

UNIVERZITA PALACKÉHO V OLOMOUCI

Pedagogická fakulta

Ústav cizích jazyků

ONDŘEJ DUCHOŇ

III. Ročník – Prezenční studium

Obor: Anglický jazyk se zaměřením na vzdělávání – Informační
výchova se zaměřením na vzdělávání

**THE INFLUENCE OF BRITISH AND AMERICAN POPULAR
MUSIC ON THE CZECH YOUTH**

Vedoucí práce: Mgr. Petr Anténe, Ph.D.

Olomouc 2017

Prohlašuji, že jsem bakalářskou práci vypracoval samostatně a použil jen uvedené prameny a literaturu.

V Olomouci 3. 4. 2017

.....

vlastnoruční podpis

I would like to thank Mgr. Petr Anténe, Ph.D. for his support and valuable comments on the content and style of my final project.

Contents

- Introduction 1
- 1. Popular Music and Its Elements 3
 - 1.1. Popular Music 3
 - 1.2. Rock 4
 - 1.3. Pop-music 4
 - 1.4. Metal 5
 - 1.5. Punk 6
 - 1.6. Hip-Hop 6
 - 1.6.1. Deejaying 7
 - 1.6.2. Emceeing 7
 - 1.7. Dance Music 7
 - 1.7.1. Techno 7
- 2. The History of British and American Popular Music 8
 - 2.1. The Years of Rhythm and Blues, Country, and Rock and Roll 9
 - 2.1.1. Rhythm and Blues (R&B) 9
 - 2.1.2. Country Music 10
 - 2.1.3. Rock and Roll 11
 - 2.2. The Rise of Rock and Disco 14
 - 2.2.1. Rock Music 14
 - 2.2.2. Disco 17
 - 2.3. The Age of First Pop Superstars, Hip-Hop, Grunge and Britpop 18
 - 2.3.1. Pop Superstars 19
 - 2.3.2. Hip-Hop 20
 - 2.3.3. Grunge 21

2.3.4. Britpop.....	22
2.4. Popular Music after 2000	22
3. Practical Part – Research.....	24
3.1. Respondents and Place of Research	24
3.2. Preferences.....	25
3.3. Influence	29
3.4. Knowledge.....	35
3.5. Conclusion of the Research	39
4. Conclusion.....	40
Bibliography.....	41
Internet Sources.....	42
Resumé.....	43
List of Graphs.....	44
List of Tables.....	44
Attachments.....	45
Anotace.....	48

Abstract of Bachelor's Thesis

The Influence of British and American Pop Music on the Czech Youth

Ondřej Duchoň, Department of English Language, Faculty of Education, Palacký University in Olomouc

This thesis focuses on the development and rise of popular music and its subgenres like pop music, rock, and many others. The aim is to analyse the background of the music, its role in society through the history and to which extent does it influence the Czech youth.

Introduction

Music has played very important part in people's lives since the beginning of human civilisation. It has also gone through a number of changes. In the past decades, music could also be distributed and shared more easily and frequently in more places in the world.

What significantly changed the history in the recent decades was the development of the popular music format. Not only pop music itself, but also other genres like rockabilly, folk, rock'n'roll, rock, punk or metal have just invaded people's everyday lives. All of these genres come from either Great Britain or the United States, which were also the countries that introduced the mass distribution of music. ¹The rise of radio, recording, and movies as the primary means for popularizing music added many layers of complexity to the distribution process. Today hundreds of people are involved in producing the music you listen to. ² The emergence of rock 'n' roll in the 1950s can be an example that illustrates how this model adapted to changes in technology, popular taste, and the emergence of an increasingly influential youth culture.

The overall vitality of the American economy after World War II helped to push the entertainment industry's profits to new levels. Sales of record players and radios expanded significantly after the war. Popular music simply overtook the music industry and started the process of shaping it until the present days.

The youth plays a significant role in the increase of popular music, which has a simple reason. They are the group of people who listen to popular music very actively and their reactions often determine whether a particular song or an album becomes a widely successful hit or not. They talk about music, they share it with friends and they often find themselves in the lyrics that they listen to. Modern technologies such as computer and mainly the internet fastened this process so much, that any song can become a hit almost overnight The domino effect of sharing via social media has such a strong power, that even the biggest recording

¹ STARR, Larry a Christopher Alan WATERMAN. *American popular music from minstrelsy to MP3*. 3rd ed. New York: 2010, p.72

² STARR, Larry a Christopher Alan WATERMAN. *American popular music from minstrelsy to MP3*. 3rd ed. New York: 2010, p.72

companies in the world very much focus on this field of marketing. I am going to focus on the technological inventions and how it affected popular music in terms of distribution and popularizing different performers in different eras.

The work deals with the American and British popular music as a whole while in the history they have been so influential to each other that one would not exist without another the way they exist now. Artists from both of these countries were always looking to the other side to get inspired and see what is new. This thesis analyses the influence of popular music on youth and how preferences of youth over decades shaped popular music.

