



Curriculum Units by Fellows of the Yale-New Haven Teachers Institute
2015 Volume II: American Culture in the Long 20th Century

Popular Music Diversity from 1965-1969

Curriculum Unit 15.02.04
by Gillian Greco

At Nathan Hale School, in grades six through eight General Music, there is a wide range of musical abilities. Some students receive outside musical instruction by taking private lessons, or participating in a church or community ensemble, such as band or choir. Other students are music enthusiasts outside of school, but are self-taught. Many enjoy music and can list a number of artists and bands that they listen to for fun. However, for the majority of students in this age group, their only formal music instruction occurs two or three times a week during certain quarters of the school year.

At Nathan Hale School, the student population in grades six through eight General Music is approximately 61% white, 28% Hispanic/Latino, 6% Black/African-American, 1% Asian, and <1% American Indian/Alaskan Native. Of these students, many have expressed to me their personal musical interests, which range from rap and R&B, to classic rock, to boy bands and pop music, and many varieties of rock. Class sizes during school year 2014-2015 included anywhere from five students to 18. Some classes are very outspoken and opinionated about the work we do in General Music, and some simply go with the flow of the class and ask very few questions unless prompted. Some students are fiercely independent, and can work on music assignments quite easily with very little teacher input during the process. Other students frequently check in after each step, making sure they are on the right track.

Given all of this information, I wanted to create a unit that would fit the needs of any music classroom. Diversity presents itself in many different ways, so I wanted my unit to offer students a chance to explore music and culture of the past. I want them to find something they feel is most interesting, or can connect with in some way. I also wanted to integrate more performance opportunities in my class, in the form of learning music through ensemble work or giving students a chance to perform solo for their classmates.

As I began my research, the time period from 1965-1969 stood out to me. Upon first look at the Billboard Top 100 charts, I noticed how diverse the Number 1 Hits were over the weeks of each year, and how frequently the number one song changed from week to week. At a glance, one would notice the many different genres that were able to grab a hold of the top spot: Rock, Soul, Pop, R&B, Folk, and Country. Within each genre, each artist or band had their own performance and writing style. Additionally, the performers themselves were far from a "cookie-cutter" images of each other. In 1969 alone, Number 1 Hits of the year included:

- The Beatles—a four-piece rock band from Liverpool, England that were some of the best in the business as performers, writers, and arrangers.

- Elvis Presley-the rock and roll artist who fused together country and blues, along with pop, gospel, and bluegrass.
- The Temptations-a Motown vocal group from Detroit, MI who impressed audiences with harmonies and choreography.

1965 was a critical year in America and in music. “It was the year rock and roll evolved into the premier art form of its time and accelerated the drive for personal liberty throughout the Western world.” ¹ With that being said, we cannot try to understand and analyze the musical culture of 1965-1969 without also focusing on the political and social events of the period.

This time period has many musical selections and cultural events to choose from. I do not intend this unit to be all-encompassing, but rather a selection of some of the most important musical figures and cultural events to match. This time period includes its fair share of violence, death, drug usage, and sex. The content I have included in this unit focuses more on how culture contributed to the development of the music, the musicians, and how or why music was created. With modifications, portions could work well with upper elementary school-aged students, while high school students could certainly handle some of the more sensitive details I have left out here. I want to make it clear that if I have left something out, it is not because I do not recognize its merit-teachers who use this unit will obviously make judgement calls about the content their class can handle.

The National Coalition for Core Arts Standards rolled out a set of new standards for General Music that include the three artistic processes of Creating, Performing, and Responding. In order to align with those artistic processes and the time period of 1965-1969, the purpose of this unit will be:

1. Identify the social, cultural, and historical context of the decade, and how it informs music of the time period.
2. Interpret the creators' and performers' expressive intent, and explain how they applied certain music elements to express intent.
3. Understand the structure and context, as well as the musical elements of compositions, in order to prepare for an in-class ensemble performance, displaying the original creator's intent.
4. Rehearse music, as an ensemble and/or as a soloist, and develop criteria to refine the music and decide when it is ready to perform.
5. Generate lyrical, rhythmic, melodic, and/or harmonic ideas in order to create a new musical work written in the context of an event from 1965-1969.

In order to maintain a frame of reference as students move through the historical information, it would be helpful to introduce or review the basic definitions of the different genres:

- Blues-Usually features a simple three-chord progression. Improvisation is often present. The Blues developed out of African-American spirituals and work songs.
- Bluegrass-country music that is polyphonic in character and is played on un-amplified stringed instruments, with emphasis especially on the solo banjo.
- Country- Basic form, built around three chords, similar to blues. Instrumentation includes guitars and fiddles.
- Folk- Music that is passed down orally. Acoustic instruments are used. Many folk songs have no known author, and evolve over time.
- Funk- Music that combines elements of rhythm and blues and soul music and is characterized by a

percussive vocal style, static harmonies, and a strong bass line with heavy downbeats.

- Gospel-A now popularized form of impassioned rhythmic spiritual music, rooted in the solo and responsive church singing of rural blacks in the American South. Central to the development of rhythm and blues and soul music.
- Pop-The term “popular music” refers to music that is most in line with the tastes and interests of the masses. This is the music that sells the most records, has the largest concert audiences, and is played most often on the radio. The term “pop music” usually refers to a song with a basic form of verses and a repeating chorus. Songs are usually between two and half to five and a half minutes long, and some longer songs are edited for length for radio play.
- Rhythm & Blues, or R&B-A folk-based but urbanized form of black popular music that is marked by strong, repetitious rhythms and simple melodies and was developed, in a commercialized form, into rock-'n'-roll.
- Rock 'n' roll-A style of popular music that derives in part from blues and folk music and is marked by a heavily accented beat and a simple, repetitive phrase structure.
- Soul-Music that originated in black American gospel singing, is closely related to rhythm and blues, and is characterized by intensity of feeling and earthiness.

