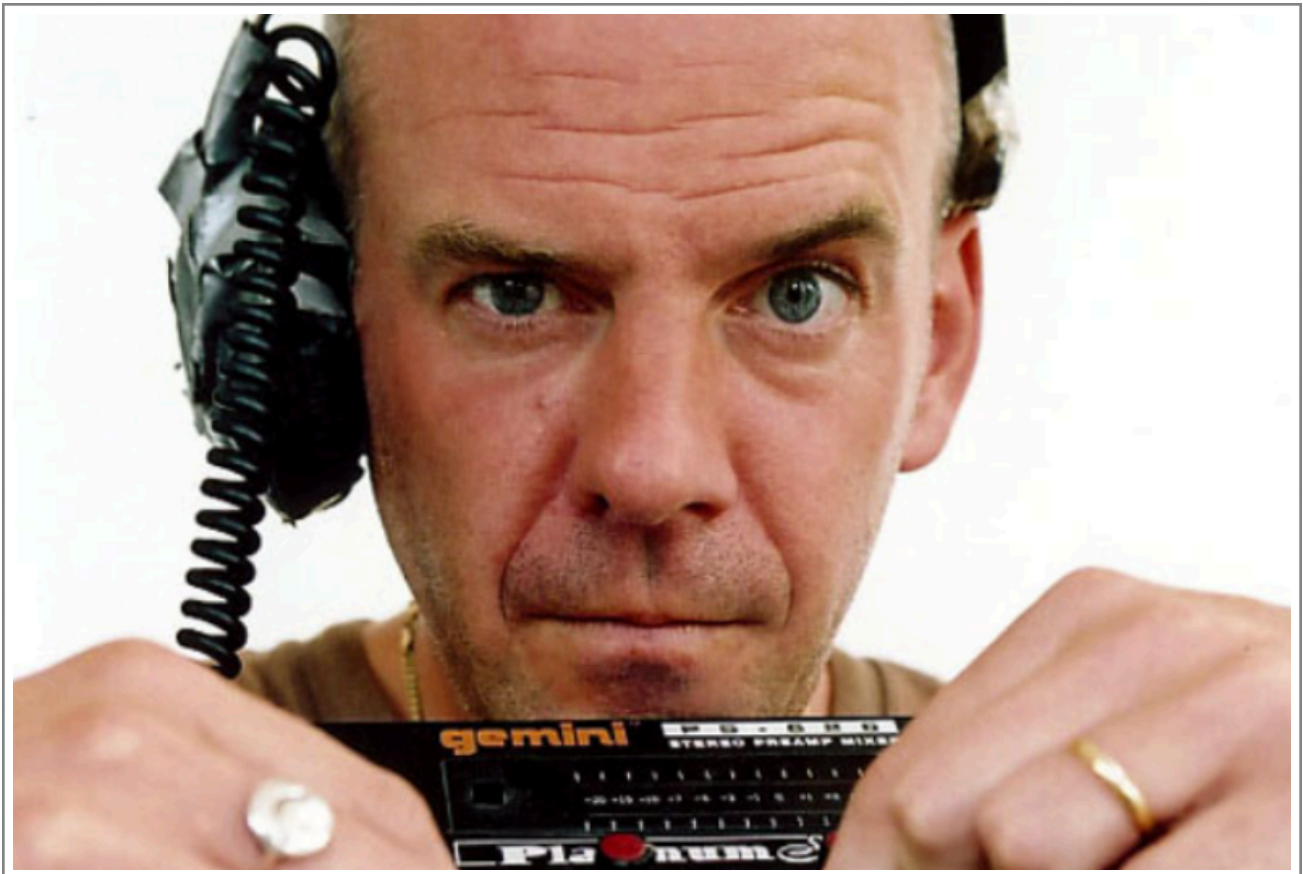


The Analysis Of Synth Pop, Big Beats and Drum & Bass And The Secret Power It Holds.

