**Vocabulary**

**Steel Guitar: [See Appendix B]** The steel guitar refers to both a type of guitar and a method of playing the instrument that was originally invented and popularized in Hawai'i. The steel guitar is usually positioned horizontally resting on either the player’s lap or a stand. The strings are plucked with one hand while the other hand effects the pitch of one or more strings by using a bar or slide. This piece is typically made of metal and has therefore been dubbed “the steel.” The lap steel guitar has 6 strings and is tuned to either standard guitar tuning or an open chord. It differs from a conventional or Spanish guitar in the way it is played (with a metal slide held over the top of the neck instead of pressing the strings against the frets on the neck) and structurally by having strings raised higher off the neck and flat. Some have square necks, and some have two necks. A standard guitar can be converted into a steel guitar by raising the strings with a larger, flat nut and bridge. Lap steel guitars may have a wooden soundboard, a metal resonator, and/or electric pickups. The steel slide guitar also uses the steel slide to stop or shorten the length of the strings but additionally it uses knee levers and foot pedals to affect the pitch. The pedal steel guitar is held up on legs, is always electric, and may have one, two, or even three necks with 8-14 strings each. **Hear examples of Steel Guitar:** [http://www.youtube.com/watch?v=vHyaMCdpU7w](http://www.youtube.com/watch?v=vHyaMCdpU7w)

**Slack-key Guitar:** It is likely that guitars made their way to Hawai'i in the early 1800's along with the many European sailors who visited Hawai'i, but the origin of Hawaiian guitar music is generally credited to the Mexican and Spanish cowboys hired by King Kamehameha III around 1832. It was from these Hawaiian cowboys, or paniolos, that the tradition of Hawaiian slack-key guitar music finds its roots. The slack-key guitar was adapted to accompany the rhythms of Hawaiian dancing and the melodic structures of Hawaiian music. Nearly all slack-key requires retuning the guitar strings from the standard tuning by lowering or "slacking" several strings. The music did not develop a mainland audience during the Hawaiian music craze of the early 20th century, during which Hawaiian music came to be identified outside of Islands with the steel guitar, the ‘ukulele, and hapa haole songs. Slack key remained private and family entertainment with some tunings held as carefully guarded secrets, and it was not even commercially recorded until the mid-1940’s. **Surfing:** Surfing is a surface water sport in which a person (the surfer) rides a wave towards the shore. A surfer may ride the wave using only his or her body (body surfing) but typically rides a surfboard prone or more commonly standing. Two major subdivisions within stand-up surfing are longboarding and shortboarding. These subdivisions reflect differences in surfboard design including surfboard length and riding style. For centuries surfing was a central part of ancient Polynesian culture. Within the United States, surf culture is most dominant in California, Florida and Hawai'i.

**‘Ukulele: [See Appendix A]** The instrument most commonly associated with music from Hawai'i is the ‘ukulele. According to the ultimate Hawaiian monarch, Queen Lili'uokalani, the name means “the gift that came here” (derived from the Hawaiian words uku, meaning gift or reward, and lele, meaning to come). The first ‘ukulele was created in Hawai'i in the 1880s, based on two small guitar-like instruments of Portuguese origin, the cavaquinho and the rajão, introduced by Portuguese immigrants to the Hawaiian Islands. ‘Ukuleles are generally made of wood and are most commonly strung with four strings. Four sizes of ‘ukuleles have been developed over the years: soprano (standard), concert, tenor, and baritone. **Hear examples of ‘ukulele playing:** [http://www.youtube.com/watch?v=9toJRdu2bXQ](http://www.youtube.com/watch?v=9toJRdu2bXQ)
ARTIST BIOS

Dick Dale and The Del-Tones

It has been said “if there is one person to be named as the creator of instrumental surf music, the title would most likely go to Dick Dale.” Dick Dale was known as the King of the Surf Guitar, but his was an unlikely journey toward this royal title. Dale was born Richard Anthony Monsour in Boston, Massachusetts 1937. His father was Lebanese, and certain aspects of Middle Eastern music influenced his signature guitar style, including his version of “Miserlou” which was a popular tune in Lebanon. Though he was encouraged to play instruments from an early age he didn’t truly find his passion in music until his parents moved their family from Quincy to El Segundo, California in 1954 during Dick’s senior year of high school. Within just five years time he would rock the music world and jump start what would come to be known as the surf music era with “Let’s Go Trippin” released in September of 1961 and showcase his unique staccato style of picking on “Miserlou” which became Dale’s next big hit and led to the signing of a contract with Capitol Records in early 1963.