I have organized the unit using the following sub-topics, and not necessarily presented in chronological order:

- Early Rock 'n' Roll
- The Beatles and The British Invasion
- Civil Rights Anthems and Coming Together
- The Counterculture
- Vietnam

The content of the sub-topics does overlap, but the sub-topics could potentially be presented together or separately depending on class needs. Reading materials, video, and audio, can be presented to the class, and discussion of the context should take place before students are expected to practice, perform, or write music themselves. Because of the amount of information available to teach from 1965-1969, it is also possible for the unit to be split up and different portions taught at different times.

The Timeline

If you choose to teach the unit as a whole, it may be useful to envision the timeline you are working with. The unit starts in the late 1940s as the term “rock 'n' roll” comes to the forefront. The unit content covers a basic exploration of how rock 'n' roll evolved from rhythm and blues. It continues into the mid-1950s/early 1960s as the Vietnam War begins, and the United States enters into the fight. We introduce the Beatles and other players of the British Invasion, and continue through notable Civil Rights events and Dr. Martin Luther King, Jr.'s assassination. As the Vietnam War continues through the mid-to late-1960s, the unit explores the pro-war side, and the counterculture.

Early Rock 'n' Roll

In the late 1940s, editors at Billboard Magazine decided to change the genre labels. For example, “Folk” music would now be “country and western.” Among the changes, “race” music would now be referred to as “rhythm and blues.” Though the names had changed, the musical and racial divide still existed. R&B was a new name for music performed mostly by black artists, and sold to African American audiences. At its core were southern folk traditions, and as blacks returned from military service and began settling in cities like New York, Chicago, Detroit, and Los Angeles, their experiences contributed to the music. “Jump bands,” inspired by swing, Tin Pan Alley-style love songs, urban blues, and gospel all influenced the one genre known as R&B.

Even when white and black audiences did share an interest in the genre, it did not indicate that racism was any less alive. Louis Jordan, a saxophone player and singer born in Arkansas, had a successful jump band called the Tympany Five. The band would book two nights in one city—one for a white dance, and one for a colored dance.

Louis Jordan's biggest hit, “Choo Choo Ch' Boogie,” maintained eighteen weeks at the top of the R&B charts in 1946. Its use of the boogie-woogie style, meaning its rhythmic drive and use of riffs, or repeated patterns, is an example of one element that contributed to the development of rock 'n' roll.

Fast forward to 1954. Bill Haley's song, “(We're Gonna) Rock Around the Clock,” is released in May. The jump blues-style song makes it to number twenty-three on the Billboard pop charts for only one week. James Myers, owner of the song, then decides to take a different route to success. Myers mailed copies of “(We're Gonna) Rock Around the Clock” to Hollywood producers for their consideration. At the time, it was common for Hollywood producers to lower the volume of the music used in films so it wasn't earsplitting for audiences sitting in front of large loudspeakers at the theater. The producers of a movie called *Blackboard Jungle* decide to use the song, and turn up the volume. For the audience, it was the loudest music they had ever heard.² The audio, along with the visual of rowdy teenagers in the movie, started the association between this style of music and delinquents.

Alan Freed was a disc jockey who needed a new name for a radio show in the New York City market. It was Freed who decided to use the phrase “rock and roll.” It was not a new term, and the music Freed played was rhythm and blues. Freed presented a dance concert in 1955, billed as a “Rock 'n' Roll Ball,” and the line up featured black rhythm and blues musicians—Ruth Brown, Joe Turner, the Drifters, Fats Domino, the Moonglows, and the Harptones. The audience, however, was almost half white. The new label, “rock 'n' roll,” began to stick. In time, more music would develop to suit it.

Much like R&B, rock 'n' roll was the product of many different contributions. “(We're Gonna) Rock Around the Clock” was one of them, and “Ain't That a Shame” by Fats Domino was another. An electric guitar provided the bass line, and the eighth note triplets on piano emphasized the beat. Domino was an R&B artist, and this song was not so different from the songs he previously produced. However, the timing of the song's release contributed to its rock 'n' roll credentials. “Ain't That a Shame” was released three months after Domino performed at Freed's Rock 'n' Roll Ball, and as more people started to use the term, Domino was given the label of a rock singer. In doing so, it meant more young white people could be interested in his music.

Further south, in Memphis, Elvis Presley initially maintained a status as a regional success—Alan Freed wouldn't play Presley's records because he sounded too hill-billy or country-western. Presley, who did not have

much interest in country music, was stuck with this persona because he was a white performer with guitar and bass accompaniment. Eventually, Presley embodied a combination of African-American-inspired rhythm and blues along with country and western. It came to be known as rockabilly.

Sam Phillips, owner of the Sun Record Company in Memphis, began losing African-American performers who moved to Chicago. As his sales dipped, he said that he knew he could make money if he found a white male performer with the “Negro” sound and feel. When he connected with Elvis Presley, he found what he was looking for.

Teachers can use “(We're Gonna) Rock Around the Clock” as a listening example to get students to consider its impact on audiences, and imagine what their reactions might be when the song was released. An initial listening, with no introduction, at a loud volume, (similar to what audiences experienced at the theater) could be a fun way to start dissecting the music. After the students have heard the song and had a small taste of the experience, the class can begin analyzing the lyrics and musical structure. Possible discussion questions could be:

- Are there any words or phrases that are unfamiliar? For example, “glad rags.”
- What do you think the song is asking its audience to do during lines such as, “When it's eight, nine, ten, eleven too/I'll be goin' strong and so will you/We're gonna rock around the clock tonight/We're gonna rock, rock, rock, 'till broad daylight”? (Besides simply dancing?)
- Once you determine the message of the song, put yourself in the shoes of a teenagers living in the year 1955. What is your reaction to this song? Friends' reactions? What are your mother's and father's reactions? Grandparents' reactions? How might an African-American audience response differ from a white audience response?
- Using appropriate terminology, describe the tempo (speed), dynamics (volume), texture (how many instruments), and timbre (sound of the instruments) in this song. How do these things contribute to the song's message? Depending on the students' experience, you can ask them to further identify musical qualities in the song, such as the syncopation of the horn part, or the walking baseline. If students are unfamiliar with these terms, the song serves as a great introduction.

