



# Prince Edward Island Music Curriculum

Education and Early  
Childhood Development  
English Programs

# Music

Music  
801A

# MUSIC CURRICULUM

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## Vision

The Prince Edward Island Arts Education curricula are shaped by a vision of enabling and encouraging students to engage in the creative, expressive, and responsive processes of the arts throughout their lives.



**Quote**

“Things may come and go, but Rock and Roll is Forever!”

~ Anonymous





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# Introduction

## Nature of Music

Music has been part of the human experience throughout history and is embedded in our daily lives.

Music is a vehicle through which people make meaning of the complexities of life and make connections between themselves and others. Music offers enjoyment and delight, and stimulates imagination. Music provides a common thread of understanding across generations. In short, music describes, defines, and deepens human experience in ways that are both personal and global, real and magical.

There are key aspects of music education that are deeply personal and cannot be easily expressed as immediately measurable outcomes. They do, however, make a significant contribution to the essential graduation learnings. This internal experience that is an intrinsic, vital part of learning is something that cannot be demonstrated as a specific product. For example, learners involved in the creation of a musical composition that has intensely personal significance experience growth that cannot necessarily be demonstrated to others. In this context, whether or not this work is presented formally is irrelevant. The only way in which this kind of growth and learning can be measured is by gauging the extent to which it leads to self-awareness and has an impact on the way individuals come to relate to those around them. The importance of this learning only becomes apparent with time. Adults often reflect on these kinds of arts experiences as some of the most valued and important of their early lives.

The discipline of music offers us a channel through which we can express our unique thoughts and feelings. Music provides an outlet for human creativity and self-expression. Instruction in music cultivates a form of literacy by developing intuition, reasoning, and imagination, leading to a unique form of communication. The discipline of music is worth learning for its own sake and has its own unique body of knowledge, skills, and ways of thinking.

## Purpose of the Course

The Styles of Popular Music course will introduce students to a study of popular music, namely “rock and roll.” Students will examine the music in their lives, including its roles, genres, social context, and ways that it is experienced; distinguish between listening and hearing (active and passive listening); and develop an understanding of terms and concepts associated with the elements of music that enable them to consider and discuss what they listen to, using the language of music. It is the purpose of this course that through active listening, research, presentations, and discussion of rock and roll music that students will come to better value, understand, and enjoy music in their lives.

The curriculum of this course will provide a framework on which educators and artists in the learning community can base learning experiences, instructional techniques, and assessment strategies. This curriculum provides a coherent view of music education and reflects current research, theories, and classroom practice.

## Rationale

Education in music is fundamental to the aesthetic, physical, emotional, intellectual, and social growth of the individual. It provides students with unique ways of knowing, doing, living, and belonging in the global community.

Through music education, students come to understand the values and attitudes held by individuals and communities. Learning in music contributes to an empathetic world view and an appreciation and understanding of relationships among peoples and their environments.

Education in music and learning in other subject areas through music supports the Atlantic Canada Essential Graduation Learnings. These Essential Graduation Learnings are aesthetic expression, citizenship, communication, personal development, problem solving, and technological competence. (Please refer to the *Foundation for the Atlantic Canada Arts Education Curriculum Document* for further information.)

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# Program Design and Components

## Foundation Document

One of the main purposes of the *Foundation for the Atlantic Canada Arts Education Curriculum Document* is to provide a framework and guidance for the development of curriculum guides in, through, and about the arts. The music appreciation course, *Styles of Popular Music*, was developed from this document. The general/keystage music outcomes for the senior high level were the foundation for this curriculum guide.

## Specific Curriculum Outcomes

Specific curriculum outcomes clarify for students, teachers, parents, and administrators expectations of what students should know, be able to do, and experience in order to develop greater appreciation and value as a result of their learnings in the *Styles of Popular Music* course.

## Meeting the Needs of All Learners

Students develop and learn at different rates and in different ways. The *Styles of Popular Music* curriculum recognizes the diversity among students and provides for a range of learning styles, instructional strategies, and resources. Teachers are able to choose from the suggested strategies/activities in the second column of the curriculum to meet the needs of their class. Teachers may also have the choice to design their own activities to address the specific curriculum outcomes in the first column. Learning contexts are adapted to meet the needs of individual students and provide ongoing opportunities for all students to engage in new learning based on their previous success.

## Culture Affirmed

Students engage in a range of experiences and interactions designed to help them use processes associated with creating, expressing, and responding to music both in their own work and that of others.

Music is universal and central to every world culture. Musical expression is an integral part of all societies, not a stand-alone, independent enterprise. Through music, people tell their stories, thereby creating the collective story of humankind. Music, along with other forms of expression, allows a culture to define its identity and communicate with others. That is why the *Styles of Popular Music* course not only looks at rock and roll in the United States and Britain, but also at the effects that it had on music being created and performed in Canada. This encourages students to value their own identity and culture.

Arts disciplines have similarities that are identifiable. One of the similarities is the creation and communication of culture. Another is the ability to exist independently of their creators or country of origin. In the Styles of Popular Music course the works of musical expression are able to bypass human reason and languages to appeal to us at an emotional level. These works are more deeply understood and fully appreciated within the context of the culture of the people who produce them. However, their universality permits them to speak to audiences across cultures and time.

Learning about music from a global perspective provides a basis for valuing the differences among people. This is critical for young growing minds. International understanding is a key starting point to valuing the diversity within our own Canadian culture.

Valuing is intensely personal and involves making connections with individual and social standards and beliefs. It includes respect for and recognition of the worth of what is valued. It recognizes the reality of more than one perspective, more than one way of being and perceiving the world, and the richness of found answers.

## **Personal, Social, and Cultural Contexts for Learning**

The curriculum of Styles of Popular Music promotes self understanding as well as an appreciation of the world's social and cultural contexts. Students are encouraged to recognize the power of creativity in constructing, defining, and shaping knowledge; in developing attitudes and skills; and in extending these new learnings in social and cultural contexts. Music requires skills, knowledge, and values. As students explore and reflect on music they arrive at a deeper understanding of how music shapes their lives and how it has an impact on all of us.

Since works in music are an unmistakable part of personal identity and a defining feature of culture, it is critical that the Styles of Popular Music curriculum respect, affirm, understand, and appreciate individual and cultural/racial uniqueness in all aspects of teaching and learning.

## **Careers**

Almost one million Canadians earn a living in the cultural sector. This curriculum acknowledges the importance of music in adult life and introduces learners to various careers and entrepreneurial opportunities in this vibrant sector.

## **Assessment**

The course specific curriculum outcomes provide reference points for teachers to inform their instructional practice as they monitor students' progress. Assessment involves more than judgment made about a performance or presentation after learning has taken place. It is recognized that students have a responsibility for their own learning. As a continuous, collaborative, comprehensive process, assessment can be a powerful tool to enhance students' learning when self-assessment is an integral part of that learning.

# Contexts for Learning and Teaching

## Principles Underlying Music Education

- Music education is a fundamental component of a balanced educational program for all students.
- Music education serves the educational goals of society by fostering growth of creativity, production of culture, and advancement of knowledge and understanding of the world and ourselves. Music education takes into consideration and reflects values and concerns of society, such as human rights, democratic principles, cultural identity, cultural integrity, peaceful co-existence, preservation of the environment, and the well being of all individuals.
- Music education, as an integral part of general education, is the responsibility of society and involves the community to achieve its goals.
- Music education programs strive for excellence, equity, and relevance. The achievement of these goals is the responsibility of all partners in education.
- Music education programs build upon what is known through research about successful practice and the developmental nature of students.

## The Learning Continuum

The continuum of learning in the arts that has been developed for entry through grade 12 encourages and validates student progress and achievement, taking into account

- the nature of the individual discipline (which would be music for this curriculum)
- the age and development stage of the learners
- the range of opportunities for learning
- student interest and enthusiasm
- learning styles
- multiple intelligences
- teacher expertise
- learning time
- resource availability.

The learning continuum in music must take into account the premise of a broad arts offering at the early, middle, and high school levels.

Critical and contextual understandings are deepened so that students are able to form their own judgments and support them, using correct terminology and a range of evaluative criteria.

The learning continuum must be supported with the provision of sufficient time and resources to ensure that students experience a broad range of musical experiences that are sequential, comprehensive, planned, co-ordinated, and related to the outcomes of this document.

## The Learning Environment

The learning environment should be stimulating and rich in opportunities in order to develop the full capacities of the learner. Within this environment, the teacher provides learning experiences that bring together the intentions of the curriculum outcomes, the needs and the experiences of the learner, and the resources of the learner's community.

Learning environments should be structured to support individual learners and be dynamic and flexible to meet the breadth of teaching and learning needs. A stimulating music environment draws upon the learner's aesthetic thoughts, feelings, emotions, beliefs, perceptions, and abilities to create, explore, and develop ideas. It values opportunities to discuss, express, and share those ideas.

A stimulating learning environment is an ideal space to unleash a student's creative potential. An environment that provides interesting and challenging places for sense, mind, and body to rest and reflect, and which presents many different pieces of information, is one that stimulates creative thinking. Some suggestions to create and support stimulating surroundings and learning environments include the following: pictures of different rock and roll artists displayed with a feature board for artists and the top 10 songs of the various time periods; a place for performance or drama presentations; a listening centre or stations; a set-up for a mock radio station; a space for exploring the dances and music of rock and roll; a place for viewing videos; an area to create and perform a rock concert; an exhibition/display space for the various technological advancements in sound and instruments; an area to research and develop projects on rock and roll; and/or a space for creating visuals of images of fads, happenings, and issues of the various time periods of rock and roll.

**(Please note: due to the nature of this course, teachers are asked to handle topics with sensitivity.)**

Music education provides students with a diverse range of experiences, in order to address individual differences and to provide a foundation of lifelong learning. In order to achieve these goals, access to many different learning resources is necessary. These include print materials, aural and visual stimulation materials, and materials relevant to the Styles of Popular Music course. These resources are found within the school, as well as within the larger community.

Members of the music community can provide a valuable human resource for the Styles of Popular Music course. Opportunities such as visiting-artists programs, music presentations, and participatory workshops, held in the school and in the community, also heighten the awareness of the important role music plays in community life. It is important that participating artists be valued and recognized as professionals.

## Resource-Based Learning

## Equity and Diversity

The society of Prince Edward Island, like that of Canada, reflects diversity in race, ethnicity, gender, ability, values, lifestyle, and languages. Schools should foster the understanding of such diversity. The Prince Edward Island Styles of Popular Music curriculum is designed to meet the needs, values, experiences, and interests of all students.

In a learning community characterized by mutual trust, acceptance, and respect, student diversity is both recognized and valued. All students are entitled to have their personal experiences and their racial and ethnocultural heritage valued within an environment that upholds the rights of each student and requires students to respect the rights of others. Teachers have a critical role in creating a supportive learning environment that reflects the particular needs of all students. Educators should ensure that classroom practices and resources positively and accurately reflect diverse perspectives and reject prejudiced attitudes and discriminatory behaviours.

To contribute to achievement of equity and quality in education, the Styles of Popular Music curriculum

- reflects students' abilities, needs, interests, and learning styles;
- expects that all students will be successful regardless of gender, racial and ethnocultural background, socio-economic status, lifestyle, or ability;
- enables students to value individual variation among members of their classroom community.

To enhance students' ability to appreciate diversity, instructional practices need to

- foster a learning community which is free from bias and unfair practices;
- promote opportunities to develop positive self-images that will enable students to transcend stereotypes and develop as individuals;
- promote communication and understanding among those who differ in attitude, knowledge, points of view, and dialect, as well as among those who are similar;
- encourage and enable students to question their own assumptions, and imagine, understand, and appreciate realities other than their own;
- promote the equitable sharing of resources, including teacher attention and support;
- encourage students to examine and critique materials and experiences for bias and prejudice;
- examine historical and current equity and bias issues;
- promote opportunities in non-traditional careers and occupations;
- encourage students to challenge prejudice and discrimination.



Music promotes a commitment to equity by valuing, appreciating, and accepting the diverse multicultural and multiracial nature of society, as well as by fostering awareness and critical analysis of individual and systemic discrimination. Music education encourages students to question their own assumptions, and imagine, understand, and appreciate realities other than their own.

## **Assessing and Evaluating Student Learning**

Assessment is the systematic process of gathering data on student learning. Evaluation is the process of analysing patterns in the data, forming judgments about possible responses to these patterns, and making decisions about future actions.

An integral part of the planned instructional cycle is the evaluation of learning for learning. Evaluation of learning focusses on the degree to which the students have achieved the intended outcomes and the extent to which the learning environment was effective toward that end. Evaluation for learning, given what evaluation of learning reveals, focusses on designing future learning situations to meet the needs of learners.

The quality of assessment and evaluation has a profound, well-established link to student performance. Regular monitoring and feedback are essential to improving student learning. What is assessed and evaluated, how it is assessed and evaluated, and how results are communicated send clear messages to students and others in the community about what is really valued—what is worth learning, how it should be learned, what elements of quality of performance are important, and how well students are expected to perform.

To determine how well students are learning, assessment strategies should be used systematically to gather information on achievement of curriculum outcomes. In planning assessments, teachers should use a broad range of data sources, appropriately balanced, to give students multiple opportunities to demonstrate their knowledge, skills, and attitudes. Many sources of assessment can be used to gather information. Some examples include, but are not limited to, those discussed below.

### *Observation*

This technique provides a way of gathering information fairly quickly while a lesson is in progress. When the technique is used formally, the student(s) is/are made aware of the observation and the criteria being assessed. Informally, observation could be a frequent, but brief, check on a given criterion. Observation may offer information about the participation level of a student in a given task or in the application of a given process. The results may be recorded in the form of checklists, rating scales, or brief written notes. It is important to plan in order that specific criteria are identified, suitable recording forms are ready, and all students are observed in a reasonable period of time.

*Performance*

This curriculum encourages learning through active participation. There is a balance between process and content. It is important that assessment provide feedback on skill development throughout the course. Many activities referenced in this guide provide opportunities for students to reflect on their skill development, and for teachers to assess student skill development throughout the course.

*Journal*

Although not assessed in a formal manner, journals provide opportunities for students to express thoughts and ideas, and to reflect on their transferrable skills. Recording feelings, perceptions of success, and responses to new concepts may help a student to identify his or her most effective learning style and skills. Knowing how to learn in an effective way is powerful information. Journal entries also give indicators of developing attitudes to concepts, processes, and skills, and suggest how these may be applied in the contexts of society. Self-assessment, through a journal, permits a student to consider strengths and weaknesses, attitudes, interests, and transferrable skills.

*Interview*

This curriculum promotes understanding and applying concepts. Interviewing a student allows the teacher to confirm that learning beyond simple factual recall has taken place. Discussion allows a student to display an ability to use information and clarify understanding. Interviews may be brief discussions between teacher and student or they may be more extensive and include student, parent, and teacher. Such conferences allow a student to be proactive in displaying understanding. It is helpful for students to know which criteria will be used to assess formal interviews. The assessment technique provides an opportunity to students whose verbal presentation skills are stronger than their written skills.

*Paper and Pencil*

These techniques can be formative or summative. Several curriculum outcomes call for displaying ideas, plans, conclusions, and/or the results of research, and can be in written form for display or for teacher assessment. Whether the task promotes learning, or is a final statement, students should know the expectations for the exercise and the rubric by which it will be assessed. Written assignments can be used to assess knowledge, understanding, and application of concepts. They are less successful for assessing skills, processes, and attitudes. The purpose of the assessment should determine what form of paper and pencil exercise is used.

*Presentation*

The curriculum includes outcomes that require students to analyse and interpret information, to identify relationships, to be able to work in teams, to critically reflect, and to communicate information. Many of these activities are best displayed and assessed through presentations, which can be given orally, in written/pictorial form, by project summary, or by using electronic systems such as video or computer software. Whatever the level of complexity or format used, it is important to consider the curriculum outcomes as a guide to assessing the presentation. The outcomes indicate the process, concepts, and context for which and about which a presentation is made.

*Portfolio*

Portfolios offer another option for assessing student progress in meeting curriculum outcomes over a more extended period of time. This form of assessment allows the student to be central in the process. Decisions about the portfolio and its contents can be made by the student. What is placed in the portfolio, the criteria for selection, how the portfolio is used, how and where it is stored, and how it is evaluated are some of the questions to consider when planning to collect and display student work in this way. The portfolio should provide a long-term record of growth in learning and skills. This record of growth is important for individual reflection and self-assessment, but it is also important to share with others. For many students it is exciting to review a portfolio and see the record of development over time.

Assessment should reflect the full range of student learning in the Styles of Popular Music course; involve the use of a variety of information-gathering strategies that allow teachers to address students' diverse backgrounds, learning styles, and needs; and provide students a variety of opportunities to demonstrate their learning.

