

# The Dark Side – Late 60s Rock

- Collapse of the mainstream into opposing subcultures – from 1966 onwards and emergence of drugs and hippies.
- Case of the Velvet Underground.
- Festivals and the Golden Age of Progressive Rock.
- 1970/71 a turning point – deaths of Hendrix, Joplin, Jim Morrison. The Beatles disbanding. Festivals getting out of hand and turning nasty. Hells Angels.

# Collapse of the Pop Mainstream

- 1. The emergence of the hippie ideal (counter-culture) and escape to the back woods – country rock, acoustic singer-song writers.
- Glam rock, transvestitism and gender bending – exploration of the pop star cult and play with audience reaction.
- Programme/Classical rock – high seriousness and technological innovation. The grand event concert with light shows and complexity of operation.
- Metal – music as metaphor – images of power to create social meanings.

# Summer of Love

- 1. 1967 from 'The Bay' (Haight Ashbury district) to London and Paris – Psychedelia spreads – recovery of innocence. Pop verses rock divide opens up.
- 2. Line up of guitar bands from the days of skiffle with two guitars bass and drums (optional keyboard). The some groups dropped the rhythm and guitar allowing the lead singers to become more physical (visual) performer and the lead guitar to become the central musical character in the ensemble. Controlled violence.
- Kinks, Who, Small Faces – produced the first songs based around riffs c1966 and onwards. Big amplification increases and possibilities of feed back opened up.
- Great importance of Pirate Radio Stations between 1964 and 1967. In 1967 Radio 1 starts up. Rock is seen as subversive.

# Art School Connection

- Many involved with pop in the late sixties came from Art Schools – John Lennon, Pete Townsend, Brian Ferry, Mick Jagger.
- Townsend the best example – interested in pop as rhetoric. Ideas of special generation, anti-establishment, being angry.
- Interested in destruction as an artistic statement. Situationists.

# Glam Rock

- 1. Art School cult of image. Applied art theories to pop.
- Investigation of gender and pop star icon status – T.Rex, David Bowie, Gary Glitter
- Bohemian dress and Romantic farce.
- Pop as commercial art. Brian Ferry/Roxy music invented themselves as pop stars. The packaging of image is the artistic message.

# Birth of Prog Rock - 1968

- 1. Audience passivity – they sit in seats and listen like a classical concert – parallel with experience of Jazz in late 40s – self-conscious art music.
- 2. Songs often poetic and may have a narrative. No longer about inter-personal relationships. Escape from the pop song as a 3-minute fiction. Tracks frequently 5 minutes and longer – emergence of the rock ballad with acoustic prologue leading after a first/second verse to an electric finale with guitar solo before final section.
- 3. Seeks classical legitimacy as art. Use of keyboard to front groups – ELP.

# Prog Rock Continued

- 1. Reception by audience bound up with counter culture and ideals of new world order of hippies.
- 2. Unity of project – concept album encoded message.
- 3. Advanced harmonies, electro/studio techniques, rock opera, elaborate stage/lighting shows. Extended instrumentals.
- 4. More successful and advanced groups are British and Middle class – Moody Blues, Jethro Tull, King Crimson, Yes, Genesis, Pink Floyd, Nice, Emerson Lake and Palmer, Van der Graff Generator, etc. But sell to an American and worldwide audience. (Many such groups still perform to non-UK audiences – Jethro Tull)
- 6. Many parallels with 19<sup>th</sup> century romanticism and the life of artistic bohemian.

# Hippies

- 1. Young middle-class whites who had rejected the lifestyle of their parents. Live on as crusties.
- No organised agenda – dislike of organisation.
- Emphasis on uncovering new realms of conception and consciousness – through drugs, sex and meditation.
- Adoption of Eastern or ‘mythical’ religious practices – TM
- Anti-materialists; refused to work; nomadic lifestyle, despised the 9to5 existence of ‘straights’.
- Anti-military and any form of law enforcement.

# Concept Album

- 1. Concept Album emerges with Pet Sounds and Sergeant Pepper. Golden age from 1967 to 1977. Killed off by arrival of Punk which was in part a reaction to Prog Rock.
- Subject of songs is often veiled. Not a narrative nor does it related a message. Allusions to drugs and states of mind – though not directly stated.
- The Sleeve design becomes important – gives the idea of a coherent package.
- The meaning of the concept album is socially constructed among the listeners- there is always a range of meanings.
- Segueing between tracks not uncommon.
- Use of new electronic instruments – minimoogs and mellotrons. Breakthrough of Oldfield's 'Tubular Bells'.

# Heavy Metal 1

- From 1968 Steppenwolf – band named after a Herman Hesse novel. Hit called 'born to be wild' had words 'heavy metal thunder.
- Phoney rebellion: combines blues-based rock with elements of Programme Rock.
- Viking imagery – also devil worship, suicide, Nazism, etc.
- Audience largely well-behaved and overwhelmingly male.
- Concert as ritual.

# Heavy Metal 2

- Late 60s hard rock with attitude. Riff based songs.
- Subculture status- received no airtime so groups constantly touring to reach audiences – stage shows.
- Heavy drums and bass, virtuosic distorted guitar, powerful vocal styles (grunts and howls)
- Evocation of occult, Celtic mysticism, Tolkeinism, Eastern mysticism, etc., leading to more macabre forms by late 70s
- Misogynistic and phallic. Appealing increasingly to young male audience.

# Heavy Metal 3

- Precursors – Who, Stones, Doors, Hendrix, Kinks
- First generation – Vanilla Fudge, Steppenwolf, Iron Butterfly, Deep Purple, Black Sabbath, Led Zeppelin, Alice Cooper
- Second Generation – Kiss, AC/DC, Aerosmith, Judas Priest, Scorpion, Iron Maiden, Def Leppard

# Heavy Metal 4

- 80s generation – Poison, Guns n Roses, Bon Jovi, Whitesnake
- Fragmentation at end of 80s – Thrash metal, Commercial metal, Power metal, Death metal, Speed metal, etc.
- By mid 90s Metal no longer so commercially significant – overtaken by Rap/Hip Hop based forms

# Heavy Metal 5

- No airplay but huge album sales (no singles)
- By early 80s metal is commercially huge in America and continental Europe (less so in UK), 1989 40% of all recording sales in US.
- Development of guitar solos and specific techniques of posture and body positioning
- 1989 MTV first took shape to exploit global headbangers-by 90s the global popularity of metal is over, and the guitar band and guitar solo seemed dead.