The Beatles and The British Invasion

The group formed in 1959 and went through many name changes, including the Quarrymen, Johnny and the Moondogs, and the Silver Beatles, before settling on the Beatles. All four Beatles came from working-class families, and money and fame were their first priorities. It wasn't long before it became a reality. On October 13, 1963, the Beatles played at the London Palladium, gaining national exposure in England. Manufacturers began producing Beatles merchandise, the Beatles fan club reached 800,000 members, and by the end of 1963, the Beatles had sold 11 million records and \$18 million worth of Beatles goods.

From January 1965 through January 1966, the Beatles had six Number 1 U.S. singles in a row. It can be said that the six songs demonstrated the unstable mood of that year. Songs like “I Feel Fine” and “Eight Days a Week” were the bright and shiny tunes that reflected the optimism and hopefulness America felt while recovering from President John F. Kennedy's assassination. Additionally, blacks gained the right to vote in the south, and President Lyndon B. Johnson introduced programs such as Medicare and Medicaid as a way to help

end poverty.

However, feelings changed as President Johnson drafted thirty-five thousand men a month to fight in Vietnam, and riots broke out in Watts, a Los Angeles, CA neighborhood. Songs like "Ticket To Ride," "Help," and "Yesterday" reflected the sadness, anger, frustration, and hopelessness many felt as times shifted from optimistic to unstable.

The Beatles were in a place that they referred to as the "toppermost of the poppermost." In addition to releasing more albums, they released movies and continued to tour. As they toured, they were met with fans that attempted to climb the sides of buildings in order to see the "Fab Four." Police set up barricades at the hotels where the Beatles stayed, and fan mail flooded those hotels. The Beatles post-concert transportation meant a delivery truck, ambulance, or armored car for their protection.

The Beatles had paved the way for other British groups to infiltrate the American music market. In 1965, there were twenty-seven U.S. No. 1 hits that year; thirteen were British and fourteen were American. Arthur Howes, a British promoter who planned the Beatles' tours of England in their earlier years, admitted that "the biggest thing the Beatles did was to open the American market to all British artists. Nobody had ever been able to get in before the Beatles. They alone did it." ³

Besides the Beatles, the other British bands and artists on the 1965 chart included Petula Clark, a female singer who earned a No. 1 spot on the American pop charts with her song "Downtown." Freddie & The Dreamers, a group that didn't have quite the success that the Beatles did in America, had a No. 1 hit in 1965 called "I'm Telling You Now." Wayne Fontana and the Mindbenders landed at the top of the charts with a song called "The Game of Love," which also happened to be the Mindbenders' first release in the United States. The group Herman's Hermits started as young musicians in Manchester, England who eventually had two songs at the number one spot in 1965: "Mrs. Brown You've Got A Lovely Daughter" and "I'm Henry VIII, I Am." Additionally, between 1964 and 1970, they had 20 singles in the Top 40, and 16 in the Top 20.

In the late 1960s, The Rolling Stones began calling themselves the World's Greatest Rock & Roll Band. ⁴ Their style was more bluesy at first, and eventually came to embody the "hard rock" sound. The public came to know them for their raunchy image, quite opposite of the Beatles. Their clothes didn't match, their hair was long, and were generally unkempt. Their manager, Andrew Logg Oldham, said "I wanted to establish that the Stones were threatening, uncouth, and animalistic." ⁵

They first became popular in England, but that popularity wasn't quite matched in the United States right away. They didn't capture America's full interest until their second U.S. tour at the end of 1964, which included a visit to *The Ed Sullivan Show*. After the visit, Ed Sullivan proclaimed that the Stones would never be back again. He was shocked at their image, and thought it would bring down his own television success. The show even received hundreds of letters from concerned parents, however, they received *thousands* of letters from teenagers expressing how much they loved the performance. The Rolling Stones returned to *The Ed Sullivan Show* on May 2, 1965.

In 1966, The Rolling Stones released an album of all-original material called "Aftermath." They had started by playing many rhythm and blues covers, but moved away from a blues sound and maintained their success. Vocalist Mick Jagger called "Aftermath" a "landmark record." "It's the first time we wrote the whole record and finally laid to rest the ghost of having to do these very nice and interesting, no doubt, but still cover versions of old R & B songs." ⁶ The Rolling Stones performed "Around And Around" and "Time Is On My Side" during

their first appearance on The Ed Sullivan Show. These songs present another opportunity for students to decide what the messages of the songs are. Next, they can decide the reactions of the audience at the time, how the musical qualities contribute to the songs' messages, and what changed and/or stayed the same when compared to earlier Rock 'n' Roll.

Civil Rights Anthems

The march from Selma, Alabama to the state capital, Montgomery, in March 1965 was intended to help local blacks vote. As they began the march, state troopers and deputies order them to stop. The marchers complied, but that did not stop the troopers from using tear gas, nightsticks, and bullwhips on the weaponless marchers. That day came to be known as “Bloody Sunday.” This day, along with the Greensboro sit-ins of 1960, amounted to 26 civil rights activist deaths, with only one killer was imprisoned. This appalling news out of Alabama concerned American citizens, as well as President Lyndon B. Johnson. When President Johnson addressed a joint session of Congress, he asked all of America to overcome the crippling legacy of bigotry and injustice.

In 1965, President Johnson signed the Voting Rights Act. This act meant no test or device could deny a vote, such as a literacy test, and with a constitutional amendment, there was no longer a poll tax. Johnson also signed an executive order stating that employers should take “affirmative action to ensure that applicants are employed...without regard to their race, color, religion, or national origin.” ⁷

In August of that year, in Watts, a black ghetto of Los Angeles, a riot ensued after a white policeman stopped and arrested a young black driver for speeding and possible intoxication. The crowd that gathered during the arrest turned into an angry mob. *Life* magazine described it as a “single event that can be picked to mark the dividing line” of the sixties, because it “ripped the fabric of a lawful democratic society and set the tone of confrontation and open revolt.” ⁸

While Dr. Martin Luther King, Jr. believed that nonviolent protest was more meaningful, people who subscribed to the idea of Black Power did not believe in “turning the other cheek.” They believed blacks should stay nonviolent if people were nonviolent to them, but if violence presented itself, they should fight back. Black Power meant coming together around blackness as the issue of oppression. However, many found a problem with the idea, thinking that it promoted separatism.

