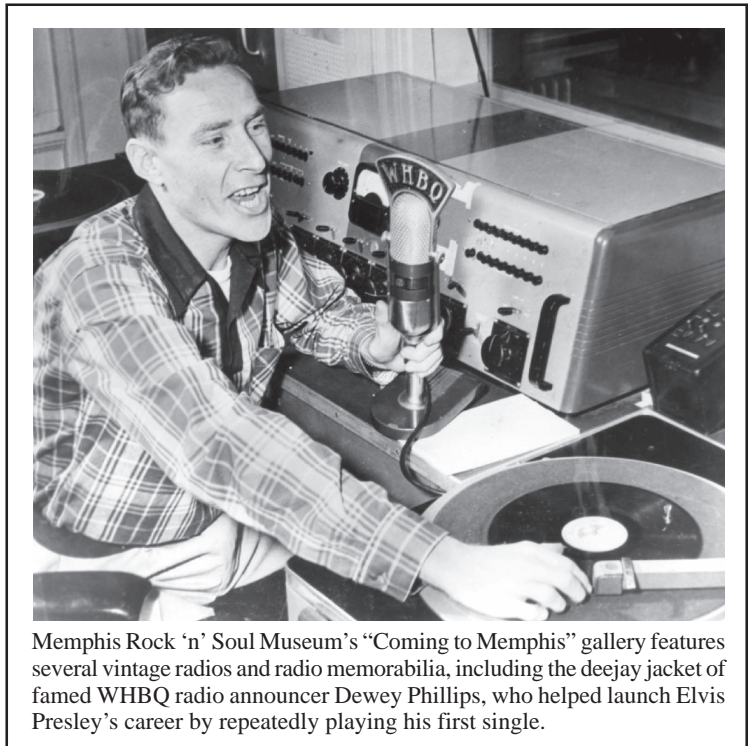
**1894 – Guglielmo Marconi** invents a spark transmitter with an antenna at his home in Bologna, Italy.

**1898 – Guglielmo Marconi** forms the world's first radio factory.

**1905 – Reginald Fessenden** (Canada) invents a continuous-wave voice transmitter and makes a voice broadcast over the North Atlantic Ocean on Christmas Eve 1906. The broadcast is heard by wireless radio operators on banana boats of the United Fruit Company.

**1910 – Fessenden** sells his heterodyne receiver to Westinghouse.

**1920 – Westinghouse** launches commercial radio in Pittsburgh, PA.



Memphis Rock 'n' Soul Museum's "Coming to Memphis" gallery features several vintage radios and radio memorabilia, including the deejay jacket of famed WHBQ radio announcer Dewey Phillips, who helped launch Elvis Presley's career by repeatedly playing his first single.

**1922 – Atlanta's radio station WSB** makes its on-air debut on March 16.

The first country records are recorded by **fiddlers Eck Robertson and Henry Gilliland** (Victor label, NY).

The **Radiola** company introduces its ready-built radio, known as "The Console," to the public, which sells for an *expensive* \$75.

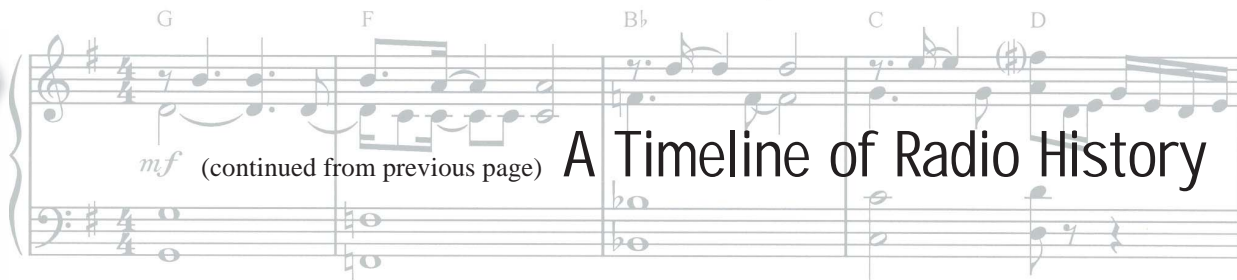
**1923 – January 4 -** The first live "**barn dance**" airs on **WBAP** out of Fort Worth, TX.

Fiddler **Eck Robertson** becomes the first musician to promote his music over the radio, performing two of his recorded songs on Atlanta's **WSB**.

**Fiddlin' John Carson** records "The Little Old Log Cabin in the Lane", arguably the first country (hit) record.

By 1923, most major U.S. cities have a radio station.