MuschampR_F2



Introduction

In this essay I will take you on a musical journey through the rich cultural history of Synth Pop, Big Beats and Drum & Bass, and why I believe we love it by diving into the inherent power that lives at the core of the electronic dance movement scene. I will start with delving into some of what defines the different genres, explore how they evolved and influenced each other, finally diving beneath the surface by looking at the impact of this type of music on the individual physiology and psyche, exploring some of the reasons we are naturally drawn to it. Lastly looking at the new underground electronic movement that is emerging.

Background & Analysis

Synth pop exploded onto the scene in the 70's with the introduction of new technologies namely synthesisers the "Moog and Minimoog" and drum machines like the infamous 808, claiming artists who were once rock / punk rock musicians and turning them into experimental electronic music pioneers.

'Gary Numan, scored a record contract based on their guitar-driven live shows. Yet their eponymous debut album arrived in 1978 packed with synth sounds thanks to Numan's discovery of the Minimoog synthesizer'. (masterclass.com, 2021)

Artists like Kraftwerk, David Bowie and John Numan paved the way and laid the foundation for electronic music in the pop world which is where it has stayed by and large until the present day. Today's synth pop genre often features processed vocals, sequencers, the use of arpeggio, drum machines and driving synth baselines. Early days being produced on the Atari home computer, with the use of midi's and the Roland 303. According to Reagan Ramm who analysed 50 songs within the genre of synth pop or synth wave (as it is sometimes referred to) can be 'between 80 and 140 BPM' (orpheusaudioacademy.com, 2022). My song 'Miss You' has a bpm of 117 so falls within that range.

In my 'Miss You' composition I have used a guitar pedal plugin to distort a programmed beat followed by a heavily processed synth creating sci fi sounding percussion and a chopped piano synth which is also seen in Donna Summers track 'I feel Love'. These different elements set the timbre for the song and indeed form the core body of the track. I have also processed the vocals and have elements of rock / punk rock in the delivery style in the chorus hooks. This combined with live guitar parts keeps it staying true to the roots of Pop synth. It has a melancholic vocal about my best friend who passed, which leans into the timbre of Nightcall by Kadinsky & Lovefox which has a similar feel despite being at a different tempo. However I was able to avoid being pastiche by including the rock elements and telling my own personal story.

The initial days of synth pop were fairly melancholic due to the nature of early synths only being able to play a single note at a time. By the 80's all that had changed and the birth of up beat

hook driven sounds was released into the pop music world where they still live today with artists like Robin, and influenced many a genre along the way including Big Beats.

'By the late 1980s, synth-pop had begun to merge with the electronic dance styles of the era, such as Chicago house and Detroit techno.' (masterclass.com, 2021)

During the 1990's Norman Jay aka Fatboy Slim, Chemical Brothers and Basement Jaxx alongside the likes of the Prodigy were trailblazers in the dance world taking the underground rave culture 'above ground'. Combining acid house, soul, funk, hiphop and rock to create something totally fresh. Which not only took the world by storm and ended up being an export to America and eventually became corporatised leaving the founding creators cringing at their own success as it had lost some of the punk underground essence.

Fatboy Slim, whilst he claims to have no technical musical knowledge had a rather novel approach to music in which he is quoted in an interview with soundonsound.com where he compared creating tracks too doing a collage, then manipulating samples to give them a fresh sound with often only having the baseline played in by hand. Which is how I approached my song Don't Do It and it's B side Poison.

'Just taking one little drum loop or one little snatch of vocal or one snare drum realising that I could make tunes completely out of samples, like a collage'. (Doyle, T, 2017)

Indeed crate digging formed a huge part of the life of Big Beat pioneers, being pre the digital era and so to get samples artist had to trawl through stacks of funk, acid house, northern soul, hiphop and punk records around the world on the hunt for little soundbites they could use to create something new out of. Almost like a type of recycling, creating a fresh sound not only from an old sample but through combining a whole range genres together in a way that had not been done before.