The first chapter overviews genres easily recognised by youth in the present days. There are also key features and characteristics that each of them carries.

In the second chapter I focus on historical development of popular music. I focus on the main acts which were influential for future generations and brought changes. There is no genre that would not be influenced by previously popular genres and it is interesting to find out that most genres carry features of a number of different genres.

My research is made to find out whether Czech youth prefers American and British popular music. I examine whether Czech youth notices any differences between Czech and American popular music. The research reveals preferences of genders, influence of different genres on behaviour and fashion and also focuses on knowledge about popular music. I think that American and British music is so influential, that most of Czech youth will prefer it to Czech music and even if they do not, they will probably prefer some kind of Czech equivalent.

Sources used in this thesis are written both in Czech and English language. In case of the Czech works not being translated into English language, the author's own translation is used.

1. Popular Music and Its Elements

1.1. Popular Music

Popular music includes wide range of different genres. Arnold (1983) says that it is hard to give it exact definition, but it is generally thought that popular music contains all music genres except for folk music, classical music and art music.³ Larry Starr (2010) adds that popular music is very often performed by people with very little music education or even with none. The melody is usually simple and easy to perceive by anybody. A typical feature for a popular song is a strong chorus and repeated melody with fixed text inserted between verses.⁴ As popular music is the most played kind of music in general, it is typically distributed to large audiences and becomes very popular within different social groups.

According to Larry Starr (2010) American popular music is the sound of countless Louis Armstrong's. It spans a matchless range of human experience, from matters of the heart — Sinatra bemoaning a lost love “in the wee small hours of the morning” — to the political protest of Country Joe and the Fish performing the “I Feel Like I’m Fixin’ to Die Rag.” Some tunes propel couples to the dance floor, there to twist or jitterbug, hustle or tango. Songwriters depict their muses so vividly we can almost believe that they are real.⁵

Popular (or "pop") culture refers to the recreational and leisurely activities of the masses, while "high culture" has historically been used to refer to the leisurely pursuits of society's educated elites or upper class. According to Garcia (2016), popular music has evolved and transformed considerably over the course of American history, it remains a cornerstone of American pop culture and has become highly popular internationally.

Recording artists enjoy tremendous celebrity status, and pop music often reflects important social and cultural themes at any given moment in American history. Its influence on the American social landscape has been, and remains, profound.⁶

This work focuses on the most typical genres of popular music that come from the American and British music scene and are easily recognised by the Czech youth these days. All of these genres evolved from different genres that were popular during many years back down to the development of electric guitar as the work tries to highlight.

³ ARNOLD, Denis (1983). *The New Oxford Companion to Music, Volume 1: A-J*. Oxford University Press. p. 111

⁴ STARR, Larry a Christopher Alan WATERMAN. *American popular music from minstrelsy to MP3*. 3rd ed. New York: 2010, p.6

⁵ STARR, Larry a Christopher Alan WATERMAN. *American popular music from minstrelsy to MP3*. 3rd ed. New York: 2010, p.4

⁶ García, Justin D. "Popular Music." Salem Press Encyclopedia (January 2016): Research Starters, EBSCOhost

1.2. Rock

Rock music has existed for a long time and it still represents a big piece of popular music itself. It has undergone many changes through the years but the main features have been kept: loud guitars, electronic instruments and pulsating rhythm. As stated in Oxford dictionary rock evolved from rock and roll and pop music during the mid- and late 1960s. Harsher and often self-consciously more serious than its predecessors, it was initially characterized by musical experimentation and drug-related or anti-establishment lyrics.⁷

There are also many subgenres such as alternative rock, which carries typical features of rock, but also brings some inspiration from punk. There are also some philosophical themes in the lyrics that are very similar to punk lyrics. Alternative rock is very often connected to the British underground scene during the 1980s. A good example is British band The Smiths led by Morrissey and Marr.

Another type of rock music is hard rock that also comes from rock and roll, and it is recognisable by very distorted electric guitars, bass guitar and drums. Its typical features are sharp rhythm with simple melody and loud guitar solos. It has a close connection to metal.

Finally, art rock is on the opposite edge to hard rock. Rock songs are usually quite short with a simple message behind. Art rockers tend to lengthen their songs to maximum using long guitar solos and deeply written lyrics. Art rock is influenced by classical music in song writing process which is evident even from the first hearing.

