HOUSE, TECHNO & THE ORIGINS OF ELECTRONIC DANCE MUSIC
LOGISTICS

PAPER PROPOSALS

EXTRA CREDIT

MEME CLASSES
PAPER PROPOSALS

Due Thursday, 11/14 (by midnight) - Submit on Canvas

One paragraph outlining the artist/music and technology you will be exploring.

Full project description on canvas
all extra credit projects due by midnight 12.1.13

Up to 5 points

Propose a project, either research or practice, that explores a technical concept or compositional method in depth. Proposal should be one paragraph with a clear idea (or set of parameters). Send proposals in an email to both Peter and your lab instructor.

Examples of the range of acceptable projects

A 2 minute piece working only with amplitude and white noise. Goal is to explore processes for organizing sound in time without the added complexities of pitch and timbre.

A 4 page paper on binaural listening, contrasting compositional approaches in ‘piece A’ with those in ‘piece B’.

A set of five 30 second recordings made with a homemade contact microphone including a short write up (2 paragraphs) about the construction process.
RECORDING STUDIO AS A COMPOSITIONAL TOOL

Jim Moses

Tuesdays & Thursdays 10:30 - 11:50

A study of advanced studio techniques taught in parallel with topics in psychoacoustics. Students will create original studio work while developing listening and technical skills for audio production. Technical topics include recording, signal processing and mixing software, microphone technique, and live sound engineering. Class size is limited. Preference will be given to students who have completed MUSC 0200.
This intensive studio course investigates the use of time and space as material in emerging fields such as sound, video, installation, and performance. Precedents from structural / materialist film, experimental / electronic music, and sound / installation art will be examined in relationship both to human perception and to the students' artistic practice. The course will include discussion of key historical works and texts, hands-on demonstrations and in-class projects, as well as critical engagement with new works by class members. Students will use the graphical programming environment Max and its object libraries for sound and video, MSP and Jitter, to explore the creative and expressive potentials of an intermedia production practice, culminating in the development of a larger work that incorporates knowledge gained throughout the course.
Complex patterns emerge while playing with simple processes. This course focuses on systems as creative constraints and sites for composing sound and other materials. Amplifying, multiplying, delaying, cutting, folding, growing and randomizing become lenses for animating our practices and playgrounds for exploring tendencies (our own, the materials', the systems'). Assignments are project-based and informed by short readings. There are no prerequisites and enrollment is limited to 18.
This seminar explores the fertile creative territory found around the more adventurous edges of ‘popular’ musics. The course will focus on non-notated contemporary composition, but this need not be restricted to the recording studio, or to the production of ‘fixed’ works. The idea of post-vernacular is utilized to challenge the view that vernacular musics are only oriented towards commercialism and mass popularity. It seeks to extend and develop the inherently experimental dimensions of much vernacular musical practice. Students will respond to a number of increasingly open-ended assignments, and will explore cultural and aesthetic considerations via a portfolio of practical and theoretical work.
DESIGNING AND PLAYING ALTERNATIVE CONTROLLERS

Butch Rovan

Monday & Wednesday 10:30 - 12:50

This seminar will explore the science and aesthetics of designing alternate controllers for musical performance. Topics will include basic electronics and hardware prototyping, instrument construction, theories of gesture, human-computer interface issues, and the challenges of mapping sensor data to meaningful musical parameters. Previous experience with MaxMSP or other real-time programming required.
MEmE Ensemble

Stephan Moore

Wednesdays 7 - 9:50

Experimental approaches to sound and focused listening techniques are explored with acoustic instruments, live electronics and more.
1989

