MUS 505 Popular Music and Culture
Instructor: Peter Johnston

Final Essay Assignment

Length: 1500-2000 words

Format: double-spaced, no extra line between paragraphs, size 12 font, 1" margins

Evaluation: 35%

Submission: online, through dropbox on Brightspace. Assignments must be uploaded as PDF or

MS Word documents.

Late penalty: 10% per day late, counted from 11:59 pm each day.

Assignment Details: Write a scholarly essay that addresses and analyzes your choice of one of the four (4) questions below.

Assignment Formatting:
Title page and running header are unnecessary - simply put the following information on the top left-hand corner of the paper:

> Name: Duke Aylward
> Student number: 200606707
> Course: MUS 519
> Date: 30 February 2012

Please refer to the writing guides and example assignments in the "Writing Guides" folder on Brightspace for tips on formatting, how to cite your sources within the text and in a bibliography, and for suggestions on basic writing style. At the end of this outline you will find an exemplary student essay that you can use as a model for proper formatting, structure, and argument construction, and the rubric by which your work will be evaluated.

Essay Criteria:

- Provide a thesis statement, logical arguments, and a conclusion
- Write in complete sentences, with paragraphs as the basic unit of composition
- Use key terms, concepts, theories, and examples from the course content to frame your argument
- Minimum of four (4) <u>peer-reviewed sources</u>: Wikipedia is prohibited, and only one encyclopaedia entry is permitted.
- Relevant non-peer reviewed sources are permitted, but they must be properly contextualized in relation to scholarly articles
- Bibliography formatted in APA author-date style: alphabetical by author's last name, single-spaced entries, single space between entries
- Separate discography in APA format (if referring to specific recordings)

Choose **one** of the questions below to develop an analysis of a particular issue in popular music:

1. **Music and Modern Technology**: Digital technology and digital media (for instance, the mp3, iTunes, YouTube, satellite radio, twitter, etc.) have had a transformative impact on the music industry. In many cases the industry is playing catch-up with artists, many of whom are quicker to see the creative and promotional potential of new technologies than the companies they work for. Choose a contemporary artist and develop a critical analysis of how they have navigated this new digital landscape. Have they used digital media to further their careers, or have they resisted these changes? Have they pioneered new ways to get their music to their audience? Have they been successful or not in their engagement with digital technology? Build an argument around why you think it is important or not for artists to stay on top of new technologies, and offer your thoughts as a music listener on how you think artists should distribute their music going forward.

2. **Global Pop**: the popular music developed in North American and Western Europe has had a profound influence on musical cultures around the world. For nearly a century many musicians from non-Western cultures have fused their local musical practices to the sounds of Western popular music to either compete on the world stage with Western artists or to modernize their sounds for a contemporary audience in their home countries. Examples of this trend include: Ska (Jamaica), Bollywood music (India), K-Pop (Korea), and Afro Beat (Western Africa). Basing your analysis on a non-Western artist or style of your choice, explore the ways in which certain elements of North American popular music have been fused to the local culture to create a hybrid form of "Global" pop. Starting with a thesis statement that articulates a clear argument, address such questions as: How have these hybrid forms been received in their home cultures? How has globalization affected the music industry in your chosen area? Is this globalized pop music endangering distinct local traditions, or do they co-exist? Are there parts of local musical practices that are being lost due to North American influence? What musical or performance elements of North American pop music are being grafted on to the local musical traditions? What cultural challenges are presented by global pop? How have the materials of Western popular music been manipulated to fit into a local culture?