1.3. Pop-music

Pop-music is sometimes confused with the term of popular music but it is important to highlight that pop-music is a mere genre belonging to the category of popular music. Pop-music is widely known and favoured. It can be a part of entertaining music, modern music as well as traditional or classical music. Pop songs are usually short and easy to remember. It does not require much concentration from the listener and is directed to all sorts of listeners.⁸ (Vrkočová, 1996)

⁷ Oxford Dictionaries. <https://en.oxforddictionaries.com> [online]. [cit. 2017-04-07]. Available at: https://en.oxforddictionaries.com/definition/us/rock_music

⁸ VRKOČOVÁ, L. *Slovníček základních hudebních pojmů*. Self released, 3rd edition, p.1

Pop-music serves for listening rather than dancing but these functions do not eliminate each other. It is more dependent on performances of favoured singers on TV, radio, film, gramophone records and also live shows. The listener's interest moves from the sphere of the actual song to the person of the artist who is a distinctive feature of modern pop-music. The genuine essence of pop-music lies in the hit production, which dominates in creation, recording and reception. It draws a lot of attention and makes a big part of income in music industry.⁹ (Matzner, 1998)

A producer plays a very important part of pop-music. Currently, it is a trend to use producer or even a group of producers who compose the song which is supposed to be the future pop hit. Their work usually ends after finishing the recording process because producers are usually not performers at the same time. According to Matzner et al. (1998) the original independent producers who financed the making process by themselves were in most cases replaced by producers employed by the recording companies. Most recording companies have their own (usually quite wide) teams of producers. Part of their work is the decision of the way of public presentation of the finished recordings (promotion).¹⁰

Promotion is another important part of music business. Specifically, pop-music uses the promotion in massive scales in order to address their music to the widest range of people possible and of course to make a good profit. Matzner et al.(1983) state that promotion is a set of all activities which lead to enforcement of the performer to a wide audience and also to professionals from the music industry. Promotion is often executed by the recording companies who get the biggest economic share in prospective success. That is why they invest most money into advertising. The basis of promotion lies in making a clear image of the interpret which means the idea which audience has about the performer. All advertising campaigns have to be in accordance to this idea.¹¹

1.4.Metal

Even though metal music seems to be only an underground genre which does not appear in the media very much, the opposite is true. This genre attracts millions of people all over the world and the Czech youth is part of it. It evolved from hard rock and experienced

⁹ MATZNER, Antonín, Ivan POLEDŇÁK a Igor WASSERBERGER. *Encyklopedie jazzu a moderní populární hudby. [Part 1]. Factual part.* 2nd Edition. Praha: Supraphon, 1983, p. 311

¹⁰ MATZNER, Antonín, Ivan POLEDŇÁK a Igor WASSERBERGER. *Encyklopedie jazzu a moderní populární hudby. [Part 1]. Factual part.* 2nd Edition. Praha: Supraphon, 1983, p. 316

¹¹ MATZNER, Antonín, Ivan POLEDŇÁK a Igor WASSERBERGER. *Encyklopedie jazzu a moderní populární hudby. [Part 1]. Factual part.* 2nd Edition. Praha: Supraphon, 1983, p. 317

the biggest growth in the 1980s. According to Korál (1998) metal includes a range of different subgenres like heavy metal, thrash metal, speed metal, black metal, death metal, gothic metal and many others. The types of metal differ not only in their sound, speed and other aspects, but also in their lyrics. Heavy metal lyrics are usually simple and do not go into any intellectual or emotional depth. Typical features of metal are aggressive vocals, although for example thrash metal has got much softer since the 1980s. Speed metal is very similar to the previous ones but uses faster rhythm in melodic lines. Black metal has much more spiritual sense to it and works with religious themes against which they usually protest. Bands often use very visual graphics to express their opinion about religion, especially Christianity. Death metal is the most brutal kind of metal. Death, murder, rape and many other crimes appear very often in the lyrics.¹² Violence is very common in all metal genres, but it serves mostly to shock the audience rather than promote such kind of behaviour.

1.5.Punk

It is hard to define punk as a musical genre. Punk rock, as this genre is sometimes called, was created in the USA during the 1960s but gained big popularity during the unstable situation in the UK during the 1970s. As reported by Matzner et al.(1983) punk rock is a term denoting music which shows off primitiveness, roughness and contempt of quality. The main characteristics are aggressiveness of the songs, appearance and other acts like strong political opinions. The bands usually had fast but short time success. Among other features belongs a rather unprofessional approach towards live performances. The overall quality of the music is low in most cases but there are some records which had significant influence on the development of popular music.¹³ Punk rock fans are very loyal to their favourite bands and not exceptionally follow the ideas and values represented by their heroes.

1.6. Hip-Hop

Hip-hop is a term that does not only coin the style of music, but also relates to the way of thinking and the general mind set. According to Heřmánek (1998) hip hop is a form of art including graffiti, break dance, deejaying and emceeing.¹⁴ Even though all of them are closely connected to music, the music itself is represented only by the last two. Hip-hop culture

¹² DORUŽKA, Petr. *Beaty, bigbeaty, breakbeaty*. Editor Tomáš WEISS. Praha: MAŤA, 1998, p. 167-178

¹³ MATZNER, Antonín, Ivan POLEDŇÁK a Igor WASSERBERGER. *Encyklopedie jazzu a moderní populární hudby. [Part 1]. Factual part*. 2nd Edition. Praha: Supraphon, 1983, p. 320

¹⁴ HEŘMÁNEK, Zbyněk. *Beaty, bigbeaty, breakbeaty*. Editor Tomáš WEISS. Praha: MAŤA, 1998, p. 97

invaded the Czech music scene with a massive wave of new artists using features that are typical for hip-hop artists in the USA and the Czech youth supports it.