To replicate the vibe of Right her right now by Fatboy slim & Axwell - Found You, I set myself a task to create Don't do it and the B side of the single Poison using 90% samples including the use of hip hop and acid house. In which I only had my colleague play in the funk and metal guitar and I sung some vocal parts. The tempo is 120 for Don't Do It and 111 for Poison. Which falls in the 100-140BPM range of the overall genre.

I have used a different song structure of 32 Bar Form to breath fresh life into what could be seen as pastiche and added different vocal techniques, similar to how modern day artists such as Taylor swift employ, throughout the song which helps to bring a more modern sound to the songs.

I also used more current sounding vocal samples to the B side which is why I included it for submission. For the Don't Do It track I used more of a prominent vocal line, designed to uplift the listener (which I will delve into deeper later in this essay) and act as catalyst to release self doubt and follow ones own path which is also something that Fatboy Slim was conscious of to some extent.

'We've come a long long way together through the hard times and the good'... It's kind of a universal, communal thing. It's affirmative and uplifting and those things do tend to stand the test of time." (Doyle, T, 2017)

Whilst Fatboy Slim paved the way for DJ superstars, his peer's Basement Jaxx also added a live element to their shows which is something we see today in acts like Rudimental, Disclosure and Chase n Status. These newer acts are not part of the Big Beats genre, nor are the fore-founders of the D&B / Jungle genre which has been around since the 90's, however they have certainly had their own impact on the development of electronic music that we see in the pop charts today.

The D&B / Jungle scene, has its own an equally strong underground movement spanning over 2 decades, with raves like Metal heads which was Goldie's night in Camden towns Dingwalls. Despite the genre's long rich history D&B wasn't actually commercialised to the level it is now where it is common place to hear it played on the radio, until a lot later and only really morphed into its current form in the mainstream in the 2010's.

Combining soulful vocals over, reggae baselines, a faster roller coaster of heavily processed beats and follows more of a pop song structure which took the genre from underground clubs & warehouses to festival main-stages and repeated major chart success.

Rudimental's Feel the love ft John Newman (bpm 180) hit number 1 in the pop charts in the UK in 2012 which formed the main reference for my 3rd song. Lose it all by Naughty Boy ft Beyonce and Arrow Benjamin (bpm 139) is the second reference song which was released in 2015 which enjoyed success in Europe and inspired the duet element to my song 'Honest'.

Lyricaly Rudimental also strive to deliver music that is 'always uplifting ... with a deep message of positivity' (Piers, 2018) The influence of the earlier synth pop genre can also be seen as the band are heavily into synths 'The Nord Lead, refaced Prophet 12 and Moog Sub 37 were used on literally every track' (Piers, 2018).

'Honest' follows the same pop song structure and instrumentation such as the use of horns that is often one of the calling cards for this type of music, using risers to generate anticipation then dropping to an organic sounding beat, as well as adding a flute sound to bring another layer of musicality to it. Whilst staying true to the positive message of having faith in life.

I would say out of all the tracks I have completed for this assignment, whilst I have executed the overall concept, style and I feel the song has potential, this was the track I struggled most. I would love to explore how to create more of a hard hitting beat that really gives you the excitement of a huge drop that you get when listening to this style of music. Despite adding gain, crunch, compression, strings, additional processed layers of the beat and running sounds through pedal plugins, in my opinion that track still feels a little thin.

Two other areas I would like to hone is mixing as the levels don't sit right across all the tracks I have created and the vocals don't sound as polished as they need to be to be at a professional standard.

The Hidden Power Of Music

In the next part of this essay I would like to explore some of the reasons why I believe electronic dance music has enjoyed such long lasting popularity in its many forms over the years, by looking at the impact it has on community & body, mind and soul. Also why this threatened the powers that be, who sought tried to ban it until they found a way to control it and turn it into big business.

As electronic dance music took hold, there was rise of illegal raves in the late 80's and early 90's in which thousands of people would gather in secret locations around the country to dance through the night and in some cases for an entire week. Notably 'Castlemorton free festival in May 1992' (<https://datacide-magazine.com>, 2014) where 40,000 ravers got together with failed attempts from the police to shut it down. The government grew increasingly frustrated as their powerlessness or indeed with the power the people had 'felt like we could take over world,' says Chris Liberator,' (vice.com, 2014).

