

## Electrification and Rebellion, 1965-1975

- **ROCK and ROLL is back! Reborn to save humanity!**
- 1960: was crucified, died, and buried in 1961, judged a danger to its own people,
- 1961: condemned to Hell by the pharisees (Dick Clark's *American Bandstand*, *Brill Building* commercial pop factory)
- 1962: BETRAYED by its own apostles (Little Richard and Elvis Presley, collapsing into watery Gospel and derivative hollywood Pop)
- 1965: AFTER THREE YEARS it rose again, as **flesh** and **blood** and **electricity**. Doubters now touch the freshness of its wounds, and recognize its eternal immortality
- **1969**: Rock and Roll promises salvation to the faithful and ascends on a(n acid) trip to the heavens.

# Electrification and Rebellion, 1965-1975

- Modernity in California
  - › Early 1960s: California real estate and business deregulated = haven for corporate (war and drug) machines; "new money"
  - › Postwar technological advances = boom in Hollywood & entertainment industries.
  - › California is a state of "unrooted" youth, fosters a culture of defiance, decadence, sometimes cynicism
  - › **the beat generation**: Gary Snyder, Jack Kerouac, and Hunter S. Thompson propose a "solution"
- **Psychedelic Rock is born-- the 13th-floor Elevators, Chocolate Watchband, the Doors, the Grateful Dead**

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- **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

3x5 only! Please help us by making  
your last name is legible (for  
alphabetization).

- Your Name  
(neatly written  
is nice!)

- Student I.D. #

What is a primary  
*musical* distinction  
between the San Jose  
and San Francisco rock  
scenes of the 1970s?

# Tom Wilson



- Record producer Tom Wilson is one of the most prolific and far-reaching innovators of American music in the 1960s and 1970s, and one of the least well known.
- Trained as a jazz musician,
- Early career: cultivated the recording sound of avant-garde "collective improvisation" for the Harvard New Jazz society (Cecil Taylor, Sun Ra)
- For Columbia records, produced the breakthrough albums for Frank Zappa, Bob Dylan, Simon & Garfunkel, and the Velvet Underground.