**1924** – April 19 – Chicago radio station **WLS** (owned by Sears and Roebuck, “World’s Largest Store”) broadcasts a live show featuring rural music. The show soon becomes The **WLS Barn Dance**.

**1925** – America has **583 radio stations** nationwide, and an estimated three million radio receivers in use.

**1925** – **Al Hopkins** and his group of mountain musicians coin the term “hillbilly.”

Nashville’s **WSM** (licensed to an insurance company whose slogan was “We Shield Millions”) begins broadcasting a barn dance program.

**1926** – The National Broadcasting Company launches the **NBC Radio Network**.

**Uncle Dave Macon** becomes the first star of the **WSM Barn Dance**.

**1927** – **WSM Barn Dance** becomes **The Grand Ole Opry**, renamed by George Hay.

**1933** – **NBC** begins broadcasting a half hour of the **WLS Barn Dance** over a wider radius, renaming the show **The National Barn Dance**.

**Gene Autry** becomes a national celebrity after performing his hit song “That Silver Haired Daddy of Mine” on the **WLS National Barn Dance**. “Gene Autry Round-up Guitars” soon appear in the Sears and Roebuck catalogue, selling for \$9.98. Autry songbooks also become popular around the country.

**WWVA** (Wheeling, WV) airs its first **Wheeling Jamboree**.

**1934** – The **Decca** label begins selling 35-cent discs, which are more affordable than the 75-cent standard. Featured Decca artists include **The Carter Family**, Stuart Hamblen, and Jimmie Davis. Record sales are rejuvenating by the ensuing price war.

**WBT** (Charlotte, NC) airs its first **Crazy Barn Dance**.

**1939** – **NBC** broadcasts a portion of the Grand Ole Opry as the **Prince Albert Show** (named after the tobacco company sponsor of the same name).

**1948** – **WDIA** in Memphis becomes the *first all-black format* radio station. **B.B. King** and **Rufus Thomas** are eventually employed at the station.

**1949** – The *45 rpm* single is introduced by **RCA**.







The radio became a popular form of entertainment during the Great Depression. Barn Dance shows were broadcast over new stations such as WSM (We Shield Millions) out of Nashville (1925).


George D. Hay, popular radio announcer from Chicago, was hired as station announcer and given full control of the programming. Hay worked for WLS ("Worlds Largest Store", owned by Sears and Roebuck) out of Chicago in 1924 and won the national award for the country's most popular announcer in radio that same year. While working at WLS, Hay started broadcasting a Barn Dance. He realized the popularity of this idea and started the Saturday Night WSM Barn Dance broadcast out of Nashville.

On one Saturday evening in 1927, the "Music Appreciation Hour" was broadcast just before the "WSM Barn Dance." The show featured Classical music and opera. When George D. Hay took the microphone to announce the start of the "WSM Barn Dance", he referred to the selection from the "Music Appreciation Hour" as being taken from Grand Opera. Hay went on to announce that the Barn Dance would be known as "The Grand Ole Opry" from that day forward.

The Grand Ole Opry was, and is to this day, the home of country music. Fiddlers, banjo players, old-time musicians, and string bands from Nashville and the surrounding regions could be heard over the airwaves every Saturday night on WSM. People of all ethnic backgrounds gathered around their radios to listen.

Performers such as Uncle Dave Macon and Flatt and Scruggs helped popularize the Opry during the 1940s. Flatt and Scruggs played a part in the folk revival of the 1960s and frequently appeared on television shows (The Beverly Hillbillies).

As a testament to its popularity and longevity, WSM continues broadcasting music and special programs to a global audience on satellite radio.



### Liner Notes

Many early rock 'n' rollers later converted to country. Two-step through the Internet and determine whether or not any of these Memphis legends took to the stage at the Grand Ole Opry:

- ☐ Jerry Lee Lewis
- ☐ Charlie Rich
- ☐ Johnny Cash
- ☐ Elvis Presley

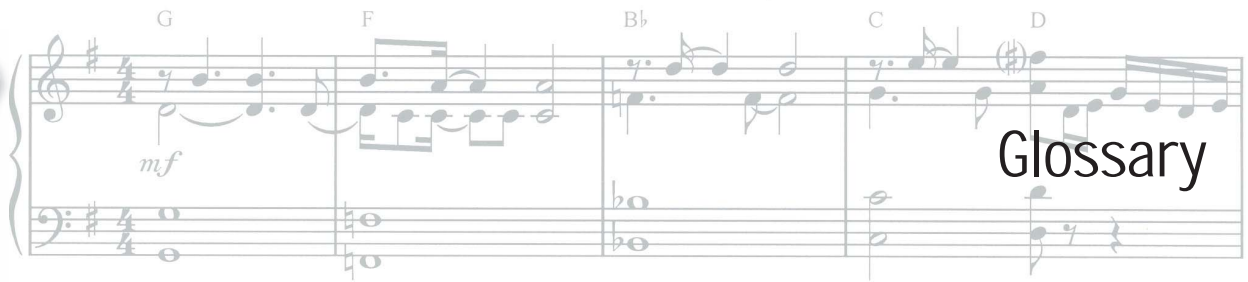


The Memphis Rock 'n' Soul Museum's "Rural Music" gallery features memorabilia from WSM radio and the Grand Ole Opry, including dress and famous labeled hat of Opry comedienne Minnie Pearl.

**Source:** Santelli, Robert, ed., et al. American Roots Music. Harry N. Abrams, Inc. New York. 2001.



## Appendix & Musical Notes



**amateur** - A person who engages in activity as a pastime rather than as a profession.

**barrelhouse** - A colloquial term, originating around the late 1800s, used specifically to refer to a bar that served liquor (especially whiskey) straight from the barrel, but more widely understood to mean any rough and rowdy drinking establishment. Also used to describe an early style of jazz characterized by boisterous piano playing, free group improvisation, and an accented two-beat rhythm.

**Beale Street** - Located in Memphis, Tennessee, Beale Street was the central street in what was considered by many in the early 20th century to be the capital of black America. The Beale Street district, despite being the product of a strictly segregated city, was at the time a self-sustaining neighborhood that offered African Americans a comparative degree of freedom rarely found elsewhere.

**big band** - A type of musical ensemble associated with playing jazz music and which became popular during the Swing Era from 1935 until the late 1940s

**billboard charts** - Music popularity charts published by Billboard Magazine which combines single record or CD sales & radio airplay.

**black power** - A political movement among persons of African descent that emphasized racial pride and the creation of black political and cultural institutions to nurture and promote black collective interests, advance black values, and secure black autonomy.

**blues** - A vocal and instrumental form of music based on the use of the blue notes and a repetitive pattern that typically follows a twelve-bar structure and evolved in the United States in the communities of former African slaves, from spirituals, praise songs, field hollers, shouts, and chants.

**boogie-woogie** - Refers to a particular style of jazz/blues piano, typically played at a rapid tempo, in which the left hand maintains a repeated rhythmic and melodic pattern in the bass and the right hand handles improvised variations in the treble.

**call and response** - A musical term referring to the alternation between two musical voices in a work, particularly that between a solo singer (the “call”) and a group chorus (the “response”). In the blues, the call and response structure may have derived in part from work and gospel songs, and is particularly prominent in Delta blues and styles arising from it, in which the solo performer often uses his guitar to respond to, and sometimes even complete, his vocal line.

**charisma** - A rare trait found in certain human personalities usually including extreme charm and a ‘magnetic’ quality of personality and/or appearance along with innate and powerfully sophisticated personal communicability and persuasiveness.

**civil rights** - The nonpolitical rights of a citizen; the rights of personal liberty guaranteed to U. S. citizens by the 13<sup>th</sup> and 14<sup>th</sup> Amendments to the Constitution and by acts of Congress.

**copyright** - A set of exclusive rights regulating the use of a particular expression of an idea or information - literally “the right to copy” an original creation.

**Cotton Makers Jubilee** - Described as the nation’s largest all-black parade - the black community’s counterpart to what was then called the Memphis Cotton Carnival, an all-white affair.

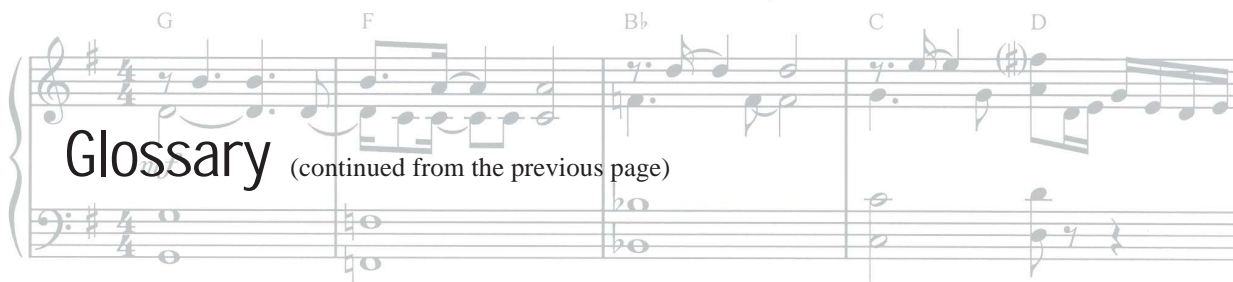
**day labor** - Work done where the worker is hired and paid one day at a time, with no promise that more work will be available in the future.