Fall of the Berlin Wall

First “Summer of Love” 1967, Haight-Ashberry in San Francisco

Second “Summer of Love” 1989, UK & Berlin

Acid House Music and Rave Parties

Similar themes of freedom, optimism, psychedelia
<table>
<thead>
<tr>
<th>YEAR</th>
<th>NUMBERS</th>
<th>THEME</th>
</tr>
</thead>
<tbody>
<tr>
<td>1989</td>
<td>150</td>
<td>Friede, Freude, Eierkuchen (Everything is fine, literally peace joy omelette)</td>
</tr>
<tr>
<td>1990</td>
<td>2,000</td>
<td>The Future Is Ours</td>
</tr>
<tr>
<td>1991</td>
<td>6,000</td>
<td>My House Is Your House And Your House Is Mine</td>
</tr>
<tr>
<td>1992</td>
<td>15,000</td>
<td>The Spirit Makes You Move</td>
</tr>
<tr>
<td>1993</td>
<td>31,000</td>
<td>The Worldwide Party People Weekend</td>
</tr>
<tr>
<td>1994</td>
<td>110,000</td>
<td>Love 2 Love</td>
</tr>
<tr>
<td>1995</td>
<td>280,000</td>
<td>Peace on Earth</td>
</tr>
<tr>
<td>1996</td>
<td>750,000</td>
<td>We Are One Family</td>
</tr>
<tr>
<td>1997</td>
<td>1,000,000</td>
<td>Let the Sunshine In Your Heart</td>
</tr>
<tr>
<td>1998</td>
<td>800,000</td>
<td>One World One Future</td>
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<td>1,500,000</td>
<td>Music Is The Key</td>
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<tr>
<td>2000</td>
<td>1,300,000</td>
<td>One World One Loveparade</td>
</tr>
<tr>
<td>2001</td>
<td>800,000</td>
<td>Join The Love Republic</td>
</tr>
<tr>
<td>2002</td>
<td>750,000</td>
<td>Access Peace</td>
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<td>2003</td>
<td>750,000</td>
<td>Love Rules</td>
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<td>2006</td>
<td>1,200,000</td>
<td>The Love is Back</td>
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<td>2007</td>
<td>1,200,000</td>
<td>Love is everywhere (Essen)</td>
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<tr>
<td>2008</td>
<td>1,600,000</td>
<td>Highway to love (Dortmund)</td>
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Berlin Love Parade
Wikipedia - Electronic Music Genres, Subgenres and Styles

- **House**
  - Acid house
  - Chicago house
  - Deep house
  - Disco house
  - Dream house
  - Electro house
  - Euro house
  - Fidget house
  - French house
  - Freestyle house
  - US garage
  - Ghetto house
  - UK Hard house
  - Hard NRG
  - Hi-NRG
  - Hip house
  - Italo house
  - Kwaito
  - Latin house
  - Minimal house/Microhouse
  - Progressive house
  - Scouse house
  - Swing house
  - Tribal house
  - Tech house
  - Eurodance
  - Blog house

- **Techno**
  - Acid techno
  - Detroit techno
  - Dub Techno
  - Free tekno
  - Ghettotech
  - Minimal
  - Eurodance
  - Nortec
  - Schranz / Hardtechno
  - Tech house
  - Tech trance
  - Techno-DNB
  - Techstep

- **Trance**
  - Acid trance
  - Classic trance
  - Dream trance
  - Euro-trance
  - Hard trance
  - Hardstyle
  - Progressive trance
  - Psychedelic trance/Goa trance
    - Dark psy
    - Full on
    - Psyprog
    - Psybient
    - Psybreaks
    - Suomisaundi
  - Tech trance
  - Uplifting trance
  - Vocal trance
  - Neo-trance
Disco died, but was reborn in the mid 1980s as Chicago House and Detroit Techno. House music was influenced by elements of soul and funk based disco.

Following Giorgio Moroder’s 70s disco hits, dance music could be purely electronic, utilizing inexpensive drum machines, samplers, polyphonic synthesizers, music sequencers and electronic bass modules.

Kraftwerk, Europop and George Clinton all influenced the new sounds of electronic dance music.
Chicago House Music

House music borrowed disco’s percussion, with the bass drum on every beat, with hi-hat 8th note offbeats on every bar and a snare marking beats 2 and 4.

House musicians added synthesizer bass lines, electronic drums, electronic effects, samples from funk and pop, and vocals using reverb and delay. They balanced live instruments and singing with electronics.

Like Disco, House music was “inclusive” (both socially and musically), influenced by synthpop, rock, reggae, new wave, punk and industrial.