1.6.1. Deejaying

As Heřmánek (1998) states, deejaying is basic means to create hip-hop music. Deejays are the creators of the songs – in this case called tracks. Important part of it is not only the usual disc jockey work with gramophone records (cutting, scratching, punch phasing etc.) but also working with a sampler and mixer.¹⁵

1.6.2. Emceeing

Heřmánek (1998) also states that emceeing is a synonym for rap. It is a way of vocalisation of written lyrics. It is wrong to exchange hip-hop for rap because theoretically it is possible to rap to any kind of music that might even have nothing to do with hip-hop.¹⁶

1.7. Dance Music

Historically, dance music would be any kind of music that people danced to. Matzner et al. (1983) says that disco music is made to dance in larger groups of people rather than in pairs. Emphasis is put on fun among many people by creating different shapes when they dance. Dance music is typical of its strongly rhythmical and dynamic character, crowded dance floors and fierce changing of tension and relaxation of body muscles, centrifugal moves of head, shoulders and arms go along with the rhythm.¹⁷

1.7.1. Techno

Techno music is a style of fast, heavy electronic dance music with few or no vocals at all.¹⁸ Created sometimes in the 1980s, techno produces such a huge wave of sound – or maybe even noise – that it has hypnotic effect on the listeners. Of course, there are many kinds of techno like hardcore techno, gabber and others which are usually a little faster and harder than the original one. Techno is fully electronic, it features fast repeating sounds played very loud to audiences often situated outside on a field. Techno fans tend to say that techno is not only music but also their lifestyle.¹⁹

¹⁵ HEŘMÁNEK, Zbyněk. *Beaty, bigbeaty, breakbeaty*. Editor Tomáš WEISS. Praha: MAŤA, 1998, p. 97

¹⁶ HEŘMÁNEK, Zbyněk. *Beaty, bigbeaty, breakbeaty*. Editor Tomáš WEISS. Praha: MAŤA, 1998, p. 97

¹⁷ MATZNER, Antonín, Ivan POLEDNÁK a Igor WASSERBERGER. *Encyklopedie jazzu a moderní populární hudby. [Part 1]. Factual part*. 2nd Edition. Praha: Supraphon, 1983, p. 90

¹⁸ *Oxford Dictionaries* [online]. [cit. 2017-04-10]. Available at: <https://en.oxforddictionaries.com/definition/us/techno>

¹⁹ DORŮŽKA, Petr. *Beaty, bigbeaty, breakbeaty*. Editor Tomáš WEISS. Praha: MAŤA, 1998, p. 150

2. The History of British and American Popular Music

We can state the USA as origin of the modern popular music. Part of the reason is development of electric guitar by Leo Fender in the 1950s. Since then, electric guitar has been part of almost all genres throughout popular music worldwide. For this reason, I choose the 1950s as the real beginning of modern popular music.

As reported by Starr (2010), putting electric guitar to a position of centrality had a very significant effect on popular music. Technological developments have a close relationship with music and the process of development and changing music styles in general and electric guitar is a perfect example. Before electric guitar was made, guitar itself did not appear in many popular music styles except for the music that originated in the South, and in some exotic genres like Hawaiian and Latin American music which were quite popular in the 1920s and 1930s. The biggest problem of guitar was a low natural volume that could not be turned up. That is why it could not be used in large dance bands. The first solid-body electric guitar as we know it now was developed after World War II and the main target was usage in blues and country bands. Not long after was introduced Fender Broadcaster, later re-named to Fender Telecaster. Telecaster caused a revolution in the field of guitar playing. The main features that made it so famous and useful were two electronic pickups which could be used either together or separately, which gave the player a massive range of different sounds to choose from. Leo Fender did not come only with Stratocaster and thought that there could be many improvements done. This is how the Stratocaster was created. Released in 1954, Fender Stratocaster was the first guitar to be equipped with three pickups which gave it even bigger scale of different sound characteristics to choose from. That was not the only revolutionary thing though, Fender also introduced a vibrato bar on Stratocaster which is a metal bar removably attached to the bridge of guitar. The function is to bend pitches with either left or right hand, which again gave it even more possibilities of changing sound. This electric guitar revolution was not only about the Fender guitars though. The biggest of Fender's competitors Gibson also made a significant step into the music industry with their own model called Les Paul released in 1952. They named it after a guitarist who popularised this instrument. The influence that electric guitar has comes from a number of reasons. The complexity, easy-to-use approach and ability to be turned up on volume made it simply a number one choice for thousands of musicians. Even though in Europe guitar did not have a very good reputation as it was considered to have some connection to the Devil and guitar music was supposed to be for marginalized regions, eventually it became popular anyway. A very helpful job to

popularisation of electric guitar was also made by portable tube amplifiers, which anyone could carry anywhere and play as loud as needed. Also the typical warm, distorted sound of tube amplifiers got so popular, that people consider this type of sound as a typical feature for a number of music genres. This sound can be even more modulated by using guitar effects, so called “stomp boxes”. They vary in sound characteristics and different types are used in different genres.²⁰

2.1. The Years of Rhythm and Blues, Country, and Rock and Roll

These genres popular mainly in the 1950s and early 1960s were the first commercially successful genres and inflicted the rise of popular music. All of these genres were recognised by more and more people across races, social classes and ages. They are of course not as popular now, especially not outside the USA, but they still have quite big fan base and there are still places where these genres are on the top of popularity.

