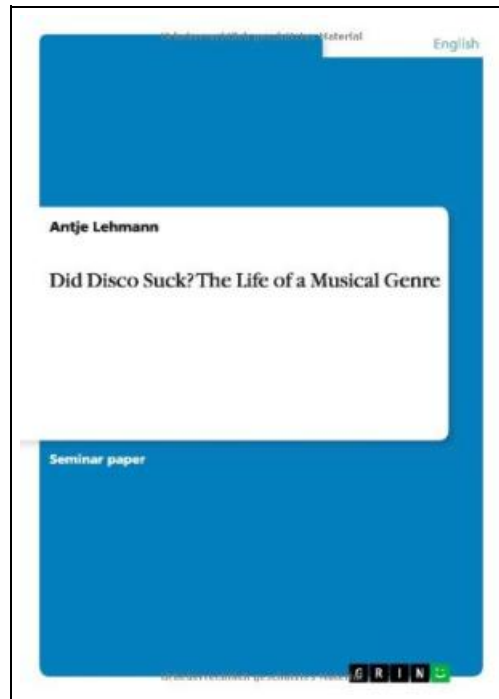


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GRIN Verlag. Paperback. Condition: New. 40 pages. Dimensions: 8.5in. x 5.5in. x 0.1in. Seminar paper from the year 2004 in the subject American Studies - Culture and Applied Geography, grade: 1, 7, LMU Munich, course: Proseminar Popular Music and American Society, 1955-Present: An Introduction, language: English, abstract: The term genre is often confusing. When asked to categorize certain songs or groups into musical genres, many people will probably have trouble to do so. There are many genres, and not all of them are accepted or even known by everyone. Some genres are hard to tell apart for many people. One of the more widely accepted genres is disco. Most people would, however, not regard it as one of the most important genres in music history. Common associations with disco include the Bee Gees, the Village People, and the movie Saturday Night Fever. Disco, for most people, is easy-listening and has a slightly tacky image. But why was disco so successful during the 1970s And how come that with the disco revival of the 1990s, the shadowy existence of disco during the 1980s was exchanged for retro reminiscence The fact that disco is not considered an important part of music history is shown by its rather stepmotherly treatment in literature. Of the literature used for this work, the books *Just My Soul Responding* by Brian Ward (though containing a fairly short section on disco) and *A Change Is Gonna Come* by Craig Werner, both proved to be very useful regarding the evaluation of disco as a product of its time. The books *Hot Stuff* by John-Manuel Andriote and *Saturday Night Forever* by Alan Jones and Jussi Kantonen are less scientific, but in exchange they both offer very enthusiastic inside views by people who seem to have lived for disco in the 1970s...



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