'The loss of control, the fear of alternative lifestyles....taking youth back to revenue-creating alcohol and the huge untapped business opportunity presented by the illegal party scene have all been touted as factors behind the crackdown of 1994....the magic of 91-92 was never repeated.' (vice.com, 2014)

Which eventually lead to the UK government creating a bill to make electronic music illegal that contained 'wholly or predominantly characterised by the emission of a succession of repetitive beats' (legislation.gov.uk, 22)

However this worked to further forge the rave scene into a very strong community and whilst some raves were indeed shut down, the general movement was compelled to continue with a

certain 'power to the people' energy around it. Although, there was some concern that this act, which was eventually passed, would stop people being able to go dancing entirely.

This didn't happen but 'had the effect of strengthening the commercial clubbing sector as people were driven indoors to places licensed by the state for dancing'. (datacide-magazine.com, 2014)

Which in-turn was a catalyst for a great many other changes including monetisation through licenses, sponsorships and ticketing of what were organic gathering into festivals '1996 the year 'Everything Went Nuclear', as corporate super-clubs expanded their brand, superstar DJ fees went through the roof, and huge commercial festivals like Tribal Gathering took off.' (<https://datacide-magazine.com>, 2014)

Despite movements like Rave Against the Machine being formed, the government were able to gain power over and the peoples dance movement was snatched up and turned into the big business which we still see today.

These raves, combined with the act, laid the foundation for DJ's and DJ Producers internationally to become seen artists in their own right. Today the DJ culture is a long way from where it all began, with today's Dj's forming part of the worlds largest stage as some of the most rich and famous. But has the culture and freedoms once found among a secret network of collaborators all been lost? Do the people attending still experience the same euphoric moments? Is there something beneath the surface that creates such a draw to Electronic dance music?

I believe so, whilst some of the initial magic of the underground rave scene has been lost due to it's commercialisation there is a now a new underground movement rising. One with a more conscious collaboration at its heart where people experience open hearted connection not from copious amounts of drugs and alcohol but from sober ecstatic dance raves, breath work and musically guided meditations.

I recently had the wonderful opportunity to collaborate in one such party whilst living in ibiza with a collective called RAVE which holds it's ethos in 'building a conscious community' and feeding said community 'with music that brings them closer to an internal state of awareness using breath work and body movement to activate the parts of the brain that act as a catalyst for bringing healing and connection.' Bitch, F, 2022

Music as a healing modality is as old as time itself, if we examine some of our ancient deities like Hathor an Egyptian goddess and Apollo the greek god they were both gods of music and

healing. Knowledge which in some less technologically advanced cultures still informs their approach to healing (see below).

From a metaphysical perspective given that everything is vibration and omits a sound wave / frequency it is hardly surprising then, that we as vibrating sacks of water (water being a wonderful conductor for sound) that we would experience a physiological benefit from music especially when designed to heal. Or indeed experience less desired symptoms from music deigned to suppress or incite violence.

“‘drill’ music videos posted on social media channels can cause serious violence between young people.’ (crestadvisory.com, 22)

It has been shown through a number of studies that music can increase levels of aggression, hostility, violence and on the positive side joy, connectedness and support the creation in community.

If you look at today’s surviving tribes it is common to find music and dance at the heart of their societies traditions. Music is used for both healing and in some cases, for those people who have acted against the tribe in what we might call a ‘crime’ but instead of ostracising them, they are brought to the centre of the community and the community dance and sing to them to shift their destructive behaviour and bring them back to a place of love.

‘Ng’oma, meaning “drums of affliction”, carries considerable historical depth ... remains a fundamental part of indigenous healthcare systems’ (<https://ich.unesco.org>, 2008)

So one could argue that is it not only the music that created such a cult following but the combined physical and almost spiritual impact of joining forces to dance and sing in a state of euphoria that created such a pull.