2.1.1. Rhythm and Blues (R&B)

Rhythm and blues is a genre closely connected to rock and roll. Matzner et al. (1983) claim that R&B is a term for one of the late evolutionary stages of American black popularized music which was created in conditions of developed urban civilisation in the 20th century. This kind of music was previously named race music but in the 1940s it was renamed to R&B. Popularity of this term rapidly rose after hundreds of thousands of mainly Afro-American people migrated from the American south to north. The music they played and listened to was commonly called rhythm and blues. The original popularized music has undergone several changes in order to suit the modern listeners at the time. A big change in this music was caused by Mississippi’s country blues which was brought by the new inhabitants of the northern cities in the USA. As other sources for R&B are considered older city blues, jazz and swing. Blues stands as the dominant influence in all of these genres especially because it comes from the countryside environment of Afro-Americans where it had close contact with their everyday problems. The centre of this music was the southern part of Chicago where there was a big Afro-American community. They played R&B in their little clubs and taverns where they had success. The main theme of their music was everyday problems which they had to go through as individuals and also as community. The recording

²⁰ STARR, Larry a Christopher Alan WATERMAN. *American popular music from minstrelsy to MP3*. 3rd ed. New York: 2010, p.81

was made by small independent companies which did not really mean anything in the music industry as a whole. A lot of these companies did not manage to produce more than one or a few records. Important part of the history of R&B is its British version sometimes called white R&B or even more often British Sound. The British version was played even by such names as The Beatles, The Rolling Stones etc.²¹

Starr (2010) presents a few main parts of R&B that were appearing in the USA during the 1940s and 1950s. Firstly, it was the Jump blues which gained a big success during the World War II and what is more, it was the first really successful category of R&B. Typically bands playing jump blues would play in smaller groups than it was usual back in the time, especially because of lack of finances. Their main parts were the rhythm section and horn play section. Worth mentioning is the jump blues band Tympany Five, which was probably the most successful group in this genre. The most distinct part of R&B was Chicago electric blues. Chicago was the centre for independent R&B scene and was specific especially in the rough and gritty performances which had a close link to Afro-American folk traditions. Electronic amplification was another feature which made it even rougher and interesting for music fans. Electric guitar played a big role with the distorted and sometimes noisy sound created by feedback. When mentioning Chicago electric blues, we can not forget about Doo-Wop. Doo-wop differs from other subtypes by a simple fact – it is a vocal harmony group that relies mainly on the voice performance of the bands. The main functions that musicians saw in doo-wop were either musical expression, a way of not to get involved with gangs or simply a chance to gain popularity and make living out of music. Even though some songs gained such a big popularity that they were widely known even among white youth, they never appeared on any official charts. It is important to mention that R&B music was performed mainly by Afro-Americans and was considered to be lower class music.²²

2.1.2. Country Music

Country music is a very specific field. In some parts of America, country is still on top of popularity and the musicians make tremendous amount of money. It is the south of the USA, and as Starr (2010) claims, country music is strongly rooted in the countryside. A

²¹ MATZNER, Antonín, Ivan POLEDŇÁK a Igor WASSERBERGER. *Encyklopedie jazzu a moderní populární hudby. [Part 1]. Factual part.* 2nd Edition. Praha: Supraphon, 1983, p. 327-328

²² STARR, Larry a Christopher Alan WATERMAN. *American popular music from minstrelsy to MP3.* 3rd ed. New York: 2010, p.34-38

common theme is the relationship between countryside and the city, home and migration, the past and the present. It has also a close connection to agriculture and mechanization. Even though to some extent country music was influenced by rise of R&B, it generally represents the tradition and respect to traditional values. Rapid raise of popularity began after the Second World War and it was mainly because of the migration of southerners to northern parts of the USA. A very important country style is honky-tonk. Some people call it hard country. This style was represented mainly by the southerners working on the oil fields. After the prohibition many musicians started working in former illegal alcohol businesses as it was quite a stable source of money. This was also connected to their themes as they often sang about the problems that their audience could feel connected to. It was the instability of family, common problems in male-female relationships and of course what is very typical for honky-tonks is alcohol – they joy of drinking, having fun on one hand, the dangers of alcoholism and addiction on the other hand. The musicians also felt the need to express how important it is to enjoy the present and make the most of every day in life. Honky-tonk bands used amplified guitars and the catchy melodies and upbeat rhythm were perfect for dancing. As honky-tonk style country is probably the most known one for people these days, when they talk about country in general, they most often mean honky-tonk. In 1960s, honky-tonk sound evolved to be more mature and likeable. Song writing was more sophisticated and the vocal presentation more emotional. This kind of sound was called Nashville sound. Since then, Nashville has been the world's centre of country music. It is home for thousands of musicians, labels and many others who are connected to music industry.²³

