

EDM (Dance Music):

Disco, Techno, House, Raves...

ANTHRO 106 2018

Rebellion, genre, drugs, freedom, unity, sex, technology, place, community

Disco

- Disco marked the dawn of dance-based popular music.
- Growing out of the increasingly groove-oriented sound of early '70s and funk, disco emphasized the beat above anything else, even the singer and the song.
- Disco was named after discotheques, clubs that played nothing but music for dancing.
- Most of the discotheques were gay clubs in New York
- The seventies witnessed the flowering of **gay clubbing**, especially in New York. For the gay community in this decade, clubbing became 'a religion, a release, a way of life'. The camp, glam impulses behind the upsurge in gay clubbing influenced the image of disco in the mid-Seventies so much that it was often perceived as the preserve of three constituencies - blacks, gays and working-class women - all of whom were even less well represented in the upper echelons of rock criticism than they were in society at large.
- Before the word disco existed, the phrase **discotheque records** was used to denote music played in New York private rent or after hours parties like the Loft and Better Days. The records played there were a mixture of funk, soul and European imports. These "**proto disco**" records are the same kind of records that were played by Kool Herc on the early hip hop scene. -

STARS and CLUBS

- Larry Levan was the first DJ-star and stands at the crossroads of disco, house and garage. He was the legendary DJ who for more than 10 years held court at the New York night club Paradise Garage. Quite a number of today's most successful producers and DJs credit their first exposure to **Larry's** music at the Paradise Garage as a moment that changed their lives forever and inspired their whole careers.

RACE

- Only by killing disco could rock affirm its threatened masculinity and restore the holy dyad of cold brew and undemanding sex partners. Disco bashing became a major preoccupation in 1977. At the moment when *Saturday Night Fever* and Studio 54 achieved zeitgeist status, rock rediscovered a rage it had been lacking since the '60s, but this time the enemy was a culture with "plastic" and "mindless" (read effeminate) musical tastes.

DRUGS

- The grandfather of disco drugs is Poppers. These chemicals, Amyl or Butyl Nitrate, provide an instant, profound euphoria and sexual arousal. Music sounds great, and sex is enhanced. The rush is short lived and frequent doses are normal. Tolerance builds with use, so the doses get larger. The first side effect is usually a skull-splitting headache, then nausea and depression. Long term use can lead to dependence for sexual arousal, recurrent headaches and diminished sense of smell. Poppers do not mix well with other drugs

SONGS & THEMES

- From around '74-'76 "the Disco sound" emerges. One of the first "Disco Hits" was Gloria Gaynor's "*Never can say goodbye*", which was on top of the charts in 1974.
- Songs about dancing (Chic "Le Freak"; Van McCoy "The Hustle")
- Songs about sex (Donna Summer "Love To Love You Baby")
- Gay artists (Village People "In the Navy"; Sylvester "Do You wanna funk")
- Specialist Record labels- Salsoul (Instant Funk "Got My Mind Made Up")
- One hit wonders (Anita Ward "Ring my Bell"; Alicia Bridges "I love the nightlife")

- Bee Gee's "Saturday Night Fever" (Bee Gees "Night Fever")
- Mainstream rock artists turning to disco (Rod Stewart "Do you think I'm sexy" Kiss "I was made for Loving you")
- Classical re-mixes ("Fifth of Beethoven" Walter Murphy)

DISCO

- ❖ Has been able to grow and change over the years.
- ❖ Was for the most part created with actual instruments
- ❖ Managed to incorporate emerging technology
- ❖ Developed: the extended single, the concept of multiple mixes or remixes, the Break, mixing between songs and sampling
- ❖ Brought about improvements in sound with the introduction of the higher fidelity twelve-inch single
- ❖ Is the foundation of all modern dance music
- ❖ Was a force that shook up the establishment and tore down many socio-economic barriers.
- ❖ People of all incomes, races and sexual preference were able to enjoy Disco and have fun.