From his youth, Dale was greatly inspired by cowboy and country music singer/songwriter Hank Williams who he said wrote music from the heart wrought with emotion. Dale also sought through his music to “project the power of the ocean,” create the sounds of the surf that he heard in his head while he was out catching waves, and express the emotions that he felt in just the same way he was affected by the passion and power of Hank Williams’ songs. Dick Dale reigned supreme among surf musicians and music from its inception through it’s dissolution in 1965 when Capitol Records began to ignore practically all their other acts to concentrate on the Beatles.

For more information visit: http://dickdale.com/

Kathy Marshall

If Dick Dale was the King of the Surf Guitar, then Kathy Marshall was the Queen. From the time that she was 13 years old she could outplay most lead guitarists in all of the other Southern California area surf groups and her expert playing ability quickly caught the eye of the manager of Eddie and the Showmen (Eddie’s father, Bert Bertrand). Kathy, who had already been “sitting in” regularly with The Blazers, began to play with the Showmen and the Crossfires on several local stages (The Retail Clerk’s Hall in Buena Park, the Revelaire Club in Redondo Beach). The playful rivalry that developed between Kathy and Eddie on stage became a popular audience draw and pretty soon fans were packing themselves into the venues to hear the dueling duo. Kathy even ended up sharing a stage with Dick Dale and in 1963, chaperoned by her mother, Kathy went on tour with Eddie, the Crossfires, and others to concert venues across the country that even included a trip to Hawaii.

She continued to play regularly with Eddie and the Showmen through 1965 but wanting to experience being a typical teenager ultimately decided to stop playing shows and focus on school. She graduated from high school in 1968 and later went on to work and marriage. There were no records released or recordings that exist of her playing, but she remains a legend and iconic figure amongst surf musicians nevertheless.
The Chantays

Known for the instrumental hit “Pipeline,” The Chantays were made up of five friends from Santa Ana High School who joined forces in 1961. Brian Carman and Bob Spickard (co-writers of Pipeline), Rob Marshall, Bob Welch, and Warren Waters formed The Chantays after being inspired by a local group called The Rhythm Rockers. They recorded and released “Pipeline” in December of 1962 and recorded their first album in 1963 that was also entitled “Pipeline.” That album also included such recognizable songs as “El Conquistador” and “Blunderbus.” Their follow-up album, “Two Sides of The Chantays,” was released in 1964. The music of The Chantays combined the quintessential sound of the surf guitar with that of electronic keyboards creating a uniquely ghost-like sound. Their songs were among those few that broke through to the mainstream and helped expose surf music to international audience.

For more information visit: [http://www.thechantays.com/](http://www.thechantays.com/)

The Surfaris

Members Jim Fuller, Pat Connolly, Ron Wilson, Bob Berryhill, and Jim Pash of Glendora, California, met in junior high school and were each directly influenced by Dick Dale’s performance style and early success. The Surfaris biggest hit “Wipeout,” completed in just two takes, reached number two on the Billboard charts in 1963 and remained in the top 100 for an inimitable total of 189 weeks. It was far and away the most successful hit to come out of the instrumental surf music genre.

For more information visit: [http://www.thesurfaris.com/](http://www.thesurfaris.com/)

The Beach Boys

Originally comprised of brothers Brian, Dennis, and Carl Wilson along with their cousin Mike Love and friend Al Jardine, The Beach Boys formed in 1961 in Hawthorne, California. They were initially managed by the Wilsons’ father (Murry) who championed them to signing with Capitol Records in 1962. But the music of The Beach Boys was much different from the then established instrumental guitar- and drum-driven surf music of artists like Dick Dale and Eddie Bertrand. The Wilson boys grew up singing around the piano with their father at the keys, listening intently to and imitating the close vocal harmonies of such groups as The Four Freshmen. Their music began and continued to flourish as more of a “vocal surf pop” genre that happened to be about the subject of surfing (Brian wrote lyrics reflecting the Southern Californian youth surf culture) than falling under the label of “surf music.”

