



Crosby, Stills, Nash and Young

storytellers
STORYTELLERS

Lesson for Music Classes, Grades 7-12

Lesson 3 of 3

Exploration of Live vs. Recorded

Note to Teachers: The programs viewed in conjunction with these lesson plans may include references, consistent with the eras portrayed, to substance abuse, violent acts, and topics of a sexual and/or political nature. Because this may be considered inappropriate for classroom use in some communities, you are encouraged to review the programs before presenting them to your students, and if necessary, choose those sections that enhance your lesson and are acceptable for use in your classroom

Objective

- Students will compare and contrast the live performances of Crosby, Stills, Nash and Young in 2000 with past recordings made around the 1960s.
- Students will objectively critique the commercial appeal of the songs, solo vs. group.

National Standards for Music Education

6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Materials

- VHS VCR Player
- Television
- Audio playback equipment
- VH1 Storytellers: Crosby, Stills, Nash and Young Taped Program (aired for VH1 Music Studio 1/7/03 4:00 AM EST)
- “Woodstock, 3 days of peace, music...and love” Documentary, 1970 (Optional)
- Web-based lesson materials
- Pencils/Pens and paper (students)
- Copies of “Critique Sheets”, three of each per student
- Teacher selected recordings of Ravi Shankar and/or George Harrison (e.g. “Love You To”, from The Beatles Revolver album)
- Teacher selected recordings from the following Crosby, Stills, Nash, and Young albums and members’ solo albums (see Supplemental Resources):
 - CSNY: *Crosby, Stills and Nash, Déjà vu, So Far, Four Way Street, Carry On, Looking Forward*
 - David Crosby: *If I Could Only Remember My Name, King Biscuit Flower Hour, Live*
 - Stephen Stills: *Manassas, Stephen Stills*
 - Graham Nash: *Songs for Beginners, Songs for Survivors, Wild Tales*
 - Neil Young: *After the Gold Rush, Harvest, Harvest Moon, Decade*

Prior Knowledge:

- Students are familiar with the musical terms used in this lesson and understand the basics of melody and rhythm.
- Students are comfortable with the process of critiquing music and music performances.

Procedures

1. Lead students in a discussion of the influence of technological advances on recorded music. Ask students if they have ever seen a live performance by a group or individual that didn’t “measure up” to their studio recordings of the same music? Due to advances in recording technology, voices can essentially be “created” through technology, and “fixed” to a point where it is impossible for the artist to successfully replicate the recording live. Even in the 1960s, the technology used by CSNY in the recording studio led some to accuse that their live performances wouldn’t hold up. However, they proved themselves at their performance at Woodstock, showing the critics that they were able to harmonize clearly and beautifully without the aid of technology. If possible, show a clip from the actual Woodstock Documentary.
2. Distribute “critique sheets” to each student (available at end of lesson). Students should have six peace signs, three each for recordings and three each for live performances. Suggest that students envision themselves as judges in 1960s and present day versions of “American Idol.” They should be objective, honest, and candid with their critique. Explain to students that over time, the musical quality of certain artists either remains strong or subsequently fades, so they should evaluate the performances not just on the basis of live vs. studio, but also as musicians in their early years vs. seasoned musicians. Students should critique each element out of four in

order to maintain an equal rubric.

3. Show VH1 Storytellers: Crosby, Stills, Nash and Young, “Helplessly Hoping”, “Our House”, and “Guinnevere” segments. After each segment is viewed, play the teacher selected studio recording of the same song, dating from the 1960s (i.e. “Helplessly Hoping” video segment followed by “Helplessly Hoping” audio recording; “Our House” video, “Our House” audio; etc.). Students should make notes on their critique sheets about the four musical elements for each version of the songs they watch and hear.

4. Lead students in a discussion of their critique sheets and a comparison of the live versus studio recordings. Are the studio recordings comparable to the live performances? Are any differences in the quality of the performances due to the versions being live vs. studio, or due to the older age of the musicians? Although answers are likely to vary, most will come to the following conclusions:

“Helplessly Hoping”: Video vs. audio - holds up

“Our House”: Video vs. audio - tempo drags

“Guinnevere”: Video vs. audio - holds up, even better now

Overall, CSNY’s talent is still very evident in their live performances. What elements have not changed over the years? Ask students to discuss whether the members’ voices and musicianship have changed since their 1960s recordings.

