

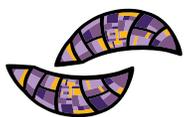
Listening Guide 9

“Mr. Tambourine Man”—1965

The Byrds/Bob Dylan

Time	Lyrics	Description
0:01		McGuinn’s jangly twelve-string introduction sets up the song with a two-measure riff, much like the beginning of The Beatles’ “Ticket to Ride” and George Harrison’s twelve-string guitar riff.
0:05		The tambourine and bass enter, and the bass slides up to the fifth note of the scale, creating a memorable sound as well. The bass sound was more powerful than most recordings of the day, due to careful compression and production.
0:08		Drums set up the entry of the vocals.
0:09	Hey, Mr. Tambourine Man	As the instrumental accompaniment continues, the three vocalists (McGuinn, Crosby, and Gene Clark) harmonize the chorus.
0:23		A short instrumental and a drum fill set up the second half of the chorus.
0:25	Hey, Mr. Tambourine Man	Harmonization continues.
0:40		As the chorus ends, a rising line in one of the guitars leads into the verse.
0:43	Take me for a trip	McGuinn’s voice, alone for the verse, was a purposeful middle ground between John Lennon and Bob Dylan.
1:10	I’m ready to go anywhere	The second half of the verse is a good time to hear that McGuinn still has folk influences in his singing, but is clearly more concerned about singing well than Dylan was.
1:29		Two measures of instrumental prepare for the return of the chorus, with a gentle drum setup.
1:33	Hey, Mr. Tambourine Man	Return of the three-part harmony for the chorus, as at the beginning.
2:04		As the chorus ends, the solo guitar riff from the beginning returns.
2:06		As it did at the beginning, the bass enters, and then slides up to the fifth note of the scale, but the tambourine does not enter.
2:10		The guitar and bass riffs continue to repeat and start to fade during the third repetition.
2:29		In less than two and a half minutes, this gem is complete.

Later that year, the Byrds also hit number one with the Pete Seeger adaptation of the famous section of the biblical Book of Ecclesiastes, “[Turn, Turn, Turn](#).” Unfortunately, personnel changes took a toll on the band, and their success was short-lived.³⁴⁹ There is no question, however, of their impact on the new genre of folk-rock, and even on the composer whose music took them to the top spot—Bob Dylan.





The Beach Boys at work in the studio, with Brian Wilson at the piano.

by the unity he heard in Dylan's albums and The Beatles' [Rubber Soul](#), he wanted to create an entire album with a theme, rather than a set of songs that would be unrelated hit singles. He considered every song on *Rubber Soul* first-rate and was inspired to develop something "new, daring, and profound," calling The Beatles' album "a complete statement," and announcing his intention "to make a complete statement, too!"⁴¹⁶ Wilson wanted to create something to compete with *Rubber Soul*. He worked on new compositions and new studio techniques to make the album unique. His goal was not just competitive, but also artistic: "My real ambition was to redraw the entire map of pop music. I wanted to move off the charts and onto a higher plateau."⁴¹⁷

Wilson strove for greater artistry and creativity. He expanded the range of the Beach Boys by bringing in new instruments and new musicians to supplement the band. The melancholy nature of "I Just Wasn't Made for These Times" was underscored by the haunting voice of the theremin. "You Still Believe in Me" included a musician plucking the strings inside a piano, a bicycle bell, timpani, and bicycle horns.⁴¹⁸ "I'm Waiting for the Day" featured timpani, English Horn, flutes, organ, ukulele, and a string quartet. "I Know There's an Answer/Hang on to Your Ego" included bass harmonica and Glen Campbell playing banjo.⁴¹⁹ For "God Only Knows," Wilson hired twenty-three studio musicians and featured horn and sleigh bells in particular.⁴²⁰ Drummer Hal Blaine (who had been part of the Byrds' original "Mr. Tambourine Man" recording) fashioned a strange kind of bongo from empty plastic orange juice bottles, struck with marimba mallets and sent through reverb.⁴²¹ Strings, accordion, tambourine, and the high harmonies of the Beach Boys' vocals made the music of *Pet Sounds* unique.

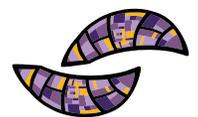
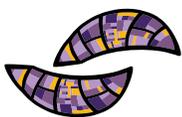
These arrangements were complex and innovative. The title song, "Pet Sounds," even used Coke bottles as a

sound source, as well as traditional percussion instruments, including congas, guiro, tambourine, and triangle. A strange off-pitch reverbed guitar carried the melody in this instrumental, backed by brass and saxophones.⁴²² In the final piece on the album, "Caroline, No," Wilson had drummer Hal Blaine pounding on an empty bottle from a water cooler, with intense reverb, as a recurring percussion instrument.⁴²³ The last sound on the album is where it got its title. After an argument during which one of the band members suggested the music was so high that only dogs could hear it, Wilson decided to have the whole album end with *musique concrète*: the sound of his dogs barking at a train passing by.⁴²⁴ *Pet Sounds* was an album that could not be reproduced live on stage, and it expanded the parameters for studio album production.

Wilson's goal of redrawing "the entire map of pop music" was achieved. Just as The Beatles' *Rubber Soul* and *Revolver* influenced Wilson, *Pet Sounds* influenced The Beatles.⁴²⁵ McCartney was so impressed that he brought *Pet Sounds* into Abbey Road Studios, asking his staff to try to emulate the clean sound Wilson had achieved, despite the complexity of the arrangements.⁴²⁶ In 2012, *Rolling Stone* magazine ranked *Pet Sounds* as the number two album of all time—second only to The Beatles' *Sgt. Pepper*.⁴²⁷

One song that was originally intended for *Pet Sounds* was held back because Wilson didn't think it was ready yet. When it was finally finished, it had taken six months to complete, portions of it had been recorded at four different studios, there were eleven different versions, representing over ninety studio hours and costing more than \$50,000, a fortune at that time.⁴²⁸ Entire albums were recorded in substantially less time and much less expensively. In the end, though, it was worth it because "[Good Vibrations](#)" was a number one hit in both the U.S. and the UK and sold over a million copies.⁴²⁹ Perhaps even more important to Wilson, it was an artistic and creative success.

