

Chapter 6

From Rock 'n' Roll to Rock: 1965–1970

1. Changes in rock 'n' roll during the late 1960s
 - a. Artists like the Beatles and Bob Dylan expanded the genre
 - b. Rock 'n' roll became called “rock”
 - c. Became more self-consciously artistic
 - d. Experimentation led to hybrid genres (folk rock, soft rock, punk rock, etc.)
 - e. Influenced by social changes
2. Counterculture
 - a. Convenient label for the more innovative, rebellious, and radical aspects of the 1960s culture
 - b. Was deeply connected to rock music
 - c. Developed its own music, fads, slang and fashions
 - d. Many members were middle class, white, Christian, and Jewish
 - e. Counterculture commitment rejected romanticism of mainstream pop and commercial motivations
 - f. Most counterculture musicians were veterans of the folk movement in the early 1960s
 - g. Themes of sexual liberation and drug use have ambiguous connections to late-1960s rock
3. *Sergeant Pepper's Lonely Hearts Club Band*
 - a. Released in 1967—the “Summer of Love”
 - b. Reflected counterculture ambience
 - c. Addressed the audience as a community
4. The Rolling Stones
 - a. Inspired by rhythm and blues and a darker image
 - b. Guitar-centered sound realized in late 1960s
 - c. Performed a concert at the Altamont Speedway in 1970 at which a music fan was killed
 - d. Remain, first and foremost, a live band
5. The San Francisco scene
 - a. Center of the “psychedelic rock” scene in the late 1960s
 - b. Tom Donohue, a local DJ, pioneered eclectic radio broadcasting
 - c. Jefferson Airplane
 - i. First band to emerge nationally from San Francisco

- ii. With Quicksilver Messenger and the Grateful Dead were the original triumvirate of San Francisco acid rock bands
 - iii. Received a \$20,000 advance from RCA
 - iv. Biggest celebrity in the band was Grace Slick
- d. Janis Joplin
 - i. Along with Grace Slick, the most important women in the San Francisco music scene
 - ii. Most successful white blues singer of the 1960s
 - iii. A member of Big Brother and the Holding Company
 - iv. Full-tilt singing style influenced by Bessie Smith and Big Mama Thornton
- e. Grateful Dead
 - i. Grew out of bands involving Jerry Garcia
 - ii. Pioneered transition from urban folk to folk rock to acid rock
 - iii. Known for live performances and long jams
 - iv. Became a unique musical institution with devoted fans
 - v. Encouraged and supported the audience in recording their concerts
- f. The Doors
 - i. One of the most controversial bands of the 1960s
 - ii. Formed by keyboardist Ray Manzarek and singer Jim Morrison
 - iii. Sound dominated by electric organ Morrison's voice, and obscure lyrics
 - iv. "Light My Fire" had the greatest impact on rock music
 - 1. Popularity of truncated single lead to the popularity of the album version of the song
 - 2. Became successful despite being almost seven minutes long
 - 3. Encouraged record companies to promote albums on emerging FM radio
- g. Folk rock and country rock
 - i. Folk rock combined urban contemporary music and rock
 - 1. Inspired by Bob Dylan
 - 2. The Byrds had the first folk rock hit with a cover of Buffalo Springfield
 - 3. Buffalo Springfield
 - a. Formed in Los Angeles
 - b. Scored a #1 hit with "For What It's Worth (Stop, Hey, What's That Sound?)"
 - c. Launched careers of Stephen Stills and Neil Young
 - 4. Lovin' Spoonful
 - a. More mainstream pop sound
 - b. Lead by John Sebastian, a Greenwich Village folk singer

- c. Among the first Americans to challenge British invasions bands
 - d. Hits included “Do You Believe in Magic?” “Daydream,” and “Summer in the City”
 - 5. Turtles
 - a. Began as a California surf band
 - b. Lead by vocalists Howard Kaylan and Mark Volman
 - c. Successfully covered Dylan’s “It Ain’t Me, Babe”
 - d. Biggest hit was “Happy Together”
 - ii. Country rock
 - 1. Combined country and western and rock
 - 2. The Byrds’ *Sweetheart of the Rodeo* (1968) was the first serious exploration of country and western music by rock musicians
 - 3. Flying Burrito Brothers’ *The Gilded Palace of Sin* blended psychedelic rock and honky-tonk
- h. Rock and soul
 - i. Black musical perspective no longer definitive in the 1960s as it was in the 1950s
 - ii. Soul influenced the stagecraft of rock performers
 - iii. Rock musicians covered soul artists like Wilson Pickett and Otis Redding
- i. James Brown
 - i. Known as the “Godfather of Soul” and the “hardest-working man in show business”
 - ii. Most frequently sampled artist in the history of hip-hop
 - iii. Featured “maximalist” emotion and “minimalist” grooves
 - iv. Excelled in live performance
- j. Aretha Franklin
 - i. Grew up with and recorded gospel music
 - ii. Known as a singer but also as a co-writer, keyboardist, and arranger and participated in aspects of production
 - iii. Powerful and intense vocal delivery revised pop culture identifications for female singers
 - iv. Made strong political and social statements through the character of her performances
- k. Otis Redding, Stax Records, and the relationship of rock to soul
 - i. Rock artists of the 1960s often advocated for soul artists they covered
 - ii. The concept of race and its complexities remained central to rock music
 - iii. Stax Records was a Memphis-based company exemplifying southern soul sound
- l. Sly and the Family Stone
 - i. Sly Stone began his career at the age of four as a gospel singer

- ii. Formed “the Stoners,” blending jazz, soul, psychedelia, and folk rock
 - iii. Recorded a series of his albums and songs between 1968 and 1971 with Sly and the Family Stone
- m. Carlos Santana
 - i. Mexican-born guitarist
 - ii. Led the interracial band Santana
 - iii. Fused San Francisco rock with the influence of experimental jazz and Afro Cuban salsa
- n. Santana’s “Oye Como Va”
 - i. Features Santana’s fluid guitar style
 - ii. Showcases an electrified Afro Cuban dance rhythm
 - iii. Placement of the instrument in the “mix” is an important part of the recording’s “sound”
 - iv. Groove and texture much more important than lyrics
- o. Jimi Hendrix
 - i. The most original, inventive, and influential guitarist of the rock era
 - ii. Formed the Jimi Hendrix Experience with Englishmen Mitch Mitchell (drums) and Noel Redding (bass)
 - iii. Known for guitar-focused showmanship
 - iv. Incorporated feedback, distortion, the wah-wah pedal, fuzz box, and aggressive dissonance into his playing
 - v. Known more for albums than singles
- p. Eric Clapton
 - i. Most influential of the British guitarists emerging in the 1960s
 - ii. Influenced by Robert Johnson and B. B. King
 - iii. Joined the Yardbirds, Cream, and Derek and the Dominoes
 - iv. Exerted a major influence on early heavy metal
- q. “Cross Road Blues” recorded by Robert Johnson in 1936
 - i. Features Johnson’s acoustic guitar principally as a chordal instrument
 - ii. Rapid strumming anticipates electric guitar styles of rock
 - iii. Utilizes bottleneck technique
 - iv. Incorporates dark, highly personal lyrics
- r. “Crossroads” performed by Cream in 1968
 - i. Conveys power and passion of Clapton’s guitar playing
 - ii. Features a “power trio” (electric guitar, electric bass, and drums)
 - iii. Reduces Johnson’s strumming to a riff played by the guitar and bass
 - iv. Electronic feedback allows for long sustained notes and streams of shorter notes

