

### ***Discover: A Song Through Time***

Invite students to explore how a single melody can travel through time, styles, and emotions.

#### **Learn “Embraceable You”**

- Complete the activity on page 9 of Winter 2026 and the online activity “[Mapping Embraceable You](#)” to help students learn the song and study the form of the Judy Garland and Earl Wild versions.

#### **Track the Sound: How One Melody Travels Through Time**

- Research and collect **2–3 recordings or performances** of “Embraceable You” from different eras or styles (total 6–9 minutes of listening). Compare how the same melody changes in tempo, tone, and emotion over time.
- Examples include:
  - Ella Fitzgerald
  - Frank Sinatra
  - Gloria Estefan
- Encourage students to listen like detectives:
  - What *instruments* do you hear?
  - Is the beat slow and romantic or upbeat and lively?
  - What *feelings* come through the singer’s voice?

#### **Create: The Song and Its Story**

- Create a timeline slide or chart that reflects key musical or cultural events happening when each version was created, like the swing dancing craze, early Rock ‘n Roll, or the rise of pop.
- *Creative Twist:*
  - Design a “Time Traveler’s Sound Map”
  - Draw or digitally create a path showing how “Embraceable You” moves through time, using colors, doodles, or emojis to represent the mood of each version.

#### **Reflect: The Ever-Changing Song**

- Ask students:
  - Which version of “Embraceable You” felt the most powerful, surprising, or emotional—and why?
  - How did the performers use rhythm, harmony, or tone to make the same melody sound new?
  - If you could perform “Embraceable You” your way, what style would you choose? (Pop? Rock? Lo-fi? Rap?)

**Bonus:** Encourage students to rename their project like a documentary, *Embraceable Through Time* or *Melody in Motion*, and share their presentations aloud or in small groups.

For more teaching ideas on helping students move from note accuracy to expressive, meaningful playing, see Craig Sale and Nicole Martens’s article, “[From Notes to Beauty: When, Why and How?](#)” in *Piano Magazine (Keyboard Companion*, Autumn 2008; Vol. 19, No. 3).