2.1.3. Rock and Roll

It is hard to define rock and roll. This genre does not really have specific borders and many other genres more or less have a bearing on what rock and roll is. What is important, rock and roll had a significant influence on which direction did go popular music. According to Stanley (2014), rock and roll was not accepted very well at first. Some called it dangerous and especially prominent musicians were at the time quite sceptical towards it. None of this could stop the massive wave that was to come though.²⁴

²³ STARR, Larry a Christopher Alan WATERMAN. *American popular music from minstrelsy to MP3*. 3rd ed. New York: 2010, p.56-60

²⁴ STANLEY, Bob. *Yeah! Yeah! Yeah!: The Story of Pop Music from Bill Haley to Beyoncé*. New York: W. W. Norton & Company, 2014, p.21

As described by Starr (2010), rock and roll as a term was used for the first time by Alan Freed in his night time radio programme where he used to play R&B records. The rise of R&R in the mid 1950s completely changed American popular music. It brought the southern based musical styles like country or blues and wrapped them around as a package for bigger audiences than ever before. Rock and roll as a culture managed to give the teenagers proper icons to look up to and also to make a remarkable amount of money on it. It was music for the young and almost all teens during that period considered rock and roll to be their thing. This was the first time when the target group was significantly younger than ever before. The rock and roll generation was also the first one to grow up with television. This mass medium proved to have an incalculable influence. The changes that this music caused have impact even for today's music and the whole industry. For example, even though it was not the first one, rock and roll was definitely a big change when it comes to connection of black and white popular styles. Alan Freed promoted concerts of black artists who played for racially mixed audiences. The first pure rock and roll song which became tremendously popular was "Rock Around the Clock" by Bill Haley when it hit Number One in 1955. Strangely enough, this song was not a big hit when it first came out in 1954 but it gained popularity after being featured in a movie one year later. Rock and roll was also strongly influenced by country. The biggest proof of that is Elvis Presley who completely overtook the music scene during the mid 1950 to early 1960s. The older population considered his performances to be vulgar and inappropriate but young audience filled his live shows anywhere he went. His enormous popularity established rock and roll as an unprecedented mass-market phenomenon. The position of women in rock and roll was not very strong in the 1950s. Even though recording companies were quite opened to them and a few actually made very decent records, they never became as popular as the male songs. This was partly because women in rock and roll were considered to be too rebellious and also the general idea of domestic femininity which was very popular at the time played a significant role. One example could be Wanda Jackson who recorded a few very good songs but they were never really accepted as popular hits. A little change came after 1960 when acceptance of women in rock and roll music rose.

During the 1960s, rock and roll made it to second generation of America's young audience. The influence of music rose as it was still to a big extent a form of rebellion or protest against the current problems in society. The 1960s were special in political events which were raising dissatisfaction among the public. The assassination of President John F. Kennedy, or rising doubts about Vietnam War are typical examples of what created the

atmosphere. Bands that became popular during this period had a different approach than the ones from previous decade. Of course, they were influenced by methods which their predecessors used and they used them frequently, but it does not mean that they were not original. Their goal was to create something completely new and unique out of the previous style of rock and roll and many of them succeeded. The first band to really achieve this, were The Beach Boys followed by their British colleagues The Beatles.²⁵ According to Clifford (1996), The Beatles were a synonym of the 1960s and there was not a teenager who could not name all four members. From playing little clubs for a few people they turned out to be the world's biggest band ever.²⁶ Wald (2011) claims, that The Beatles literally destroyed rock and roll by turning it from the rough and exciting black dance music into a white and predictable music.²⁷ The impact of The Beatles on music that was being created not only in the 1960s but also in the following decades is unquestionable, however, they were not the only ones out there. Another important culture based on rock and roll was being created in San Francisco. It was Psychedelic Rock and Starr (2010) presents that this genre was closely connected to political issues during the late 1960s especially the Vietnam War. This is where the hippie culture – known for their anti-war attitude- comes from as well. San Francisco was known for its visible gay community and the centre of the beat literary movement. This turned out to be a perfect environment for creating a new style and as a result the first nationally successful band Jefferson Airplane had a woman as their lead singer. On the peak of hippie culture the biggest trend was electric guitar. Guitarists who played electric guitars became cultural heroes for the young audience. Being inspired by guitarists from previous generations like Les Paul, Jimi Hendrix came with some completely new and fresh style. Hendrix was one of the most influential guitarists ever and his style inspires musicians even in the current days. His performances were quite guitar centred but he also sang in his band called The Jimi Hendrix Experience. After his death in 1970 rock and roll itself was never as big as it used to be and sceptics claimed that rock and roll died. Later there appeared many new genres inspired by rock and roll and the roots of this genre are noticeable even in today's music.²⁸