The variety of assessment strategies should

- enable teachers to assess and describe student achievement across the curriculum;
- provide information about how students learn, as well as what they learn;
- take into consideration students' abilities both to learn and apply their learning;
- enable teachers to observe overall performance;
- reflect curriculum balance and emphasis;
- reflect that experimentation, risk taking, and creativity are valued;
- enable students to discover their own interests, strengths, and weaknesses;
- enable students in assessing, reflecting upon, and improving their own learning;
- encourage students to take responsibility for their own growth;
- engage students in assessing their own and others' skills in cooperative and collaborative projects;
- allow for description of students' progress in terms of increased control, depth for understanding, and ability to work independently.

# Curriculum Framework

## A Common Approach

In 1993, work began on the development of common curricula for public education in Atlantic Canada. The Atlantic Ministers of Education's primary purposes for collaborating in curriculum development are to

- improve the quality of education for all students through shared expertise and resources
- ensure that the education students receive across the region is equitable
- meet the needs of students and society.

Under the auspices of the Council of Atlantic Ministers of Education and Training (CAMET), the development of Atlantic common curricula for arts education, mathematics, science, English language arts, social studies, and technology education follows a consistent process.

## Essential Graduation Learnings

Essential graduation learnings are statements describing the knowledge, skills, and attitudes expected of all students who graduate from high school.

Achievement of the essential graduation learnings will prepare students to continue to learn throughout their lives. These learnings describe expectations not in terms of individual school subjects but in terms of knowledge, skills, and attitudes developed throughout the curriculum. They confirm that students need to make connections and develop abilities across subject boundaries if they are to be ready to meet the shifting and ongoing demands of life, work, and study today and in the future. Essential graduation learnings are cross-curricular, and curriculum in all subject areas is focussed on enabling students to achieve these learnings. Essential graduation learnings serve as a framework for the curriculum development process.

General curriculum outcomes are statements which identify what students are expected to know and be able to do upon completion of study in a curriculum area.

Essential graduation learnings and curriculum outcomes provide a consistent vision for the development of a rigorous and relevant curriculum. Through the achievement of curriculum outcomes, students demonstrate the essential graduation learnings.

## Organizing Strands and General Curriculum Outcomes

The three organizing strands (*Creating, Making, and Presenting; Understanding and Connecting Contexts of Time, Place, and Community; and Perceiving, Reflecting, and Responding*) provide the framework for the eight general outcomes found in the APEF Arts Education Foundation Document. These general outcomes outline the structure that is used to design specific curriculum outcomes for all levels of study in arts education. The following strands and general outcomes provided the blueprint for the design of the Styles of Popular Music course.

## Creating, Making, and Presenting

Creating, making, and presenting involve students' creative and technical development, that is, their ability to use and manipulate media images and words, sound, and movement, to create art forms that express and communicate their ideas and feelings. Through these works students provide evidence of achievement, both as the work is being developed and in its final form.

### General Curriculum Outcomes

*Students will be expected to*

- explore, challenge, develop, and express ideas, using skills, language, techniques, and processes of the arts
- create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes

## Understanding and Connecting Contexts of Time, Place, and Community

This strand focusses on evidence, knowledge, understanding, and valuing the arts in a variety of contexts.

### General Curriculum Outcomes

*Students will be expected to*

- demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture
- respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression
- examine the relationship among the arts, societies, and environments

## Perceiving, Reflecting, and Responding

This strand is concerned with students' ability to respond critically to art works through increasing knowledge and understanding of, and appropriate responses to, the expressive qualities of art works.

### General Curriculum Outcomes

*Students will be expected to*

- apply critical-thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works
- understand the role of technologies in creating and responding to expressive works
- analyse the relationship between artistic intent and the expressive work

Please note: Teachers are encouraged to refer to the *Foundation for the Atlantic Canada Arts Education Curriculum* for further information on key-stage curriculum outcomes and essential graduation learnings pertaining to the arts.

## Styles of Popular Music Specific Curriculum Outcomes

The conceptual framework for each unit in the Styles of Popular Music course is expressed in the form of specific curriculum outcomes. Each outcome is accompanied by a set of elaborations that expound upon and reflect its intent. The outcomes describe what students are expected to know, be able to do, and experience so that they might develop an appreciation and value for music as a result of this course.

## Four-Column Spread

The curriculum has been organized into four columns to relate learning experiences to the outcomes by

- providing a range of strategies for learning and teaching associated with the specific curriculum outcome or cluster of outcomes
- demonstrating the relationship between outcomes and assessment strategies
- suggesting ways that teachers can make cross-curricular connections
- providing teachers with ideas for supplementary resources.

### Column 1: Specific Curriculum Outcomes

Column 1 provides specific curriculum outcomes that describe the knowledge and skills the students are expected to demonstrate by the end of the course.

### Column 2: Elaborations-Suggestions for Learning and Teaching

The elaborations are intended to help clarify and communicate the depth and breadth of learning. This column offers elaborations describing what students are expected to know and be able to do in order to appreciate and value music.

This column also offers a range of learning and teaching strategies from which teachers may choose. Suggested learning experiences can be used in various combinations to help students achieve an outcome or outcomes. It is not necessary to use all of these, nor is it necessary for students to engage in the same learning experience. These learning and teaching strategies are indicated by bullets in this column.

### Column 3: Worthwhile Tasks for Instruction and/or Assessment

This column provides suggestions for ongoing assessment and evaluation that form an integral part of the learning experience. A variety of assessment strategies and techniques are provided to ensure that the student has the opportunity to demonstrate her/his learning in a variety of ways.

### Column 4: Resources and Notes

This column provides suggestions for resources for teachers to use, including specific links to cross-curricular and Web links. Teachers are encouraged to record their own notes in this space.

Unit 1: Introduction

**Specific Curriculum Outcomes**

*Students will be expected to*

- 1.1 describe what is meant by the terms "music" and "popular music"

**Elaborations - Strategies for Learning and Teaching**

- Students will consider what is meant by the terms "music" and "popular music." They will look at how music is organized in the sounds and silences created through voice and body as well as with acoustic and electronic instruments. (Music is a form of expression and communication.) Students will examine popular music as an art form, as having mass appeal and can be readily spread through mass media.
- Prior to any discussion, invite students to write their names and their own definitions of "music" on a file card. Once this is done, ask them to write their definitions of "popular music" on the reverse side. Collect the cards. Have a full class discussion about the terms, referring to one or two definitions that are commonly used.
  - Invite students to make collages on 8"x11" sheets, with "music" in the centre. Have them include words, phrases, pictures, colours, etc., to express what music means to them. Then have everyone view and discuss the displayed work. Ask students to compare visuals with the meanings of both "music" and "popular music." Does the visual speak more to the meaning of "music" or to "popular music"? Why or why not?
  - Have students consider the following statement: "Popular culture is of the moment. It defines, and is defined by, what is important here and now. It is always new, modern and current. Even nostalgia, such as a radio station that plays songs from the 1960s, caters to what baby boomers want to hear today." Can we build from this a definition of popular music?
  - Invite local popular musician(s) to visit the class to talk about their music. Ask them to describe their music. Do they consider it to be "popular music"? Have them discuss why or why not?

Unit 1: Introduction

**Worthwhile Tasks for Instruction and/or Assessment**

**Journal**

- Use a reflective journal or learning log to record the growth in your understanding of "music" and "popular music;" questions you might have; things you don't understand; reactions and observations about the music used in class activities; and experiences outside class that influence your understanding and learning of music. You may use drawings as well (album jackets and other visuals may help you understand and describe what "popular music" means for this time period). Compare your understanding and your way of describing the terms "music" and "popular music" from the beginning of the course to the conclusion of the course. Has it changed? Why or why not?

**Interview**

- Ask baby boomers what "popular music" was in their time? Ask them to choose their favourite popular music piece(s). Have them recall how they first heard the piece. Ask them how their friends responded to popular music. How did they listen and share their music during these times. Ask them what made the pieces popular. Share your findings with your class.

**Paper and Pencil**

- Create a newspaper article called "Popular Music: Is It for Everyone?" In the article describe what music is and the role that popular music plays in our lives. You should describe the popular music that is played for the general public. Remember to talk about the ways music is shared and celebrated as it is a part of the definition of popular music.

**Presentation**

- Find and present a "popular music" piece to your class. Describe the piece of popular music you selected. What does it sound like, and how was it shared in this time period? One of the popular music pieces you may want to consider is the rock and roll song "My Generation" by the Who. It is said by some to be one of the best representations of popular music that expresses and sums up the boomers' thoughts and cultural identity. Have your class discuss your popular music selection.

**Suggested Resources**

Glossary in Appendix

*Rock and Roll: Its History and Stylistic Development*, 5th ed. (Joe Stuessy and Scott Lipscomb)

*Instructions Manual for Rock and Roll: Its History and Stylistic Development* (Jay Dithman, Natalie Zeltzsky, and Scott Lipscomb)

## Time Allotment

This course has been designed for 110-120 hours of instructional time.

The suggested time allotment for the Styles of Popular Music course is as follows:

Unit	Suggested % Time
Introduction	5%
Popular Music of the 1950s	25%
Popular Music of the 1960s	40%
Popular Music of the 1970s	20%
Culmination	10%



# Course Overview

## Unit 1: Introduction

This unit will prepare students for an in-depth study of popular music from the 1950s to the 1970s, and at points will make connections to present popular music. Specific curriculum learning outcomes for this unit centre around examining the music in the 1950s, 1960s, and 1970s, including the influences, genres, social context, and the ways that it was experienced; distinguishing between listening and hearing (active and passive listening); and developing an understanding of terms and concepts associated with the elements of music that will enable students to consider and discuss what they listen to, using the language of music.

Students will consider music as organized sounds and silence as created through voice and body as well as with acoustic and electronic instruments. Music is a form of artistic expression. Popular music takes into consideration musical genres and styles that are readily available to the general public and spread throughout by mass media. Students are to consider what is meant by both of these, keeping the '50s'-70s time period and the present time period in mind.

- 1.1 describe what is meant by the terms “music” and “popular music”
- 1.2 name and describe genres and styles of music that played a part in the daily lives of people in the 1950s, 1960s, and 1970s
- 1.3 identify and describe the elements of music as they pertain to popular music

## Unit 2: Popular Music of the 1950s

This unit will challenge students to consider the popular music of the 1950s in its social and political context, using the knowledge they have gained of musical elements and popular culture. Rhythm and blues, country and western, mainstream rock, rockabilly, and soft rock will be introduced, and artists representing the major styles of the decade will be studied. In addition, the Canadian scene will be investigated. Students will be guided to listen critically and respond to the music they hear, making connections between the early rock styles and the popular music they listen to today.

### Historical Context

The Canadian popular music scene in the 1950s was heavily influenced by what was happening in the United States. Musicians often had to go to the US to receive any widespread recognition and they often did cover versions of songs recorded by groups from south of the border. Popular culture in Canada also had much in common with its southern neighbour. Toronto became an important centre for the music industry. Musicians/groups such as the Four Lads (“Moments to Remember”), the Crew Cuts (“Sh-Boom”), the Diamonds (“Why Do Fools Fall in Love,” “Little Darlin”), and Paul Anka (“Diana”) appeared at the top of North American hit parade charts.



- 2.1 listen critically and respond to music from a variety of styles from the 1950s
- 2.2 identify parallels between historical events and music during the 1950s
- 2.3 describe the emergence of teen culture and its effect on popular music
- 2.4 describe the economic impact that music and its audience had on society in the 1950s
- 2.5 describe the effects of various technologies on music production in the 1950s
- 2.6 identify and describe popular music of the 1950s
- 2.7 identify and describe the genres and styles of several popular music artists/groups of the 1950s
- 2.8 explain how Canadian popular music reflected our people, land, events, and culture in the 1950s

### **Unit 3: Popular Music of the 1960s**

The 1960s were years of social and political upheaval in the United States. This unit will challenge students to consider the popular music of the decade in its social and political context, building on the knowledge they have of the musical elements and music of the fifties. The music of the Beatles, the Rolling Stones, the Beach Boys, and Bob Dylan will be studied and prominent rock genre/styles of the decade (including surfin' music, Motown, folk, folk rock, soul, and acid rock) will be considered. In addition, the blossoming Canadian music scene and pride as a nation will be investigated. Students will be guided to understand the links between rock music and popular culture of the 1960s, the 1950s, and the present day.

#### Historical: United States

The election of John F. Kennedy and his new social programs brought a feeling of hope and optimism in the early 1960s for the American people, especially the youth. Folk singers sang of social justice, love and peace. This young president was a symbol of freedom and justice, moving toward a utopian future. The mood was suddenly changed with a single bullet. The dream was shattered with the assassination of their new leader. The nation was rocked and couldn't believe that such a thing could emerge within their own country when there was so much hope for the future. Political parties blamed each other. They even pointed to Russia as the culprit. The mid 1960s gave way to years of rage. The events that followed and the music/musicians that evolved reflected the country's reaction.

It may prove effective to organize the musicians/styles/contexts in two sections as the music of this time reflects two major emotional states: Hope and optimism (John F. Kennedy, Martin Luther King, social justice, and peace) and frustration and anger (Vietnam War, Cuban Missile crisis/The Cold War, Kennedy and Martin Luther King Assassinations). These two aspects of the 1960s will be central to students' engagement with the music/musicians.

### Historical: Canada

While many Canadians watched American TV shows and saw images of race riots, antiwar protests, popular culture in Canada had a quite different reality. The 1960s were characterized by great optimism and pride in being Canadian. One has only to think of Trudeaumania, the opening of Expo'67, Harry Jerome's record for the 100m dash at the 1968 Summer Olympics, and Nancy Green's world winnings in skiing. Even John Lennon's and Yoko Ono's attendance at the Peace Conference in Toronto gave Canada a feeling of optimism and pride. John Lennon's statement, "If all politicians were like Mr. Trudeau, there would be world peace" certainly endorsed a world view of Canadians and their charismatic leader.

The music industry at the dawn of this decade, took wings. Scores of artists rose to national and international recognition with the help of radio stations such as CHUM-FM in Toronto. In 1966, in Toronto, as many as fourteen hundred bands played in live venues and more than two hundred singles were recorded. They included artists such as Ian and Sylvia, Gordon Lightfoot, David Clayton Thomas, Neil Young, Ronnie Hawkins and the Band, Buffy Sainte Marie, Joni Mitchell, the Guess Who, Leonard Cohen, the Paupers, Denny Doherty (of the Mamas and the Papas), and Neil Young/Bruce Palmer (of the Buffalo Springfield). In addition, the popular Canadian television programs *Don Messer's Jubilee* and *Singalong Jubilee* brought many Canadian musicians such as Anne Murray into homes across the country.

In 1968, the newly formed CRTC (Canadian Radio and Television Commission) established requirements for a minimum of 30% Canadian content in all radio and television programming. This helped pave the way to a bustling Canadian music industry.

Having students investigate and discuss the background of this time period will enable them to explain how music reflected a nation. Students will be expected to select three Canadian songs from the 1960s that tell of an event, describe the people, create images of our land, and/or give identity to our Canadian culture. (Please note: choosing songs from across the country is suggested.)

- 3.1 listen critically and respond to music from a variety of genres and styles from the 1960s
- 3.2 identify parallels between historical events and music during the 1960s
- 3.3 describe the economic impact that music and its audience had on society in the 1960s
- 3.4 describe the effects of various technologies on music production in the 1960s
- 3.5 identify and describe popular music of the 1960s
- 3.6 identify and describe the styles of several popular artists/groups of the 1960s
- 3.7 explain how Canadian popular music reflected our people, land, events, and culture in the 1960s

## Unit 4: Popular Music of the 1970s

At the beginning of the 1970s, the optimism that had characterized the previous decade faded and concern for universal ideals was replaced by concern for selves. Members of the “me first” generation often became alienated from the “system,” and angry. The popular music of the decade experienced a similar fragmentation. Students will consider five or six musical styles of the decade and a representative artist for each style. Styles and artists might be drawn from, without being limited to, art rock (Emerson, Lake and Palmer); disco (Bee Gees); heavy metal (Led Zeppelin); punk (Sex Pistols); funk (Earth, Wind, and Fire); soft soul (Marvin Gaye, Aretha Franklin); progressive country (the Eagles, the Band); soft rock/funk-soul-gospel (Carole King); mainstream rock (Bruce Springsteen); and fusion (Miles Davis).

In addition, the Canadian music industry, mushrooming as a result of the CanCon regulations, will be investigated. Important artists and groups such as Joni Mitchell, Bachman-Turner Overdrive, the Guess Who, and Rush will be introduced. As in previous units, students will be guided to understand the links between rock music and popular culture of the seventies, previous decades, and the present day.