The band’s early music gained popularity across the United States for its close vocal harmonies and relatable lyrics. “Surfer Girl,” “Surfin’ USA,” and “Surfin’ Safari” helped raise both the profile of the state of California and of the sport of surfing across the country. The group also celebrated the Golden State’s obsession with hot-rod racing (“Shut Down,” “409,” and “Little Deuce Coupe”) and the pursuit of happiness by carefree teens in less complicated times (“Be True to Your School,” “Fun, Fun, Fun,” and “I Get Around” – the first number one single). Their music was some of the only music that came out of Southern California surf culture that reached through and beyond the “Beatles barrier” penetrating an international audience for decades to come.

For more information visit: [http://www.thebeachboys.com/](http://www.thebeachboys.com/)
Jan and Dean

Close friends with The Beach Boys, and their opening act on tour in 1963 and 1964, Jan Berry and Dean Torrence, both born in Los Angeles, began singing together as a duo following football practice while attending University High School in the late 1950’s. Berry created a makeshift recording studio in his family’s garage for them to practice and record in and, dubbing themselves “The Barons,” they first performed live onstage at a high school dance. Years before they began working with Brian Wilson and The Beach Boys, Jan Berry was experimenting with multi-part vocal arrangements. While touring with The Beach Boys, Brian Wilson wrote “Surf City” for Jan and Dean’s to sing during their opening act. Their recording of it ended up hitting number one on the Billboard charts in the summer of 1963 (this was even before The Beach Boys themselves had achieved that success). Jan and Dean immediately followed that with three more top ten hits of their own composition including “Drag City,” “The Little Old Lady from Pasadena,” and “Dead Man’s Curve.”

For as much success and as many accolades as they were receiving, Jan and Dean were not like most other performers of the period; they did not give music their full-time attention. Jan and Dean were both active college students, choosing to maintain their academic studies while working on their music and performing on the side. Dean was enrolled in the School of Architecture at USC majoring in advertising design while Jan took music and science at UCLA and in 1963 entered the California College of Medicine (now the UC Irvine School of Medicine).

For more information visit: http://www.jananddean.com
**Instructional topics and their connection to CA Standards of Education**

Our target student group is the 11th grade, as CA History-Social Science Standards require the study of the history of the US in the 20th century and surfing’s revival and global spread (and its direct effect on music and culture) is for the most part a 20th-century phenomenon. History Standard 11.8 offers perhaps the most direct connection in that eludes to the discussion of forms of popular culture with emphasis on their origins and geographic diffusion, covering the economic boom and social transformation of post-WWII America (which includes suburbanization and the rise of Youths Culture). As surfing (as a sport) increased in popularity in California (the history of which dates back to the 1880s and the influence of Hawaiian visitors into the 1930s) so did the desire to learn more about its roots. Interest in surf-influenced music, fashion, film, poetry, art and photography spread like wildfire across the nation with books about learning to surf and the joy of surfing hitting the shelves, galleries becoming full of art, magazines featuring surf photography, theaters showing movies about surfing and the lives of professional surfers and music was blaring on the radio. With the 1960s came the rise of instrumental surf rock (pioneered by musicians such as Dick Dale and the Del-Tones) and vocal surf pop (often with strong harmonies that are most commonly associated with The Beach Boys and the music of Jan & Dean). Exploration of artists such as these falls directly in line with the Grades 9-12 Music Standard 3.1 which asks that students learn to identify the sources of musical genres of the United States, trace the evolution of those genres, and cite well-known musicians associated with them. Additionally, Music Standard 4.3 requires that students learn to explain how people in a particular culture use and respond to specific musical works from that culture.

Geography plays an important role in effective exploration of the roots of California surf music and culture. The Panama Pacific International Exhibition in San Francisco in 1915 was one of the earliest introductions of Hawaiian music to California and since then Hawaiian culture has had a clear and profound effect on mainland U.S. surf culture. A musical exchange developed organically as Hawaiian music and the sound of the steel guitar influenced artists in blues and country music and in turn Hawaiian music and artists were influenced by then developing mainland jazz. In fact, one of iconic surf filmmaker Bud Brown’s earliest films, *Slippery When Wet*, considered a quintessential movie about surfing and surf culture, featured a soundtrack of jazz music by the Bud Shank Quartet.

