

## **Louis Tomlinson’s One Direction is Full Speed Ahead**

National Standards: 7-8, 10-11

Who do you think of when you think of One Direction? The main face of the band that usually comes to mind is Harry Styles, but a lesser-known band member has been a major contributor to the group's success. Louis Tomlinson has always been the member that dealt with the "suits" in the corporate music world. He's also the most frequent songwriter of the group. It just goes to show that things aren't always as they appear in music, and sometimes, the most valuable members of a band can operate out of the spotlight.

### **Prepare**

Have students listen to One Direction's songs from the albums *Midnight Memories* (2012), *Four* (2014), and *Made in the A.M.* (2015), records on which are the albums that Louis Tomlinson was most involved with the writing process. Also have them look search online for live performances of the songs off of those sets. Have students pick out their favorites singles and explain why those songs stand out. Moreover, have them choose songs that were not big hits and explain why.

Key points in the article:

- While Tomlinson wasn't always given the spotlight in One Direction, he used the skills he honed while writing for the band to produce his two solo albums. Those records are 2020's *Walls* and 2022's *Faith in the Future*.
- Tomlinson became famous at an early age, and had guilt stemming from that early success. As the article states, coming from a working-class family, he would ruminate on whether he deserved so much money and fame, a perspective commonly referred to as “imposter syndrome.” “I think about a man, on a nine-to-five, working his [butt] off for six months so he can go to his family and say: ‘Guys, I’m taking you to Disneyland.’ That moment... I’ll never have that in my family life. And I’ve worked hard. But I’ve never worked hard, not like that,” he said.
- You should never become too ingrained in a style of music that you can’t reinvent yourself. On Tomlinson's latest record, *Faith in the Future*, he rethought his songwriting process and decided to work with other artists who understood his vision rather than professional songwriters who make their living creating hits. He drew inspiration from Arctic Monkeys and Red Hot Chili Peppers to bring some surefire intensity to the new music and change up his sound.

### **Discuss**

Have students go beyond the One Direction tracks and listen to 2020's *Walls* and 2022's *Faith in the Future*. Have them discuss what makes this music different from his work on One Direction's music? Does he experiment with different sounds in his solo work that he would never have in One Direction? Have students choose their favorite songs from the albums and explain why they are drawn to those particular tracks. What makes those tracks unique?

## **Questions**

1. To which One Direction albums did Louis Tomlinson make the biggest contribution?
2. Name Louis Tomlinson's two solo albums.
3. What TV show was Louis Tomlinson on that led him joining One Direction?
4. What year did One Direction go on hiatus?
5. Which artists were the two musical influences for Louis Tomlinson's latest solo records, according to the article?
6. How much money did Louis Tomlinson's virtual concert, "Live From London" in December 2020, raise for charity?

## **Answers**

1. *Midnight Memories* (2012), *Four* (2014), and *Made in the A.M.* (2015).
2. 2020's *Walls* and 2022's *Faith in the Future*
3. *The X-Factor*
4. 2016
5. Arctic Monkey and Red Hot Chili Peppers
6. Tomlinson raised \$1 million for four different charities, sold 160,000 tickets worldwide, and landed in The Guinness World Record Books for "Most Tickets Sold for a Livestreamed Concert by a Solo Male Artist."

## **Expand**

Have students sing or perform one of Tomlinson's solo songs and one of his One Direction songs. Which do they prefer? Are his solo songs "easier" to perform since they were written with a solo performance in mind? You may also have students look up cover versions of One Direction songs and discuss their thoughts on how the artists' made those songs their own. How would students go about covering One Direction? Have them elaborate.

## **Developing Your “Inside Rhythm”**

National Standards: 1, 4-6, 11

Drummers are known for possessing great rhythm, but really, all musicians need to have a variety of fundamental rhythmic skills: musical and technical, internal and external. If you don't feel like you were "born" with rhythm, rest easy that those skills can and should be developed. Rhythm lives inside of all of us.

### **Prepare**

Have students discuss what they already know about rhythm. What are some of the first rhythm lessons they remember from when they first learned to play and sing music? If they've used one, how has practicing with a metronome helped them hone their rhythm? How much of rhythm is "feel" and "groove?" How does its rhythm impact the mood and feel of a song?

Key points in the article:

- By learning to cultivate your inside rhythm, you can strengthen your internal clock, improve your time-keeping skills, and experience the deep, satisfying feeling of truly being “in the pocket.” It is this inner rhythm that allows us to feel the groove through our body and tap into a deeper sense of connection and resonance with music.
- One way to begin honing your inside rhythm is to accompany music with various beats and tempos with “body music,” meaning creating sounds with your body.
- When you're listening to the music, listen for the pulse. Rhythm is natural, eternal, universal, and spiritual.