In another study carried out by Ghent University in 2008 they explored the use of a kick drum and its effects on the individual. Concluding that ‘the increasing role of the bass drum in contemporary dance music is not just a stylistic element, but indeed has a positive effect on the amount of movement made by the dancers’ (Researchgate, 2010, p.7)

The report also explains that we do not just perceive music in an auditory way, that in fact our body is a key component in music consumption, which may explain how it can be used for healing as it is its own receptor.

‘The theory of embodied music cognition, which considers the human body as the primary component of musical perception and understanding and sees body movement as an active personal involvement of a human perceiving music’ (Researchgate, 2010, p.1)

Further studies have discovered that dancing reduces stress levels, increases positive feeling hormones, and 'helps develop new neural connections, especially in regions involved in executive function, long-term memory, and spatial recognition'. (Harvard, 2015)

These studies help to demonstrate the potential for being drawn to electronic dance music as it often has a prominent kick drum, meaning that we can't help but dance, thus setting off a catalyst of other positive effects within us.

So, is it any wonder that the dance genre has taken the world by storm? As electronic dance music can quite literally lift you out of depression and give us a renewed brain function.

The impact of music is not however solely a physical one. It has been shown that Mantra's sung over and over have a profound impact on our psyche. Take for example buddhist mantra's. I grew up in a household where chanting was a daily occurrence, often for extended periods of time, with the intention to direct ones energy into the path of positive expansion, overcoming struggle and challenges.

'When you chant mantras your mind releases the positive energy that decreases the negative thoughts or stress' (<https://timesofindia.indiatimes.com>, 2020)

The same could be said of music as positive lyrics sung over and over are a type of mantra not only becoming engrained in our subconscious but release an energy when we sing them. A lot of artists find themselves naturally gravitating towards writing lyrics that 'inspire' a positive feeling, could it be that there is a guttural knowing that the language we used holds power within it.

Conclusion

Combining these studies, the naturally exuberant community that forms around music, it can be argued that music does indeed inherently hold an immense amount of power. To shift mental states, physical states, culture, focus and indeed consciousness.

This understanding of music's inherent power is also a catalyst for a new type of underground music movement that is forming internationally. With new DJ's coming onto the scene like Eldora and Siman, who host conscious rave parties around the world and collective movements like RAVE who are taking it one step further and building actual communities for musicians to thrive in.

Additionally we are now seeing the emergence of this trend within more traditional DJ fields like the house and techno DJ Doorly who is now curating a yearly DJ wellness retreat in Ibiza, which has a large focus on meditation and yoga.

I believe these shifts are the beginning roots of a new electronic dance music culture, in which a new value system is at the core. Moving away from the focus on attaining stardom/riches and towards something far more sustainable and nourishing for both the listener and the artist themselves, whilst remaining beat driven and fun!

From the various articles, interviews & documentaries I have studied across the electronic dance music scene, the pioneers in this field, whether intentional or not seem to have tapped into this almost magical power within music and as a result a cult following was forged which later turned into a global tidal wave engulfing millions of peoples hearts and minds.

Was it the way artists like Kraftwerk, Fatboy Slim and Rudimental took something old and melded it into something new, daring to be different, that created the wild fire amongst the general public to consume this music. Or the amalgamation of their own creative force with the inherent power of music and our inbuilt natural desire to dance in order to heal and create energy. It would seem to me to be a combination of several factors at play all at the same time that creates the magic of music and the enormous power it holds.

