

# Make You Feel My Love by Bob Dylan - A Pop Ballad Sung by Adele

## Suggested Pathway

### Step 1

#### Lesson Content:

- Section 1 - Listen and Appraise - Make You Feel My Love by Bob Dylan
- Section 2a - Musical Activities - Games
- Section 2b - Musical Activities - Singing
- Section 3 - Performance

*Musical terms are written in [blue](#). Definitions can be found in the Keywords document.*

#### Section 1 – Listen and Appraise

*The material in this section - Listen and Appraise - occurs in steps 1 - 6, focusing on a different song each step.*

#### Make You Feel My Love - Cover version by Adele

##### Background Information to the Song

Make You Feel My Love is a [ballad](#) written by Bob Dylan in 1997. It has since been covered by recording artists such as Billy Joel, Garth Brooks, Kelly Clarkson and Adele.

In 2008, Make You Feel my Love was recorded by Adele for her first album called 19.

Bob Dylan (born Robert Allen Zimmerman; May 24, 1941) is an American singer-songwriter, musician, and artist. He has been an influential figure in popular music and culture for five decades. Adele Laurie Blue Adkins (born 5 May 1988), better known as Adele, is an English singer-songwriter and musician.

Her album 21 is the longest running number one album by a female solo artist on the UK and US Albums Chart. In 2011, Adele was named artist of the year. In 2012, Adele was listed at number five of 100 Greatest Women In Music, and a famous American magazine, Time, named Adele one of the most influential people in the world.

## Listen

- Play Make You Feel My Love - cover version by Adele. All stand in a circle and find the **pulse**; stand and tap your feet or sit and gently tap your hands on your knees.
- If you wish, watch a clip of the original on YouTube.
- Look for similarities and differences between the songs.

## Appraise

Use this opportunity to familiarise the children with musical vocabulary and to encourage them to use it. Discuss the songs and what you can hear in them.

The song you will be learning is a cover version of the song Make You Feel My Love by Bob Dylan. A cover is performed by someone other than the original artist and it can sound a bit – or very – different from the original.

*The following questions can be seen on-screen - answers are below.*

### “Do You Like the Song?”

There is no correct answer to this: either individuals do, or they don't. Ask for reasons: all sensible answers are valid.

### “What Can You Hear?”

Pointers for listening include:

- The vocal line: how many singers? Male/female? (Female vocalist).
- The backing/accompaniment: how many instruments? Which ones? (Piano mainly and strings play in the instrumental section and through some of the other verses).
- Which instrument plays the **solo**? (A string quartet plays in the instrumental section and sometimes during the rest of the song. A string quartet consists of two violins a viola and a cello).
- Is there a **hook**? (Yes: “To make you feel my love” at the end of the verses).
- The **texture**: is it thick, thin or inbetween? Are there many layers of sound, or just one/two? Are there many voices singing/instruments playing, or just one/two? (The texture is quite thin with mostly a piano accompaniment. It thickens when the string quartet joins in).
- The **tempo**: is it fast, slow or inbetween? (Slow).
- The **dynamics**: is the music loud, quiet or inbetween? Is it the same throughout or does it vary? (As the texture thickens, the dynamics get louder and also the chorus gets louder as the pitch gets higher in the vocals).
- The **arrangement**: which voices/instruments sing/play in which sections? (The piano plays throughout the whole song and the string quartet joins in just before the instrumental interlude).

### “What is the Style of this Music?”

1. Is it pop/rock/blues/gospel/ballad/R&B/rap/soul? (A pop ballad).
2. What are the [style indicators](#) of a pop ballad?(A pop ballad, a gentle love song that is full of emotion).
  - Slow and gentle backing
  - Uses instruments like strings and piano and acoustic guitar
  - The bass and drums are subtle
  - The words of the ballad are about lost love or celebrating love!
  - The mood of the words and music match each other
  - Sometimes a pop ballad can have a rock backing and it then becomes a power ballad. This is because of its more powerful backing using electric guitars and heavier drum patterns.
3. What are the [style indicators](#) in this song, ie how do I know this is a pop ballad?
  - It slow and gentle
  - It uses strings and a piano accompaniment
  - The words describe love
  - The mood of the words and music match each other

### “How is the Song Put Together?”

What is the [structure/form/shape](#) of the song?

The structure of the song is:

Piano introduction

Verse 1

Verse 2

Chorus

Verse 3

Instrumental interlude

Chorus

Verse 4 with tag ending

## Section 2a – Musical Activities – Games

*The material in this section - Games - occurs in steps 1–6.*

### General Info about Pulse/Rhythm/Pitch Games

The children internalise the song with some warm-up games. This activity - [pulse/rhythm/pitch](#) games - is designed to teach the children:

- That [pulse](#) is the foundation of a musical experience and that every piece of music has a pulse. Music has a heartbeat just as we do. “Can you find your pulse?”
- That [rhythm](#) and [pitch](#) are two musical building blocks that can only be used once the pulse is established.