With the onset of the 1970s, Canadians were traumatized by Quebec separatist bombings and the FLQ crisis, but were elated by the 1972 Canada-Russia hockey series win. As in the US, young people were becoming major consumers of goods, and clothing fads included the glitzy designs of disco and, toward the end of the decade, bad-boy rap styles.

The Canadian music industry continued to grow and the Juno music awards were first awarded in 1971. Groups that achieved national and international fame included Bachman-Turner Overdrive; Guess Who; Rush; The Band; Blood, Sweat, and Tears; and Lighthouse. Individual artists included Anne Murray, Neil Young, Gino Vannelli, Gordon Lightfoot, Patsy Gallant, and Ginette Reno.

- 4.1 listen critically and respond to music from a variety of genres from the 1970s
- 4.2 identify parallels between historical events and music during the 1970s
- 4.3 describe the economic impact that music had on society throughout the 1970s
- 4.4 describe the effects of various technologies on music production in the 1970s
- 4.5 identify and describe popular music of the 1970s
- 4.6 identify and describe the styles of several popular music artists/groups of the 1970s
- 4.7 explain how Canadian popular music reflected our people, land, events, and culture in the 1970s

## Unit 5: Culmination

As a culminating project and assessment piece students will select one musician or musical group from one of the three decades studied in the course. They will research the music and musical contributions of the artist or band. Students should be informed early in the course about this major project and assessment so that they can think about which artist or band they would like to research and whose music they would like to analyse (giving them the opportunity to identify and collect information throughout the term).

Students should learn and develop research skills. Some appropriate learning activities/research skills would include several of the following:

- using an on-line periodical index and source such as EBSCO
- using of primary sources such as cassettes and records (including their jackets) produced by the artist(s)
- locating and reviewing music critics' opinions of artist(s) and the work of the artist
- researching the artist(s) in music and general encyclopedias
- critically assessing on-line information about the artist(s)

5.1 research and analyse the music and musical contributions of an artist or musical group from the 1950s, 1960s, or 1970s



# **Unit 1: Introduction**

## Unit 1: Introduction

### Specific Curriculum Outcomes

*Students will be expected to*

- 1.1 describe what is meant by the terms “music” and “popular music”

### Elaborations - Strategies for Learning and Teaching

Students will consider what is meant by the terms “music” and “popular music.” They will look at how music is organized in the sounds and silences created through voice and body as well as with acoustic and electronic instruments. (Music is a form of expression and communication.) Students will examine popular music as an art form, as having mass appeal and can be readily spread through mass media.

- Prior to any discussion, invite students to write their names and their own definitions of “music” on a file card. Once this is done, ask them to write their definitions of “popular music” on the reverse side. Collect the cards. Have a full class discussion about the terms, referring to one or two definitions that are commonly used.
- Invite students to make collages on 80x110 sheets, with “music” in the centre. Have them include words, phrases, pictures, colours, etc., to express what music means to them. Then have everyone view and discuss the displayed work. Ask students to compare visuals with the meanings of both “music” and “popular music.” Does the visual speak more to the meaning of “music” or to “popular music”? Why or why not?
- Have students consider the following statement: “Popular culture is of the moment. It defines, and is defined by, what is important here and now. It is always new, modern and current. Even nostalgia, such as a radio station that plays songs from the 1960s, caters to what baby boomers want to hear today.” Can we build from this a definition of popular music?
- Invite local popular musician(s) to visit the class to talk about their music. Ask them to describe their music. Do they consider it to be “popular music”? Have them discuss why or why not?

## Unit 1: Introduction

### Worthwhile Tasks for Instruction and/or Assessment

#### *Journal*

- Use a reflective journal or learning log to record the growth in your understanding of “music” and “popular music:” questions you might have; things you don’t understand; reactions and observations about the music used in class activities; and experiences outside class that influence your understanding and learning of music. You may use drawings as well (album jackets and other visuals may help you understand and describe what “popular music” means for this time period). Compare your understanding and your way of describing the terms “music” and “popular music” from the beginning of the course to the conclusion of the course. Has it changed? Why or why not?

#### *Interview*

- Ask baby boomers what “popular music” was in their time? Ask them to choose their favourite popular music piece(s). Have them recall how they first heard the piece. Ask them how their friends responded to popular music. How did they listen and share their music during these times. Ask them what made the pieces popular. Share your findings with your class.

#### *Paper and Pencil*

- Create an newspaper article called “Popular Music: Is It for Everyone?” In the article describe what music is and the role that popular music plays in our lives. You should describe the popular music that is played for the general public. Remember to talk about the ways music is shared and celebrated as it is a part of the definition of popular music.

#### *Presentation*

- Find and present a “popular music” piece to your class. Describe the piece of popular music you selected. What does it sound like, and how was it shared in this time period? One of the popular music pieces you may want to consider is the rock and roll song “My Generation” by the Who. It is said by some to be one of the best representations of popular music that expresses and sums up the boomers’ thoughts and cultural identity. Have your class discuss your popular music selection.

### Suggested Resources

Glossary in Appendix

*Rock and Roll: Its History and Stylistic Development*, 5th ed. (Joe Stuessy and Scott Lipscomb)

Instruction Manual for *Rock and Roll: Its History and Stylistic Development* (Jay Dorfman, Natalie Zelensky, and Scott Lipscomb)



## Unit 1: Introduction

### Specific Curriculum Outcomes

*Students will be expected to*

- 1.2 name and describe genres and styles of music that played a part in the daily lives of people in the 1950s, 1960s, and 1970s

### Elaborations - Strategies for Learning and Teaching

This outcome involves the development of concepts, genres, and styles. Genre is an encompassing term used to categorize music, and either relates to the general musical composition, time period, or event (for example country and western, pop, rhythm and blues, jazz, gospel, folk, classical music, and rock and roll), while styles of music are more specific in categorizing than genres and look at the finer details and variations of musical composition and instrumentation (for example doo-wop, rockabilly, surfin' music, British Invasion, country rock, western swing, soft rock, heavy metal rock, punk rock, glitter rock, folk rock, jazz rock, gospel rock, progressive rock, disco, and art rock). The history of popular music is an overall reflection that music tells stories of people, places, events, and things. Popular music reflects the past and present periods and molds the society around it. The music from the 1950s, 1960s, and 1970s will need to be examined with this link in mind. (Refer to diagram in appendix "The Roots and Styles of Rock and Roll.")

- Have students start a class time-line on which the various styles of rock and roll can be displayed over time.
- Invite students to talk about how music plays a part in their daily lives. Ask them to think about the genre(s) and style(s) of music they like to listen to and interact with. Invite students to record their findings in their listening journals. Ask them to consider the following questions when writing in their journals:
  - What is (are) your favourite type(s) of music, and why? How were you first introduced to this type of music?
  - Can you identify and describe the genre(s) and styles(s) of popular music you listen to?
  - Why do you think you have chosen this genre/style of music?
  - What genre(s) and style(s) of music do your friends listen to? Why? When? Where? How?
  - What genre(s) and style(s) of music do your parents listen to? Why? When? Where? How?
  - What musical experiences have influenced you the most? Explain.
- Invite students to display and build a two-column list of examples of individual musical genres and styles. Have students assist in making decisions about which column the words belong in. Some terms that might be considered are jazz, rap, acid rock, gospel, country and western, grunge, and neo-punk.

## Unit 1: Introduction

### Worthwhile Tasks for Instruction and/or Assessment

#### *Journal*

- Describe how the various styles of popular music play a part in our daily lives in the 1950s, 1960s, and 1970s. You should consider questions such as the following:
  - What would life be like without a variety of music?
  - What styles of music do you listen to? Why?
  - How has music evolved since the 1950s?
  - Where did these styles come from?
  - How does a style in rock and roll create various thoughts and feelings?
  - Music plays a role as an expresser/communicator of feelings? How do the rock and roll styles do this?
  - Music has the power to influence people and events. How would the rock and roll styles do this?

#### *Paper and Pencil*

- Create concept maps of the various styles and genres of popular music (you may want to consider using a software such as Inspirations). Use lines and bubbles to represent graphically main ideas and subordinate concepts.
- Describe what is meant by genre and style in popular music of the 1950s to the 1970s. (Please see diagram in appendix: “The Roots and Styles of Rock and Roll.”)

### Suggested Resources

*Rock and Roll* (Stuessy and Lipscomb)

Instruction Manual for *Rock and Roll*  
(Dorfman, Zelensky, and Lipscomb)

## Unit 1: Introduction

### Specific Curriculum Outcomes

*Students will be expected to*

- 1.3 identify and describe the elements of music as they pertain to popular music

### Elaborations - Strategies for Learning and Teaching

It is essential that students develop an understanding of the elements of music and become comfortable in using commonly understood musical terms as they consider and discuss the music they experience.

Students should develop an understanding of the following concepts as they apply to popular music:

- rhythm — beat, subdivision, tempo, riff, backbeat
- melody
- harmony and tonality
- timbre
- texture
- form
- lyrics

Teachers can compile a file of short recorded examples for use when explaining musical terms. If possible, make a CD or MP3 for convenient access in the classroom.

- Have students demonstrate or listen to a well-known song, varying the tempo. Have students keep the beat for the different tempos. A variable speed CD/tape player may also be used.
- Have students who play instruments demonstrate the musical concepts that are being explained.
- Ask students to identify and describe the use of musical elements in an advertising jingle. Use known terms in the description and consider why specific choices were made. Ask them to consider what the creator and the company want us to think/feel when we hear this commercial.
- Invite students to learn a rhythmic pattern from their own listening repertoire. In groups of three or four have them teach one another the patterns and then work together to use the patterns to make a rhythmic composition that has a steady, continuous beat. Simple dance moves could also be incorporated, if appropriate.
- Invite students to consider the score of a familiar song shown on an overhead or LCD projector. Use a pen or highlighter to trace the melodic phrases as the class listens to the melody of the song. Discuss the characteristics of the melody, using terms that have been introduced.

## Unit 1: Introduction

### Worthwhile Tasks for Instruction and/or Assessment

#### *Observation*

- Have students listen to specific musical examples that they have studied, answering questions such as the following:
  - What is the tempo? The subdivision?
  - Describe the quality of the vocals.
  - What are the lyrics about?
  - Is there a back beat?
  - Describe the bass line.

#### *Performance*

- When you have considered all musical terms, play a piece of rock and roll music that is unfamiliar to you. Answer, either orally or in writing, questions such as these:
  - What do you think this piece is trying to convey?
  - How does the composer/artist use the elements of music to get the message across?
  - What do you like best about the composition of the piece?

#### *Paper and Pencil*

- Compare and contrast two musical styles using musical terms that have been studied. (It might be helpful to use a displayed list of terms in the classroom.)
- Listen to two versions of a song that have not been presented in class and use the language of musical elements to identify three to five differences between the two versions.
- Discriminate between two performances of the same song using the language of musical elements. Consider using an original song and a cover version. Note that this can also be used when studying any of the various musical styles.

### Suggested Resources

Glossary in Appendix

*Rock and Roll:* (Stuessy and Lipscomb)  
Chapter 2, “Musical Close-ups”



## **Unit 2: Music of the 1950s**

## Unit 2: Popular Music of the 1950s

### Specific Curriculum Outcomes

*Students will be expected to*

- 2.1 listen critically and respond to music from a variety of styles from the 1950s

### Elaborations - Strategies for Learning and Teaching

This unit will challenge students to consider the popular music of the 1950s, in its social, political, and compositional structure. They will critically listen and respond to such styles as rhythm and blues, country and western, mainstream rock, rockabilly, and soft rock.

- Invite students to critically listen and respond to the popular music that is being presented in class. Have students discuss and understand the difference between passive and active listening. (To guide them as they consider the musical examples, teachers may wish to note the steps in the listening process.)

#### Preparation

- Provide a context for the listening experience.

#### First Impression

- Students give their initial reactions.
- Responses are influenced by their past experiences.
- There are no wrong answers.

#### Description

- Students are taking inventory.
- What do you hear?
- Responses should be objective, not interpretive.

#### Analysis

- Identify the structure or form.
- How has the artist used the elements to achieve certain effects?
- Encourage the use of the language of the discipline.

#### Interpretation

- The students' perspectives, associations, and experiences affect interpretation.
- Associations are made through imagery, metaphor, and analogy.
- What is the piece about? What does it mean?
- Students gather background information.
- Students gather information about the composer/musician and the social/political/cultural climate of the time.

#### Informed Judgment

- Students are asked to refer back to their first impressions and support their final opinions of the work, or develop and support a new opinion.
- Students are asked to consider the context of the piece as part of their response. (Please see appendix for further information on listening and responding.)
- Have students listen a number of times to examples of people's music from the 1970s and complete listening charts that include such headings as the following (please see resource column for suggestions):
  - Initial Reaction
  - Description (what do you hear?)
  - Analysis (rhythm, timbre, texture, form, etc.)
  - Interpretation (What do you associate it with? What does it make you think of? What does it mean to you?)
  - Informed Judgment (compare this with initial reaction)

Teachers might find that it will be helpful to do one of the examples together, and then to ask students to complete the charts in pairs.

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## Unit 2: Popular Music of the 1950s

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### Worthwhile Tasks for Instruction and/or Assessment

#### *Observation*

- During class listening activities, note the extent to which students are developing active listening skills. Note, for example whether they
  - understand the difference between passive and active listening
  - use musical language that has been introduced
  - use analysis and interpretation to form a final opinion.

#### *Journal*

- Encourage students to note in their listening journals whether they understand more clearly the musical terms in the context of their listening activities. Which terms are they very comfortable with? Which ones are still difficult for them?
- Identify the positive or a negative influence music had on society in the 1960s? Include at least three reasons why you reached the conclusion you did.

### Suggested Resources

See appendix for a fuller discussion of the listening process and a “Listening to Music” activity sheet.



## Unit 2: Popular Music of the 1950s

### Specific Curriculum Outcomes

*Students will be expected to*

- 2.2 identify parallels between historical events and music during the 1950s

### Elaborations - Strategies for Learning and Teaching

Students should be encouraged to consider what the effects of the trends and events of the 1950s might have been on music and artists, finding evidence for their opinions. As the music and artists of the period are introduced, connections with social and political trends should be noted. In addition, draw parallels with today. What is still the same? What has changed?

Teachers may prefer to consider the main social and political trends of the 1950s prior to beginning a study of the musical genres and artists of the decade. A time line of events, posted in the classroom, could be referred to throughout the unit. Items for the time line would include, without being limited to, the Korean War, the Cold War, racial segregation, and TVs in homes.

- Have students prepare a list of topics that could be researched, such as fads, TV, sports, politicians, scandals, slang, wars and revolution, discrimination, and salaries. Working in small groups, students could research one of the topics in the context of the 1950s and report their findings to the class. A collage or chart could identify the significant trends of the time in Canada and the US. Then have them compare their findings to the music of the time. How do they connect? Why?
- Invite students to interview their grandparents or seniors in the community to learn more about the historical events and popular music in the 1950s.
- Have students consider the presence of male and female musicians on the hit parade of the 1950s.
  - What reasons might there be for the dominance of male musicians?
  - Has this situation changed? Have students provide reasons for their opinions.
- Invite students to discuss whether the racial and class discrimination that was prevalent in the 1950s is evident in the popular music of the time.
  - What parallels can be found?
  - What did this discrimination look like in the music industry?
  - What problems did black musicians and poor rural musicians have?
  - Is it different for these musicians today?

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## Unit 2: Popular Music of the 1950s

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### Worthwhile Tasks for Instruction and/or Assessment

#### *Performance*

- Create a DJ interview with a black R&B musician and a white pop musician. What would you ask each musician so your radio listeners will understand how each musician's music reflects his/her life and events? What are the challenges for each?

#### *Paper and Pencil*

- Work in small groups to create a concept map showing links between the main events/trends of the 1950s and popular music. Have your fellow classmates evaluate (peer assessment) the effectiveness of the work in showing the connections.

#### *Presentation*

- Create a visual that relates a song(s) to a historical event of the 1950s, then present it to your class.

### Suggested Resources

Archival copies of newspapers/ magazines from the 1950s, available on-line (EBSCO)

*Popular Culture: Primary Documents of 20<sup>th</sup> Century Canada* (Canadian Heritage)

## Unit 2: Popular Music of the 1950s

### Specific Curriculum Outcomes

*Students will be expected to*

- 2.3 describe the emergence of teen culture and its effect on popular music

### Elaborations - Strategies for Learning and Teaching

World War II had come to an end and young people in the fifties had a new way of thinking and valuing. There was money to spend and the thoughts and values of the establishment no longer held true for the many young people. It was a new generation, with the beginnings of the rebellion evident in the next three decades, and with rock and roll music helping young people develop and express their ideas, thoughts, and values. Popular music represented and defined this new generation. Students should recognize that the “teen generation” and the music industry were in a state of reciprocation. Together they molded each other and grew.