Bibliography

- Adhamy, A. (2020) *How fast does sound travel through water?* Available at: <https://www.sciencefocus.com/science/how-fast-does-sound-travel-through-water/>.
- Amelynck, D. *et al.* (2014) "Expressive Body Movement Responses to Music Are Coherent, Consistent, and Low Dimensional," *IEEE Transactions on Cybernetics*, 44(12), pp. 2288–2301. Available at: <https://doi.org/10.1109/tcyb.2014.2305998>.
- Amplified - Music & Pop Culture Documentaries (2021) "Fatboy Slim: The Most Iconic DJ In EDM History | Superstar DJs With Annie Mac | Amplified," *YouTube*. Available at: <https://www.youtube.com/watch?v=m8wcqtZ0ilk>.
- Apple (2022) "What's new in Logic Pro," *Apple Support*. Available at: <https://support.apple.com/en-gb/HT207735>.
- Apple (no date) "Logic Pro - Resources," *Apple (United Kingdom)*. Available at: <https://www.apple.com/uk/logic-pro/resources/>.
- Astrology, T. (2020) *Mantra chanting: How do mantras affect brain? What are its benefits?* Available at: <https://timesofindia.indiatimes.com/religion/mantras-chants/mantra-chanting-how-do-mantras-affect-brain-what-are-its-benefits/articleshow/76867950.cms>.
- Avramova, N. (2019) *How music can change the way you feel and act*. Available at: <https://edition.cnn.com/2019/02/08/health/music-brain-behavior-intl/index.html>.
- Barsalou, L.W. (2010) "Grounded Cognition: Past, Present, and Future," *Topics in Cognitive Science*, 2(4), pp. 716–724. Available at: <https://doi.org/10.1111/j.1756-8765.2010.01115.x>.
- Becking, G. and Nettheim, N. (2011) "How musical rhythm reveals human attitudes," *Peter Lang eBooks* [Preprint].
- Bitch, F. (no date) "RAVE."

- BURN (2013) “burn #residency - Masterclass: Fatboy Slim,” *YouTube*. Available at: https://www.youtube.com/watch?v=H0Cjbzo_Gk4.
- Chase, W. (2022) *How Music Really Works : The Essential Handbook for Songwriters, Performers, and Music Students (Updated & Revised Second Edition)* by Chase, Wayne (2006) *Paperback*. Second Edition. Roedy Black Publishing Inc.
- Chen, J. (2007) “Teacher’s conceptions of excellent teaching in middle school in the North of China,” *Asia Pacific Education Review*, 8(2), pp. 288–297. Available at: <https://doi.org/10.1007/bf03029263>.
- Classic Tracks: Fatboy Slim ‘Praise You’* (no date). Available at: <https://www.soundonsound.com/techniques/classic-tracks-fatboy-slim-praise-you>.
- Dancing and the Brain* (no date). Available at: <https://hms.harvard.edu/news-events/publications-archive/brain/dancing-brain>.
- Deezer France (2021) “Fatboy Slim Takes Us Into The Archives To Discuss His Biggest Hits I 100% Interview,” *YouTube*. Available at: <https://www.youtube.com/watch?v=xNvkvgBFztg>.
- Dj, T.S. (2019) *The Secret DJ*. Main. Faber & Faber.
- DJsounds (2017) *WHY WE DJ - A DJsounds Documentary*. Available at: <https://www.youtube.com/watch?v=mFmfOSt2uCE>.
- Drill down: Drill music, social media and serious youth violence* (2022). Available at: <https://www.crestadvisory.com/post/drill-down-drill-music-social-media-and-serious-youth-violence>.
- Drum Replacement In Logic Pro* (no date). Available at: <https://www.soundonsound.com/techniques/drum-replacement-logic-pro>.
- Drum&BassArena (2020) “Drum & Bass: The Movement - A D&B Documentary,” *YouTube*. Available at: https://www.youtube.com/watch?v=j8fu_TOKlg4.

Frankie Mullin, Photos: Matthew Smith (2014) *How UK Ravers Raged Against the Ban*.

Available at: <https://www.vice.com/en/article/vd8gbj/anti-rave-act-protests-20th-anniversary-204>.

Free Logic Pro Video Tutorials - Watch Them Now (no date). Available at: <https://www.pro-tools-expert.com/logic-pro-tutorials>.

Hathor - Explore Deities of Ancient Egypt (no date). Available at: <https://egyptianmuseum.org/deities-hathor>.

