History of Dance Music

Electronic Dance Music

The development of the techno sound in Detroit and house music in Chicago in the early to late 1980s, and the later acid house movement of the late 1980s and early 1990s all fuelled the development and acceptance of electronic music into the mainstream and to introduce electronic dance music to nightclubs. Electronic composition can create rhythms faster and more precise than is possible using traditional percussion. The sound of electronic dance music often features electronically altered sounds (samples) of traditional instruments and vocals. See dance music. --http://en.wikipedia.org/wiki/Electronic_music [2004]

Disco

Though there have been various dance crazes throughout the history of popular music, club/dance music became its own genre in the mid-'70s, as soul mutated into disco and whole clubs were devoted to dancing.

Dance

The idea of electronic dance music was in the air from 1975 on. Released as disco 12" records in the U.S., cuts like Kraftwerk's "Trans-Europe Express"(1977) and "The Robots" came after Giorgio Moroder's electronic productions for Donna Summer, especially the 1975 "I Feel Love." This in turn had a huge influence on Patrick Cowley's late '70s productions for Sylvester: synth cuts like "You Make Me Feel Mighty Real" and "Stars" were the start of gay disco.

House

When disco ad become a dirty word in 1980, it mutated to house. It needed a new name to endure the ridicule and scorn that surrounded the disco-dirty-word.

Dancehall

In Jamaica, the original term 'dance hall' referred to any large room where people gathered to dance, usually accompanied by a live band or instrumental group, some with vocalists, some without, in the early eighties it became the name of a reggae genre.

Body Music

Disco and house are two music genres that were made for dancing, discotheques or later called clubs is where the music was played. I have come to believe that disco and house are essentially the same music forms. Technology has changed, the drugs have changed, but disco and house are both music to dance to - music that the body feels first. [...]

Dance music: Listeners as dancers rather than thinkers - Alice Bennett, The Social Science Encyclopedia.

The Club DJ

The desire to dance is innate; it has exerted a constant influence on music. Consequently, the disc jockey has never been far from the very center of modern popular music. From his origins as a wide-boy on-air salesman to his current resting place as king of globalized pop, the DJ has been the person who takes music further.

Despite his pivotal role, to this day the established forums of music criticism remain almost completely ignorant of who the DJ is, what he does and why he has become so important. If this book aims to do anything, it is to show the rock historians that the DJ is an absolutely integral part of their story. As they find space on their shelves for another ten books about the Beatles, perhaps they can spare the time to read this one.

Dance Music Writing

It is probably the fault of our Eurocentricism that dance music's importance has been downplayed for so long. Just as copyright laws protect the western ideals of melody and lyric but largely ignore the significance of rhythm and bassline, musical histories have avoided taking dance music seriously for fear of its lack of words, its physical rather than cerebral nature (hip hop, with its verbal emphasis, and techno, with its obsessive theorizing, are the rule-proving exceptions). And surprisingly, most writers who have explored dance music have written about it as if nobody went to a club to dance before about 1987. --Last Night a DJ Saved my Life (2000) - Bill Brewster, Frank Broughton

Hedonism

The devil seems to be continually busy, inventing new ways to entice young people and adults into all forms of immorality and sin. He has used various forms of dancing very successfully, during the 20th Century. Each decade sees a change in this fad, but it seems that the change never gets better, but invariably gets worse. Various names have been given to the different forms of dancing in this century. We have all

heard of the square dance, the round dance, the rock dance and now we hear much about the disco dance. None of these can be recommended for Christians to participate in.

From Stage to Studio

"...ever since Miles Davis and James Brown transferred their primary creative space from stage to studio, the most succesful musical form in the popular arena has been the dance-groove : where cycles of rhythm, circling ever back to their beginnings, allow for small shifts and changes within the structure to bring with them remarkable shock-force." (Hopey Glass in The Wire).