²⁵ STARR, Larry a Christopher Alan WATERMAN. *American popular music from minstrelsy to MP3*. 3rd ed. New York: 2010, p.62-66

²⁶ Mike CLIFFORD. *The Beatles*. Godalming, Surrey: Bramley Books, 1991. p.1

²⁷ WALD, Elijah. *How the Beatles destroyed rock 'n' roll: an alternative history of American popular music*. New York: Oxford University Press, 2011. p5

²⁸ STARR, Larry a Christopher Alan WATERMAN. *American popular music from minstrelsy to MP3*. 3rd ed. New York: 2010, p.67-69

2.2. The Rise of Rock and Disco

After the wild 1960s filled with rebellion and rock and roll, the 1970s brought changes in popular music. America's 1960s generation which grew up on the rock and roll wave was looking for something less controversial but still exciting. Britain added punk as the most visible music culture at that time and on top of this, the dancing culture of disco invaded clubs with something very new. After the death of Jimi Hendrix and the breakup of The Beatles the world was waiting for what was going to happen next.

2.2.1. Rock Music

To a big extent, rock music is a direct continuator of rock and roll. Generally, as presented by Starr (2006), the music industry was trying to give the potential audience (and customers) more kinds of rock music to choose from so that they could keep up high sales. This caused the rise of different rock genres which were not promoted as much before. This included country rock, folk rock, soft rock, hard rock, pop rock, blues rock, jazz rock, punk rock and even heavy metal. The goal was to target different kinds of audience and give them exactly what they were looking for. Another part of business with rock music was between the recording companies and radios. The 1970s brought a system where radios mostly play what the recording companies delivered to them. This was good for the business on one hand, but it was almost impossible for bands without being backed up by a label to get played on a radio. During this period radio was a very important distributor of music to target audiences. There were many of them created. One effect was also that the radios were usually quite conservative and they split black and white music so radically, that there almost were not radios which would play both of them. White musicians who were obviously very influenced by black R&B, rock and roll and other genres showed very little interest in this and they rather concentrated on their own work. The media preferred hard rock bands like Led Zeppelin who became very famous. There was also a softer side of rock music which was becoming very popular and it was influenced by the psychedelic bands of 1960s. One of these bands to become extremely popular was Deep Purple. Another branch of rock music becoming very popular was country rock. Traditionally it was the south of the USA to become country rock lovers, having new idols like Dolly Parton.

An interesting trend came during the early 1970s – it was turning from singles to albums. Singles played the role of advertisement for the whole album that the artist (and their recording company) wanted to sell. The more successful their single, the bigger chance they had to sell the whole album. This trend turned upside down after 2000 mainly because of the

rise of the internet. Another important change was the focus on album art. It was never as important before. Through album art, the musicians could give the listeners general idea or mood of the whole album and give them a better experience. In the rock era, bands were trying to be more creative and wanted their music to be considered as a piece of art. That is also why they preferred whole albums where they could better show the whole concept of what they do. Studios were better equipped and it was generally easier to make records and to add some special effects. Thanks to these technological inventions this was the first period when bands could spend months recording an album which they wanted to be a rock “masterpiece”. For many, electric guitar became primary instrument and the songs were based on the electric guitar sound. Effects which distorted the sound in many different ways were used more frequently and guitarists liked to experiment with them. The early 1970s brought glam rock –a genre based on visual appearance of the performer. A perfect example of this was David Bowie. The goal was to make some kind of mysterious idea about the singer which brought people’s attention and they would not only consume the music, but also try to somehow explore personality of the singer. It is important to mention Led Zeppelin which was the most famous band of the era and at the same time probably the most influential rock band ever. Their music combined elements taken from Jimi Hendrix, heavy metal drumming and even inspiration in traditional British folk music.²⁹

It was not only pure rock music that became very popular. Different genres with different key features were also digging their way through and some of them were really successful. Most of them had still their roots in rock music though. According to Starr (2006), one example might be reggae music which first became popular in the USA in 1973. This music was based on Caribbean folk and American R&B. It was promoted by Jamaican migrants in the USA. Central theme in the songs was the Rastafarian movement. The most famous reggae musician was Bob Marley who made it to major label Island Records which pushed his career even further.

A very important style coming from rock developed in middle 1970s and it is called punk, or punk rock. Punk is based on simplicity and the aim is to shock not only the audience, but also the whole public if possible. Punk started in New York with bands like The Velvet Underground or The New York Dolls, but they never got a real commercial success. A complete opposite happened in Britain. Once again, British musicians took inspiration from