3. **Dance Dance Revolution**: Dance music has always been a distinct genre of popular music that follows different rules than chart-focused popular music. Much dance music is instrumental, doesn't follow standard pop song form, features DJs rather than live singers/musicians, and may not be played on Top 40 radio. Disco is widely acknowledged as the foundation of modern dance club music and culture for it's focus on recordings and extended instrumental dance grooves, yet it tended to be derided in the popular music press in its first phase in the 1970s. Widely acknowledged as having died in the late 1970s, Disco culture has continued as an underground scene through after-hours clubs, raves, and in more recent times large-scale electronic dance music events. Conduct an analysis of dance music since the 1970s, addressing the ways in which disco (and its various dance music offspring): challenge the dominant pop and rock'n'roll culture; engage with electronic technology to create "music without musicians"; connect to marginalized social groups (LGBT and radicalized minorities especially); persist outside of the standard pop star system;

connect to drug culture and the drug experience; and challenge social and musical conventions. A particularly interesting line of inquiry is to explore how the role of the DJ has developed through time. Genres you may attend to include: disco, hip hop, Detroit techno, Chicago House, Drum and Bass, and any other genre of electronic music that fits within the modern understanding of "Electronic Dance Music".

4. **Black Music Matters**: The history of Western popular music is inextricably linked to the history of race relations in the United States. African American popular music has had an enormous influence on white musicians and audiences since the 1700s, despite the continual social, political, and economic marginalization of African American people. The story of popular music in the Americas is riddled with examples of white artists who have "borrowed" the sounds and styles of black music and sold it back to a mainstream audience, usually - but not always - without giving proper credit or compensation to the source. Examples of this trend from the course content include Al Jolson, Elvis Presley, Benny Goodman, Paul Whiteman, the Rolling Stones, Eminem and many others. Choosing a contemporary artist that **was not** analyzed in class, explore and analyze how your chosen artist is part of this long historical trend — there are many examples in modern pop culture. Examine: the discourse around them (how they are talked about in the media and among fans), how they position themselves (what they say about their work); and their position within the genre they represent. Starting with a thesis statement that highlights issues of appropriation and social inequality, build an argument that offers historical context for your artist, engages with contemporary cultural theory around race and culture, and connects to the trends and concepts we have explored in the course.

Citation Requirements

It is imperative that academic work incorporates **peer-reviewed** sources, which means reference materials from the the library. Beware of popular journalism, such as *Rolling Stone* magazine, *The Toronto Star, Pitchfork*, or other blogs and online sources — these sources can be useful, but need to be properly contextualized and balanced with proper scholarly sources. Reliable online sources, such as the official website for an artist, may be consulted for additional information. Authors must be cited in all websites used, and proper bibliographic format used.

Use of Wikipedia is prohibited. The text readings and class notes will not be counted as one of the required written research sources.

The library website has a very useful page to help you with your research, including essay tips and information on finding proper peer-reviewed sources. It should be your first stop: http://learn.library.ryerson.ca/music

This website is also very useful for generating proper APA citations: www.citethisforme.com

The library has reference guides on reserve, or check the Purdue University online writing guide for assistance in citing sources: https://owl.english.purdue.edu/owl/resource/560/01/.

If you are unsure about whether or not a particular source is scholarly, ask a librarian. The following link is also helpful:
http://library.newpaltz.edu/assistance/scholar.html

All directly or indirectly quoted and paraphrased material, including the prof's notes or lectures, must be cited. The purpose of citations is to clarify when you are using someone else's ideas or words, and to direct the reader to a Works Cited page included at the back of a paper, which will include all of the necessary information for the reader to find the particular publication in question.

Essays with citations, bibliographies, and discographies that do not meet the format of APA will be heavily penalized. Bibliographies and discographies must be single-spaced, with second and subsequent lines of each entry indented and all punctuation in the correct place. Either author-date format or footnotes may be used for in-text citations. You may put your bibliography and discography on the same page, but texts and recordings need to be under separate headings.

Misplaced punctuation, misnumbered citations, and other minor mistakes will be grounds for losing marks.

Please familiarize yourself with Ryerson's policies on *Academic Integrity* and policies, particularly with regards to "Academic Misconduct" such as plagiarism: http://www.ryerson.ca/academicintegrity/index.html. Failure to document your sources is a violation of the Student Code of Academic Conduct and is subject to penalty. Every use of or reference to another's work must be documented. Short quotations, paraphrasing, and long quotations must all be fully referenced in your essay, in APA format.