"Good Vibrations" took the studio and composing techniques of *Pet Sounds* even further. One of the most famous aspects of the song is the haunting sound of the theremin that floats above the chorus. Bass harmonica, jaw harp, and unusual keyboard sounds (such as the tack piano) and percussion instruments add to the innovative character of the piece. Multiple organs are used to create different sounds in different sections.⁴³⁰ Repeated cello triplets add intensity to the chorus. Flutes ranging in size from piccolo to bass flute form a chorus for several sections.⁴³¹ Each portion of this highly sectional piece seems to be carried by a different instrumentation, adding to the interest.



concert on the roof of Abbey Road studios.⁶⁹¹ With the story of The Beatles coming to an end, the story of the music of the 1960s was also coming to an end.

THE FESTIVALS

The first real rock festival was the 1967 Monterey Pop Festival where Jimi Hendrix and Otis Redding had their breakthroughs. Increasing the influence of the festival was the D. A. Pennebaker film *Monterey Pop*, released in 1968.⁶⁹² Portraying an atmosphere of “peace, love, flowers, great music,” the film inspired many organizers to pursue similar events in 1969 and made audience members excited to attend these festivals.⁶⁹³

Not all the rock festivals of 1969 were well planned or even safe. An Easter weekend festival in Palm Springs did not have capacity to handle the crowd. As unruly youngsters outside the venue clashed with police, the violence escalated, resulting in the destruction of a nearby gas station, whose owner shot two people in the crowd. The festival ended with 146 hospitalized, thousands of dollars in damage, and over 250 arrests.⁶⁹⁴ Two weeks later at a free festival in Venice, just outside of LA, crowd members reacted to over-zealous policing, resulting in 116 arrests before the music even started.⁶⁹⁵ The following month, Canadian Mounties had to be called in to restore order at a festival in British Columbia after a motorcycle gang “raided the show.”⁶⁹⁶

There were also festivals in Toronto, Atlanta, and Atlantic City that successfully handled huge crowds safely. England got in the act with a festival on the Isle of Wight where the audience, including members of The Beatles and the Stones, was almost as star-studded as the lineup on stage, which included the Who, the Moody Blues, and Bob Dylan with his new rock-style backup group the Band.⁶⁹⁷

NEWPORT JAZZ FESTIVAL

By 1969, the Newport Jazz Festival had been presenting live jazz each summer with much critical acclaim for a decade and a half. The producers decided to take advantage of the relationships between jazz, soul, and rock by augmenting the usual roster of familiar jazz artists with a selection of important rock and soul musicians. In addition to scheduling traditional jazz superstars like Freddie Hubbard, Miles Davis, Herbie Hancock, and Dave Brubeck, the producers invited Frank Zappa and the Mothers of Invention, Jethro Tull, James Brown, Sly and the Family Stone, BB King, and Blood Sweat & Tears.⁶⁹⁸ Led Zeppelin was scheduled to be the closing act. When attendance exceeded the amount permitted by

the city council, and sporadic violence erupted, organizers announced the cancellation of Led Zeppelin. After thousands of rock fans left town angry and disappointed, Led Zeppelin was put back on the schedule.⁶⁹⁹ Both audience members and organizers were left with bad feelings.

A California festival with a similar name, sometimes called the “Newport 1969 Pop Festival,” brought in a crowd of over 150,000. The acts included Jimi Hendrix, Steppenwolf, and Jethro Tull. Crowd control was less successful—there were three hundred injuries, more than seventy-five arrests, and over \$50,000 in property damage.⁷⁰⁰ A crowd of 50,000 in Denver shortly thereafter heard a similar lineup, but altercations brought in police using billy clubs and tear gas.⁷⁰¹

WOODSTOCK

One of the most famous musical events of the 1960s is the rock festival held near Woodstock, NY, in August 1969. Books have been written, documentaries have been filmed, and songs have been sung (e.g., Joni Mitchell’s “By the Time We Got to Woodstock,” sung by Crosby, Stills, Nash, and Young).⁷⁰² You might remember from Section II that Woodstock, NY, was the location of the first performance of John Cage’s seminal 4’33”. After multiple venue changes, the “Woodstock Music & Arts Fair” actually took place about seventy miles southwest of Woodstock, closer to the village of Bethel, on the dairy farm of Max Yasgur.⁷⁰³

The organizers had not really thought everything through and originally intended to charge admission, having sold upward of 100,000 tickets. Days before the festival began, though, crowds had started to gather, and since the organizers had not put substantial security in place, thousands of young people simply walked in without paying. By the afternoon of the day before the festival, before any ticket takers were in place, there were already approximately 60,000 people who had set up camp in front of the stage. Woodstock had become, by default, a free festival.⁷⁰⁴ By the time it was over, most accounts suggest that nearly half a million music lovers had attended the festival we call “Woodstock.”⁷⁰⁵

Whatever logistical aspects the organizers might have overlooked in organizing the festival, their carefully selected musical lineup made up for it. The “Aquarian exposition” of “three days of peace and music,” as the organizers billed it, took place on August 15–17, 1969.⁷⁰⁶ The first day was folk and world music oriented, with folk musicians like Joan Baez and Arlo Guthrie, and Ravi Shankar representing the music of India. The second day featured the San Francisco-based

