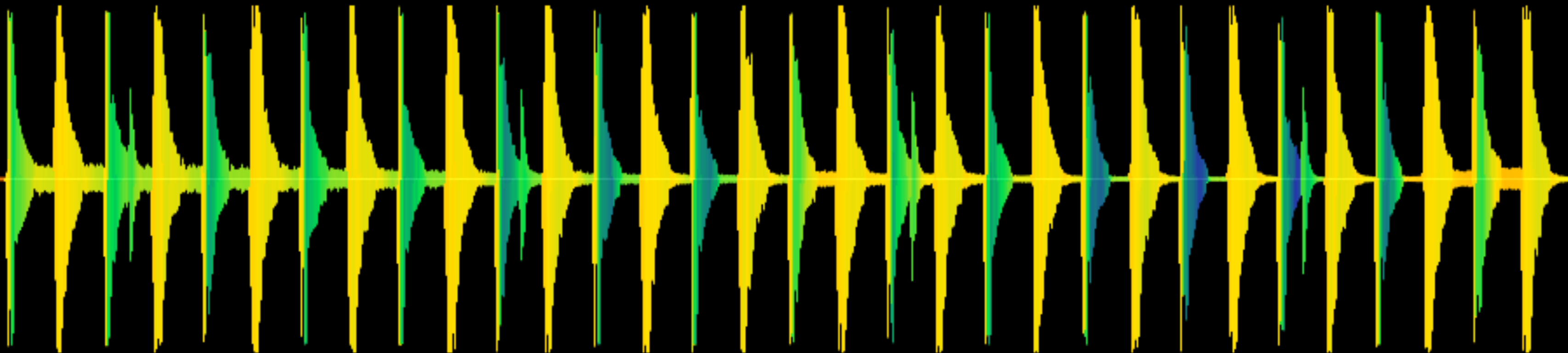


HOUSE, TECHNO & THE ORIGINS OF ELECTRONIC DANCE MUSIC



EARLY HOUSE AND TECHNO ARTISTS

THE STUDIO AS AN INSTRUMENT

TECHNOLOGY AND 'MISTAKES' OR 'MISUSE'

How did we get here?



disco



electro-pop



soul / funk

Garage - NYC

House - Chicago

Techno - Detroit



Paradise Garage - NYC



Larry Levan (and Frankie Knuckles)

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 & effects, samples from funk and pop, and vocals using reverb and delay. They balanced live instruments and singing with electronics.



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 hear 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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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', the DJ track version of 'Fantasy'!"

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

Listen: "On and On" (1984)



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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