ESSAY CHECKLIST

	Did you use **Times** font?
	Is there an **extra line** between your paragraphs? (please avoid)
	Have you **titled** your work?
	Are there **page numbers** (bottom, centre)?
	Is your assignment well organized, i.e., does it have an introduction, a thesis statement, a supporting argument organized in logical paragraphs, and a conclusion?
	Have you **spell-checked** your assignment?
	Have you **proofread** your assignment?
	Have you used **formal** (scholarly, as opposed to informal or colloquial) language in your assignment? i.e.) Avoid contracted words like "haven't" "it's", etc.
	Have you included **citations** in parenthetical-reference format (according to APA guidelines*) for all quotations and information you have provided that is not common knowledge? (Not doing so constitutes plagiarism.)
	Have you provided a **reference list** in APA format?
	Have you provided a **discography** (of all recordings mentioned) in APA format?
	Have you put song and article titles in **quotation marks** in your text (e.g., Adele's "Rolling in the Deep")?
	Have you put album and book titles in **italics** in your text (e.g., Arcade Fire's *Reflektor)?*

* Please note that APA style applies not just to bibliographies, but to formatting, citation, etc., **within the body of a paper** as well.

Essay Grading Rubric

Criteria	Highly Proficient 4 points	Proficient 3 points	Limited Proficiency 2 points	Needs Work 1 point	Unacceptable 0 points
Content and Organization	Content is accurate, focused, and consistent; presented in a coherent way with a clear argument and narrative	Content is somewhat accurate and fairly clear; offers solid but less accurate reasoning; minor problems in narrative structure	Content is vague OR only loosely related to the writing task; limited support for argument; narrative difficult to follow	Content unclear; lapses in coherence or no relation to writing task; offers simplistic, undeveloped support for ideas	Work does not meet the standards of a course at this level.
Critical Thinking and Use of Course Terminology	Skillful use of relevant terminology, demonstrates clear understanding of course concepts and makes insightful connections	Adequately demonstrates reasonable relationships among ideas, demonstrates basic understanding of core concepts	Simplistic analysis of complex issue, demonstrates awareness of terms but lacks comprehension of their meanings	Insufficient reasoning and lacks complexity of thought; inadequate use of terminology learned in class	Work does not meet the standards of a course at this level.
Language Use and Writing Style	Essentially error free, clear and coherent	Minor problems with sentence structure, punctuation, and word choice	Pattern of flaws, needed careful proofreading	Mechanical errors so severe that writer's ideas are hidden	Work does not meet the standards of a course at this level.
Use of Sources	Citations and Works Cited section in proper APA format	Minor errors in in-text citations and Works Cited section	Substantive errors in in-text citations and Works Cited section	Does not follow APA format	Work does not meet the standards of a course at this level.
Formatting	Document looks professional, follows formatting guidelines	Essay looks neat, but violates one or two formatting guidelines	Essay violates many formatting guidelines	Essay looks untidy and unprofessional	Work does not meet the standards of a course at this level.
Overall Score	**Level 5** **16 or more**	**Level 4** **12 or more**	**Level 3** **8 or more**	**Level 2** **0 or more**	

Final Essay Example Assignment

Student Name:
Student number:
Course:
Due Date:

The Disco Era – Musical Innovations and Social Transgressions

The disco era represented a notable and momentous decade in American music history. Although some people received the music and innovations that emerged during this short period of time with hesitation and contempt, this genre still managed to gain widespread popularity and played a significant role in the lives of Americans. Disco music transformed the way people listened to music by breaking down social barriers, challenging rock n roll music with innovations, and serving as a foundation and influence for emerging music styles that followed it. In the following paragraphs, after a brief overview of the history of disco music is discussed, this essay will explore how disco music was able to achieve these outcomes and impact American popular culture.