On April 4, 1968, Dr. Martin Luther King, Jr. was assassinated. The man who had promoted the idea of blacks and whites using peaceful protest was gone, and without King, the caused seemed to be without something to anchor it.

At this time, music was both a vehicle to deliver messages of hope or frustration and also a device that brought black and white communities together. In the mid-1960s, some radio stations began playing black artists for the first time. Motown Records, “The Sound of Young America,” signed performers such as Diana Ross, the Temptations, the Miracles with Smokey Robinson, the Four Tops, Martha and the Vandellas, Stevie Wonder, and Marvin Gaye. It became the most successful black-owned business in the United States. Young people, both black and white, enjoyed the music. Other record labels and artists began to enter the scene because of Motown's success, including James Brown, Wilson Pickett, Aretha Franklin, and Otis Redding.

In February 1965, the deceased Sam Cooke's song, "A Change is Gonna Come," reached No. 9 on the R&B chart and No. 31 on the pop charts. Cooke had been inspired to write the lyrics after meeting with civil rights organizers. Prior to his death, Cooke had been arrested for trying to check into a whites-only motel in Louisiana, had lost his young son, Vincent, in a drowning accident, and had endured conflicts with his brother. After suffering life's troubles, Cooke's lyrics suggested that he felt hopeful going into the future—he was shot and killed in a dispute at a hotel.

Aretha Franklin's version of "Respect" in 1967 sent a message of respect for all people, not just on the basis of color or race, but also gender. While Franklin's personal message was meant for her husband at the time, the lyrics gave the audience a chance to decide the meaning for themselves. Franklin also released "Think," a song written after Dr. King's assassination.

James Brown, a popular Soul singer and also a symbol of black self-respect, released songs such as "Say It Loud, I'm Black and I'm Proud." Its blunt message had a big impact on audiences, both black and white. Other Civil Rights anthems included Curtis Mayfield and the Impressions' "People Get Ready," as well as "We're Gonna Make It" by Little Milton.

However, alongside the stories of success are ones of continued troubles. In March of 1968, black sanitation workers in Memphis went on strike. Also during that month, Dr. King led a march which ended in violence. One protester died, 60 were injured, and 200 were arrested.

It is clear that music did not resolve the crisis, but it opened the door for blacks to find success in a market that had the potential to reach all people, blacks and whites together. One possibility is for students to examine the lyrics of these songs, and make a case for which song they believe had or has the greatest potential to reach the widest audience, and why.

The Counterculture

A San Francisco journalist invented the term "hippie" to mean a hip, with-it kid who knew what was happening.⁹ Otherwise, there was no one sign or symbol that alerted outsiders that a "hippie" was in their midst. Hippie organizations didn't exist, and hippies could be white or black, male or female, young or old. Though some hippies dropped out of school, grew out their hair, and listened to rock, one could be a hippie and do all, some, or none of those things. The counterculture idea can be difficult to define, but there are some general ideas to explain it:

- The counterculture meant a rejection of mainstream culture, whether it was racism, being pro-war, or traditional every day values, such as dress and language.
- Experimentation, in any form, in any aspect of life, was encouraged.
- Drugs were widely accepted—it was means to escape the culture that the people of the counterculture rejected.
- Nudity was not shameful. It was acceptable and seen as natural.
- As a person living the counterculture lifestyle, one would earn money for necessities by working small jobs, and often leave them after a short amount of time. It was part of the counterculture to maintain a simple lifestyle that did not require a lot of material goods.

- Living and dwelling with large groups of people was common in both rural and urban communities.

Music was a carrier of the counterculture. It spread the message and gathered like-minded people together. There were many music festivals, but Woodstock is by far the most well-known. The line-up included:

- Jimi Hendrix-Singer, songwriter, and self-taught guitarist. He was known for his unique techniques on electric guitar, and shocking showmanship-he once lit his guitar on fire during a show.
- Janis Joplin-Female vocalist who entered the sixties rock-music scene with a blues-inspired style.
- Joan Baez-Female folk singer who used music to communicate her social and political views.
- The Who-A British rock band who were among the first to integrate synthesizers into their performances.
- The Grateful Dead-A combination of country, folk, and blues, they also made the “jam band” popular-improvising on stage during shows.
- Country Joe and the Fish-A psychedelic rock band, some members had a folk-music background. Known for their politically charged lyrics.
- Crosby, Stills, Nash, and Young-A soft rock collaborative effort between David Crosby, Stephen Stills, Graham Nash, and Neil Young. Prior to working together, each had a successful career separately with other groups.

Though the weekend was chaotic-incredible traffic jams, overcrowding, sanitation problems, a lack of food and drinkable water- it was a bonding experience for all those who attended.

How did this counterculture come to be? “The Establishment” referred to the government, armed forces, institutions, and corporations. By vocalizing protest against The Establishment, the counterculture was born. It continued to grow as youths were alienated from the rest of the population. It started as part of the civil rights movement earlier in the sixties. Younger Americans felt there was nothing wrong with interracial interactions, whether it was a casual encounter or a romantic relationship. The older generation thought this was unacceptable, and the divide did not stop there.

College students who took classes and lived on campus also expressed displeasure with their lack of rights. Student journalists were fired or suspended if they published material administrators thought too critical or inappropriate. Frustrated students began dropping out of school.

This same age bracket also had qualms with fighting in Vietnam. The draft mean that 18 year olds could be forced to fight in a war they did not agree with, even though the same young people being drafted did not yet have the right to vote, (the voting age was 21 at that time.) The younger generation thought their parents' beliefs were to blame for the war, and the kids of the counterculture refused to go along with it.

Alienation continued as hippies encountered the backlash of the culture. A group of hippies entered a restaurant near the University of Washington, a waitress called police, and the hippies were taken to the station without reason. Police near the University of Kansas arrested 30 kids in a hippie house, again without reason. These were not the only incidents of this nature, and only fueled youths of the counterculture to separate themselves from their parents' culture.