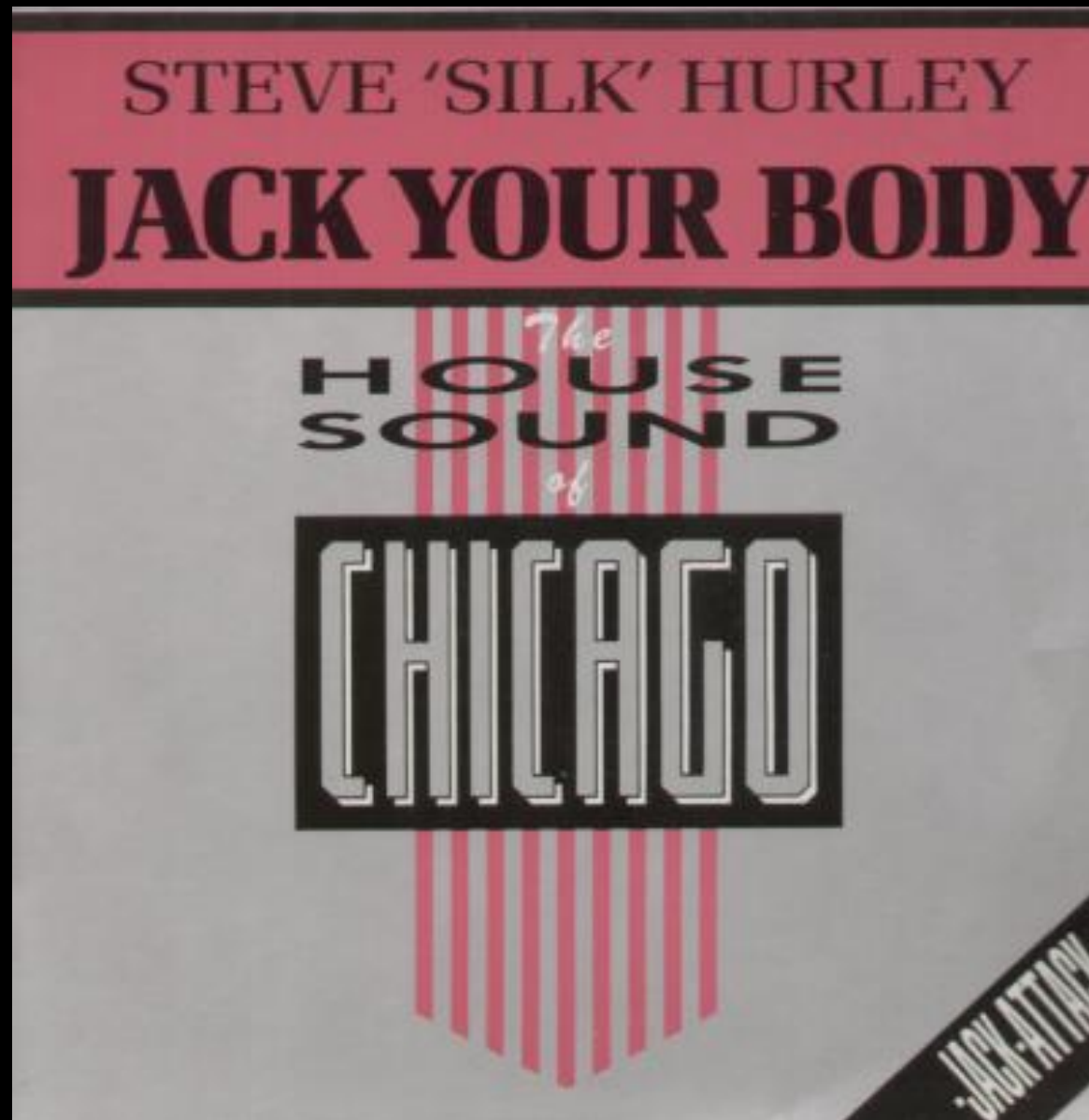
Shows the early potentials of digital samplers and key mapping.

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 quickly became immensely popular.



Farley “Jackmaster” Funk’s “Love Can’t Turn Around” reached #9 on the UK charts 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 human 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.



Atkins



Saunderson



May



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 performed DJ sets with his friend Derrick May, calling themselves **Deep Space**.

1984 Atkins’ “**Techno City**” became a huge hit, especially 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”

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.



Inner City

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 classic 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)

MIX IN WAVEFORM SYNC IN
Roland



CV GATE HEADPHONE OUTPUT DC 9V

Bass Line



TB-303
Computer Controlled



D.C. BAR RESET

PATTERN CLEAR

RUN BATTERY

RUN/STOP

PITCH MODE

FUNCTION

NORMAL MODE

BAR

	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
1	DEL	INS											
2													
3													
4													
5													
6													
7													
8													