It is not until the 1950s that the term “teenager” was coined. Before this time period people were referred to as a boy/girl, youth, or adult. These young people were not as conservative as the generation before them. The emerging rock music scene reflected this climate of change and rebellion and recognized a new market for teenagers. They had money and buying power and they were ready to use both. Everything from clothes, hair styles, television, magazines, and cars were influenced by this music world. Musicians such as Elvis Presley, Bill Hayley, Little Richard, and Pat Boone were just some of the musical idols that influenced these fads. Leather jackets and pants, denims, coon hats, jazzy polka dotted hats, clean white socks, suede shoes, beaded belts, full skirts, black slacks with stirrups, huge-collar sweaters, and slim pencil skirts were some of the fashion fads. Greased back hair combed into the “quiff” with Brilliantine gave young teenage boys that Elvis Presley look.

Two of the fashion statements that were big with this age group were the greaser and the preppie look. Later in the 1950s, the beatnik look came into style. TV, with its music and dancing, gave teens a new image to aspire to. One of the shows that introduced the music, the dance, and the look was *American Bandstand*. The new music, and dances such as the bop, the jive, and the stroll, created a whole new line of clothes that were designed with the movement of the dances in mind.

During the 1950s teenagers began to have their own transportation such as the scooter or the coolville hot rod. The movie *American Graffiti*, with DJ Wolfman Jack, captures the music, cars, dance, fashions, fads, and feelings of the time. Many song lyrics of this time period focussed on the fast, flashy cars. Popular music defined the look and the way to be if you were a teenager.

- Invite the class to view a segment of a 1950s movie or TV sitcom that focusses on teens and their social culture. Together, list the characteristics of teen culture that are evident in the movie clip. Note such things as fads, fashions, slang, and types of cars. Explain how this was a change from the past. How were these aspects of teen culture reflected in the popular music of the time? Have students suggest specific songs that demonstrate these influences.

## Unit 2: Popular Music of the 1950s

### Worthwhile Tasks for Instruction and/or Assessment

#### *Performance*

- In a small group, plan a two minute conversation about 1950s popular music and fads using the slang expressions of the 1950s. Refer to *Popular Culture* for a list of these expressions. You will role-play the conversation for the rest of the class. In your journal, compare these slang expressions with current teenage expressions. Are there similarities?
- Describe how music and television influenced fashion, fads, dance, and language. In small groups develop and present a short skit on some aspect of being a teen in the 1950s. Focus on how the music influenced this life.

#### *Journal*

- Reflect on what life must have been like in the 1950s. Include such things as the influence of music on fashion, fads, and dance.

#### *Presentation*

- Dress as a teenager of the 1950s to reflect on a fad of the time. Choices might include fashions, activities, cars, dances, or movie stars. Then discuss what the 1950s must have been like and how music played a part in the development of the culture.

### Suggested Resources

*Popular Culture* (Canadian Heritage)

*Rock and Roll*, (Stuessy and Lipscomb)

*Rockin' Out: Popular Music in the U.S.A.*, 3rd ed. (Reebee Garofalo)

pp. 16-18, for early development of recording technology

## Unit 2: Popular Music of the 1950s

### Specific Curriculum Outcomes

*Students will be expected to*

- 2.4 describe the economic impact that music and its audience had on society in the 1950s

### Elaborations - Strategies for Learning and Teaching

Describe the economic impact the music industry had on society in the 1950s. Students will examine the music producers and the development of recorded music that provided ways for mass dissemination of music.

In the 1950s, we see the beginning of an economic boom for popular music. As popular music spread, so did the technology to support the music. Technology improved the quality of sound, recording process, and marketing distribution. Music companies/ producers and the engineers of music recording saw their business grow. A new material, polyvinylchloride, allowed for low noise level, and records were more durable and less likely to break when shipped to radio stations and stores. In 1950, Columbia created the LP that could provide up to 52 minutes of listening time, and in 1951 RCA created 45s with adapters that could be used for stacking records in a juke box. In 1952, record companies agreed on developing standards for records, recording, and playing machines. This allowed for easier access for both radio stations and the general audience. This move resulted in a huge improvement in recording, playing, quality of sound, and affordability. For example, in 1956 stereo LPs were available and new releases were created in mono and stereo versions from all music companies.

Music companies recognizing the economic potential of rock and roll music were in competition. Up to this time only the “Big Six” music companies controlled the music market. As teens did not follow the rules of accepting the music selected from the Big Six music companies, the mold was broken, allowing such producers as Gordon Berry to come to the forefront, bringing new sounds to a vast audience.

Meantime the “top forties” concept was created by Todd Storz of Omaha’s KOWH when watching teens choosing the same selections of music over and over on a juke box. The portable transistor radio “moving music” was in the pocket of the teens. TV was abuzz with *American Bandstand*, the *Les Paul Show*, and the *Ed Sullivan Show* bringing the sound of rock and roll over the airways to a huge audience. Rock and roll was on its way to being a huge economic market.

- Have students consider the following questions when describing the economic impact in their discussion:
  - What economic impact did this new teen generation with buying power have on society in general? Why?
  - What new “power” did teens have? Why?
  - What impact did the teens have on the music industry itself?
- Invite students to view a clip or two of *American Bandstand*, *The Les Paul Show*, or a similar TV show. Invite students to speculate about the influence that such shows would have had on the recordings industry.

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## Unit 2: Popular Music of the 1950s

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### Worthwhile Tasks for Instruction and/or Assessment

#### *Journal*

- In your journal describe the economic impact the teen culture had on music in the 1950s. Is it the same today? Provide reasons for your opinions.

#### *Paper and Pencil*

- Watch an excerpt from a 1950s popular music TV show. List ways that TV would have had an effect on the economic impact of the music industry.
- Describe the economic effect that new and affordable recording and playing equipment/materials had on the music industry and the audience that they were producing for.
- Describe how new musical engineering had an effect on the economic impact of the music industry. What effect did popular music have on the music industry?
- Describe the economic effects of the following technologies on music production in the 1950s:
  - portable record player
  - jukebox
  - transistor radio
  - stereo vs. mono recording
- Examine how the emergence of 45s and LP records affect the “consumption” of music. Describe what happened to the sheet music industry during this time. Consider what influences radio and TV shows about popular music had on the music industry.

### Suggested Resources

*Popular Culture* (Canadian Heritage)

*Rock and Roll* (Stuessy and Lipscomb)

*Rockin' Out* (Garofalo)

## Unit 2: Popular Music of the 1950s

### Specific Curriculum Outcomes

*Students will be expected to*

2.5 describe the effects of various technologies on music production in the 1950s

### Elaborations - Strategies for Learning and Teaching

Popular music of the 1950s had a new sound and with that came new advancements in musical instrumentation. Bands found it easier to travel with and share their music because of the advent of such things as the portable electric piano and amplifiers.

Students will describe the effect that various technologies had on musical production, such as electric guitars (e.g., Fender and Gibson) and sound synthesizers. They will examine the effects these new sounds had on popular music of the 1950s.

- Invite students to create a 1950s time line of Gibson Les Paul guitars. Ask them to describe briefly each of the changes in the guitars, such as the Goldtop (1952-1957), the Custom (1954-1960), and the Special (1955-1960).
- Invite students to examine the use of the portable keyboard in the 1950s. Have students consider the following questions:
  - What was the difference between the use of the keyboard and the piano?
  - What effect does a keyboard have on the sound of the music?
- Ask students to examine the sounds that the bass guitar and the double bass produce. How is the music affected by these pieces of instrumentation.
- Have students find two or three pieces of music from the 1950s that used the sound synthesizer. Ask them to examine the sound quality and the effect that the synthesizer has on the music. Invite them to present their findings to the class.

## Unit 2: Popular Music of the 1950s

### Worthwhile Tasks for Instruction and/or Assessment

#### *Performance*

- If you play an electric guitar, keyboard, sound synthesizer, or any other instrument that would have been used in the 1950s, choose a piece of popular music from the 1950s that would best showcase the sound of the instrument, and perform it for the class.

#### *Paper and Pencil*

- Begin your own chart that shows the development of various technologies as they relate to popular music. The chart might be in the form of a time line that indicates when the technology became commonly available.
- Consider the effects the various sounds of new instrumentation had on popular music of the 1950s. Share your findings with the class.
- Describe the musical effects that the electric guitar had on the sound of rock and roll.
- Find musical pieces that use the electric guitar to produce a unique sound. Describe these pieces. What effect did the instruments have on the music?
- Consider the reasons the keyboard was used in the 1950s rock and roll band. Share them with the class.
- Name some bands that used the electric guitar to create a unique musical style in the 1950s? What style of popular music did they play? What effect would a classical guitar have on the music? Why?
- Describe the sound difference between a double bass and an electric bass in a rhythm and blues piece. What is the musical effect on both?

### Suggested Resources

*Rock and Roll* (Stuessy and Lipscomb)

*Rockin' Out* (Garofalo)

pp. 16-18, early development of recording technology



## Unit 2: Popular Music of the 1950s

### Specific Curriculum Outcomes

*Students will be expected to*

2.6 identify and describe popular music of the 1950s

### Elaborations - Strategies for Learning and Teaching

Students will examine and describe the various types of popular music existing at the beginning of the 1950s and how the music provided the base for the development of rock and roll. They will consider how the genres of R&B (Motown), country and western, and pop (Tin Pan Alley) led to the development of rockabilly and mainstream rock. Have students brainstorm the predominant characteristics of each genre of rock and roll and their link to popular music of the 1950s. They should recognize the characteristics as they listen to the artists/songs of the decade.

Along with this, mainstream rock, rockabilly, and soft rock will be examined in some detail. Students should recognize the musical characteristics of each of these styles and be able to identify the style of a previously unheard piece. As the various styles and artists are studied, links with popular music of today should be considered.

As characteristics of rockabilly and R&B are identified, ask students to what extent these characteristics can still be found in the popular music of today. Consider playing selected pieces from the present day during class. Students could identify the stylistic link(s) with music of the 1950s.

- Invite students to bring recorded examples of songs from the 1940s to class. Grandparents or seniors in the community might be able to provide compilations of favourites from the 1940s. Note that these examples will often be of pop music of the era rather than blues or country. Why might this be the case? Compare these examples to songs from the 1950s.
- Have students listen to classic blues, country blues, country and western, and Chicago blues pieces and have them listen critically for the following elements:
  - form (e.g., 12 bar blues, standard song form, call and response)
  - instrumentation
  - vocal style (e.g., use of sliding pitches, holler, smooth)
  - rhythm (e.g., meter, back beat, rhythmic riff, tempo)
  - lyrics (e.g., theme)

## Unit 2: Popular Music of the 1950s

### Worthwhile Tasks for Instruction and/or Assessment

#### *Paper and Pencil*

- Complete a chart comparing/contrasting pop and country and western music of the 1950s, using the following categories:
  - Vocal style
  - Accompaniment
  - Composition of songs
  - Types of companies recording the music

#### *Presentation*

- Work with a partner to prepare and present a radio show using popular music of the 1950s. Choose an actual radio station of the 1950s. Then plan your DJ program for your time slot. Make sure that you plan for each time frame for each item. If possible you should research an actual radio station and listen to a clip by a 1950s DJ. You will need to do research about what was actually in the news during the week of their “show”. Your presentation should include DJ comments (using slang of the era), news clips, and an introduction to each song that explains why it is so exciting and describes musical elements. Before the project begins have the class agree on a rubric for evaluating the works. Using this rubric, you could do self and peer evaluation of the project. (Please see rubric example in appendix.)
- Have students with some formal music training write/perform/record a piece of music in the 1950 style of rockabilly, mainstream rock or soft rock. Other students might create a CD cover that represents the popular music of the 1950s.

### Suggested Resources

*Rock and Roll* (Stuessy and Lipscomb)  
p.20, rock and roll instrumentation  
p.27, 12 bar blues form  
Chapter 2, “The Roots of Rock”

CD included with *Rockin’ Out* (Garofalo)

Some artists/bands of the 1950s singing pop and C&W music

#### **C&W**

Chet Atkins/Owen Bradley/Billy Sherrill/ Patsy Cline/Jim Reeves/Charlie Rich/ Tammy Wynette/Floyd Cramer/Hank Williams/ Jimmie Rogers/Bob Willis/Elvis Presley/Johnny Cash/Carl Perkins

#### **Pop Music**

Pat Boone/Four Lads/the Diamonds/Perry Como/Bill Hayley/Patti Page/Frank Sinatra/ Dean Martin/Jerry Lee Lewis/Buddy Holly/ Ritchie Valens

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**Unit 2: Popular Music of the 1950s**

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**Specific Curriculum Outcomes**

*Students will be expected to*

- 2.7 identify and describe the genres and styles of several popular music artists/groups of the 1950s

**Elaborations - Strategies for Learning and Teaching**

Students should be engaged in learning activities that will help them identify and describe both the musical genres and styles of several popular music artists/groups of the 1950s. In addition, students should be able to identify and describe the artistic performance styles of the artists they explore.

Students should study the contributions of Elvis and Little Richard (as these musicians were multi-faceted in their musical styles) and one or two other artists or groups from C&W, such as Johnny Cash, Hank Snow, Wilf Carter, and Patsy Cline. Students should be able to describe the contributions of these musicians/groups towards the development of rock and roll during the 1950s.

- Invite students to identify and describe the genres and styles of male/female musicians and various cultural groups in the 1950s.
- Ask students to display in the classroom lists of musicians/groups and add to the lists as new names are introduced during the study of music in this decade. This might include Canadian rock groups, Maritime musicians/groups, female rock and roll musicians. Have students identify the styles of the artists chosen.

## Unit 2: Popular Music of the 1950s

### Worthwhile Tasks for Instruction and/or Assessment

#### *Paper and Pencil*

- Complete a chart comparing/contrasting pop and country and western music, using the following categories to identify and describe the popular music of the 1950s:
  - Vocal style
  - Accompaniment
  - Composition of songs
  - Types of companies recording the music

Some musicians/bands to consider

#### **Pop**

Patti Page  
 Tony Bennett  
 Frank Sinatra  
 Bill Hayley  
 Big Bopper  
 the Diamonds  
 Perry Como  
 Pat Boone  
 Elvis Presley  
 Dean Martin  
 Ritchie Valens  
 Chuck Berry  
 Nat King Cole  
 Connie Francis  
 Doris Day  
 Ella Fitzgerald  
 Jerry Lee Lewis

#### **Country and Western**

Hank Williams (and his Drifting Cowboys)  
 Johnny Cash  
 Million Dollar Quartet  
 Carl Perkins  
 Hank Snow  
 Gene Autry  
 Ernest Tubb  
 Eddy Arnold  
 Delmore Brothers  
 Red Foley  
 Lefty Frizzell  
 Moon Mullican  
 Leon Payne

### Suggested Resources

*Rock and Roll* (Stuessy and Lipscomb)

*Rockin' Out* (Garofalo)

Instruction Manual for *Rock and Roll*  
 (Dorfman, Zelensky, and Lipscomb)

EBSCO

## Unit 2: Popular Music of the 1950s

### Specific Curriculum Outcomes

*Students will be expected to*

- 2.8 explain how Canadian popular music reflected our people, land, events, and culture in the 1950's

### Elaborations - Strategies for Learning and Teaching

Engage students in a discussion about some of the highlights of the “Fabulous Fifties” in Canada. (Teens had buying power that had not been experienced before and their wants/needs had an influence over television, radio, movies, magazines, cars, fashion, and music). Like their counterparts in the States, Canadian youth wanted the sounds, dance, and fads popularized by music in the US. *American Bandstand* and the *Ed Sullivan Show* flashed across our TV sets, and our radios brought the latest hits from such artists as Elvis, Little Richard, Buddy Holly, Nat King Cole, and the Rat Pack. The music labels from the US flooded Canadian store shelves. Many Canadian musicians were forced to move and perform in the United States so that they could establish themselves as musicians. Performing at the Grand Ole Opry or on the *Ed Sullivan Show* and recording on American labels enabled them to be heard and earn a living. Examples of Canadian singers and bands that made names for themselves in the US include Hank Snow, Wilf Carter, Rhythm Pals, Paul Anka, the Rovers, the Crew Cuts, the Diamonds, and the Four Lads. Most of these bands sang the same musical scores as their American colleagues, but such musicians as Hank Snow brought with them their own sound and songs about their Canadian home. Like many English Canadian musicians, Felix Leclerc from Quebec had to leave for France to become recognized in the music industry. Not until the 1960s, when the CRTC ruled that radios and TV would have to play a percentage of Canadian music, did the culture/music industry begin to develop a strong national and international Canadian identity in popular music.