- To find their innate pulse through listening and movement.
- To participate in an ensemble/band.
- Most importantly of all, an integrated approach to music where games, elements of music (pulse, rhythm, pitch etc), singing and playing instruments are all linked.

Make sure that each game leads easily into the next, without separating pulse, rhythm or pitch from each other. Use the games track throughout the whole of the pulse/rhythm/pitch games. Keep the session fun and lively at all times. Make sure that all children are fully engaged and that they are enjoying themselves. Smile!

Some children may find these activities difficult at first. Give them time – often by the end of the module the problems will have disappeared.

### **Pulse Games**

- Revise the meaning of pulse. “What happens if a heartbeat stops?”
- “Find the pulse with your feet.” Walk on the spot to the pulse and keep going throughout the whole of the pulse/rhythm/pitch games.
- “Copy me!” Clap hands on the **off-beat/backbeat**: continue until everyone/most children can do it, eg counting 1, 2, 3, 4 with the clap on 2 and 4.
- “Copy me!” Tap head x 2, tap shoulders x 2, clap hands x 2, tap knees x 2. Continue until everyone/most children can do it.
- Play the ‘Statues!’ game like this:  
“Let’s be soldiers keeping the pulse... when I call ‘Statues!’ stand completely still.”  
“Let’s be giraffes keeping the pulse... when I call ‘Statues!’ stand completely still.”  
“Let’s be monkeys keeping the pulse...” etc.

Add your own ideas and ask the children for suggestions. Use soldiers/giraffes/monkeys with children at KS1 (ages 4-7) and lower KS2 (ages 7-9). Use older ideas with upper KS2 (ages 9-11), eg DJs, pushing a shopping trolley, hanging washing on a line, body percussion and any ideas the children have. Practise being statues a few times. Keep the activity fun: “Which statue isn’t moving a single muscle?” Give rewards, eg stickers, points.

### **Rhythm Games**

- “Let’s find the pulse again.” All walk on the spot; keep this going.
- Clap a simple, short rhythm, eg your name or someone else’s name. Ask the children, “What am I doing?” Some will know the answer: “You’re clapping a rhythm.”
- Discuss rhythm: the word and the concept. The pulse is the foundation: a rhythm is a building block over the foundation. Without the foundation, building blocks are no use. Use the analogy of building a house. The pulse keeps going, never changing, but rhythms can be fast, slow, smooth, bumpy, long, short, etc over the pulse; a house needs foundations, but can be tall, small, many rooms etc. Demonstrate this: keep the pulse (walking on the spot) while you clap rhythms over the pulse.

- “Let’s find the pulse again.” All walk on the spot; keep this going.
- “Copy this rhythm after I’ve clapped it.” Clap a simple, short, rhythm and then indicate to the children that it’s their turn. Repeat with different simple rhythms. Include rhythms from the song you are learning or use your favourite food or the children’s names. Work towards individual children leading the game and to clapping their own rhythms; encourage them to start with the rhythm of their name, favourite food or colour. This activity will eventually give them the confidence to make up or improvise their own rhythms.
- “Let’s find the pulse again.” All walk on the spot; keep this going.
- Everyone claps names around the circle: everyone says and claps each name in turn.
- Encourage constant teamwork: working together as one large body. Explain the word [ensemble](#).
- Play ‘Now be a statue!’ This is a game similar to ‘Simon Says’. Clap several different rhythms, each of which the children must clap back to you, but when they hear this rhythm: “Now be a sta - tue!” they must not clap it back, but be a statue instead. Use this game to end any activity. It works well during a music lesson to stop or start any activity instead of shouting or waiting for quiet.

### **Pitch Games**

- “Let’s find the pulse again.” All walk on the spot; keep this going.
- Sing (to “La”) a simple melody, perhaps a snippet of the song you are all learning. Ask the children, “What am I doing?” Some will know the answer: “You’re singing a tune/ melody/song.”
- Discuss pitch: the word and the concept. Pitch is another building block (like rhythm) over the foundation of pulse. We use pitch when we sing songs.
- “Let’s warm up our voices first.” Use an image of stretching an imaginary elastic band up high then down low from the mouth and match the pitch with your voices. Have fun with this!
- Experiment using mouths in different shapes: “aah/ee/ooh/sss”. Do this in a loud and confident manner, but never shouting. Listen to the sound change. Try it with your mouth almost closed. Explain that when you are singing a song it’s important to open the mouth to let your voice out, but it’s just as important never to shout.

## Section 2b – Musical Activities – Singing

*The material in this section – Singing – occurs in steps 1–6.*

*Musical terms are written in blue. Definitions can be found in the Keywords document.*

### General Info about Singing:

Quality singing is important. Without getting technical, lead and encourage the children:

- To sing with smiling faces and bright eyes. ‘Smiling’ encourages a brighter sound; it lifts the voice; and a group of smiling faces leads to a far better performance.
- To aim for a good round sound.
- To sing out (to project their voices) but never to shout (shouting comes from the throat and will end up hurting the voice).
- To stand with straight backs, feet hip-width apart, hands by their sides unless they are performing actions.
- To breathe from deep inside, without disturbing the shoulders.
- To breathe at the end of phrases/lines and in the same places as each other (if necessary, have a discussion about where to breathe).
- To take care over diction and to enunciate consonants carefully and together as a group; even when they sing a pop song the words should be clear.