"Homepage | Orbit DJ Retreats" (no date). Available at: <https://www.orbitdjretreats.com/>.

How The Major Labels Sold "Electronica" To America (2011). Available at: <https://www.npr.org/sections/therecord/2011/08/18/139747383/how-the-major-labels-sold-electronica-to-america?ps=cprs>.

<https://datacide-magazine.com/author/vneil-transpontine/#author> (2014) *Revolt of the Ravers – The Movement against the Criminal Justice Act in Britain 1993-95 | Datacide*. Available at: <https://datacide-magazine.com/revolt-of-the-ravers-the-movement-against-the-criminal-justice-act-in-britain-1993-95/>.

imstube20091 (2009a) "Pete Tong Interviews Basement Jaxx part 1," *YouTube*. Available at: <https://www.youtube.com/watch?v=fq2to1dYENI>.

imstube20091 (2009b) "Pete Tong Interviews Basement Jaxx part 2," *YouTube*. Available at: <https://www.youtube.com/watch?v=L9EKEF8K1I8>.

Lafs (2021) *A Brief History Of EDM*. Available at: <https://www.lafilm.edu/blog/brief-history-edm/> (Accessed: December 15, 2022).

Laing, G. (2013) *Rudimental, Naughty Boy, Tinie Tempah win at 2013 MOBO Awards*. Available at: <https://www.digitalspy.com/music/a524917/rudimental-naughty-boy-tinie-tempah-win-at-2013-mobo-awards/>.

- Leman, M. (2007) “Embodied Music Cognition and Mediation Technology,” *The MIT Press* [Preprint]. Available at: <https://doi.org/10.7551/mitpress/7476.001.0001>.
- Leman, M. and Maes, P.-J. (2015) “The Role of Embodiment in the Perception of Music,” *Empirical Musicology Review*, 9(3–4), p. 236. Available at: <https://doi.org/10.18061/emr.v9i3-4.4498>.
- Logic Pro Key Commands* (no date). Available at: <https://www.soundonsound.com/techniques/logic-pro-key-commands>.
- “Logic Pro User Guide” (no date) *Apple Support*. Available at: <https://support.apple.com/en-gb/guide/logicpro/welcome/mac>.
- Masterclass (2021) *Synth-Pop Music Guide: A Brief History of Synth-Pop*. Available at: <https://www.masterclass.com/articles/synth-pop-music-guide> (Accessed: December 13, 2022).
- MusicTech (2019) *Rudimental Interview – The Electronic Music Experimentalists*. Available at: <https://musictech.com/features/rudimental-interview-the-electronic-music-experimentalists/> (Accessed: December 13, 2022).
- “New Earth Music Festival Croatia – House of Ra” (no date). Available at: <https://houseofra.com/>.
- Nichols, P. (2012) *The Evolution of electronic dance music*. Available at: <https://www.prsformusic.com/m-magazine/features/the-evolution-of-electronic-dance-music#:~:text=Electronic%20dance%20music%20was%20born,reshaped%20the%20popular%20musical%20landscape>. (Accessed: December 14, 2022).
- Ottewill, J. (2014) *Listening to classical music improves concentration*. Available at: <https://www.prsformusic.com/m-magazine/news/listening-classical-music->

improves-

concentration#:~:text=Listening%20to%20classical%20music%20can,a%20new%20study%20has%20showed.&text=2%20min%20read-,Listening%20to%20classical%20music%20can%20help%20boost%20concentration%20and%20self,a%20new%20study%20has%20showed. (Accessed: December 14, 2022).

Participation, E. (no date) *Criminal Justice and Public Order Act 1994*. Available at:

<https://www.legislation.gov.uk/ukpga/1994/33/part/V/crossheading/powers-in-relation-to-raves>.

Play Alone Records (2022) *History of Synth Pop*. Available at: [https://](https://playalonerecords.com/blogs/news/history-of-synth-pop)

playalonerecords.com/blogs/news/history-of-synth-pop.