- Invite students to discuss the vocal harmonies of groups such as the Diamonds, the Four Lads, and the Crew Cuts. Have students discuss the following:
  - Were these Canadian sounds? Why or why not?
  - What did their music reflect? Why?
- Invite students to do an Internet search for Canadian newspaper/magazine articles written in the 1950s about popular music artists. They might also look for Hit Parade charts from a certain week and analyse which of the musicians were Canadian. Were French Canadian musicians represented on these charts? Musicians from the Maritime Provinces?
- Challenge students to consider whether there were aspects of Canadian culture in the 1950s that differed from that in the United States. What were some Canadian TV shows about music? Were they different from those in the US?
- Have students begin a display of Canadian musicians/groups. Add to the display as new names are introduced during the course. Use visuals to help explain how their music reflected the people, land, events, and culture.

## Unit 2: Popular Music of the 1950s

### Worthwhile Tasks for Instruction and/or Assessment

#### *Observation*

- In groups, compare the themes and sounds of Canadian musicians/groups of the 1950s with the themes and sounds of today. Is there a difference? In each of your groups, record at least one conclusion that everyone agreed upon and share it with the rest of the class. Write a sentence or two about what you about learned from the discussion.

#### *Journal*

Reflect in your listening journals about Canadian music of the 1950s.

- Which musician/group did you prefer? Why?
- What was the surprising thing that you learned?
- Why were there no black Canadian musicians on the hit parade charts? No French Canadian musicians?
- Is Canadian popular music still as much influenced by American music as it was in the 1950s?

#### *Paper and Pencil*

- Research Paul Anka as the “whiz kid from Ottawa” at the age of 13. What did he sing about? Did it reflect Canadian teenagers of the time? Why? Who would be a “whiz kid” today? Does the person reflect teenagers of today? How? Provide reasons for your choice.

### Suggested Resources

*Popular Culture* (Canadian Heritage)

*Tower of Song: An Epic Story of Canada and Its Music* (DVD)

*Before the Gold Rush* (Nicolas Jennings)  
pp. 8-13

*Oh What a Feeling* (Martin Melhuish)  
pp. 52-64

Some Canadian musicians and songs

#### **The Diamonds**

Black Denim Trousers and Motorcycle Boots/  
Church Bells May Ring/Soft Summer Breeze/A  
Thousand Miles Away

#### **The Four Lads**

Down by the Riverside/The Mockingbird/  
Moments to Remember/The Bus Stop Song

#### **Crew Cuts**

Earth Angel/Slam Blam/Over the Mountain/  
Chop Chop Boom

#### **Hank Snow**

I'm Moving On

#### **Oscar Brand**

Something to Sing About

#### **Barry Allen**

Easy Come Easy Go

#### **Wilf Carter**

Blue Canadian Rockies / You are my Sunshine

#### **Felix Leclerc**

Moi, mes souliers



# **Unit 3: Music of the 1960s**



## Unit 3: Popular Music of the 1960s

### Specific Curriculum Outcomes

*Students will be expected to*

- 3.1 listen critically and respond to music from a variety of genres and styles from the 1960s

### Elaborations - Strategies for Learning and Teaching

Developing listening skills is a continuing focus in this unit and students should be challenged to listen actively, rather than passively. The richness of lyrics in the music of the 1960s provides an excellent opportunity for students to consider the lyrics—what they imply and what connections are evident with what was happening at the time. They will also come to understand how earlier rock music evolved in the 1960s into the various styles such as folk rock, Motown, soul, and psychedelic rock.

- Have students choose a number of songs from the 1960s that were linked with social rebellion/dissent, such as the following:
  - “Blowin’ in the Wind” (Dylan and/or Peter, Paul and Mary)
  - “Say it Loud—I’m Black and I’m Proud” (James Brown)
  - “Satisfaction” (Rolling Stones)
  - “Which Side are You On” (Peter Seeger)
  - “White Rabbit” (Jefferson Airplane)
  - “Universal Soldier” (Buffy Sainte-Marie/Donovan)
- Invite students to work in small groups and choose one of the above songs for analysis. Presentations of your findings could include
  - the musical characteristics that reinforce the power of the song
  - an explanation of the lyrics
  - the social significance of the song.

Note: This activity could be used to help address other SCOs, such as 3.2, 3.5, 3.6, and 3.7 in this unit.
- Invite students to study the development of the Beatles. Have students work together to identify musical characteristics of songs/albums of the Beatles at various stages. Have students work together to identify musical characteristics of the songs and albums of the following stages: Mop Top, *Sgt. Pepper’s Lonely Heart Club Band*, and *Abbey Road*. Trace together their musical development from the first songs, such as “I Want To Hold Your Hand,” through the sounds from *Sgt. Pepper* to the *Abbey Road* album.
- Using a texture map (see resource column), have students work in small groups to map the texture of a selection of Beach Boys, Beatles, or Simon and Garfunkel songs.
- In groups, listen and respond to the “Protest Songs” (social rebellion/dissent) activity. Discuss the lyrics in groups and share your findings with the rest of the class. (Students could agree in advance on criteria for the presentations.)
- Have students listen a number of times to examples of people’s music from the 1970s and complete listening charts that include such headings as the following (please see resource column for suggestions):
  - Initial Reaction
  - Description (what do you hear?)
  - Analysis (rhythm, timbre, texture, form, etc.)
  - Interpretation (what do you associate it with? What does it make you think of? What does it mean to you?)
  - Informed Judgment (compare this with initial reaction)

Teachers might find that it will be helpful to do one of the examples together, and then to ask students to complete the charts in pairs.

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## Unit 3: Popular Music of the 1960s

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### Worthwhile Tasks for Instruction and/or Assessment

#### *Observation*

- For a listening review, play three to five songs and answer questions about each, such as the following:
  - What style of music is this?
  - Is the texture thick or thin?
  - Is there a backbeat?
  - What is the topic of the lyrics?
  - Describe the timbre.

#### *Performance*

- Make a video for a song that represents its lyrics.

#### *Paper and Pencil*

- Complete a chart comparing two pieces of music, such as surfin' music and folk music, in terms of instrumental and vocal timbre, rhythm, lyrics, social context, and style.
- Play a Beatles song that has not been studied in class. Describe the song as fully as you can, using musical language, and speculate about when the song might have been recorded (early, middle, or late career of the group).
- After you have completed this unit, play two or three styles that have not been introduced in class. Describe the style/artist of each piece, giving reasons for your opinions.

### Suggested Resources

CD included with *Rockin' Out* (Garofalo)

Texture map

Please see resource column on page 95 of *Rock and Roll* (Stuessy and Lipscomb) as a reference.

## Unit 3: Popular Music of the 1960s

### Specific Curriculum Outcomes

*Students will be expected to*

- 3.2 identify parallels between historical events and music during the 1960s

### Elaborations - Strategies for Learning and Teaching

Key historical events (such as the Vietnam war; the Cuban Missile crisis; the assassinations of John F. Kennedy, Martin Luther King Jr., Robert Kennedy, and Malcolm X; the British Invasion; and Expo '67) as well as political/social trends (such as the civil rights movement, Black power, flower power, and the sexual revolution) are central to the 1960s.

Students should identify the effects these events and movements had on music/musicians. They should investigate to what extent the music fueled certain movements (e.g., anti-war protests, civil rights movement, youth rebellion). Students should consider the lyrics they are listening to for possible social and political messages.

Song lyrics assumed a new importance in the 1960s. Investigation of the power and poetry of the lyrics should be part of a student's active listening (see previous SCO).

- Have students find examples of the effect that language had on lyrics (e.g., "All Is Groovy" by Simon and Garfunkel).
- Have students start a class "calendar" of important political, social, and music events of the 1960s. Assign individual students to identify an entry for various days of the calendar year (e.g., March 4, 1966: London newspaper publishes interview with John Lennon in which he says, "We're more popular than Jesus Christ right now." Or April 4, 1968: Martin Luther King Jr. assassinated and 1969: and Elvis Presley singing "In the Ghetto".) Have students review the calendars of the 1960s. Invite students to explain why their entries are significant and why they are interesting to them.
- Challenge students to identify one artist/group who can be identified with a social/political movement (e.g., flower power—Grateful Dead; counterculture—Janis Joplin; anti war—Joan Baez). What did the music and lives of each of the artists tell about the society of the time?
- Have students, in groups of three or four, research one of the following musical "happenings" of the 1960s, finding out what the event was, who was there, why it was significant, and what the positive and negative results were.
 

- Shea Stadium Beatles' Concert	- Newport Folk Festival
- Monterey Pop Festival	- Woodstock
- Altamont	
- Invite students to explore Charles Manson's position regarding being inspired to commit murder by the Beatles' song "Helter Skelter." Are there other instances when people blame or credit rock music for suggesting criminal behaviour (e.g., suicide, use of hard drugs, violence)? As examples are identified, discuss whether society influenced the music or vice versa. **(Due to the nature of this activity, teachers are asked to handle with sensitivity.)**

## Unit 3: Popular Music of the 1960s

### Worthwhile Tasks for Instruction and/or Assessment

#### *Journal*

- (Play for students Simon and Garfunkel’s “Silent Night/7 O’Clock News.”) Have students reflect in their journals about whether the message and the song are still relevant today.
- Comment on the completed class calendar of the 1960s and identify parallels between historical events and the music of this time period. What did you find most bizarre? How is the present decade different from/the same as the 1960s?

#### *Paper and Pencil*

- Due to the events that took place in the United States during the 1960s musicians tended to reflect hope/optimism, and/or frustration/anger in their music.
  - identify three songs that would reflect hope and optimism
  - identify three songs that would reflect frustration and anger
  - if possible, identify the historical event(s) from which the song received its inspiration.
- Consider the protest song “We Shall Overcome” and the extent to which it was a part of the civil rights movement. Identify songs today that are woven into the fabric of social protest?

#### *Presentation:*

- Describe the effect that Elvis Presley had on society and music in 1969 when he decided to sing the song “In the Ghetto.” Identify parallels between the message of this song and the 1968 assassination of Martin Luther King Jr. Present your findings to the class.

### Suggested Resources

*Rolling Stone* Web site (archival issues that were published after significant events in history)

1960s issues of magazines such as *Time* and *Newsweek* (EBSCO)

Archival news reports available on line on Web sites such as CBC, BBC, CTV, NBC

*Rockin’ Out* (Garofalo)

## Unit 3: Popular Music of the 1960s

### Specific Curriculum Outcomes

*Students will be expected to*

- 3.3 describe the economic impact that music and its audience had on society in the 1960s

### Elaborations - Strategies for Learning and Teaching

Describe the economic impact the music industry had on society in the 1960s. Students will examine the developments of recorded music that enabled mass dissemination of the product.

In the 1960s, the music industry experienced many engineering developments: the stereo almost replaced the mono as the preferred recording mode, background noise was steadily reduced, pre-recorded music cassettes were introduced, and the 8-track cassette was designed for cars. In 1968, over eighty-five manufacturers sold over 2.5 million cassettes and by the end of the 1960s the Philips compact cassette became the standard format for taping.

Colour television played a huge part in selling rock and roll music and making musicians into super stars. The performance of the Beatles on the *Ed Sullivan Show* is recognized as one of the biggest moments in popular music. Thousands and thousands of people across North America viewed the exciting historical appearance of this musical group.

The payola scandal (record companies/producers paying for station time, making a song seem more popular than it actually is by playing it over and over.) of the 1960s saw powerful music people such as Alan Freed and Dick Clark caught for their part in this scandal. The US courts decreed that if a station takes payment, they are obligated to say that it is sponsored by the paying person/company.

In the midsixties the production of music saw a lot of independent studios emerge. Big companies were not hiring as many producers and arrangers because of this. Artists became more independent as they began to have more say in the production and distribution of their music.

The distribution package of artistic records sleeves became a big part of the marketing scene. The music industry was booming.

- Ask students to describe how television was used for the marketing of popular music of the 1960s. Have them examine the effect that featuring the Beatles on the *Ed Sullivan Show* had on the music industry.
- Have students examine the payola scandal. Ask them to discuss the parts that Alan Freed and Dick Clark had in this scandal.
- Invite students to describe the economic impact of the compact cassette.
- Invite students to describe the economic impact the 8-track had on the music industry.
- Invite students to describe the economic impact album sleeves had on the music industry.

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## Unit 3: Popular Music of the 1960s

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### Worthwhile Tasks for Instruction and/or Assessment

#### *Performance*

- Investigate the listening devices of this time period. What were young people using to listen to their music? Compare your findings with your classmates.

#### *Paper and Pencil*

- Describe how television was a good marketing tool to sell music in the 1960s. Give some examples. Create a visual representing how music sold music in the 1960s.
- Demonstrate how new music devices had an economic impact on music. Share your findings with the class.
- Create an album sleeve for a 1960s album/song. Describe to the class how this could promote the sale of records.
- Describe how the eight-track had an impact on economics in the 1960s.

#### *Presentation*

- Investigate how the payola scandal had an effect on the music industry. Present your findings to the class.

### Suggested Resources

*Rock and Roll* (Stuessy and Lipscomb)

*Rockin' Out* (Garofalo)

Instruction manual for *Rock and Roll*  
(Dorfman, Zelensky, and Lipscomb)

## Unit 3: Popular Music of the 1960s

### Specific Curriculum Outcomes

*Students will be expected to*

- 3.4 describe the effects of various technologies on music production in the 1960s

### Elaborations - Strategies for Learning and Teaching

The new technologies that played a key role in music production included electrified acoustic instruments, such as the Moog synthesizer, and technologies such as the fuzz box, Big Muff, and wah pedal. The Fender Stratocaster and the Gibson Solid Guitar, Standard Gold Top, and Custom guitar led to a new way of playing and creating sound. Sound reproduction such as multi-track taping also added a new dimension to the rock and roll sound world. A new generation of rock musicians and guitarists, such as Brian Wilson, Jimi Hendrix, Eric Clapton, and Carlos Santana, experimented with these new sounds. They explored amplification and feedback. These electronic devices allowed for new sound possibilities.

It is also during the 1960s that folk music changed with the use of the electric guitar. Bob Dylan upset many in the folk music world with his use of an electric guitar at Newport Festival. The purists of folk music felt betrayed by this electrical sound.

- Invite students to explore the Fender Stratocaster. Ask them to describe the effect that it had on rock and roll music.
- Invite students to explore the sounds and technology of Jimi Hendrix, Carlos Sanatana, Eric Clapton, and Brian Wilson. Have them listen and discuss the sounds that were created in their music.
- Ask students to examine the Gibson line of guitars. Have them create a time line of Les Paul's guitars of the 1960s.
- Invite students to discuss Bob Dylan's change to using electric instruments in his music. Ask students to imagine that they were present at Newport Folk Festival when he appeared on stage for the first time with a Fender electric guitar. What might their reaction have been to the types of sound being produced? Why would the technical presentation have an effect on the quality and meaning of his music (folk music)? What were the other musicians using? What was their reaction? If possible, play two recorded versions of the same song, one acoustic and the other electric, and discuss together the musical strengths of each.
- Have students investigate how new technology in the 1960s affected sound quality, sound variation, and new instruments. Students could compare and contrast aspects of each in order to describe the effects that the new technologies had on music production.
- Challenge students to explore examples of Beatles' songs, such as "Revolution #9," "Yellow Submarine," or "All You Need is Love," which clearly demonstrate that technology became a part of the creative process itself. Describe the effects of such technologies in live performances.

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## Unit 3: Popular Music of the 1960s

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### Worthwhile Tasks for Instruction and/or Assessment

#### *Performance*

- Listen to the song “Pet Sounds,” created by Brian Wilson on the album *Pet Sounds* by the Beach Boys. With your classmates, create sounds for a piece of music. What kinds of technologies might you use? How will you present it?

#### *Paper and Pencil*

- After listening to a song by Jimi Hendrix, Brian Wilson, or the Beatles, for example, make a list of all the sounds that you hear. Describe sounds that may have been manipulated in the recording studio. Compare response with others in your class.
- Draw/describe a picture of a rock performance in the sixties. Make sure that you include the technical set-up on and around the stage. Draw/describe how this might differ today.
- Compare the timbres of two songs, such as “Blue Suede Shoes” and “A Day in the Life.” With a classmate discuss how the sound was created. What technologies might have been used to create the sound?

### Suggested Resources

*Rockin’ Out* (Garofalo)  
p. 5-6, technology and rock

*Pet Sounds* (Album/Song)

*Sgt Pepper’s Lonely Hearts Club Band*



## Unit 3: Popular Music of the 1960s

### Specific Curriculum Outcomes

*Students will be expected to*

3.5 identify and describe popular music of the 1960s

### Elaborations - Strategies for Learning and Teaching

The 1960s is an important and diverse decade, both musically and socially. Students are expected to describe the music of this decade.