Electro

Man Parrish "Hip Hop, Be Bop"

Cybotron "Clear"

House

- Chicago 1985.
- DJ Frankie Knuckles
- The Warehouse

Techno

- Detroit, Michigan
- Dance music
- Minimal, electronic cuts
- Derrick May, Juan Atkins, and Kevin Saunderson
- repetitive rhythms, minimal melodies, textural modulations, fizzing electronic sounds: reproduce the snap of synapses forced to process a relentless, swelling flood of electronic information.
- In its many forms, techno shows that within technology there is emotion, that within information access there is overload, that within speed lies entropy, that within progress lies destruction, that within the materiality of inanimate objects can lie spirituality.
- "Techno was a sound but it is now an attitude, and that's to make records for drug-oriented people. There is another category, where people are making music for you to pay attention with your full mind, and we're trying to make something now that will last."
- If there is one central idea in techno, it is of the harmony between man and machine.
- Postwar pop culture is predicated on technology, and its use in mass production and consumption

Acid House

- Acid is a Chicago term for the wobbly bassline and trancey sounds that started to come in from 1987 on-- coincided with the widespread European use of the psychedelic Ecstasy. In Europe, acid house meant psychedelic house, and this drug-derived subculture has become the single largest fashion in England and across the continent; gatherings of up to 5000 people were common after 1988.

Raves

- bearing glowsticks and blow pops. They mass by the hundreds and sometimes thousands in tripped-out warehouses, abandoned shopping malls and roller rinks. Their clothes glow beneath black lights and pulsing, electronic music drives the throng to dance as one.
- While drugs are irrefutably an integral part of the movement, the music and the DJs that spin it remain central to the all-night parties, where predominantly young dancers strive toward a collective, peaceful vibe.
- It all has a vaguely ideological subtext: to shed social mores and to create a more perfect and accepting society
- "It's like a modern-day rainbow gathering. It's a place where you can go to see your family," a 15 yr old US fan said of raves. "It's really comfortable. We kind of stick together. People who go to church stick together. Hippies who believe in it stick together. It's where people go because the others act the same way you act. It's just our way of expressing peace and love and unity and respect."
- It is the pleasure that one experiences, the catharsis that you feel physically and knowing that you are ideologically breaking barriers that is seductive about the underground. There is a real sense of freedom and participation in a community that is together out of **mutual desire to create joy and love**, while carefully stepping around the norms of mass culture