### **Begin**

Review vocabulary words from the article:

- **BODY MUSIC:** Body music is a term that includes any type of music and expressive sound that can be created with your body including stepping, clapping, snapping, tapping, and various vocal sounds.
- **IN THE POCKET:** being in tempo and following the groove of the instrumentation with which you're performing.
- **RESONANCE:** a reinforcement of sound, as a musical tone, in a vibrating body or system.
- **INNATE:** natural; born with.

## **Discuss**

Read through and discuss the three things students can do to develop their inner rhythm mentioned in the lesson. Those include 1) identifying music's pulse and time signature, 2) identifying the quarter note, eighth note, triplets and sixteenth note, and 3) coordinating between your hands and feet. Have students try each of these examples and have fun with making "body music." After the examples, ask students if they feel more "at one" with their inner rhythm.

## **Questions**

1. It is our \_\_\_\_\_ that allows us to feel a groove in our bodies.
2. What is the oldest form of rhythm and music making in the world?
3. Who said the following quote? "Where I come from, we say that rhythm is the soul of life, because the whole universe revolves around rhythm. And, when we get out of rhythm, that's when we get into trouble."
4. What band member is the "time-keeper" and "caretaker of rhythm" in the band?

## **Answers**

1. It is our inside rhythm that allows us to feel a groove in our bodies.
2. Body music the oldest form of rhythm and music making in the world.
3. African drumming legend Babatunde Olatunji
4. The band's drummer.

## **Expand**

Alyssa De Caro's Inside Rhythm is a new method for recognizing, understanding, and improving rhythmic awareness and control from the inside out. By learning to cultivate your inside rhythm, you can strengthen your internal clock, improve your time-keeping skills and experience the deep, satisfying feeling of truly being "in the pocket." For those interested, Inside Rhythm offers a seven-week online journey.

## Adding Ornaments

National Standards: 1, 4-6, 10-11

Along with musical dynamics, phrasing, and articulation, ornaments can make music more expressive and compelling. Understanding ornaments is a necessary first step to mastering improvisation. In this lesson, students learn the basics of classical ornaments and how they can be used to enhance music, make it more personal, and bring it to life.

### Prepare

Have students discuss what they already know about ornaments. When have they used ornaments when improvising in music? Also, how have they observed other artists using ornaments in their music? How do ornaments add color, excitement, and feel to a piece of music?

Key points in the article:

- The idea of ornamentation is connected to musical improvisation. In addition, the study of ornamentation emerges in part from a classical understanding of music and of western notation, which says that there is always some kind of basic, unadorned melody underneath the ornaments.
- As explained in example one of the lesson plan, Western ornaments typically expand on or emphasize a single note. They have their own names and generally understood variations, such as the upper and lower *mordents*.
- A simple way to become familiar with ornaments is to *practice adding ornaments to a melody to draw out different musical aspects. This is demonstrated in example two of the lesson plan.*
- One of the best ways to develop our own musical voices is to study and absorb the ways in which past masters combined ornaments in their compositions. This is part of example three in the lesson plan.

### Begin

Review vocabulary words from the article:

- **ORNAMENTS:** Ornaments in music are embellishments on notes of a melody that modify them or change how they are played.
- **GLISSANDO:** Also called the "ghost note," this is *a continuous slide upward or downward between two notes.*
- **MORDENT:** a quick alternation of a note with the note right below or above it in the scale.
- **VIBRATO:** a rapid, small variation in pitch in singing or playing some musical instruments, which creates a stronger or richer tone.

- GAMAKA: Means "to move" in South Indian carnatic music.
- DREYDLEKH: Means "spins" in Jewish klezmer music.

### **Discuss**

Read through and discuss the three examples of ornaments discussed in the lesson. The first is learning the notation and execution of basic Western ornaments. The second is practicing adding ornaments to a melody to draw out different musical aspects. The third is engaging with the ornamental approaches of musical masters as a way to develop your own approach. Note how the use of ornaments can enhance and bring to life a piece of music in a new, fresh way.

### **Questions**

1. In what era of music was ornamentation especially common?
2. Western ornaments typically do what with a single note?
3. Who wrote "Petite Fleur"?
4. Which Stevie Wonder's classic was used in this lesson to help compare ornaments?
5. Which classical composer would write out the ornaments in his compositions using musical notation so performers would play them exactly the way he wanted?