As the fifties gave way to the sixties, rockabilly music was still making hits, but the older pop music was having a hard time clicking with the younger generation. Rock artists were expected to be responsible for their own writing, production, and final overall sound quality. This would come with Marvin Gaye, Brian Wilson, and Lennon and McCartney.

February 4, 1964 marked the beginning of the British Invasion with the Beatles appearing on the *Ed Sullivan Show*. They would see five of their songs take the first five spots on the Billboard Hot 100 charts. The British influence is so strong that American groups like the Turtles tried to sound and act like the British so that their audiences would support their music.

The turning point for American music came with Bob Dylan performing at Newport Folk Festival with an electric guitar. This performance would set the stage for folk music for the rest of the decade, starting with the Byrds.

1965 to 1967 saw the heavy use of drugs, and art rock came alive with amazing experiments and changes in music. The two most innovative groups of this era were the Beatles and the Beach Boys with their alternating record releases.

In 1968 and 1969, Robert Kennedy and Martin Luther King were assassinated. Lyndon Johnson sent more troops to Vietnam and the war on poverty went nowhere. Campuses across the United States experienced riots. The black civil rights movement saw a shift from nonviolence to the aggressive Black Panthers movement. The music during this time was less experimental and more angered. Creedence Clearwater Revival made it big with songs such as “Green River,” “Proud Mary,” and anti-Vietnam songs such as “Fortunate Son.” Even Elvis Presley and the Supremes had anti-war songs. The Black Power movement spurred on soul music to new heights of popularity. Two of the major stars were Otis Reddin and Aretha Franklin.

- Invite students to work in groups of two or three to examine the hit parade chart of a given week. Try to choose weeks from each year of the decade. Find out what that chart tells us about the music, musicians, and time period. As a class, arrange the charts in chronological order and identify trends that can be traced.
- Ask students to question family members about the 1960s. What were their favourite bands? Their favourite songs? What fads/political events do they remember most? Responses could be recorded on a class chart. What conclusions can be drawn from the responses?

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## Unit 3: Popular Music of the 1960s

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### Worthwhile Tasks for Instruction and/or Assessment

#### *Journal*

- Reflect about what the hit parade charts tells you about the decade. What are the top five songs during the decade in the US, Britain, and Canada? What do they tell us about music, musicians, and teen culture of the 1960s?

#### *Paper and Pencil*

- Give four or five reasons why the Beach Boys' "Good Vibrations" was considered the most creative and innovative rock and roll single released up until 1966. What was innovative about their *Pet Sounds* album? Describe why this music helps define the sound of popular music of the 1960s.
- Create a concept map for the music of the 1960s. Sticky notes with names of musicians, styles, and musical events could be affixed on the map, and connections shown with markers.
- Research major musical events such as Woodstock, Altamont, and the Beatles' Concert at Shea Stadium. Describe the effect that the events had on popular music at the time. Imagine that a rock concert will take place (e.g., Rolling Stones) in Charlottetown or Summerside. What effect would this have on popular music? Who would attend? Why?

### Suggested Resources

*Rock and Roll* (Stuessy and Lipscomb)  
pp. 80-283

*Rockin' Out* (Garofolo)  
pp. 151-198  
pp. 177-181, "Black (Music) is Beautiful"

CD included with *Rockin' Out*

## Unit 3: Popular Music of the 1960s

### Specific Curriculum Outcomes

*Students will be expected to*

3.6 identify and describe the styles of several popular music artists/groups of the 1960s

### Elaborations - Strategies for Learning and Teaching

Students should be engaged in learning activities that will help them to identify and describe both the musical genre(s) and style(s) of several popular music artists/groups of the 1960s. In addition, students should be able to identify and describe the artistic and performance styles of the artists they explore.

When dealing with the Beatles, the Rolling Stones, the Beach Boys, and Bob Dylan, select representative songs from each period in their careers, so that comparisons can be made. One must, of course, take into consideration the social context. It is suggested that you select three or four other major styles and one representative musician from each, rather than trying to survey all the styles and artists. Choices could include, without being limited to

motown (Funk Brothers, Diana Ross and the Supremes)  
 soul (James Brown, Aretha Franklin)  
 folk (Joan Baez; Peter, Paul and Mary; Gordon Lightfoot; Ian and Sylvia Tyson)  
 acid rock (the Grateful Dead, Janis Joplin)  
 folk rock (Mamas and the Papas, Simon and Garfunkel)  
 jazz rock (Chicago; Blood, Sweat, and Tears)

- Have students listen to Pete Seeger’s “Which Side Are You On?” (*Rocking Out* CD) and describe the context of the lyrics, the form, and the harmony.
- Have students listen to the Byrds’ “Mr. Tambourine Man” (*Rockin’ Out* CD). Discuss the vocal harmonies and phrase structure. What are the lyrics about? If possible, listen also to Dylan’s version and compare the two.
- Challenge students to identify and describe the musical style of the Beatles in 1964 and compare music from the period with their last recordings.
- Encourage students to identify and describe the style of music of the Rolling Stones at the beginning of their career.
- Describe the musical styles of Bob Dylan at the beginning of the 1960s and the end of the 1960s.

## Unit 3: Popular Music of the 1960s

### Worthwhile Tasks for Instruction and/or Assessment

#### *Paper and Pencil*

- The Beatles
  - Musically, what were the songs of the early Beatles like? Who did most of the writing? Describe the style.
  - Compare the personalities/styles of John and Paul.
  - How did the Beatles “stretch the limits” of pop? Consider album style, timbre, lyrics, album covers.
  - Do the Beatles continue to have influence on the styles of music today? Explain.
  
- The Rolling Stones
  - How did the Stones change their music in 1964? Why?
  - Describe the musical style of the Stones (chord progressions, vocal style, meter, timbre).
  - Give four reasons why the Rolling Stones are considered important to the development of Rock and Roll.
  
- Discuss the importance and uniqueness of San Francisco artists such as the Jefferson Airplane, the Grateful Dead, Janis Joplin, the Doors, and Jimi Hendrix?

#### *Presentation*

- Choose a style of music from a musician of the 1960s (from a prepared list). Create a collage to represent this style. Display the collage and present your visual, describing how the image represents the style of the musician.

### Suggested Resources

*Rock and Roll* (Stuessy and Lipscomb)  
pp. 80-283

*Rockin' Out* (Garofalo)  
pp. 151-198  
pp. 177-181, “Black (Music) is Beautiful”

CD included with *Rockin' Out*

## Unit 3: Popular Music of the 1960s

### Specific Curriculum Outcomes

*Students will be expected to*

- 3.7 explain how Canadian popular music reflected our people, land, events, and culture in the 1960s

### Elaborations - Strategies for Learning and Teaching

Students are expected to explain how Canadian popular music reflected our country. The class should select three Canadian songs from the 1960s that tell of an event, describe the people, create images of our land, and/or give identity to our Canadian culture. (Please note: choosing songs from across the country is suggested.) Having students investigate and discuss the background of this time period will enable them to explain how music reflected a nation.

Canadian artists such as Anne Murray (“Snowbird”—land, people, culture); Ian and Sylvia (“Four Strong Winds”—land, people, and culture); Gordon Lightfoot (“Cotton Jenny”—land and events); Buffy Ste. Marie (“Universal Soldier”—land, people, culture, events); Joni Mitchell (“Both Sides Now”—land, people, culture); and Leonard Cohen (“Suzanne”—people, events, land, culture) captured and represented our identity in their musical compositions.

The music industry at the dawn of the decade took wings. Scores of artists rose to national and international recognition with the help of radio stations such as CHUM-FM in Toronto. In 1968 the newly formed CRTC (Canadian Radio and Television Commission) established requirements for a minimum of 30% Canadian content in all radio and television programming.

Toronto was a hub for Canadian musicians and visiting musicians (such as Ronnie Hawkins, John Lennon, Elvis Presley, and Johnny Cash). The sharing of musical ideas flowed. Draft dodgers headed to Canada to escape the war. Prime Minister Pierre Elliot Trudeau, with his rose-pinned lapel, gave, Canada a new-found international and modern look. This was a country that had progressive thoughts and dreams. Our music reflected our young nation.

Invite a community member who was a teenager during the 1960s to visit the class. Encourage him/her to bring examples of primary documents such as posters, albums, photographs, newspaper articles, and teen magazines. Have students prepare interview questions in advance. Look at how Canadian music reflected our people, land, events, and culture in the 1960s.

- Have students, in small groups, determine the significance of each of the following to the Canadian music industry in the 1960s.
  - The Village Corner, Yorkville
  - The Purple Onion, Yorkville
  - The Riverboat, Toronto
  - The Mariposa Folk Festival
  - CHUM radio station
  - Sam the Record Man Sniderman
- Challenge students to determine the impact the 1968 Canadian content regulations would have had on Canadian music. What did it mean for the Canadian music industry? If possible, invite someone from the broadcasting or music industries to share their thoughts with the class.

## Unit 3: Popular Music of the 1960s

### Worthwhile Tasks for Instruction and/or Assessment

#### *Paper and Pencil*

- Complete listening charts using such Canadian hits as “Four Strong Winds” (Ian and Sylvia), “The Canadian Railroad Trilogy” (Gordon Lightfoot), “Universal Soldier” (Buffy Sainte Marie), and “Shakin’ All Over” (Guess Who).
- Explain a significant event such as the following and describe how these events reflected Canadians and their interactions with popular music at this time.
  - Opening of Sam the Record Man (1961)
  - Stompin’ Tom’s professional debut (1964)
  - Beatles’ Toronto concert (1964)
  - Leonard Cohen’s debut as a singer/songwriter (1966)
  - Steppenwolf’s release of “Born To Be Wild” (1967)
  - John Lennon and Yoko Ono filmed from their bed in a Montreal hotel (1969).

#### *Presentation*

- Report findings to the class about significant musical events of the decade related to Canadian culture and Canadian popular music. Reflect in your journals about which event most surprised you, or which one you found most significant.
- Reflect about the optimism of the 1960s in Canada and how the music portrayed it. Does this still exist? Why or why not? What impact does it have on Canadian music today?

### Suggested Resources

*Popular Culture* (Canadian Heritage)

*Oh What a Feeling* (Melhuish)

*Oh What a Feeling* (CD collections)

Some Canadian musicians

Ian and Sylvia

Gordon Lightfoot

David Clayton Thomas

Ronnie Hawkins and the Band

Buffy Sainte Marie

Joni Mitchell

Guess Who

Leonard Cohen

the Paupers

Denny Doherty (of the Mamas and Papas)

Neil Young and Bruce Palmer (Buffalo

Springfield)

The Band

Hank Snow

Chad Alan and the Reflection

Rover Boys



# **Unit 4: Popular Music of the 1970s**



## Unit 4: Popular Music of the 1970s

### Specific Curriculum Outcomes

*Students will be expected to*

- 4.1 listen critically and respond to music from a variety of genres from the 1970s

### Elaborations - Strategies for Learning and Teaching

The ability to apply learned critical listening skills is a key focus for this unit and students should be challenged to analyse music, using acquired knowledge of musical elements, and to respond on both objective and interpretive levels. Consideration of the lyrics—what they imply and what they tell us about the decade—should be part of this process as well. After having listened two or three times to a piece, students should be encouraged to make informed judgments based on their analysis and interpretation.

- Have students listen a number of times to examples of people’s music from the 1970s and complete listening charts that include such headings as (please see resource column for suggestions) the following:
  - Initial Reaction
  - Description (What do you hear?)
  - Analysis (rhythm, timbre, texture, form, etc.)
  - Interpretation (What do you associate it with? What does it make you think of? What does it mean to you?)
  - Informed Judgment (compared with initial reaction)

Teachers might find that it will be helpful to do one of the examples together, and then to ask students to complete the charts in pairs.

This activity might well be used for any of the recorded examples included in this unit.

- Have students compare and contrast the musical elements of two pieces that are from different styles (e.g., punk and disco, heavy metal and soft soul). They might use categories including rhythm, vocals, instrumentation, form, and lyrics.
- Have students prepare an interpretive response for a chosen piece, making connections to their own lives and imaginations. They might create a collage, write a story, develop a movement sequence, or play/sing a musical response. (Depending on the class and the level of trust among students, you may wish to have students share their work in a “story circle” setting.)

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**Unit 4: Popular Music of the 1970s**

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**Worthwhile Tasks for Instruction and/or Assessment*****Observation***

- Assess students' interpretive responses using a rubric that has been agreed upon in advance. Categories might include connection with own life, use of imagination, and choice of materials.

Note: Due to the fact that these responses may be very personal, students may not want to share them with other students.

***Paper and Pencil***

- Complete a listening chart for a piece not previously studied in class. Make informed judgments about style and links to other styles and artists.
- Listen to two contrasting pieces. Your teacher will not indicate what styles they represent. You will compare and contrast the examples and make a judgment about the styles based on your analysis.

**Suggested Resources**

*Rock and Roll* (Stuessy and Lipscomb)

*Rockin' Out* (Garofalo)

Appendix, "Listening to Music"

## Unit 4: Popular Music of the 1970s

### Specific Curriculum Outcomes

*Students will be expected to*

- 4.2 identify parallels between historical events and music during the 1970s

### Elaborations - Strategies for Learning and Teaching

At the beginning of the decade, the Vietnam War was still in progress. Events such as the Kent State shootings; the deaths of Jimi Hendrix, Janis Joplin, and Jim Morrison; and the “death” of the Beatles put an end to the optimism of the 1960s. A “me first” philosophy emerged and a generation of youth withdrew into themselves. Further alienation occurred with the Watergate crisis and many youth became angry and frustrated with the “establishment.” Taboos regarding sex and drugs were ignored; themes like sex and violence and sexual alternatives were commonplace. Students will consider the links between this social and historical context and the music, musicians, and lyrics of the decade.

Discuss the extent to which racial discrimination was still evident in society in the 1970s (blacks, Hispanics, North American indigenous peoples). How was this reflected in the music and in the lives of musicians? (e.g., Canadian musician Buffy Sainte Marie)?

- Invite students to research some basic facts about the Watergate crisis. Have students describe the connections between “Sweet Home Alabama” by Lynyrd Skynyrd, “I’m so Bored with the USA” by The Clash, “Bicycle Race” by Queen, and “We Didn’t Start the Fire” by Billy Joel, and the Watergate Scandal. Discuss why the scandal had the impact that it did. What musical trends of the late 1970s might be traced back to the growing alienation that it reinforced? Are there events of the past 10 years that have had noticeable impact on music and musicians?
- Have students ask family and/or community members to give their perspectives of the last years of the Vietnam War. What are some of the images that they remember about it? Are there any songs that communicate the feelings many people had about this war? Students might also find magazine photos or on-line archival TV coverage of those final few years. What feelings about the war do those songs reflect? Have students draw parallels with present day songs about war.

## Unit 4: Popular Music of the 1970s

### Worthwhile Tasks for Instruction and/or Assessment

#### *Observation*

Note to teacher

- Use informal observation during class discussion to note whether students have a growing understanding of the parallels between music and societal trends, both in the 1970s and in the present.
- Discuss the influence of Alice Cooper's "School's Out" on the youth of this time period.

#### *Performance*

- Use Inspirations software to construct your own time line charts of a historical event in music of the 1970s. Then identify parallels between events and music.

#### *Paper and Pencil*

- Play pieces that have been studied in class. Can you identify historical events and trends that can be linked to them? (Try using a piece that has not been heard before in class.)
- Using lyrics and/or footage of performances by artists such as Alice Cooper as a reference, consider whether the sex and violence displayed simply reflected what was actually happening or whether the performances actually encouraged that behaviour. Find examples of editorials of the time that commented on the negative influence that these artists had on youth. Are there any parallels with music videos of the past 10 years? **(Due to the nature of this activity, teachers are asked to handle with sensitivity.)**

### Suggested Resources

*Rock and Roll* (Stuessy and Lipscomb)

*Rockin' Out* (Garofalo)

On-line archival newspaper and magazine articles and photos re. Watergate and the Vietnam War (EBSCO)

*Popular Culture* (Canadian Heritage)

Archival covers from magazines such as *Time*, *Life*, *Newsweek* - Internet  
*Time* Archive- 1923 to present (see EBSCO)

## Unit 4: Popular Music of the 1970s

### Specific Curriculum Outcomes

*Students will be expected to*

- 4.3 describe the economic impact that music had on society throughout the 1970s

### Elaborations - Strategies for Learning and Teaching

Describe the economic impact the music industry had on society in the 1970s. Students will examine the developments in recorded music that enabled mass dissemination of popular music.

In the 1970s there was major consolidation of record companies, and the music business became a two-billion-dollar-a-year enterprise. During this decade musical engineering saw the development of quadraphonic records (which could record four separate signals). This feature was achieved by using two stereo channels and electronic matrixing. New advanced disc cutting was created to meet the demand on the market for music. Lightweight, flexible vinyl Dynaflex was used to cut costs and meet the mass demands. By the mid-1970s, the recording process had become so complex that computer memory was added to the recording devices.