Proliferation of dance genre

Gabba

Hardcore

Trip Hop

Jungle

Garage

Progressive House

French House

Trance

Darkwave

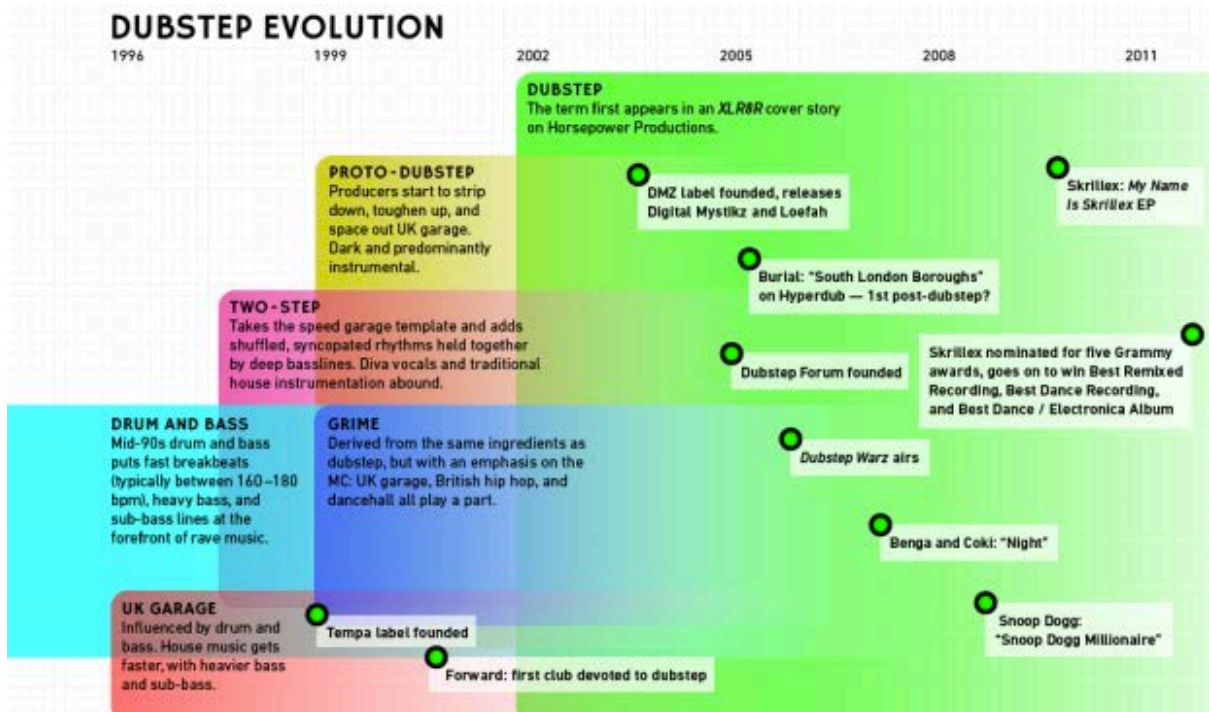
❖ Drum 'n' Bass

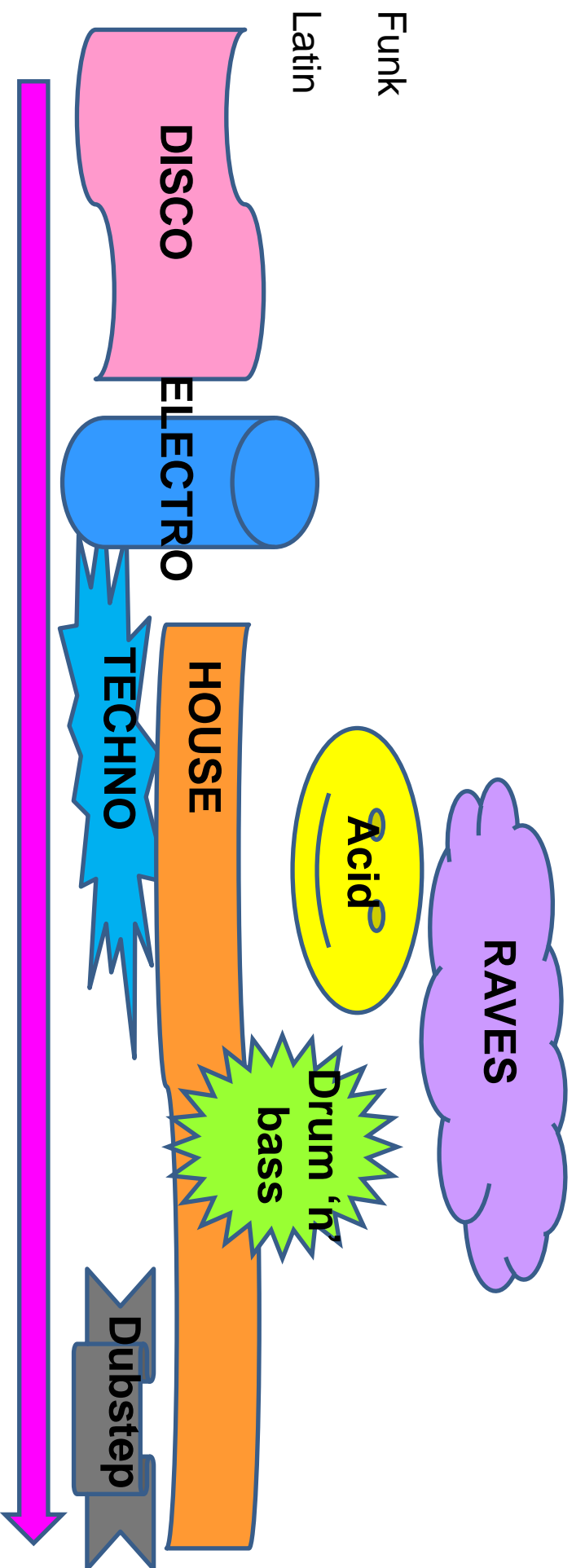
- London and Bristol
- Bass Driven
- MC
- 180 bpm
- 1990's
- Sub-genre: breakcore, ragga, jungle, hardstep, darkstep, techstep, neurofunk, ambient drum and bass, liquid funk, deep, drumfunk, funkstep, and drill 'n' bass.
- "The Drum and Bass Diaries" Bad Company "The Nine"

❖ Dubstep

- Croydon England
- Late 1990's
- 138–142 beats per minute
- Wobble bass
- Bass drops
- Rewinds

- Festivals, global, Ibiza, star DJ's
- David Guetta
- Daft Punk ft. Pharrell Williams "Get Lucky"





1970

1980

1990

2000

2010