Vietnam

An entire history unit could be devoted to the U.S. involvement in Vietnam. Since the student activities in this unit are meant to focus on relevant music and how it was developed, I have included selected background information here so students can understand the context. If time and resources allow, it would be beneficial to teach this music unit in conjunction with a social studies or history unit with a classroom or subject teacher. However, if that is not possible, the following information will be beneficial to students as they explore the musical creations that came out of this time period.

In 1954, French colonial forces were pushed out of Vietnam after a war for independence, and Vietnam was separated into North and South. An election was to be held in 1956 that would unite the country. North Vietnam was ruled by communist Ho Chi Minh, and the U.S. was concerned that he would win the election. In response, the U.S. provided South Vietnam with military, political, and economic aid.

The U.S. was responsible for putting the unpopular president of South Vietnam, Ngo Dinh Diem, in power. He was repressive and corrupt, for example, passing acts that made it legal to hold someone in jail if he or she was a suspected communist, but without bringing formal charges against them. Many South Vietnamese people formed a rebel government, the National Liberation Front, and opposed and attacked Diem's troops and secret police. The Vietcong, a communist-led army and guerrilla force, began attacking the South Vietnamese Army. Worried that all of Vietnam would unify under communist President Ho Chi Minh, President John F. Kennedy's solution was to increase the number of U.S. advisers in South Vietnam to prevent communist expansion. In 1960, there was 1,600 advisers in South Vietnam. By 1963, there were 16,000.

The U.S. started its involvement in combat missions in 1962. In 1964, the Vietcong bombs Bien Hoa Air Base near the city of Saigon. Four Americans are killed and 76 are injured. Equipment is destroyed or damaged. In March 1965, U.S. combat troops enter Vietnam. By July of that year, President Johnson doubles the number of men per month to be drafted: 17,000 to 35,000. By the end of 1965, there were 184,000 U.S. troops in Vietnam. Numbers increase again by the end of 1966 to 385,000 U.S. troops, with an additional 60,000 sailors stationed off-shore. By April 1969, there had been more than 33,629 U.S. combat deaths in Vietnam, more than had been killed in the Korean War.

These numbers were troubling to some Americans, and support was dwindling. By 1968, a poll showed that majority of Americans thought the U.S. should removed itself from Vietnam. College professors led "teach-ins," meant to inspire discussion and debate in order to find a better policy. Students marched to the Washington Monument in Washington, D.C. in protest of the war. Signs read, "Get out of Saigon and into Selma. Freedom now in Vietnam. War on poverty and not on people." ¹⁰ Other protests followed during the year, and young men burned their draft cards.

However, there were also plenty of pro-war supporters. They showed their support in D.C. and New York, while their message was: "Support our men in Vietnam-Don't stab them in the back." However, the U.S. government was concerned that there were any antiwar protesters questioning foreign policy at all. Some worried that communists were involved, while others thought it was simply Americans bravely asking questions during a troubling situation. Since the United States had not been attacked, as it had been in World War II with Pearl Harbor, why was the U.S. involved? With the civil rights issues at home, did it make any sense to put time, energy, and lives on line on the other side of the world? The public was divided, and so was the music.

Martha and the Vandellas released the song “Nowhere to Run” in February 1965, and the lyrics tell a story of a woman who cannot escape a bad romantic relationship. However, the music inspired a feeling of anxiety and apprehension and would later be known as an anthem for Vietnam soldiers.

Anti-war anthems included Phil Ochs' “I Ain't Marching Anymore,” Tom Paxton's “Lyndon Johnson Told the Nation,” and “Business Goes on as Usual” by the Chad Mitchell Trio.

Loretta Lynn's song, “Dear Uncle Sam,” did not mention Vietnam, but rather the feelings associated with a husband's death due to fighting overseas. Similarly, Willie Nelson released “Jimmy's Road,” focused on the death of a friend in the war.

On the pro-war side, Johnnie Wright's “Hello Vietnam” protested that the U.S. should be involved in order to prevent the war from becoming uncontrollable.

Dave Dudley's “What We're Fighting For” sent the message that no soldier wishes he was fighting, but it was a necessary evil to protect the United States.

In 1969, Creedence Clearwater Revival released “Fortunate Son,” a song that references references “rich people who orchestrate wars and then draft the poor to fight in them.”¹⁰

The Woodstock Festival was not just a gathering of like-minded kids of the counterculture, it was also a gather of those who opposed the war. Jimi Hendrix rendition of “The Star Spangled Banner” featured guitar effects meant to represent the bombs bursting and unrest of war.

Teaching Strategies

I find it most interesting and engaging to use a variety of sources to distribute information to students prior to a musical activity. It is important to again note that this unit is intended for a general music class, where most of the time should be spent responding to, creating, and/or performing music. The historical information, which is incredibly valuable to the musical process that will follow, should be presented during roughly the first third of the class period, and possibly include some take-home elements. The remaining two-thirds of the period should be used for music-making.

I also like to provide students the opportunity to work alone, in a small group, and as a whole class ensemble. Depending on the class and the lesson, you may even offer students the choice of working with a small group or partner, or working alone. I have provided one lesson each to address the broad areas of creating, performing, and responding/connecting, as outlined in the National Core Arts Standards. Additionally, of the three lessons, one is written for the whole class as an ensemble, one for small-group work, and one as a chance to work independently.

Perform-Teaching Strategies and Activity #1

Objectives:

- Interpret the creators' and performers' expressive intent, and explain how they applied certain music elements to express intent.
- Understand the structure and context, as well as the musical elements of compositions, in order to prepare for an in-class ensemble performance, displaying the original creator's intent.
- Rehearse music, as an ensemble and/or as a soloist, and develop criteria to refine the music and decide when it is ready to perform.