**diva** - A female opera singer, but now the term also refers to a popular female performer of non-operatic works; originally used to describe a woman of rare, outstanding talent.

**entrepreneur** - A person who undertakes and operates a new enterprise or venture and assumes some accountability for the inherent risks.

**field hollers** - An African American style of music from before the civil war which was closely related to spirituals in the sense that it expressed religious feelings and included subtle hints about ways of





## Appendix & Musical Notes

escaping slavery, among other things. Because they established and expanded a musical tradition of individual expression and common lyrical phrases, field hollers are considered an important antecedent of the blues form.

**gospel music** - A musical genre characterized by dominant vocals (often with strong use of harmony) referencing lyrics of a religious nature, particularly Christian.

**Great Migration, The** - A mass movement during the first half of the 20th century, during which millions of African Americans from primarily rural locations in the Southern United States moved to urban locations, particularly in the North.

**country music** - Music that was originally called “hillbilly music,” even by its fans, until the 1950s – the older name is now deemed offensive (and inappropriate) - now sometimes used to describe old-time music.

**hate crime** - Any of various crimes when motivated by hostility to the victim as a member of a group (as one based on color, creed, gender, or sexual orientation).

**hipster** - A term used in the 1940s to refer to aficionados of jazz, in particular a form of modern jazz called bebop, which became popular around 1940.

**honky tonk** - A type of bar with musical entertainment common in the Southwestern and Southern United States.

**improvise** To perform without preparation or manage in a makeshift way (do with whatever is at hand).

**icon** - An image, picture, or representation; it is a sign or likeness that stands for an object by signifying or representing it.

**jazz** - A musical art form that originated around the start of the 20th century that uses improvisation, blue notes, swing, call and response, polyrhythms, and syncopation, and blends African American musical styles with Western musical technique and theory.

**Jim Crow** - A term arguably arising from a minstrel performer of the early 19th century, Jim Crow more generally refers to the laws and regulations that arose in the South following post-Civil War Reconstruction. Through the mandated segregation established by these laws, African Americans were systemically prevented from achieving economic, political, and cultural power and equality. Used to refer to both the oppressive laws (e.g., a law enforcing separate train cars for whites and blacks), as well as the general time period during which they were predominate (from approximately the mid-1870s through the 1960s.)

**jug band** - A band employing a jug player and a mix of traditional and home-made instruments. These home-made instruments are ordinary objects adapted to or modified for making of sound, like the washtub bass, washboard, spoons, stovepipe and comb & tissue paper (kazoo).

**jukebox** - A coin-operated machine that can play specially selected songs from self-contained media. The traditional jukebox is rather large with a rounded top and has colored lighting going up the front on its vertical sides. The classic jukebox has buttons with letters and numbers on them that, when combined, are used to indicate a specific song from a particular record.

**landlord** - The owner of any real estate which is rented or leased to an individual or business, called the tenant.

**legacy** - Something handed down from an ancestor or a predecessor or from the past: *a legacy of religious freedom.*

**martyr** - A person who sacrifices something of great value and especially life itself for the sake of principle.


**mechanization** - The accomplishment of tasks with machines, mechanical equipment, or aids.

**Memphis Blues** - A strain of country blues all its own, Memphis blues gave rise to two distinct forms: the jug band (playing and singing a humorous, jazz-style of blues played on homemade instruments) and the beginnings of assigning parts to guitarists for solo (lead) and rhythm, a tradition that is now part and parcel of all modern day blues-and rock ‘n’ roll-bands.