The history of American disco music stems from Europe. In the 1960s, Europeans introduced Americans to the idea of discos, which were nightclubs that they termed discotheques where people gathered to listen and dance to recorded music (Conyers, 2013). In the early 1970s, Americans used this concept to form underground clubs in New York and other urban centres, where they could escape and be free from the political and social unrest caused by the Watergate Affair, the Vietnam War, the oil crisis, and the economic recession (Innes, 2003; Brewster & Broughton, 2000). The creation of these clubs was also triggered by a revolution formed by gay men, African Americans, Latin Americans, and women, who were inspired by the Stonewall Riot

of 1969 and the Civil Rights and Feminist Movements (Frank, 2007). These experiences empowered and united these marginalized individuals to take a stand and release their anger and frustrations after suffering years of oppression and degradation. Disco clubs provided a safe haven for these people where they could get lost in the music and dancing and forget about the worries and stress in their lives. It was a social force that allowed for the "crossing over of boundaries of race, gender, sexuality, and united people together to have fun and let loose" (Andriote, 2001). Frank points out that gay men gained courage and pride after the Stonewall Riot and opened up several disco venues where they could openly and comfortably be themselves and socialize with each other. She also states that they self-identified with disco music because it spoke to the hardships that they endured over the years, represented things they believed in, and made them feel liberated. Innes (2003) reveals that the roles of women changed during the disco era due to the rise of feminism and that they became more empowered and prominent in the music scene. They also sought comfort in disco clubs because they "could have a good time without the hassle and worry of being pursued by straight men" (Nyong'o, 2008).

Disco clubs featured a central DJ who played recorded music influenced by rock, funk, soul, latin, and R&B genres and incorporated a Motown and Philadelphia sound. Characteristically, the songs maintained an even and constant tempo between 120-130 bpm, carried a danceable groove, had drum accents on each beat, and contained basic, repeated lyrics about dancing and love (Simonot, 2013). In the mid-1970s two main streams of disco music emerged. Initially R&B disco was created and consisted of brass horns, guitars, rich textures, gospel vocals, soul and funk sounds, and lively rhythms. According to Andriote (2001), this type of music resembled "the sound of the big bands of the Swing era". Eventually eurodisco formed

and took over the disco scene as it gained more popularity. It comprised of greater energy, complex arrangements, lengthy compositions, and was accentuated with orchestral strings, synthesizers, and bass drums.

Disco clubs also had a designated dance floor where patrons would show off various dance moves, such as the popular and signature dance style called the hustle. Gradually the disco scene started to spread throughout America and eventually it turned into a business earning large profits. Record labels, fashion designers, club owners, DJs and musicians, TV and film industries, and radio stations all tried to capitalize on disco music and culture. White musicians, such as the Bee Gees, created pop disco that helped disco crossover to a white crowd, which lead them to "embracing and appreciating black music" (Andriote, 2001). However, it was not until 1977 when the hit movie *Saturday Night Fever* was released that disco began to really appeal to the straight white audience (Simonot, 2013). Due to the success of this movie, disco surfaced from the underground scene and became a part of mainstream popular culture. By 1978, disco songs started to earn their respective spots on the pop music charts, which served to increase public exposure and widespread appeal. Radio stations abandoned rock n roll music and started to play solely disco music, also helping the genre gain mainstream approval. Rock performers, seeing the potential for success and money, abandoned their own styles and started experimenting with disco sounds. Frank (2007) argues that even though disco music crossed over to the mainstream audience, "only few people took the time to understand the roots of the music, the culture behind it, and why it was created in the first place". The political and social spark behind it had been forgotten. During the late 1970s, many disco musicians and record labels became greedy and careless and this seeped through in the quality of the records they produced.

At this point, the music industry was overloaded with disco music. By 1979, an anti-disco rebellion formed and spread all over America. Rock fans began to hate disco because "they thought that it was fake, hedonistic, questioned their masculinity, and turned disco listeners into idol worshipers" (Braunstein, 1999). Incited by feelings of resentment, racism, and homophobia, people started to lash out against disco fans, triggering violent attacks, protests, and riots. The Disco Demolition in 1979 was one such example of this where thousands of disco records were destroyed in a violent and exaggerated attempt to show protesters' derision for this type of music (Frank, 2007). After this event, the disco craze subsided and disco music and culture became stigmatized. Many people viewed the Disco Demolition as sparking the death of disco, but the music and its impact on America was never forgotten. After the anti-disco backlash, people still liked and danced to disco music but removed the negative and gay connotations associated with it by renaming it dance music in order to make it more marketable and acceptable.