Point Blank Music School (2021) "Masterclass: Rudimental - 'Feel The Love' | Track

Breakdown," *YouTube*. Available at: [https://www.youtube.com/watch?](https://www.youtube.com/watch?v=5R7_qkxUXnM)

[v=5R7_qkxUXnM](https://www.youtube.com/watch?v=5R7_qkxUXnM).

Rédei, A.C. (2014) "Language, Music, and the Brain: A Mysterious Relationship,"

Psychomusicology, 24(3), p. 255.

Reid, P. (2018) *It's been almost 25 years since the UK Government tried to ban raves*.

Available at: <https://themusicnetwork.com/its-been-almost-25-years-since-the-uk-government-tried-to-ban-raves/>.

Riotta, C. (2015) "Runnin' (Lose It All)": Video and Lyrics for Beyoncé and Arrow

Benjamin's New Single. Available at: [https://www.mic.com/articles/125511/](https://www.mic.com/articles/125511/runnin-lose-it-all-video-and-lyrics-for-beyonc-and-arrow-benjamin-s-new-single)

[runnin-lose-it-all-video-and-lyrics-for-beyonc-and-arrow-benjamin-s-new-single](https://www.mic.com/articles/125511/runnin-lose-it-all-video-and-lyrics-for-beyonc-and-arrow-benjamin-s-new-single)

(Accessed: December 13, 2022).

- Russell, A. (2022) "How To Make Drum & Bass: The Complete Guide," *EDMProd*.
Available at: <https://www.edmprod.com/how-to-make-drum-and-bass/>.
- Sky (2016) *Real reason Thatcher tried to ban acid house parties revealed*. Available at:
<https://news.sky.com/story/real-reason-thatcher-tried-to-ban-acid-house-parties-revealed-10711546>.
- Stanmore, C. (2022) *The History of Electronic Dance Music — A Journey Through The Decades*. Available at: <https://www.thedjrevolution.com/the-history-of-electronic-dance-music/>.
- Surette, Raymond --- "Performance Crime and Justice" [2015] *CICrimJust* 21; (2015) 27(2) *Current Issues in Criminal Justice* 195 (no date). Available at: <http://www8.austlii.edu.au/cgi-bin/viewdoc/au/journals/CICrimJust/2015/21.html>.
- Synth-Pop Music* (no date). Available at: <https://www.hiphopelectronic.com/synth-pop>.
- "Synth-Pop Music Guide: A Brief History of Synth-Pop" (2021) *Masterclass.com*.
Available at: <https://www.masterclass.com/articles/synth-pop-music-guide>
(Accessed: December 13, 2022).
- Timothy, J. (2020) *Music Habits - The Mental Game of Electronic Music Production: Finish Songs Fast, Beat Procrastination and Find Your Creative Flow*. Amazon Digital Services LLC - KDP Print US.
- UNESCO - *Vimbuza healing dance* (no date). Available at: <https://ich.unesco.org/en/RL/vimbuza-healing-dance-00158>.

- Van Dyck, E. *et al.* (2010a) “THE IMPACT OF THE BASS DRUM ON BODY MOVEMENT IN SPONTANEOUS DANCE,” *Proceedings of the 11th International Conference on Music Perception and Cognition (ICMPC 11)*, p. 07.
- Van Dyck, E. *et al.* (2010b) “THE IMPACT OF THE BASS DRUM ON BODY MOVEMENT IN SPONTANEOUS DANCE,” *Proceedings of the 11th International Conference on Music Perception and Cognition (ICMPC 11)*, pp. 429–434.
- What BPM Is Synthwave Music In? (50 Songs Examined) – Orpheus Audio Academy* (no date). Available at: <https://www.orpheusaudioacademy.com/synthwavebpm/>.
- Букви, Б. (2020) “РЕЗОНАНС / RESONANCE BEINGS OF FREQUENCY - 2013 - BG SUBS,” *YouTube*. Available at: <https://www.youtube.com/watch?v=BaoUQO3mdso>.