

1965-1974 Psychedelic Rock versus GARAGE ROCK



Electrification and Rebellion, 1965-1975

- **SF Bay Psychedelic Rock**: the Grateful Dead (1964-1995), 13th-floor Elevators (1965-1975)
- Blues- and folk- influenced bands that steadily moved toward
 - electrified/virtuosic uses of guitar
 - African percussion instruments, and layered rhythms (often to invoke "exotic" or "unfamiliar"/"savage" experience)
- **San Jose Garage Rock**: Count Five (1964-1968), Syndicate of Sound (1965-1968)
 - Return to the simplicity of "three-chord" rock and roll
 - white artists resisting commercialized forms of rockabilly and rhythm & blues

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- **both** develop themes of rebellion, inspired by beat poets' skepticism of authority; **both** feature electrified guitar technology
 - **musical differences:**
 - psychedelic rock elements of rhythm & blues, latin rhythms, global/futurist mixtures of styles.
 - **GARAGE ROCK** back to Rock and Roll's *fast, simple arrangements*" and "*small ensembles*", often with swing rhythms
 - **differing values:**
 - psychedelic rock *authenticity* = internal self-exploration/ experimentation replaces cultural knowledge, cultural breadth replaces cultural roots
 - **GARAGE ROCK** *authenticity* = "do it yourself" attitude, anti-commercial skepticism of pop and high-production