Materials:

1. Equipment to play audio and visual materials.
2. Excerpt from “Building the Beatle Image” By Vance Packard, Saturday Evening Post. March 21, 1964.
3. Video, from teachrock.org: Brian Epstein (Beatles' Manager) Discussing Beatlemania, 1964.
4. Video, from teachrock.org: The Beatles. “She Loves You,” 1964.
5. Recording of The Beatles, “Yesterday”
6. “Yesterday” by The Beatles-sheet music for each student, available for purchase from musicnotes.com
7. “Yesterday” by The Beatles-lyrics

As a class, read “Building the Beatle Image” and view the videos together. Discuss:

1. What observations can you make about the form and the lyrics? Students should follow along with their sheet music and/or lyrics sheet
2. Listen to the song as a class. What information do we need in order to perform “Yesterday?”
3. Can you think of any bands or artists that have the same kind of following today?
4. What did they represent to the young audience that idolized them?
5. Why, in your own opinion, were the Beatles such a successful group?
 - The song uses AABA form. Each A section begins with a single word to lure in the listener.
 - What is the mood? The dynamics? Tempo? Instrumentation/texture/timbre?
 - Yesterday reached Number One on the pop charts in 1965, and that popularity continues today. Why do you imagine this is so?
 - The lyrics are specific enough to evoke feelings of heartbreak, yet vague enough for the listener to imagine his or her own specific meaning.
 - How is this song different from other Beatles selections you may have heard?

After considering the history and form of the music, prepare to rehearse the music with the class as an ensemble. Consider:

- Vocal warm ups.
- As a class, decide what needs to be demonstrated in order for the piece to be performance-ready. This could include stylistic elements, diction, or spots that need work such as entrances and cut-offs.
- Rehearse the song as an ensemble, breaking down specific passages as needed. As the class begins to master the piece, complete a run-through of the entire song before the end of the period.
- In order to check individual mastery of the song, you may choose to have students solo sing a passage

in front of the teacher or the group, or have students sing in pairs or trios.

- You may choose to perform the song to another class, or include it in a concert program or “town hall” meeting, as many New Haven Public Schools do to showcase what students are learning during the year.
- The sheet music referenced here is a unison arrangement that can also be purchased in different keys besides the original written key. I encourage other teachers to use whatever arrangement is appropriate for their group, which can be easily found through an online search.

Create-Teaching Strategies and Lesson #2

Objectives:

- Identify the social, cultural, and historical context of the decade, and how it informs music of the time period.
- Generate lyrical, rhythmic, melodic, and/or harmonic ideas in order to create a new musical work written in the context of an event from 1965-1969.

Materials:

1. Equipment to play audio materials
2. Writing materials to produce hard copy or word document
3. Article, *Civil Rights Movement* from History.com
4. Recording of “A Change Is Gonna Come” by Sam Cooke
5. Printed lyrics of “A Change Is Gonna Come”
6. Recording of “Say It Loud, I'm Black and I'm Proud” by James Brown
7. Printed lyrics of “Say It Loud, I'm Black and I'm Proud”

Prior to the listening activity, instruct students to read the article, *Civil Rights Movement*, at home in order to prepare themselves to be able to write lyrics as though they are living in the time period.

As a class, listen to both songs and follow along with the lyrics sheets. Have students list all of the elements they can hear in each song-instrumentation and the texture and timbre, tempo, dynamics, lyrics, mood, and the message. Inform students that Cooke wrote his song after meeting with civil rights organizers, and that Brown was a symbol of black self-respect. Briefly discuss:

- The two songs represent different styles. Are the messages different, or similar?
- Does one style project the message better than another? Are they equally as powerful; why or why not?

Have students decide which style they prefer: the blunt style of Brown's lyrics, or the slightly more subtle, yet still obvious, style of Cooke's lyrics. To compare and contrast, the teacher might present individual passages from each song.

Now that students have an idea of the context, and an idea of how they may style their song, students should prepare to write song lyrics that include:

- At least 3 verses.
- A repeating chorus that indicates the theme of their song.
- A bridge-a separate section, unlike a verse or the chorus, that serves to bring the song to the final chorus.
- The song should rhyme, but students can decide what rhyming scheme they would like to use.
- Students should include a brief explanation, one to two paragraphs, of what event they imagine themselves to be a part of during the Civil Rights Movement, as outlined in the article they read for homework. Allowing students to select an event will make sharing their lyrics more interesting, and allows for meaningful student choice.
- Students share their lyrics, either a selection or as a complete work, to the class. They should also share their explanation of the event they chose. Students can decide if they would like to provide that information before or after their lyrics. Sharing it after the lyrics could provide the class with a brief discussion, where students try to guess what event the songwriter is alluding to.
- Depending on the abilities of your class, you may choose to further extend this activity to have students write a melody and/or harmonic accompaniment for the lyrics. Students should additionally add another brief description of what they chose the key, rhythms, harmonies, tempo, and dynamics, and how it helps support the meaning of their song.

Respond/Connect-Teaching Strategies and Lesson #3

Objectives:

Identify the social, cultural, and historical context of the decade, and how it informs music of the time period.

Materials:

1. Vietnam Timeline, available online from PBS
2. Section 20.4 - "Protesting War" from Music! Its Role and Importance in Our Lives
3. Equipment to play audio material
4. Recording of "Fortunate Son" by Creedance Clearwater Revival
5. Lyrics of "Fortunate Son"
6. Recording of Jimi Hendrix-Star Spangled Banner, Woodstock
7. Recording of "Blowin' In The Wind" by Bob Dylan
8. Lyrics of "Blowin' In The Wind"
9. Large chart paper for students to write ideas

Students will participate in group discussion and debate as they examine three pieces of music. Instruct students to read through the Vietnam Timeline for homework prior to this class. As a warm-up at the start of class, students will read "Protesting War." Listen to "Fortunate Son," "Star Spangled Banner," and "Blowin' In The Wind" as a class.

Next, split students up into three groups, and randomly assign each group one of the songs. Each group must compile a list of observations and analyzations that support the idea that their song does the best job of communicating a message about the Vietnam War. Students should address:

- What is it that the performers are trying to express?
- How does the performer use musical elements such as instrumentation, tempo, dynamics, etc., to express that idea?
- How much of it is explicit and how much is implicit?

Once the students have had enough time to compile their argument, have them post their chart paper on the board in front of the class. Have students sit with their group members in a large circle facing the board as they present their findings. Encourage them to replay clips of the audio in order to support their arguments.