Just as the push and pull of the tide and the movement of the ocean waves, so was music in the surfing world being tugged and towed in many different directions. In addition to Hawaiian, jazz, blues, and country music cross-influencing one another, there was of course the growing popularity of Rock ‘n Roll which greatly influenced young surf music bands. The Ventures mention Buddy Holly and The Crickets among their major influences on a few of their biggest hits: “Walk, Don’t Run” and “Pipeline”. Many rising artists were also influenced by music making it's way up the coast from Mexico; surfers and songwriters heading down south to catch waves along the Baja and Central America coastlines were inevitably influenced by the bright sounds and skilled guitar picking of Mexican musicians. Much of this influence can be heard in such songs as the Chantays’ "El Conquistador", Astronauts "Baja", and Herb Alpert’s "Lonely Bull".

We must not neglect the poetry and lyrics of songwriters of surf music from the early days of Brian Wilson and the vocal surf pop bands to singer-songwriters like Jack Johnson of modern-day surf culture. Standard 3.0 in Reading for Grades 11 and 12 suggests that students read and respond to historically or culturally significant works of literature that reflect and enhance their studies of history and social science. Standard 3.4 requires students to analyze ways in which poets use imagery, personification, figures of speech, and sounds to evoke readers’ emotions.
Preparing your classroom for presentation of the Lesson Plan

We strongly suggest that you provide your students an opportunity to gain a personal introduction to surf music and culture prior to presenting our lesson plan in your classroom. Below, we have listed a selection of media that is referenced to and utilized in our lesson plan. They are easily accessible books, movies, and music that you might offer to your students in advance of sharing the lesson materials.

Books
Read and prepare chapters (or preferably complete copies of the book) for your students to read as well:

http://www.amazon.com/Gidget-Frederick-Kohner/dp/0425179621/ref=sr_1_10?ie=UTF8&qid=1297111711&sr=8-10


Movies
Preview the following to select scenes for use during lesson:

The Endless Summer (1964)
http://www.amazon.com/Endless-Summer-Robert-August/dp/65305837384/ref=cm_lmf_tit_26

Riding Giants (2005)

Music
Download or link to the online listening below:

“Wipeout” by The Surfaris

“Misirlou” by Dick Dale & His Del-Tones
http://www.youtube.com/watch?v=i9rg2uP_xXk

“Pipeline” by The Chantrays
http://www.youtube.com/watch?v=w7c2ZKamzS4
Appendix A

The ‘Ukulele
Appendix B

**Pedal Steel Guitar**

![Pedal Steel Guitar Image]

- **Right Hand**
  - Ring and little fingers are extended out with side of palm blocking the strings.

- **Left Hand**
  - The ring and little finger rest on the strings.

**Lap Steel Guitar**

![Lap Steel Guitar Image]
In the 2000 Census, the California population was numbered at 33,871,648.

**Historical California Population**

The population of California has grown dramatically since the first census taken in California in 1850, the year California became a state. Here are some historical California population numbers:

- 1850 - 92,597
- 1860 - 379,994 (a 410% increase over 1850)
- 1900 - 1,485,053
- 1930 - 5,677,251
- 1950 - 10,586,223
- 1970 - 19,953,134
- 1990 - 29,760,021
- 2000 - 33,871,648
- 2009 - 38,292,687

**California Population Demographics**

Based on 2007 data from the U.S. Census Bureau, California’s population is 42.7% white non-Hispanic, 36.2% Hispanic, 6.7% black, and 12.4% Asian.
Appendix D

Contemporary Surf Musicians
This list will be updated annually to include current artists

- **Donavan Frankenreiter**
  
  www.donavonf.com

  “Lovely Day”
  http://www.youtube.com/watch?v=9rLbFOmurCY

- **Jack Johnson**
  
  www.jackjohnsonmusic.com

  “Sitting, Waiting, Wishing”
  http://www.youtube.com/watch?v=Flgsl3pqaD8

- **Tristan Prettyman**
  
  www.tristanprettyman.com

  “Love, Love, Love”
  http://www.youtube.com/watch?v=qNPP-sYv01M