TIME MODE

TRANSPOSE DOWN UP

ACCENT SLIDE

STEP

0 100 200

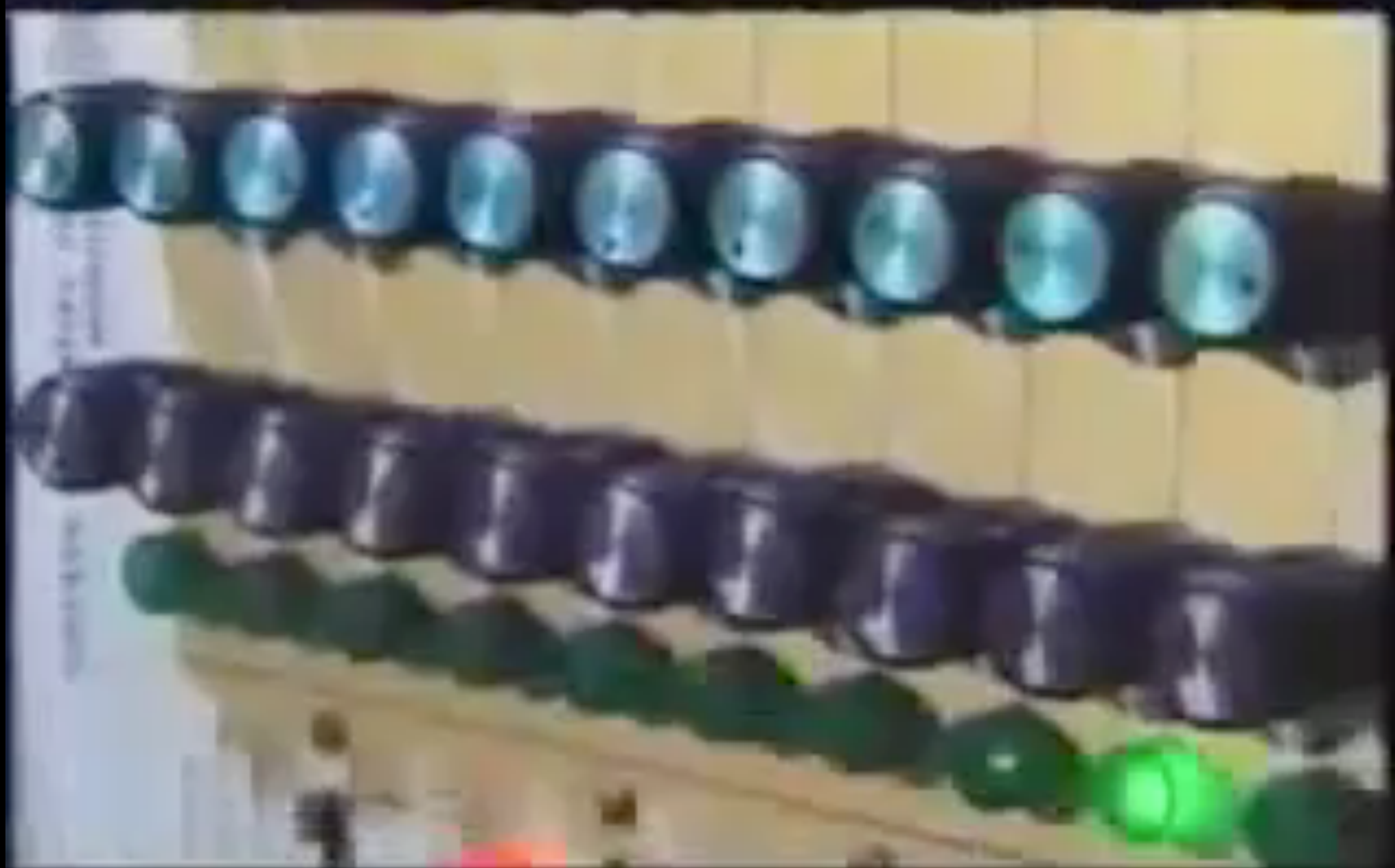
PATT. SECTION

D.S.

WRITE/NEXT

TAP







808
STATE

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.

Listen: “Flow Coma” from *Newbuild* (1988)



**808
STATE**

“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.

Listen: “Pacific State” (1989)



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"





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



Berlin Love Parade

YEAR	NUMBERS	THEME
1989	150	Friede, Freude, Eierkuchen (Everything is fine, literally <i>peace joy omelette</i>)
1990	2,000	The Future Is Ours
1991	6,000	My House Is Your House And Your House Is Mine
1992	15,000	The Spirit Makes You Move
1993	31,000	The Worldwide Party People Weekend
1994	110,000	Love 2 Love
1995	280,000	Peace on Earth
1996	750,000	We Are One Family
1997	1,000,000	Let the Sunshine In Your Heart
1998	800,000	One World One Future
1999	1,500,000	Music Is The Key
2000	1,300,000	One World One Loveparade
2001	800,000	Join The Love Republic
2002	750,000	Access Peace
2003	750,000	Love Rules
2006	1,200,000	The Love is Back
2007	1,200,000	Love is everywhere (Essen)
2008	1,600,000	Highway to love (Dortmund)

DJ Sprinkles

“Midtown 120 Blues”