Consider whether your version of the song would benefit from the inclusion of:

- Some actions/dance moves (but make sure they do not distract from the quality of the children’s vocal sound).
- Contrasts in dynamics (eg a quiet verse, a louder chorus, etc).
- Contrasts in **texture** (eg a solo or duet in the verse; everyone singing the chorus, etc).

### When to Sing, When to Listen, When to Play

- Introduction
- Verse1
- Verse 2
- Chorus
- Verse 3
- Playing/ instrumental section (one of three differentiated parts, or vocal improvisation, or instrumental improvisation, or composition).
- Chorus
- Verse 4 with tag ending

## Teaching the song

1. The children stand in a semi-circle where they can see the lyrics. All listen to the recording of the song. Encourage the children to move in time to the music. They can sing along if they already know the song.

### **Introduction**

#### **Verse 1**

When the rain is blowing in your face  
And the whole world is on your case  
I could offer you a warm embrace  
To make you feel my love.

#### **Verse 2**

When the evening shadows and the stars appear  
And there is no one there to dry your tears  
I could hold you for a million years  
To make you feel my love

#### **Chorus**

I know you haven't made your mind up yet  
But I would never do you wrong  
I've known it from the moment that we met  
No doubt in my mind where you belong

#### **Verse 3**

I'd go hungry, I'd go black and blue  
I'd go crawling down the avenue  
No, there's nothing that I wouldn't do  
To make you feel my love

#### **Playing/Instrumental section**

#### **Chorus**

The storms are raging on the rollin' sea  
And on the highway of regret  
The winds of change are blowing wild and free  
You ain't seen nothing like me yet

#### **Verse 4 with tag ending**

I could make you happy, make your dreams come true  
Nothing that I wouldn't do  
Go to the ends of the earth for you  
To make you feel my love  
To make you feel my love

2. Discuss again the structure of the song: intro, verse 1, verse 2, chorus, playing/instrumental section, chorus, verse 4, with tag ending.

3. Follow the suggestions below for learning the song. Alternatively, if the children know the song already, just sing it. There is an option to sing with or without the singer on the track.
4. Listen once to verse 1; then sing with the track.
5. Listen once to verse 2; then sing with the track.
6. Listen once to verse 3; then sing with the track.
7. Listen once to verse 4; then sing with the track.
8. Listen once to the chorus; then sing with the track.
9. Sing the whole song, without playing instruments.

### **Extended Singing Activities**

If you wish, add some stylised movement to the song. Search YouTube for clips of other performers singing this song and other similar songs; invite small groups to create their own routines and perform them to each other.

### **Section 3 – Performance**

*The material in this section – Performance – occurs in steps 1–6.*

#### **General Info about Performance**

At the end of every lesson, share what has taken place during the lesson. A performance of the continuing process is important. If possible, make an audio and/or visual recording of your performance. Among other things, it will log your children's progress.

Choose one of these four options for your end-of-unit performance.

1. Sing only.
2. Sing and play instrumental parts on any combination of instruments.
3. Sing and improvise on voices and/or any instruments.
4. Sing and perform your compositions on any instruments.

Playing instrumental parts/improvising/composing all take place during the instrumental section 2.

Step 1: Use option 1 for your performance.

Step 2: Use option 2 for your performance.

Step 3: Use option 3 for your performance.

Step 4: Use option 4 for your performance.

Step 5: You choose which option(s) to perform.

Step 6: Choose the option you want to include in your final performance and rehearse it.



## **Working towards the Performance**

The children will be working towards an end-of-unit performance/concert. Point out that everyone is an important part of the ensemble, and that each child must be committed to giving the best performance they can. Try to ensure that everyone who wants to perform as a soloist or in a small group can, but it's not compulsory for those who don't want to.

Think about the logistics of the final performance. These pointers will help:

- Remember that the performance is about the learning process, not just the final outcome.
- Which performance option will you use? Ask the children which activity they most enjoy. You can record the others.
- Consider how best to use the concert space, eg lengthways, sideways or in the round.
- Don't necessarily choose the best singers/players to be soloists: choose the children who want to perform and encourage others to think about a solo for next time. You might not use soloists at all, but just small groups.
- Who will announce the piece? What will they say?
- What actions/dance/movement will you include, if any?
- Will you include the second vocal part?
- Encourage the children to be still and silent immediately before and after their performance. This will need some rehearsal, so get it going from the beginning.
- Above all, encourage everyone to enjoy it!

Children respond very well to an approaching performance; they love to be given the opportunity to shine and will always rise to the occasion. A concert will give them something to focus on and work towards. Make it an enjoyable and a memorable event.