### **Answers**

1. It was especially common in the baroque period, and in the works of Bach and Handel, where performers were given simple parts and expected to understand which notes of a melody could or should be embellished and to add those ornamentations.
2. Western ornaments typically expand on or emphasize a single note.
3. Early jazz saxophonist and clarinetist Sidney Bechet.
4. Stevie Wonder's "Village Ghetto Land."
5. Beethoven.

### **Expand**

In this lesson, we had students take a microscopic look at parts of Stevie Wonder's classic "Village Ghetto Land," as well as see the first phrase of "Petite Fleur" by early jazz saxophonist and clarinetist Sidney Bechet. One of the best ways to develop our own voices is to study and absorb the ways past masters employ the use of ornaments. But ornaments can be found in any

type of music, not just classical. Have students look for other examples of ornaments in popular music and explain them to the class. How are ornaments used in pop music today?

## **How To Play Kate Bush's "Running Up That Hill"**

National Standards: 1-9

Kate Bush is among the most prolific songwriters of her generation. In this lesson, students learn to play her "Running Up That Hill," a song released in 1986 that was listed at No. 60 on a list of the greatest songs of all time by Rolling Stone. The song is in the key of C Minor with a tempo of 108BPM.

### **Prepare**

Kate Bush's "Running Up That Hill" arrived in 1986. Have students listen to other pop songs from that era. How does Bush's style fit, or not fit? Does it sound like an "old" song or does it fit with today's aesthetic?

Key points in the article:

- When mastering "Running Up That Hill," it's important to note that the song lends itself to different interpretations instrumentally and vocally. The melody is simple and memorable, the chords progression should be easy to learn and perform, and the setting is powerful yet sensitive to the lyrics and vocal.
- The recording starts with a held C minor chord on a synthesizer followed by a drum loop featuring a very prominent tom-tom part. The song is rich in texture, with the primary keyboard synthesizer playing a flowing, layered sound emulating horns, mellow strings, and long reverb. Simple whole notes and half notes articulate the chord changes: C minor, Ab, and Bb, all over C in the bass.
- The key to making this song work is mastering its vocals. Background voices are simple and straightforward, and the lead needs to be sung confidently but not screamed. The best way to make this song soar is to learn the lyrics and tell the story.

### **Begin**

• Have students listen to the original recording by Bush. Listen to "Running Up That Hill" provided in the lesson plan, as well as other versions. After students have listened a few times, assign students different parts of the songs: vocals, guitar, bass, keyboard and drums. Ask each student to study the vocal or instrument part that they will be performing and look for ways to add their own spice and style to it. Have them go one step further than just replicating the original and ask them to make it their own. Also, for the singers, ask students to try to interpret Kate Bush's meaning and convey it with emotion and zest.

Review vocabulary words from the article below:

- **TONAL CENTER:** In tonality, the tonal center, also called the tonic, is the tone of complete relaxation and stability. It is the target toward which other tones are heading.
- **INTERLUDE:** An or interruptive space, period, or event.

- **ELECTRONICA:** A style of music created for dancing, featuring extensive use of synthesizers, electronic percussion, and samples of recorded music.
- **COHERENT:** having clarity or intelligibility; being logically ordered.

### **Discuss**

What makes "Running Up That Hill" one of the best songs of all time, according to Rolling Stone? What is it about the songwriting that puts it above millions of other songs for the honors? Also, where does "Running Up That Hill" sit in Kate Bush's discography? Have students find and sample other songs from Kate Bush and ask them what makes "Running Up That Hill" stand out. Are there other songs in her catalog that students like better? Why?

### **Q&A**

1. What Netflix series was "Running Up That Hill" featured in this year that helped it reach the top three of the Billboard Hot 100?
2. Kate Bush was the first female artist in UK history to have a No. 1 record that she wrote herself for which song?
3. How many BRIT Awards has Kate Bush won, and how many times has she been nominated for a GRAMMY?
4. What's the key and BPM of Kate Bush's original "Running Up That Hill"?
5. Which famous Pink Floyd musician mentioned in the article produced early demos for Kate that helped her get her first record deal?

### **Answers**

1. "Stranger Things"
2. "Wuthering Heights"
3. She has 13 BRIT Awards and has been nominated for three Grammys.
4. Her recording is in the key of C Minor with a tempo of 108BPM.
5. David Gilmour.

### **Expand:**

Have students find and interpret more of Kate Bush's music. First, have them study the how song moves with fluidity from one passage to another. Then, have students pick a favorite Kate Bush song to cover. What makes each of her songs a signature "Kate Bush" song?