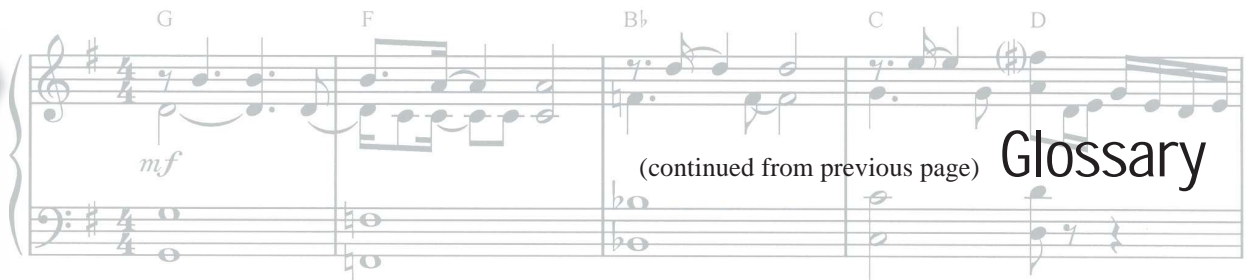
**natural hair or black hair** - A term used mainly by Western people of African descent to refer to their hair in its unprocessed form or African hair which has not been altered by any chemical treatment







## Appendix & Musical Notes



such as perming, relaxing, straightening, bleaching or coloring.

**nomadic people** - People who move from place to place rather than settling down in one location.

**pioneer** - A person who originates or opens up a new line of thought, activity, new method or technical development.

**pop music** (often called simply **pop**) - A genre of popular music distinguished from classical and from folk music and indicates specific stylistic traits such as a danceable beat, simple melodies and a repetitive structure - often includes elements of rock, hip hop, reggae, dance, R&B, funk, and sometimes even folk.

**ragtime** - With its peak popularity between 1899 - 1918, ragtime was the first truly American musical genre, predating jazz. It began as dance music in popular music settings before being published as popular sheet music for piano. Called a “rag,” it was usually written in 2/4 or 4/4 time (meter) with a predominant left hand pattern of bass notes on odd-numbered beats and chords on even-numbered beats, accompanying a melody in the right hand.

**reconstruction** - The attempt from 1865 to 1877 in U.S. history to resolve the issues of the American Civil War, when both the Confederacy and slavery were destroyed.

**repertoire** - The stock of songs, plays, operas or readings that a player or company is prepared to perform.

**revolution** - A sudden or momentous change in a situation.

**rhythm** - A specific kind of pattern, formed by a series of notes differing in duration and stress: *a waltz rhythm*.

**rhythm and blues** (also known as **R&B** or **R ‘n’ B**) - A popular music genre combining jazz, gospel, and blues influences, first performed by African American artists.

**rock and roll** (also known as **rock ‘n’ roll**) - A genre of music that evolved in the United States in the late 1940s and became popular in the early 1950s. It incorporates a variety of musical styles, especially rhythm and blues, country music, and gospel. It is characterized by electronically amplified instrumentation, a heavily accented beat, and relatively simple phrase structure.

**rockabilly** - One of the earliest styles of “rock n’ roll” music to emerge during the 1950s. It is a combination of hillbilly boogie, western swing, and jump blues.

**racial segregation** - Characterized by separation of different races in daily life when both are doing equal tasks, such as eating in a restaurant, drinking from a water fountain, using a rest room, attending school, going to the movies, or in the rental or purchase of a home.

**sharecropping** - A system of agriculture or agricultural production where a landowner allows a sharecropper to use the land in return for a share of the crop produced on the land.

**soul music** - A music genre, that arose out of the black experience in America in the late 1950s, that combines rhythm and blues and gospel music.

**spiritual** - An African American song, usually with a Christian religious text.

**tenant farmer** - One who farms land owned by another and pays rent in cash or in kind.

**urban renewal** - The clearing and redevelopment of urban slums. In the second half of the 20th century, it often resulted in the creation of urban sprawl and vast areas of cities being demolished and replaced by expressways, housing projects, and vacant lots. While renewal projects have revitalized many cities, it has often at a high cost to existing communities, and in many cases simply resulted in the destruction of vibrant—if run-down—neighborhoods.

**vaudeville** - A style of variety entertainment predominant in America in the late 19th Century and early 20<sup>th</sup> Century. It took the form of a series of separate, unrelated acts each featuring different types of performance.

These performances might include musicians, dancers, comedians, animal acts, magicians, impersonators, acrobats, one-act plays or scenes from plays, athletes, lecturing celebrities, minstrels, or even short films.

**work song** - A rhythmic a cappella song sung by people working on a physical, repetitive task. Work songs sung by slaves were the foundation for what would eventually become the Blues. Some songs were sung to remind the slaves of home, while others were instituted by the slave masters to raise morale.

**youth culture** - Young adults considered as a cultural class or subculture.