The disco era challenged the dominant culture of rock n roll socially through various innovations. In disco clubs the DJ was the center of attention and source of music as opposed to the bands and singers in the rock n roll era. The DJ played a significant role in these clubs by selectively choosing appropriate songs that matched the energy level and mood of the audience (Andriote, 2001). Instead of fans going to concerts to hear bands perform a set list of songs previously determined by the artist, DJs would instinctively choose songs based on the audience of the night and their reactions. While DJs played records composed by other artists, they were the main influence on the style and culture of disco and were regarded by fans as celebrities (Brackett, n.d.). In rock n roll culture, the composers and performers of the music assumed this role. Dancing was another social element that challenged rock n roll. The audience changed from

being passive listeners who appreciated the rock n roll performance to active participants who embodied and expressed in art form the rhythm that they heard. Andriote (2001) states that people attained a spiritual connection to the music, which allowed their bodies to move. Traditionally, African and Latin Americans would go out on weekends to dance (Starr & Waterman, 2014) and soon after disco clubs were created, other people started to follow suit. The social interaction of dancing helped unite people of various races, sexual orientations, genders, and ages. In contrast, rock n roll served to segregate and appeal to mainly a young white heterosexual male audience. Disco also promoted more creativity than rock. Not only were people inventing and discovering new moves on the dance floor, but the DJs had to constantly find ways to maintain the attention and interest of the audience while showing them something new and different (Conyers, 2013). This is similar to the notion of standardization and novelty in popular culture. Dancing added an element to disco that was not present in rock n roll music at the time. Through dancing, people found that they could have fun for a night by escaping from their banal and ordinary lives and release the pressures and tensions that they were burdened with. Dancing to disco music conjured up feelings of togetherness, belongingness, and connections to each other that they had not experienced before (Starr & Waterman, 2014; Andriote, 2001).

However, dancing was not the only social element of disco that differed from rock. Disco also created a distinct culture where sexuality, liberation, debauchery, and decadence were promoted (Brewster & Broughton, 2000). The disco scene was soon infiltrated with sex, pleasure, and drugs (Braunstein, 1999) and going out to these clubs meant participating in all that it had to offer. Disco promoted a sense of style that was different than rock n roll's ripped jeans

and T-shirt look. Being a disco fan meant that one had to adhere to a strict way of dressing, which was often used as a status symbol. According to (Braunstein, 1999), certain clubs, such as Studio 54, would prohibit people from entering if they were not wearing the right clothes or accessories. This sense of hierarchy and class was absent from the rock n roll scene where any fan could access a performance. Women also played more of a big role in disco culture than they did in rock n roll. Not only were they frequent patrons at disco clubs, but there were a lot of women performers in disco as well (Innes, 2003). Disco clubs impacted record sales. People would hear hit songs at the disco clubs or through word of mouth and would then later buy the records (Andriote, 2001). This was different than rock n roll culture, where most of the promotion of songs took place over the radio or TV. By supporting and emphasizing social aspects of the music and culture, disco was able to change the way people experienced music.

Disco challenged rock n roll music by introducing new technology and improving the way sound was produced and heard. At the time, DJs did not have the sophisticated, state of the art equipment and technology that modern DJs have available to them now. Instead, they relied on their creativity and skills when working with primitive turntables and sound equipment. DJs often played with sound manipulation, pitch controls, and implemented various other techniques to keep listeners interested. Beat mixing and matching was pioneered during the disco era and involved overlapping two songs together in such a way that their beats would synchronize (Brewster & Broughton, 2000). This allowed for a continuous and seamless stream of music to be played without interruption and ensured the continuity of dancing. The first stereophonic disco system was created in the 70s and this improved the ease of mixing, cueing, and manipulation of sound (Brewster & Broughton, 2000). Rock n roll musicians were confined by

the limitations of their instruments, so they could not be as creative with the sound as disco DJs were. Consequently, they focused more on their performance and song arrangements to grab people's attention. Rock songs were not for dancing and shorter individual songs would be played from an album, often with breaks in between (Braunstein, 1999). In addition, rock LPs transformed into works of art that revealed information about the band's appearance, personality, and artistic intentions (Starr & Waterman, 2014).