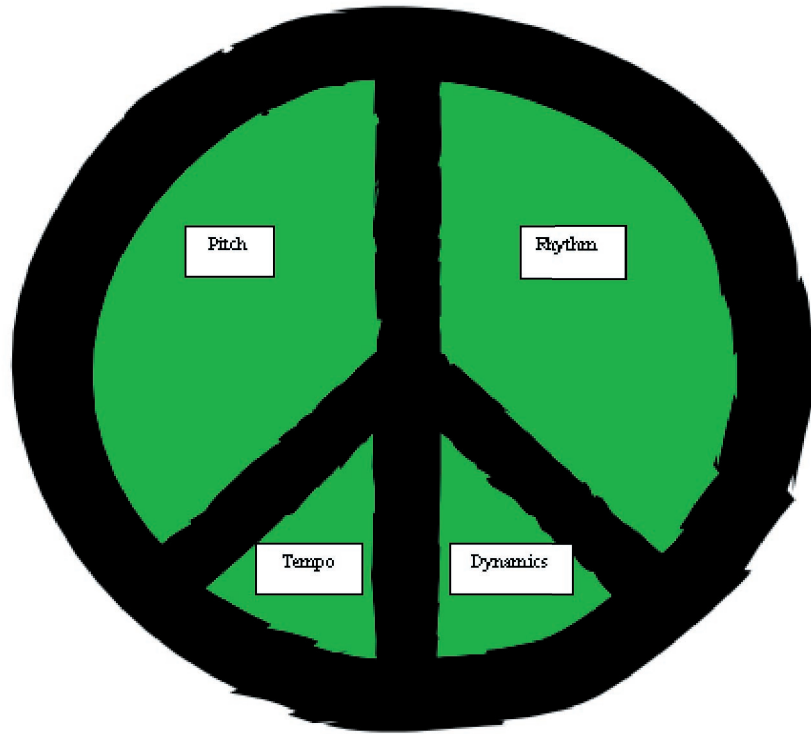
5. Lead students in a review of the folk music genre and the importance of lyrics and instrumentation to this style of music. How have the guitar playing techniques and compositional and vocal styles of Crosby, Stills, Nash and Young made them such an influential group within this genre (they brought defined harmony and true meaning to the music of the 1960s, 1970s, and on into today). Have students discuss why CSNY and their music might appeal to multiple generations.

Extensions:

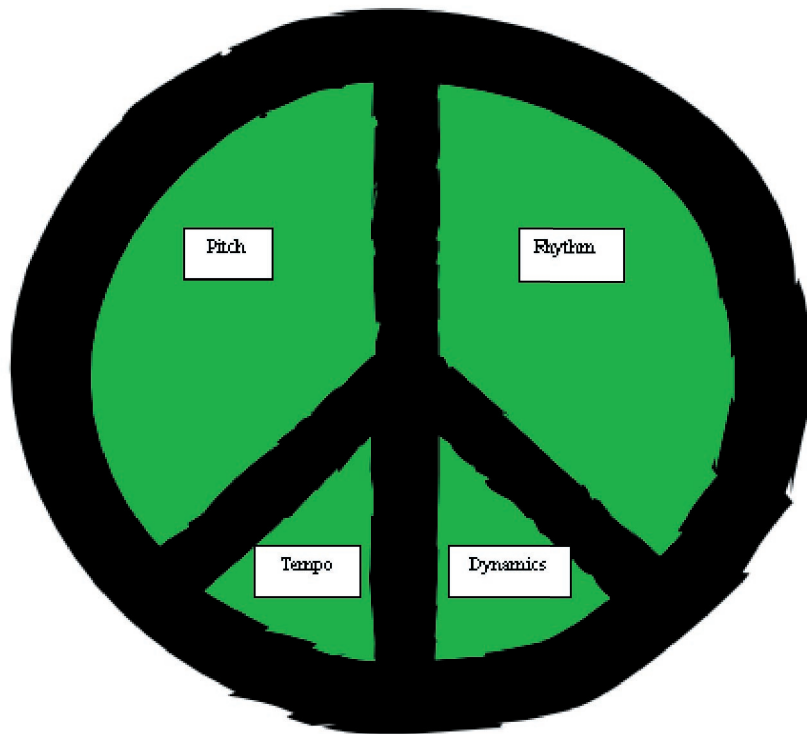
1. Time Period Project - Have students listen to CSNY’s “Teach Your Children.” Lead them in a discussion of the original meaning of the song. What did society and its people want to teach their children? Ask students to interview a parent, family member, or friend with children about what morals and ideals they try to pass on to their children. What would they, the students, teach their own children? How is it the same/different from the 1960s compared to present day? Have students prepare a short report on their interviews and observations, and share as a class if desired.

2. Compare/contrast the solo repertoire of each band member. What direction did each person take? What personal strengths are apparent in their work, and which elements of CSNY are evident as well? Objectively, is the music of the same caliber as the collective CSNY sound?

Studio Version



Live Version



Supplemental Resources:

- Official Crosby, Stills, Nash and Young Web site www.csny.net
- Folk music definitions www.coe.ufl.edu/courses/edtech/Vault/Folk/DEFINITION.HTM
- General information about American music (jazz, pop, blues, etc.) www.American-Music.org

National Standards for Music Education

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.



These standards-based materials are provided through a partnership with MENC: The National Association for Music Education. This lesson plan was created by MENC member Amy Rosenthal, Vocal Music, Cayuga Elementary, Lake Grove, NY.