At home people owned at least two or three listening devices of some sort. Cassettes took over the market while the LP slowly declined, though record companies produced both formats.

In 1979 the Soundabout was introduced. This listening device was to become a hit and be called the Walkman.

This decade saw music become more and more about show business and image. There were huge retail profits to be made, not only from the music but also from such things as the clothes, makeup, magazines, and posters that featured our superstar singers.

- Invite students to examine the measure to cut cost in mass production in the 1970s. Did this measure have an effect on the quality of the music? Have students share their findings with the class.
- Ask students to describe how quadraphonic records would have an effect on the economics of selling music. Have them share their findings with the class.
- Have students speculate what it was like when the first Soundabout (Walkman) was introduced.
  - Is there anything on the market now that would have caused the same reaction?
  - Have them present their findings to the class.
- Invite students to examine how the television made the 1970s musicians into superstars.
  - Have each student find an image of a musician who was a superstar of the 1970s.
  - Have them describe how the show was used as an economic device.
  - What seems to be the selling point of each of these artists/bands?
  - Have them create a collage of these images.
  - Is there something common about these images? If so what?

## Unit 4: Popular Music of the 1970s

### Worthwhile Tasks for Instruction and/or Assessment

#### *Observation*

- Describe how the various retail sectors would have profited from the music-as-show-business/image-is-everything trend. Are there similar profits to be made today?

#### *Paper and Pencil*

- Submit your own response on the economic impact of music on society in the 1970s. That response might be in the form of graffiti art, a poem, a rap number to demonstrate your understanding of the economic impact on society.
- Bring in such things as magazine photos and compile a class collection of “the most outrageous rock costumes of the 1970s.” Present your findings on how these affected fashion and music (i.e., KISS, Alice Cooper, Elton John, David Bowie, Michael Jackson’s glove and jacket, John Travolta’s disco look, and the BeeGees’ music).
- What were the personal listening devices of the 1970s? Did these listening devices create a private cocoon for the listener? Why or why not? Did these technologies have an impact on people as social beings? Did they have an effect on music production? How? Why? What are the differences between the private sound system and the live concert in terms of sound quality and nature of the experience?

#### *Presentation*

- Create a commercial selling the new Walkman listening device. Take into consideration who your market is. How will you deliver your message? Why? Present your commercial to the class.
- Describe musical engineering developments that would have had an economic impact on the music industry of the 1970s. Present your findings to the class.
- Through visuals and descriptions create a time line that represents the development of musical engineering of the 1970s. Present your time line to the class.
- Explain the effect that a mass record cutting device and lightweight vinyl would have on mass production of records.

### Suggested Resources

*Rockin’ Out* (Garofolo)

pp. 246-248, “All that glitters does not sell gold”  
pp. 199-206, music industry and music as profitable commodity

## Unit 4: Popular Music of the 1970s

### Specific Curriculum Outcomes

*Students will be expected to*

- 4.4 describe the effects of various technologies on music production in the 1970s

### Elaborations - Strategies for Learning and Teaching

The new technologies that played key roles in music production for the 1970s included the drum machine, the talk box, digital synthesizers and samplers, and highly engineered studio production. Musicians of this decade moved more towards using vintage guitars of the 1950s and 1960s. An example of this is the guitar “Blackie” owned by Eric Clapton. This unique personal instrument, created by the artist himself, is a combination of three different Stratocasters. He used this instrument throughout the 1970s. (This became the template for Eric Clapton Signature Stratocasters later in 1988). During this time the Japanese recognized a market for popular historical American designs with some new innovations. The 1978 Ibanez MC500 Musician was their answer to this market.

Students will consider the impact that technologies had on music and its production. Musicians and musical groups to consider would be Eric Clapton, Pink Floyd, Stevie Wonder, Peter Frampton, Meat Loaf, Billy Preston, Carlos Santana, Burton Cummings, and David Bowie.

- Invite students to describe the talkbox sound in the following albums; Stevie Wonder’s album *Music of My Mind* and Peter Frampton’s album *Frampton Comes Alive* (“Do You Feel Like We Do,” or “Show Me The Way”). Ask students to describe the effect that this musical instrument had on the music.
- Ask students to listen to the Meat Loaf album *Bat Out of Hell*. Have them describe the sounds they hear. Ask them what they think might have produced the sounds. Have them share their findings.
- Invite students to describe how computers affect musical production. Have students listen and describe the effects that the sampler had on Stevie Wonder’s music, such as “The First Garden.”
- Ask students to listen to Burton Cummings’s music. He said that he composed with the drum machine in mind. Ask if they can identify and describe the effect that it had on his music, and have them share your findings with the class.
- If possible, have students listen to two versions of the same song—one recorded in the 1950s or early 1960s, and the other using studio production techniques of the 1970s (e.g., “I’m Movin’ On” by Hank Snow, also sung by Ray Charles, Ike and Tina Turner, and John Kay of Steppenwolf). Ask students to identify the differences in timbre and texture due to the technology used. This might be an opportune time to hold an informal debate about whether or not the 1970s version is an improvement over the original due to the new technologies of instrumentation, recording, sound systems, and listening devices.

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## Unit 4: Popular Music of the 1970s

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### Worthwhile Tasks for Instruction and/or Assessment

#### *Paper and Pencil*

- Listen to “Do You Feel Like We Do” by Peter Frampton. Describe the effect that the talk box created in the song.
- Research Eric Clapton’s guitar “Blackie.” Explain why an artist might construct such an instrument.

#### *Presentation*

- Describe briefly in a presentation how computers began to take a role in musical sound production.
- Design a time line that describes the development of sound in the 1970s. Use examples of artists and songs that exhibit the use of such technologies as the talk box and the drum machine. Present your findings to the class.
- Describe popular music of the 1970s that uses drum machines. What is the effect on the music? Choose a piece of music that uses a drum machine and present it to the class, describing the effect.

### Suggested Resources

*Rock and Roll* (Stuessy and Lipscomb)

*Rockin’ Out* (Garofalo)



## Unit 4: Popular Music of the 1970s

### Specific Curriculum Outcomes

*Students will be expected to*

4.5 identify and describe popular music of the 1970s

### Elaborations - Strategies for Learning and Teaching

The seventies would see the break-up of the Beatles and Supremes, and the death of Elvis Presley, Jimi Hendrix, and Janis Joplin. All of these musicians/bands had a major influence on the rock scene. The seventies decade would see pop music become splintered into a multitude of styles, such as soft rock, hard rock, country rock, folk rock, punk rock, shock rock, and disco.

The chaotic events of the sixties followed into the seventies with the Vietnam war; disillusionment with government; a fight for black, women's, and gay rights; concerns with the environment; and space exploration. Many radical ideas of the sixties became accepted in the seventies.

The events of the time were reflected and became the inspiration for much of the music. As politics became grayer with the resignation of a president, and life became more depressing, people needed a break. There was a need for a simpler, romantic, more innocent time—which the Jackson Five and Osmonds presented through their music. Films such as *Grease* presented flashbacks to the fifties. *Saturday Night Fever* created a disco dance craze with the music of the BeeGees, and people danced all night long.

Country and western music made a comeback with country rock, with such bands as the Grateful Dead and Eagles. Glitter rock, with such rock stars as David Bowie, Rod Stewart, Alice Cooper, Village People, Elton John, and Queen, created images. *Sesame Street* music hit the pop charts with “Rubber Ducky,” and Carole King’s “Tapestry” reflected dealing with radical change. Canada’s CRTC ruling saw musicians/bands such as Trooper, the Stampeders, BTO, Rush, the Guess Who, the Poppy Family, Anne Murray, Neil Young, Patsy Gallant, Stan Rogers, Murray McLauchlan, and Gino Vannelli make a huge impact on the Canadian popular music scene. Some musicians, such as BTO, Rush, Anne Murray, and Neil Young made it big on the international stage. The seventies saw the music culture flourish.

- Many of the students’ parents and grandparents would have experienced music in the 1970s. As an introduction to the unit, invite one or two of them to attend a class to talk with the students about those years and share one or two of the pieces that they listened to. In advance, compile together a list of questions that might be asked, such as the following:
  - What were your favourite musical styles/artists?
  - What was the popular music at the time?
  - What did artists sing about?
  - What was happening during this time period?
  - Describe any concerts you may have attended.
- Ask students to investigate the dance music of the decade (disco, reggae) and demonstrate some of the dance moves that were used.

## Unit 4: Popular Music of the 1970s

### Worthwhile Tasks for Instruction and/or Assessment

#### *Performance*

- In a small group, organize a rock festival that would describe and represent popular music of the 1970s. Who would you invite? Why? Where would you hold it? How would you market it? Your group has to address all the considerations necessary. Each of you will assess the plans made by other groups according to criteria agreed upon in advance.

#### *Paper and Pencil*

- Research glam rock music of the 1970s. Is your chosen artist most remembered for his/her style of music or for the image? What does this say of musician's work? What does this say about popular music?

#### *Presentation*

- Create an advertising campaign that would describe popular music of the 1970s. Decide together in advance what is required for such an advertising campaign. (This will provide the criteria for peer evaluation). What music will you identify? Why? How will you describe and promote it to your public? What makes it so popular? How will you present it?

### Suggested Resources

*Rockin' Out* (Garofolo)

pp. 251-252, comparison of punk and disco

Examples of albums

*What's Going On*—Marvin Gaye

*Tapestry*—Carole King

*Dark Side of the Moon*—Pink Floyd

*American Woman*—the Guess Who

*Saturday Night Fever*—BeeGees

*Brain Salad Surgery*—Emerson, Lake, and Palmer

*Pearl*—Janis Joplin

*Bridge Over Troubled Waters*—Simon and Garfunkel

*Physical Graffiti*—Led Zeppelin

*Born to Run*—Bruce Springsteen

*Blue*—Joni Mitchell

*Bat Out of Hell*—Meat Loaf

*Greatest Hits*—the Eagles

*School's Out*—Alice Cooper

(Please obtain performance rights)

## Unit 4: Popular Music of the 1970s

### Specific Curriculum Outcomes

*Students will be expected to*

- 4.6 identify and describe the styles of several popular music artists/groups of the 1970s

### Elaborations - Strategies for Learning and Teaching

In the 1970s, there was a plethora of styles which included, without being limited to heavy metal (Led Zeppelin, KISS); disco (Donna Summer, Bee Gees); fusion (Earth Wind and Fire, Santana, Weather Report); folk rock (Carole King, Joni Mitchell, Bruce Springsteen); progressive rock (Pink Floyd); country rock (Eagles, the Band); glam rock (David Bowie); soft soul (Aretha Franklin, Marvin Gaye); punk (Sex Pistols); and art rock (Emerson, Lake, and Palmer, the Who). It is suggested that students select one or two representative musicians/groups from each of five or six styles (being sure to include heavy metal and disco). It might be effective to organize in terms of contrasting styles/artists (e.g., punk, disco).

Share with students music critic, manager, and record producer Jon Landau's statement "I have seen the future of rock and roll and its name is Bruce Springsteen." Subsequently, Springsteen's photo appeared on the cover of both *Time* and *Life* magazines in the same week. After students listen to three or four of Springsteen's songs, have them identify reasons why they think that Landau's statement was valid (or perhaps invalid).

- Invite students to listen to Pink Floyd's "Dark Side of the Moon," and have them describe why this style of music was so popular. Pink Floyd's "Dark Side of the Moon" was on the Billboard charts for 14 years. Are there albums since 2000 that have had this kind of lasting popularity?
- Invite students to select one musician/band from the 1970s that they would describe as great. Have them describe the musical style of this musician/band. What would make their music popular during the 1970s? Ask the students to give three reasons for their choice. Ask them to share their findings with the class. Were there any common conclusions?

## Unit 4: Popular Music of the 1970s

### Worthwhile Tasks for Instruction and/or Assessment

#### *Paper and Pencil*

- When artists and songs from various styles have been presented and discussed, compare and contrast two styles, such as punk and disco, heavy metal and soft soul. Work in small groups to complete a chart that included such categories as rhythm; texture and instrumentation; vocal style; themes and lyrics, representative artists, image; audience, associated fashion and trends. The charts might also include space for personal response to the style or this response might be written/drawn in your journals.

#### *Presentation*

- With other students set up a rating forms based on an agreed upon criteria to use as you listen to the “Greatest Musician of the 1970s” presentations. (Keep in mind the 4.6 outcome when creating the rating form.) As each group makes its presentation, each of you will complete rating forms. When all presentations have been done, you will vote for which album is “the greatest” (you are not allowed to vote for your own).

### Suggested Resources

*Rockin’ Out* (Garofolo)

pp. 251-252 comparison of punk and disco

Examples of albums

*What’s Going On*—Marvin Gaye

*Tapestry*—Carole King

*Dark Side of the Moon*—Pink Floyd

*American Woman*—the Guess Who

*Saturday Night Fever*—BeeGees

*Brain Salad Surgery*—Emerson, Lake, and Palmer

*Pearl*—Janis Joplin

*Bridge Over Troubled Waters*—Simon and Garfunkel

*Physical Graffiti*—Led Zeppelin

*Born to Run*—Bruce Springsteen

*Blue*—Joni Mitchell

*Bat Out Of Hell*—Meat Loaf

*Greatest Hits*—the Eagles

*School’s Out*—Alice Cooper

(Please obtain performance rights)

## Unit 4: Popular Music of the 1970s

### Specific Curriculum Outcomes

*Students will be expected to*

- 4.7 explain how Canadian popular music reflected our people, land, events, and culture in the 1970s

### Elaborations - Strategies for Learning and Teaching

Students are expected to explain how Canadian popular music reflected the people, land, events, and culture in the 1970s.

In the 1970s many Canadian artists were creating and performing music that reflected Canadian culture, landscape, people, and events. Some of those musicians would be Buffy Ste Marie (cultural/political views/people); Stan Rogers (land, events, issues and people); Stompin Tom Connors (people, land, events); Anne Murray/Gene MacLellan (people, land); Murray McLauchlan (environment/land, people, events, issues, culture); Gordon Lightfoot (events, people), the Guess Who (people, land, events, issues), Lighthouse (land, people, events); and Joni Mitchell (people, land, events, issues). The styles of popular music included folk music, country rock, jazz, blues, pop music, and rock, as well as others. (Please see resource column for examples of Canadian musicians and their music that reflected our people, land, events, and culture.)

Teachers may find it helpful to focus on only three or four musicians/groups that together represent the richness of popular music in Canada, placing them in the larger musical and social context. It is suggested that at least two songs by Anne Murray, the Guess Who, Bachman-Turner Overdrive, and Rush be included.

- Invite students to listen to the song “Hand in the Hand” by Prince Edward Island musician/song writer Gene MacLellan and sung by Anne Murray. Ask them to explain what they think it means. Have them explain how it reflects the land and the people of Canada.
- Have students create a picture from the song “Big Yellow Taxi” or “I Wish I Had A River I Could Skate Away On” by Canadian musician Joni Mitchell. Have them describe their picture to a classmate. Have them explain how the song reflects the landscape and issues/events of Canada.
- Invite students to listen to Canadian jazz musician Oscar Peterson. How does this music reflect Canada’s culture? Are there any clues in the titles of the songs?
- Ask students to do research on the Junos in the 1970s. What did judges look for in Canadian music? What made the music Canadian? Why? Who were the musicians recognized in the seventies? Did they compose music and/or create lyrics that reflected a Canadian culture? Is it the musical composition or the lyrics that make it Canadian? Explain.

## Unit 4: Popular Music of the 1970s

### Worthwhile Tasks for Instruction and/or Assessment

#### *Observation*

- Listen to and explain a song by Buffy Ste Marie. How does it reflect the land, people, and events of Canada?

#### *Paper and Pencil*

- Work in a group to prepare a given number of “trivia” questions (based on the outcome) about Canadian popular music in the 1970s. The questions and answers could be written on file cards. In a subsequent class, you could be grouped in one of four large teams to play the trivia game.
- Research a Canadian musician who has reflected the culture of Canada. Find a photo and write a small description explaining how this artists/group reflects our culture. Then as a group create a “Canadian 1970s Wall of Fame” with the images and inscriptions.
- Consider exploring the popular music scene of Quebec. Some of the artists who achieved national fame were Ginette Reno, Gino Vannelli, Robert Charlebois, René Simard, and André Gagnon. (In addition, Céline Dion was already performing.) Describe what they sang about. Explain how the music reflected the people, land, events, and culture in the 1970s.
- Research and compare what Canadian musicians such as Leonard Cohen/Bruce Cockburn, or Neil Young/Randy Bachman, or Joni Mitchell/Anne Murray, or Gene MacLellan/Gordon Lightfoot write and sing about.