Music made for dancing. It was not initially aimed at commercial success.
The Warehouse

Discotheque that opened in 1977

The Warehouse was the place to be in Chicago's late-'70s nightlife scene. An old three-story warehouse in Chicago's west-loop industrial area meant for only 500 patrons, the Warehouse often had over 2000 people crammed into its dark dance floor trying to get a piece of DJ Frankie Knuckles’ magic.

In 1982, management at the Warehouse doubled the admission, driving away the original crowd, as well as Knuckles.
Frankie Knuckles and The Warehouse

"The Godfather of House Music"

Grew up in the South Bronx and worked together with his friend Larry Levan in NYC before moving to Chicago.

Main DJ at “The Warehouse” until 1982

In the early 80’s, as disco was fading, he started mixing disco records with a drum machines and spacey, drawn out lines. The style spread to NYC by the mid 80’s.

Listen: “Your Love” (1985)
Frankie Knuckles and remixing

Knuckles moved back to NYC in 1990 and continued to work in the underground club scene, putting out several albums, with moderate sales.

He was in demand as a “remixer” for popular music in the 1990's, working with tracks by Michael Jackson, Luther Vandross, Diana Ross, and Toni Braxton.

In 1997 he won a Grammy for “Remixer of the Year.”

Listen: Lisa Stansfield’s Change
Original and Frankie Knuckles Versions
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Original and Frankie Knuckles Versions
Jesse Saunders

"the originator of House music"

Chicago DJ who headlined major clubs and opened up his own club, “The Playground” in 1982.

set up the first house record label, was the first house artist signed to a major label, and was the first house DJ to enter the Billboard music charts

“I used the bassline from Space Invaders and I wrote original arrangements around it to produce and write ‘Fantasy’! ‘On & On’ is the DJ track version of ‘Fantasy’!

In 1984 he released the first House single, “On and On.”

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Chip-E

Worked with Frankie Knuckles, co-producing Frankie's first record *You Can’t Hide*

His first release "Jack Trax" is one of the most coveted early house music releases

Shows the early potentials of digital samplers and key mapping.

The Akai S900, the first affordable sampler and the most popular for all forms of electronic dance music, was just about to hit the market.

Listen: “It’s House” (1985)
House Goes to the U.K.

Chicago House music reached the UK in 1986, where it became immensely popular.

Farley “Jackmaster” Funk’s “Love Can’t Turn Around” reached #10 in the UK in 1986.

Farley’s roommate, Steve “Silk” Hurley, created the first #1 UK house hit in 1987: “Jack Your Body.”

Listen: “Jack Your Body.”
Detroit Techno

Techno originated as an offshoot of house music

Focused on the idea of harmony between man and machine. (Kraftwerk)

Traded lush house vocals for metallic clicks, spoken words, robotic voices and repetitive hooks.

Themes about the future, robots, science fiction.

“This musical evolution is paralleled by the multiplication of machines, which collaborate with man on every front.” – Luigi Russolo from the Futurist Manifesto, “The Art of Noises” (1913)
The Belleville Three

Juan Atkins, Derrick May and Kevin Saunderson are often referred to as the “Belleville Three” - all attended Belleville High School. Considered the pioneers of the techno genre.
Juan Atkins
The “Originator”

Atkins coined the term “Techno” from the phrase “Techno Rebels,” from Alvin Toffler’s book *The Third Wave.*

In 1981 Juan Atkins and Richard Davis (aka “3070”) formed Cybotron with ideas taken from science fiction, P-Funk and Kraftwerk.

Atkins also did DJ sets with his friend Derrick May, calling themselves Deep Space.

1984 Atkins’ "Techno City" became a huge hit in Europe

Excerpt from “Techno City” (as Cybotron) 1984
Juan Atkins
The “Originator”

“When I first heard synthesizers dropped on records it was great… like UFOs landing on records, so I got one. …It wasn’t any one particular group that turned me on to synthesizers, but ‘Flashlight’ (P-Funk) was the first record I heard where maybe 75 percent of the production was electronic.