1966-1968

**TOM WILSON & FRANK ZAPPA**

collaborations with the Animals



1968-1980

**ALICE COOPER & TED NUGENT**

produced by Frank Zappa, influenced KISS,  
Marilyn Manson

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1970-

**AEROSMITH**

Including Steven Tyler



1973-1980

Influenced Kiss, Van Halen, Def Leppard

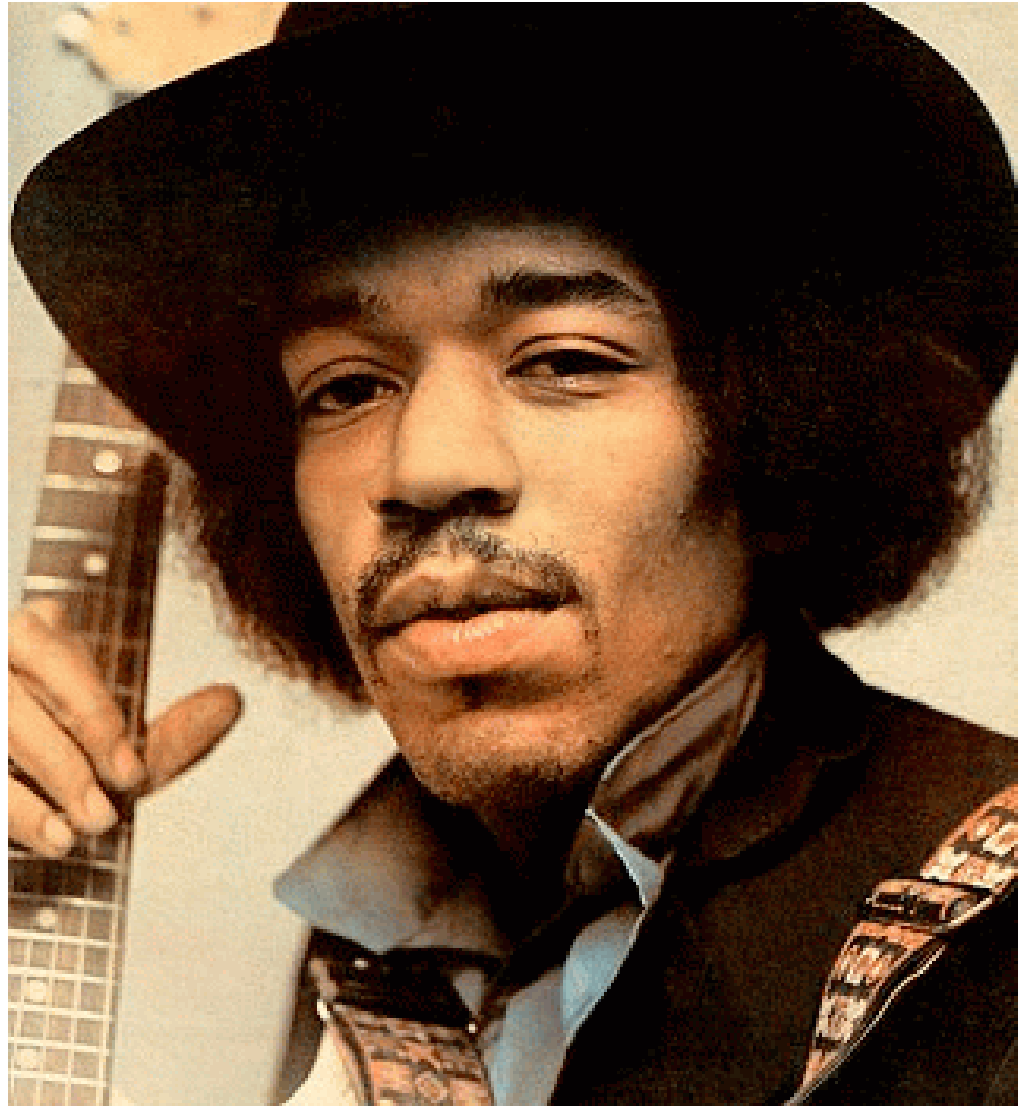
# **Electrification and Rebellion, 1965-1975**

**British Invasion #2: the Yardbirds, Cream, The Kinks, The Animals**

- In the tradition of the Rolling Stones, rather than the Beatles, British Rock emphasizes the Chicago Blues side of Rock and Roll



# Guitar Technology in the 1970s



# Guitar Noise in the 1970s and 1980s

- New techniques/technologies
- Developed by Frank Zappa, and Surf Rock (Dick Dale), Soul, and Garage Rock guitarists; **perfected and popularized by Jimi Hendrix**
  - › **distortion/fuzz:** types of noise combined with the fundamental notes of the guitar strings.
  - › **"wah wah" pedal:** auxilliary instrument, filters the timbre variably to shift between dark "ooo" tones and bright "aaaa" tones. [ ooo -> aaa = wah ]
  - › **feedback:** loudspeaker sounds re-enter the amplifier, repetitively multiplying, low frequencies overload and vanish, leaving single high note.

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  - › **"wah wah" pedal:** auxiliary instrument, filters the timbre variably to shift between dark "ooo" tones and bright "aaaa" tones. [ ooo -> aaa = wah ] **DEROGATORY SEXUALITY?**
  - › **feedback:** loudspeaker sounds re-enter the amplifier, repetitively multiplying, low frequencies overload and vanish, leaving single high note. **PAIN/ISOLATION/FEAR?**

# Guitar Noise and Musical Style

- Associated with hard rock, but new guitar techniques and technologies are not specific to a single genre.
- **The Ramones** = "nursery rhyme" aesthetic + distortion/fuzz
- **Black Sabbath** = medieval chant + distortion/fuzz
- **Hendrix's "Electric Ladyland"; Sly & Family Stone** = soul rhythm + fuzz & wah-wah
- **Led Zeppelin's "Dyer Maker"** = reggae rhythm + distortion
- **Frank Zappa, Queen, Rush, Styx et al**