Now that students have heard argument for all three pieces, as an exit slip, or for homework, ask students to respond to the following:

- Of the three musical selections, which do you believe is the most powerful form of expression of during the Vietnam War era? Which do you believe does a better job of getting the message across?
- Of the three musical selections, which do you enjoy listening to the most and why? Is it the same one that you believe is the most powerful form of expression?

Pedagogy

By contextualizing the music, students will finish the unit having accomplished several things. The most obvious is the understanding of the content, their country's history, and the music that develops out of culture. This unit is a great time to discuss how music acts as a form of expression. Instead of merely comparing and contrasting audio examples, students are asked to seek and defend an explanation of what the artist was doing when he or she wrote the song, why, and if and how they used musical elements to further the message. If and when students choose to perform songs from this unit, they can start to build an emotional connection and use that to improve the overall quality and impact of their performance, in addition to refining musical technique.

These skills then transfer in a few different ways. A unit like this provides students a framework for analyzing songs in a particular context, in this case, 1965-1969. Students can use this framework to analyze music from a different time period, culture, country, etc. Students can also start building their own framework by looking back on this unit and asking questions, such as, what information did I study in the previous unit? What observations do I still need to make in order to have a better understanding? How do I build a world around the music, especially if the world is one I would otherwise have little or no contact with?

Teacher's Bibliography-Print Resources

Anderson, Terry H. *The Sixties*. New York: Longman, 1999. Chronological explanation of the changes in America during the decade.

Jackson, Andrew Grant. *1965: The Most Revolutionary Year in Music*. New York: St Martin's Press, 2015. Overview of significant bands and artists who contributed to the evolution of rock and roll.

Miller, James. *Flowers in the Dustbin: The Rise of Rock and Roll, 1947-1977* . New York: Simon & Schuster, 1999. Cultural and musical impacts of rock and roll.

Robins, Wayne. *Behind the Music: 1968* . New York: Pocket Books, 2000. Music and social events of 1968.

Starr, Larry, and Christopher Alan Waterman. *American Popular Music: From Minstrelsy to MTV* . New York: Oxford University Press, 2003. Study of cultural history and musical analysis.

Szatmary, David P. *Rockin' in Time: A Social History of Rock-and-Roll* . Upper Saddle River, New Jersey: Prentice-Hall, Inc., 2000. How rock and roll changed and contributed to change through American and British history.

Teacher's Bibliography-Online Resources

"Battlefield: Vietnam-Timeline," PBS.

<http://www.pbs.org/battlefieldvietnam/timeline/> (accessed May 25, 2015).

The Beatles - Biography

<https://www.billboard.com/artist/383540/beatles/biography> (accessed March 31, 2015).

Belmont, Bill. *Country Joe and the Fish: A History*.

<http://www.well.com/~cjfish/> (accessed May 25, 2015).

Candaele, Kerry. *The Sixties and Protest Music*

<https://www.gilderlehrman.org/history-by-era/sixties/essays/protest-music-1960s> (accessed May 25, 2015).

Crosby, Stills and Nash

<http://www.rollingstone.com/music/artists/crosby-stills-and-nash/biography> (accessed May 25, 2015).

Elvis Presley <https://www.billboard.com/artist/301690/elvis-presley> (accessed May 24, 2015).

Freddie & The Dreamers - Biography <https://www.billboard.com/artist/302442/freddie-dreamers/biography> (accessed May 15, 2015).

Genres

<http://www.allmusic.com/genres> (accessed May 24, 2015).

The Grateful Dead - Biography

<http://www.rollingstone.com/music/artists/the-grateful-dead/biography> (accessed May 25, 2015). *Gospel Music*

<http://dictionary.reference.com/browse/gospel+music> (accessed May 25, 2015). Grow, Kory. *John Fogerty Addresses 'Fortunate Son' Concert for Valor Controversy*, last modified November 13, 2014.

<http://www.rollingstone.com/music/news/john-fogerty-addresses-fortunate-son-concert-for-valor-controversy-20141113> (accessed May 25, 2015).

Herman's Hermits - Biography

<https://www.billboard.com/artist/303471/hermans-hermits/biography> (accessed May 15, 2015).

The Jackson 5 - Biography

<https://www.billboard.com/artist/416643/jackson-5/biography> (accessed March 31, 2015).

Jimi Hendrix Biography

<http://www.biography.com/people/jimi-hendrix-9334756#early-life> (accessed May 25, 2015).

Joan Baez Biography

<http://www.biography.com/people/joan-baez-9195061>(accessed May 25, 2015).

Lamb, Bill. *What Is Pop Music?*

<http://top40.about.com/od/popmusic101/a/popmusic.htm> (accessed May 25, 2015).

Lankford, Jr., Ronnie. *Country Joe and the Fish*, last modified January 2002.

<http://www.encyclopedia.com/doc/1G2-3495400019.html> (accessed May 25, 2015).

Merriam-Webster, s.v. "funk." (accessed May 25, 2015). *National Core Arts Standards*

<http://www.nationalartsstandards.org/sites/default/files/Music%20at%20a%20Glance%20rev%203-5-15.pdf> (accessed May 15, 2015).

Petula Clark - Biography

<https://www.billboard.com/artist/331509/petula-clark/biography> (accessed May 15, 2015).

The Rolling Stones - Biography

<https://www.billboard.com/artist/419005/rolling-stones/biography> (accessed May 15, 2015). *The Rolling Stones 1st Appearance on The Ed Sullivan Show - 10/25/64* <http://www.edsullivan.com/the-rolling-stones-1st-appearance-on-the-ed-sullivan-show-102564/> (accessed July 24, 2015).

Simon & Garfunkel- Biography

<https://www.billboard.com/artist/279369/simon-garfunkel/biography> (accessed March 31, 2015).

Ward, Brian. *What's That Sound? Teaching the 1960s through Popular Music*

<http://www.gilderlehrman.org/history-by-era/sixties/resources/what%E2%80%99s-sound-teaching-1960s-through-popular-music> (accessed May 21, 2015).

Wayne Fontana and the Mindbenders - Biography

<https://www.billboard.com/artist/431131/wayne-fontana-and-the-mindbenders/biography> (accessed May 15, 2015).