#### *Presentation*

- Work in a small group to prepare a PowerPoint presentation or a computer slide show (with accompanying music) on Canadian music which reflects our land, people, events, and/or culture.

### Suggested Resources

*Popular Culture* (Canadian Heritage)

*Tower of Song: An Epic Story of Canada and Its Music* (DVD)

*Oh What a Feeling* (Martin Melhuish)

*Oh What a Feeling* (CD sets)

Canadian musicians and songs

#### **The Guess Who**

Hand Me Down World/Bye, Bye, Babe/  
Guns, Guns, Guns/Rain Dance/Life in the  
Bloodstream/Fiddlin’/Grey Day/One  
Divided/One Man Army

#### **Lighthouse**

Sunny Days/Take It Slow (Out in the  
Country)/Old Man

#### **Anne Murray/ Gene MacLellan**

Hand in the Hand

#### **Gordon Lightfoot**

Edmund Fitzgerald

#### **Joni Mitchell**

Songs of Prairie Girl/Let the Wind Carry  
Me/River/Raised on Robbery

#### **Stompin’ Tom Connors**

Bud the Spud/The Hockey Song/My  
Stompin’ Grounds/Man From the Land/  
Meet Big Joe Mufferaw/Meet Muk Tuk  
Annie

#### **Stan Rogers**

White Squall/Fogarty’s Cove/Mary Ellen  
Carter/Barrett’s Privateers/Bluenose/Tiny  
Fish for Japan

#### **Buffy Sainte Marie**

Quiet Places/My Country ‘Tis of Thy  
People/I’m Going Home/Native Northern  
American Child/Coincidence and Likely  
Stories/He’s an Indian Cowboy in the  
Rodeo

#### **Murray McLauchlan**

Farmer’s Song/Hard Rock Town/On the  
Boulevard



# **Unit 5: Culmination**



## Unit 5: Culmination

### Specific Curriculum Outcomes

*Students will be expected to*

- 5.1 research and analyse the music and musical contributions of an artist or musical group from the 1950s, 1960s, or 1970s

### Elaborations - Strategies for Learning and Teaching

Students will select one musician or musical group from one of the three decades studied in the course. They will research the music and musical contributions of the artist or band. Students should be informed early in the course about this major project and assessment so that they can think about which artist or band they would like to research and whose music they would like to analyse, and have the opportunity to identify and collect information throughout the term. (Please see appendix for further information on research process and skills.)

- Invite students to research the music and musical contributions of the artists or musical group. They should learn and develop research skills. Some appropriate learning activities/research skills would include several of the following:
  - use of an on-line periodical index and source such as EBSCO
  - use of primary sources such as cassettes and records (including their jackets) produced by the artist(s)
  - location and review of music critics' opinions of the artist(s) and the work of the artist
  - research on the artist(s), using music and general encyclopedias
  - critical assessment of on-line information about the artist(s)
- Have students demonstrate that they have used active listening skills in their analysis of the music. They should identify and describe the music using the elements of music. The genre and the style of the music of the artist(s) should be identified along with an analysis of the evolution of the music over time, if this occurred.
- Ask students to analyse the musical contributions of the artist(s) they selected. Examples of musical contributions that could be analysed include the following:
  - influence their music has had on popular music of the period and, if applicable, over time
  - influence their music has had on society and/or how it reflected society at the time (e.g., dance, language, fashion, performance styles)
  - technologies used to create the music of the artist(s)
- Have students demonstrate that they can individually research and analyse the music and musical contributions of an artist or musical group from the 1950s, 1960s, or 1970s. If students are given the opportunity to work in pairs or triads, it is imperative that assessment strategies be used that ensure that each student has demonstrated the ability to research and analyse.

## Unit 5: Culmination

### Worthwhile Tasks for Instruction and/or Assessment

The research and analysis can be shared in a variety of formats, including the following:

- a research paper
  - a computer slide show
  - a musical performance and verbal analysis
  - an artistic and visual format
- Research and analyse a female musician and the role she played in rock and roll music. This might include a response to a statement such as “Rock music and its world is definitely sexist.” The study could analyse the place this female artist had in rock and roll and how her music and presence created change in the music world.
  - Research and compare a rap music artist from the Bronx-style rapping in the mid-1970s to the first rap recording in 1979 by Sugar Hill Gang to present day hip-hop. Students could examine the urban street music as a reaction to white, affluent society and suggest reasons for its popularity among youth across a broad spectrum of racial and socio-economic communities.
  - Research and analyse a group or artist from the Maritimes who has achieved considerable recognition, both locally and nationally, and whose popularity has continued over a number of years. Possible names include Anne Murray (if not studied in the Canadian section of previous units), Stompin’ Tom Connors, Matt Minglewood, John Allan Cameron, Dutch Mason, and Rita MacNeil. The study could include thoughts on how the popular music scene in the Maritimes was the same as or different from that in other centres such as Toronto, and on the impact that these musician(s) have had in their own lives.

### Suggested Resources

EBSCO

Web sites

Libraries

Community Artists/ People

Visuals

CDs



# Appendix

## Research Process and Skills

Inquiry-based learning has many advantages for students. Research has shown that students benefit from participating in a process that draws upon their innate curiosity and encourages them to acquire, investigate, process, and interpret information that leads to new understanding and knowledge. The research process that students are encouraged to follow in Unit 5 will ask them to consider questions about a particular topic. Formulating an “essential question” about a topic ensures that research is limited to a particular area and helps the student avoid the problem of “topical research,” where only superficial and discrete bits and pieces of information are acquired and presented as an end product. Critical thinking and analysis of information is the aim of research for this unit. Following standard research procedures and including the evaluation and documentation of resources are essential parts of the process.

Although the research process may vary slightly amongst subject areas, generally the process involves steps such as 1) formulating a thesis statement or essential question; 2) acquiring information sources; 3) organizing information (and evaluating sources of information; 4) analysing and interpreting information; and 5) presenting or sharing the response to the initial question in a format such as a research paper and/or other form of presentation. Students at this level must be aware of the pitfalls of plagiarism, and teachers must emphasize zero tolerance of the practice (which is illegal). Skills to consider during research for this unit should include some of the following:

### Selection and Utilization of Resources

- preparing a research question or thesis statement and identifying a range of resources
- generating a variety of search terms to locate information related to the topic
- recognizing the difference between primary and secondary sources of information
- selecting appropriate resources using the school’s automated database
- accessing and navigating on-line periodical databases such as EBSCOHost
- locating and utilizing traditional and digital reference resources, such as encyclopedias, thesauri, historical documents, and indexes

### Comprehension, Study, and Literacy

- skimming to select relevant information for the research purpose
- paraphrasing and summarizing information
- recording and organizing information into notes, outlines, or graphic organizers
- evaluating sources for bias, credibility, accuracy, and validity
- preparing an outline to organize information
- utilizing proper citation format within the text and in a bibliography

### Production and Presentation

- selecting an effective format for sharing information (this may be teacher-directed)
- ensuring neatness and appropriate formatting of text
- providing clear and concise information, whether written, oral, or in digital format

Name of Student: \_\_\_\_\_

Date: \_\_\_\_\_

## Assessing the DJ Presentation

Use the following rubric to assess student's DJ presentation. Award intermediate marks to evidence falling between the descriptors.

DJ Presentation	Underdeveloped	Competent	Well Developed
<b>Accurate Facts</b>	Many presumed facts are inaccurate or historically implausible. 1	A few minor details are inaccurate or historically implausible. 3	All facts are historically accurate and highly plausible. 5
<b>Specific Information</b>	Almost no historical detail is provided; account is incomplete and vague. 1	Historical detail is thinly provided; account needs elaboration and more specifics. 3	Considerable historical detail is provided; account is fully described and very specific. 5
<b>Describe Musical Styles</b>	Almost none of the musical styles were described in the presentation. 1	A number of examples of musical styles were correctly identified. 3	Many examples of musical styles were correctly noted. 5
<b>Revealing Insight</b>	The presentation does not add to the audience's understanding of the events described. 1	The presentation provides some useful insight that helps in understanding aspects of the event. 3	The presentation offers a revealing account that helps in understanding the event. 5
<b>Empathic Perspective</b>	The presentation does not offer a historical/musical character's (DJ) point of view. The perspective is unrealistic and impersonal. 1	The presentation captures some of a historical/musical character's (DJ) point of view. The perspective is quite realistic and personal. 3	The presentation richly imagines a historical/musical character's (DJ) point of view. The perspective is very realistic and personal. 5
<b>Visual Supports</b>	Visual supports are poor or have no connection to the presentation. 1	Visual supports are effective and related to the presentation. 3	There is excellent use of visual supports to explain and reinforce the presentation. 5

Comments:

Total /30

# Glossary of Terms

(Please note that the purpose of this glossary is not to have students memorize definitions, but to establish a common understanding.)

**baby boomers**—All those who were born after World War II (1946 to 1964) in a country which experienced a huge population growth. This was a time of great economic growth due to rebuilding after the war. There was an increased need for goods and services to the “free world.” And in the US the G.I. Bill enabled a record number of people to attend college. This made it possible for people to have better jobs with higher incomes and more resources for their families. More children were produced due to this economic boom.

**backbeat**—In popular music, accents on beat 2 and 4 that answer the normal accents on 1 and 3.

**basic song form**—Introduction with hook, verse, verse, chorus with hook, verse, chorus, solo and bridge, chorus, chorus, chorus.

**bridge**—The connective part of a composition.

**chorus**—Part of the song that recurs, usually with the same lyrics each time.

**cover**—A re-recording of a piece of music by another artist.

**crossover**—A merging of sounds. A (hit) recording for one style of music becomes popular (recognized) in another style of music as well (e.g., a country song that is also on the rock music charts).

**fade out**—When the end of the song gradually fades out (it doesn't always fade out gradually, but can end abruptly).

**form**—Musical design, incorporating repetition and contrast, unity and variety (structures of music).

**genre**—A term used to categorize music, and relating to the general musical composition, time period, and/or event (for example, country and western, pop, rhythm and blues, jazz, gospel, folk, classical music, and rock and roll).

**harmony**—Vertical blocks that sound simultaneously. A progression of chords.

**homophony**—A single melody with chordal accompaniment.

**hook**—The motive or “grabber” phrase in a song that often accompanies the words of the song title.

**introduction**—A section which begins a piece of music but does not contain the first main theme.

**lyrics**—The words of a song.

**melody**—A logical succession of musical tones.

**monophony**—Only one instrument, including voice, is present.

**music**—The organization of sounds and silences created through voice and body, as well as acoustic and electronic instruments. (Music is a form of expression and communication.)

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**polyphony**—When more than one musical line has equal value and prominence. “Row, Row, Row Your Boat” in round is an example of polyphony.

**popular music**—Music that has mass appeal to a general audience and is readily spread through mass media.

**range**—Distance between the highest and lowest pitches used in melody, that is, its outer limits.

**rhythm**—The way music paces itself and moves through time.

**riff**—A repeating motif or refrain found in modern popular music.

**style**—A musical term that is more specific in categorizing than “genre” and looks at the finer details and variations of the musical composition and instrumentation (for example, doo-wop, rockabilly, surfin’ music, British Invasion, country rock, western swing, soft rock, heavy metal rock, punk rock, glitter rock, folk rock, jazz rock, gospel rock, progressive rock, disco, and art rock).

**tempo**—The pace of the beat.

**texture**—The ways sounds are woven together. How transparent/thin or dense/thick the music is. For example,

- thin texture: one to three instruments
- medium texture: four to seven instruments
- thick texture: seven or more

**timbre**—The quality of sound.

**tonality**—A major or minor system of pitches.

**verse**—A line of metrical writing or stanza.

**volume**—The degree of loudness, or the intensity of a sound.



## The Roots and Styles of Rock and Roll

Country and Western	Pop	Rhythm and Blues	Jazz	Gospel	Classical Music	Folk Music
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Rock and Roll

Rockabilly Country Rock Folk Rock Jazz Rock Hard Rock  
 Soft Rock Punk Rock Heavy Metal Rock Latin Rock  
 Progressive Rock Disco Fusion New Wave  
 Reggae ...

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# Listening to Music

The following is adapted, with permission, from *Arts Education 8* (Saskatchewan Department of Education).

Listening to music, rather than simply hearing it, is a skill that requires

- the ability to concentrate
- the ability to understand what one is listening to
- the ability to recall sounds and sequences.

The following suggestions may be helpful for teachers as they work with students to develop their listening ability.

- Encourage curiosity and an open-minded attitude as students listen to music that is unfamiliar to them.
- Remember to show genuine interest in music that students currently listen to. If teachers demonstrate open-minded inquisitiveness about all types of music, students will be more receptive to approaching music that is less familiar.
- Try to choose music that will capture students' attention and interest, especially at the beginning.
- Remember that it often takes more than one hearing of a piece for students to develop significant understanding.
- Encourage students to express and discuss their personal opinions, knowing that their unique perspective may enhance the listening experiences of their peers.
- From time to time, encourage students to listen with their eyes closed.

## A Listening Guide

People respond to music at three different levels, all of which are valid:

- sensory level
- associative level (associating such things as past experiences and images with the music)
- formal level (examining and reflecting on the music using the language of the elements of music)

The following listening “steps” might be considered when planning listening activities for students. Note that the steps are not always easily separated and that sometimes teachers may wish to use only certain steps to achieve a specific objective.

### Step One: Preparation

This provides listeners with a purpose or focal point. It also provides a chance to discuss the fact that each individual brings his/her own perspective to the experience. The appropriate context for the music may often need to be discussed.

### Step Two: First Impressions

First impressions are strongly influenced by past listening experiences. Ask students to list the first five words or images that come to mind as they listen. Keep the list, as these words might be referred to later.

### Step Three: Description

Ask students to describe what they hear. Write the descriptions on the board or chart paper. Draw students' attention to the elements of music and encourage them to use the musical language that they have learned. When students use words that are not descriptions but judgments or interpretations, record them in a separate place for reference later.

Common responses might give a general description of the piece. Point out that each person will have an individual reaction to the music. Students will start to develop a vocabulary for describing music.

#### **Step Four: Analysis**

Students are asked to focus on the musical elements and look for the relationship among the elements. Examples of analysis questions include the following:

- Does the music have repetition? Contrast?
- How does the composer/performer create variety?
- Can you identify phrases that are alike?
- What timbres are present?
- Is there a strong backbeat?
- What is the basic texture?
- Can you identify the sections? The organization or form?
- What is the style?
- What is the main focus of the lyrics?

#### **Step Five: Interpretation**

During this step, students express their feelings about what they have heard and what it means to them. They can now refer back to their first impressions and see if they can explain them. Have they changed their first impressions?

Students will make connections with their own real life experiences and imaginations. An atmosphere of trust and respect will encourage them to express their own feelings and perceptions. Sometimes having the students write down their interpretations allows them to express themselves without fear of peer-group pressure.

During this phase, teachers might consider activities such as the following:

- Collect and compare the various image associations students have with the piece.
- Discuss why the piece might have been written (e.g., to convey a message or promote a feeling).
- Consider other music created in a similar style or with similar stimuli.

#### **Step Six: Gathering Background Information**

Students may often be asked to gather this information about the composer/musician, the social/political/cultural climate of the time, other music by same composer/musician, and other music from the same period/genre.

#### **Step Seven: Informed Judgment**

Students should now have the necessary criteria with which to express an informed opinion about the piece. They should note whether any of their first impressions have changed. If they remain unchanged, students should be able to explain why.

For example, a student might say, “I think it’s boring.” Encourage the student to use appropriate vocabulary when they respond—such as in the following statements:

“I can’t hear the melody. It keeps changing all the time.”

“The voice is too high and I’m not used to that.”

“I like music that has vocals in it rather than strictly instrumental music.”

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“The music is really slow and I prefer exciting music with a strong beat.”

In the same way, students should also be encouraged to explain why they like a particular piece.

### Summary of Listening Process

#### Preparation

- Provide a context for the listening experience.

#### First Impression

- Students give their initial reactions.
- Responses are influenced by their past experiences.
- There are no wrong answers.

#### Description

- Students are taking inventory.
- Students think about what they hear.
- Responses should be objective, not interpretive.

#### Analysis

- Identify the structure or form.
- Consider how has the artist used the elements to achieve certain effects?
- Encourage the use of the language of the discipline.

#### Interpretation

- The students' perspectives, associations and experiences affect interpretation.
- Associations are made through imagery, metaphor, and analogy.
- Listeners ask, What is the piece about? What does it mean?
- Students gather information about the composer/musician, the social/political/cultural climate of the time.

#### Informed Judgment

- Students are asked to refer back to their first impressions and support their final opinion of the work, or develop and support a new opinion.
- Students are asked to consider the context of the piece as part of their response.