Disco music rejected rock's innovations and the idea of the concept albums. The need to lengthen records in order for songs to become more danceable lead to disco DJs re-editing and remixing music using tapes and recording devices. This practice eventually evolved into the invention of the 12-inch disc format, which extended the previous 7-inch disc in order to improve the sound quality, ease of manipulation and editing, and length of songs (Andriote, 2001). Synthesizers and bass drums were common instruments featured in disco music. In rock n roll, the electric guitar was the focus of the song and everything was arranged around it. In disco, guitars, which provided syncopated accents and funk rhythms, faded to the background, and synthesizers and bass drums were emphasized in the foreground to help provide textures, beats, and support dancing (Andriote, 2001). These instruments added a new type of energy and electric sound that was not heard before in rock music. The technology of disco allowed for studio production of records with less emphasis on the band. In rock n roll, the band was the main focus of the music. Disco producers also had more control over records than the artists themselves (Starr & Waterman, 2014; Innes, 2003), which contrasted the influential roles that artists played in rock n roll music.

Disco music was evolutionary as it laid a strong foundation for music styles that came after it, including hip hop, synth pop, and electronic dance music. The technology, instruments, and unique rhythm and grooves that disco introduced to the public were key inspirations for other styles of music. In the early 1980s, American R&B merged with eurodisco and produced different subgenres of dance music (Andriote, 2001). The first dance music style that emerged after the disco craze subsided was termed Hi-NRG. This music accentuated the beat and used synthesizers and drum machines that were frequently used in disco. Hi-NRG eventually evolved into techno and house music, with techno displaying funk and soul roots and house music featuring fast mechanical beats and minimal vocals (Andriote, 2001). Andriote (2001) describes house music as faster disco music and states that modern pop songs contain elements of house music. Hip hop adopted the idea of the DJ, the use of two turntables and 12-inch singles, and the groove and beat from disco and made it its own by adding a rapping vocalist. Hip hop performers also appropriated many mixing and DJ techniques from this era as well. Andriote (2001) states that early hip hop borrowed the melodies from disco songs but switched the lyrics. Similar in disco clubs, the DJ's role in clubs playing electronic dance music was to pump out continuous music for the audience and feed off of their reactions. Synth pop was drawn to the synthesizers used in eurodisco and the electric sound they produced and incorporated them into its style. All of these music genres were impacted by the disco era, borrowing elements and innovations from it and transforming it into their own styles.

The creation of disco music in the 1970s greatly influenced American popular music and culture. It empowered marginalized, stigmatized, and discriminated communities, such as gays, African and Latin Americans, and women, to unite together and stand up for what they believed

in. Disco music emerged during a time of suffering and strife and helped Americans escape the burdens and stressors of their daily lives. This genre introduced America to various social, technological, and musical innovations and changed the way people experienced music. In doing so it challenged the rock n roll era preceding it. DJs, clubs, dance floors, and recorded music played significant roles during the 1970s and listeners became active participants in the occasion through dancing. Sound systems, players, and recording devices became more sophisticated, lengths of songs increased, and sound quality improved. The disco scene enabled people to cross boundaries of race, gender, and sexuality, and eventually it was able to successfully cross over and appeal to the mainstream audience. Many industries capitalized on disco's success, such as fashion and film, which only served to spread its popularity and saturate the market. Despite losing support at the end of the 1970s, disco was able to impart its influence on several music genres after it, including hip hop, electronic music, and synth pop. Although disco remains underground music today, it is clearly evident that this genre helped transform popular music and taught people the importance of leaving their worries behind them and having fun.

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Discography

Evans, B. (2005). *The Complete Village Vanguard Recordings-1961* [CD]. New York: Riverside Records

Berlin, I. (1940). White Christmas [Recorded by B. Crosby]. On *Merry Christmas* [LP]. New York, NY: Decca. (1942)

Alphabetical by last name

APA Style

Works Cited heading

Indent second line

Separate heading for recordings

Album

Song