Reading List for Students

Packard, Vance. *Building the Beatle Image*

(Saturday Evening Post, March 21, 1964),

http://teachrock.org/media/handouts/Handout_3_-_Building_the_Beatle_Image.edited_1.pdf (accessed June 28, 2015).

History.com Staff. *Civil Rights Movement*

(A+E Networks, 2009),

<http://www.history.com/topics/black-history/civil-rights-movement> (accessed June 28, 2015).

"Battlefield: Vietnam-Timeline," PBS.

<http://www.pbs.org/battlefieldvietnam/timeline/> (accessed May 25, 2015). Lyrics - Around And Around by The Rolling Stones

<http://www.azlyrics.com/lyrics/rollingstones/aroundandaround.html> (accessed July 24, 2015)

Lyrics - Say It Loud, I'm Black and I'm Proud by James Brown

<http://www.azlyrics.com/lyrics/jamesbrown/sayitloudimblackandimproud.html> (accessed May 25, 2015).

Lyrics - A Change is Gonna Come by Sam Cooke

<http://www.azlyrics.com/lyrics/samcooke/achangeisgonnacome.html>(accessed May 25, 2015).

Lyrics - Blowin' In The Wind by Bob Dylan

<http://www.azlyrics.com/lyrics/bobdylan/blowinthewind.html> (accessed June 28, 2015).

Lyrics - Fortunate Son by Creedence Clearwater Revival

<http://www.metrolyrics.com/fortunate-son-lyrics-creedence-clearwater-revival.html> (accessed May 25, 2015). Lyrics - Time Is On My

Side by The Rolling Stones <http://www.azlyrics.com/lyrics/rollingstones/timeisonmyside.html>(accessed July 24, 2015). Lyrics - (We're

Gonna) Rock Around The Clock by Bill Haley <http://www.metrolyrics.com/were-gonna-rock-around-the-clock-lyrics-bill-haley.html>

(accessed May 25, 2015).

Lyrics - What We're Fighting For by Dave Dudley

<http://www.metrolyrics.com/what-were-fighting-for-lyrics-dave-dudley.html> (accessed June 28, 2015).

Lyrics - Yesterday by The Beatles

<http://www.azlyrics.com/lyrics/beatles/yesterday.html> (accessed June 28, 2015).

Yesterday by The Beatles – Digital Sheet Music

http://www.musicnotes.com/sheetmusic/mtdFPE.asp?ppn=MN0053788_D2 (accessed June 28, 2015).

Materials for Classroom Use

Video, The Beatles, “She Loves You,” 1964

<http://teachrock.org/lesson/beatlemania/>

Video, Brian Epstein (Beatles' Manager) Discussing Beatlemania, 1964.

<http://teachrock.org/lesson/beatlemania/>

A Change Is Gonna Come by Sam Cooke

A Change Is Gonna Come

2008 Abkco Music & Records, Inc.

Ain't That a Shame? - 2002 Digital Remaster by Fats Domino

The Fats Domino Jukebox: 20 Greatest Hits The Way You Originally Heard Them (World)

2002 Capitol Records, Inc. Around And Around by The Rolling Stones 12 x 5 (Remastered) 2002 ABKCO Music & Records Inc.

Blowin' In The Wind by Bob Dylan

The Freewheelin' Bob Dylan Originally Released 1963 Song Music Entertainment Inc.

Choo Choo Ch' Boogie by Louis Jordan & His Tympany Five

Jukebox Hits Volume 1, 1942-1947

2005 Acrobat Music Ltd.

Fortunate Son by Creedance Clearwater Revival

Willy and the Poor Boys (40th Anniversary Edition)

2008 Concord Music Group, Inc.

Heartbreak Hotel by Elvis Presley

Elvis 30 #1 Hits

2002 Song Music Entertainment

Rock Around The Clock by Bill Haley & His Comets

Live Explosive Rock N' Roll

2011 Rockabilly Records

Say It Loud - I'm Black And I'm Proud by James Brown

20 All-Time Greatest Hits!

2008 Universal Records, a Division of UMG Recordings, Inc.

Star Spangled Banner - Live at Woodstock by Jimi Hendrix

Experience Hendrix: The Best of Jimi Hendrix

2009 Experience Hendrix LLC, under exclusive license to Sony Music Entertainment Time Is On My Side by The Rolling Stones The Rolling Stones No. 2 2010 ABKCO Music & Records, Inc.

Yesterday by The Beatles

Help! - iTunes LP

Released August 6, 1965

Capitol Records, Parlophone

Appendix A-Implementing District Standards

New Haven Public Schools is implementing the new National Core Arts Standards. I envision this unit working with middle school general music classes, so I have referenced the anchor standards listed for grades 6-8, "Music." During this unit, students are expected to create, perform, and respond/connect to music. The standards I have selected ensure that it aligns with both district and national goals.

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

Anchor Standard 7: Perceive and analyze artistic work.

Anchor Standard 8: Interpret intent and meaning in artistic work.

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen

understanding.

Notes

1. Andrew Grant Jackson, 1965: *The Most Revolutionary Year In Music*, 1.
2. James Miller, *Flowers in the Dustbin: The Rise of Rock and Roll, 1947-1977* , 92.
3. David P Szatmary, *Rockin' in Time: A Social History of Rock-and-Roll* , 111.
4. <https://www.billboard.com/artist/419005/rolling-stones/biography>, *The Rolling Stones - Biography*
5. David P Szatmary, *Rockin' in Time: A Social History of Rock-and-Roll* , 118.
6. David P Szatmary, *Rockin' in Time: A Social History of Rock-and-Roll* , 120.
7. Terry Anderson, *The Sixties* , 63.
8. Terry Anderson, *The Sixties* , 74.
9. Terry Anderson, *The Sixties* , 131.
10. Kory Grow, "John Fogerty Addresses 'Fortunate Son' Concert for Valor Controversy," Rolling Stone Magazine.

<https://teachersinstitute.yale.edu>

©2019 by the Yale-New Haven Teachers Institute, Yale University

For terms of use visit <https://teachersinstitute.yale.edu/terms>