1985 Atkins started a new phase of his career as Model 500. His first hit was “No UFO.”

Excerpt from “No UFOs” (as Model 500)
Derrick May
The “Innovator”

"Techno is just like Detroit… a complete mistake. It's like George Clinton and Kraftwerk are stuck in an elevator with only a sequencer to keep them company." - May

Listen: May's classic techno anthem “Strings of Life” (1987)
Kevin Saunderson
The “Elevator”

Saunderson established himself as an eclectic techno producer who incorporated house and disco elements into his music; he quickly achieved commercial success.

Some of Saunderson’s biggest hits “Big Fun” (1987) and “Good Life” (1988) were collaborations with singer Paris Grey (the pair called themselves Inner City).

His hits introduced Europeans to his brand of techno; hard-edged electronic sounds with soulful melodies.
Paris Grey & Kevin Saunderson

best known for early dancefloor-pop music crossover tracks "Big Fun" (UK #8, US Dance #1 1987) and "Good Life" (UK #4, US Dance #1 1988)

Later work introduced a hybrid of techno, jazz and swing beats with a more soulful sound in the vein of downtempo British groups such as Soul II Soul and Massive Attack.

Watch: Good Life (1988)
Larry “Mr Fingers” Heard

Leader of the influential group Fingers Inc.

moving house music away from its “posthuman tendencies back towards the lush soulful sound of early disco music”

Listen: Larry “Mr. Fingers” Heard - “Can You Feel It”

Released in 1985, this (re)launched the “Deep House” genre, with influences from soul and jazz (sustained, complex chords). This was a precursor to Acid House, which “Mr. Fingers” helped to define.

Preaching about the gospel of house music. Spoken text.
Acid House

Acid house has a repetitive, hypnotic, trance-like style, with samples or spoken lines preferred to sung lyrics.

Acid developed in 1987 with Chicago DJs experimenting with the Roland TB-303 bass synthesizer and sequencer.

Innovators included DJ Pierre (Phuture), Larry Heard (Mr. Fingers), and Marshall Jefferson.

Phuture's seminal house track "Acid Tracks" (1987), allegedly the first acid house record, influenced techno, trance, and other electric dance music. The style spread widely throughout the UK and Europe.

Excerpt Phuture’s “Acid Tracks” (1987)
The Roland TB-303 Bass Line Synthesizer, released in 1982, was a commercial failure and was only in production for 18 months. In the late 1980’s these boxes, now inexpensive, were repurposed to create Acid. The upper knobs could be controlled to change the timbre on a repeating pattern, adjusting a VCF - resonance, filter cutoff and envelope. Other knobs controlled tuning, decay, and accent.

from *The Shape of Things That Hum*, a documentary on technology that has impacted popular music.
Baby Ford brought unease and dissonance to the acid sound - dark dance music that would lead to future dystopian electronic dance music styles. He helped create the British acid house scene, and was the first British House “star:” landing a recording contract with a major US label.

1990 opening for Depeche Mode on their Violator tour.
808 State formed in Manchester, UK in 1987, taking their name from the Roland TR-808 Drum Machine.

Their debut release in 1988, Newbuild, became the definitive acid house recording from the UK, and was highly influential (Aphex Twin, Squarepusher, Boards of Canada).

Since 1989, the band includes Graham Massey, Andrew Barker and Darren Partington. Collaborators include Bjork, David Bowie and Brian Eno.

“Pacific State”, released as a single, proposed a more relaxed “chill-out” version of acid house.

It was a hit, reaching #10 on the UK charts.

S-Express and Acid House

In 1989 British DJ/Producer Mark Moore founded the group S’Express. Their “Theme from S'Express,” was one of the earliest acid house records to achieve commercial success.

#1 on the UK singles charts and US dance charts.

Watch: Theme from S’Express (1989)

based on Rose Royce's "Is It Love You're After"
Fatboy Slim

Debut Album **Better Living Through Chemistry** (1996)

Listen: Everybody Needs a 303

Samples a 1970 Edwin Starr song entitled "Everybody Needs Love"