²⁹ STARR, Larry a Christopher Alan WATERMAN. American popular music: the rock years. New York: Oxford University Press, 2006. p. 167-194

music overseas and developed it to make it famous (though making it famous was not an intention with punk). In 1975, Johnny Rotten and his friends created a band called Sex Pistols. Their aim was to protest against massive unemployment happening in the UK during the 1970s and also against the conservative middle class. They refused artistic way of playing and their shows were mainly about screaming, vulgar texts and very basic instrument handling. They also often attacked their audience on regular basis so it was not an exception that a concert turned into a crowd fight. Despite all these negative looking features, Sex Pistols and similar bands gave the British young audience exactly what they wanted. They needed to reveal their anger and punk was the perfect way to do that. It was not only a musical style, but also a life style which refused any kind of conservative behaviour established deeply in the British society. The success was so big that the Sex Pistols, even though they were against consumer society, signed to a major label and earned a lot of money. They did not manage to use it properly though, because their presentation in public soon caused that they fell out of the label. The major influence of punk ended with the death of Sid Vicious of Sex Pistols who died heroin overdose in 1979. Even though punk like it used to be in the late 1970s did not exist anymore, it influenced many other genres developing in late 1980s and especially throughout the whole 1990s when punk rock musicians received a massive public attention. Bands like The Offspring, Rancid or NOFX who were directly influenced by punk bands of the 1970s suddenly became superstars being played every day on music televisions. Major influence had MTV (Music Television) which played these bands frequently on daily basis.

Next genre that had many features connected to rock was funk. It was a genre again based on simplicity, with a focus on rhythmically propulsive dance music. This music was also closer to R&B than classic rock and because of this there were more black musicians participating than in generally white rock genres like hard rock and heavy metal. That is why funk brought black musicians back to mainstream environment. Funk also had influence on the world's famous bands that would later be created, like Red Hot Chili Peppers who became superstars in the 1990s.³⁰

³⁰ STARR, Larry a Christopher Alan WATERMAN. American popular music: the rock years. New York: Oxford University Press, 2006. p. 209-223

2.2.2. Disco

Disco was the kind of music which significantly changed the night clubs. Until disco was introduced and became famous, night clubs only hired live bands to play for people to dance. With disco this changed for two main reasons: Firstly, it was much cheaper for the clubs to hire DJ (disc jockey –a person who plays pre-recorded music) than to pay a full band. The second reason was the actual audience, because the DJ was able to play songs by different producers, which was a big advantage. Audience liked variety in playlists that was brought by DJs so that they were able to dance all night. Starr (2006) mentions, that the rise of disco and its way to the Top 40 mainstream music was caused by the rising popularity of black popular music like soul, funk etc. Another aspect was the new tradition of people wanting to dance on weekend nights and consequential demand for more dancing places. Technology had a piece of it as well with introducing synthesizers, drum machines and synchronized turntables. All these new inventions were able to create completely new sounds and they had one big advantage – they were able to replace live musicians. It was perfect timing for clubs in the late 1970s to save money on live bands because of the economic recession. As disco music was firstly made almost exclusively for discotheques (dancing places, usually clubs), the tracks were unusually long and it was not an exception to hear songs over fifteen minutes long. The main goal was to keep the people dancing with no pauses. The key reasons of the success of early disco music were a nice studio-enhanced female voice, a funk rhythm which creates almost a hypnotic pulse and the usage of synthesizers to create a nice electronic sound. Beginning in urban communities, disco gradually spread all over the USA and UK and became a life style for many of middle class.

Disco was also specific in dress code. Its fans represented kind of a protest against the classic rock style and therefore people who wore jackets and jeans like rockers often were not allowed to go to disco clubs. Probably the most famous disco song, even though it did not reach Number One was YMCA by The Village People. They were a group supported by the French record producer Jacques Morali. Disco and rock were two main streams during the 1970s and even though they might be inspired to some extent by the same predecessors, they did not tolerate each other very much. Especially the pure rock fans considered disco to be a bad kind of music. This attitude might be also influenced by the fact that there was a big

homosexual community supporting disco as well as many black people, so it touched racial problems as well as homophobia.³¹

2.3. The Age of First Pop Superstars, Hip-Hop, Grunge and Britpop

After the disco fever there was a change to come again. This time it was technological inventions that made a tremendous amount of changes in the whole music industry. The influence of new technology is well described by Starr (2006) as he says that a few new devices completely changed what was going on in music at the time. The first new thing coming in the 1980s was the Music Television (MTV). This television focused mainly on white rock bands which they have been criticised for frequently. What they actually did do was promotion of music in such a huge scale that they were able to make a celebrity out of any decent musician out there. MTV, broadcasted all over the USA also changed the approach to music videos. Very little bands made did any music videos before this because the only reason to make one would be a special occasion where they could promote their song or an album. With MTV, based on playing songs along with videos all day, many musicians found out that it would be a great chance to get recognised. Throughout the late 1980s and especially the whole 1990s MTV had a major influence on youth's taste in music by bringing fresh – often rock- bands directly into their home.

Another change came with the invention of Compact Disc (CD) in 1982. They were much smaller than vinyls so that people could easily carry them anywhere and as more and more people owned portable digital compact disc player, the demand for CDs rose rapidly. They were so popular that the recording companies previously experiencing considerable drop of sales of albums on vinyls started having big profits again. People wanted CDs so much that labels were able to put the prices even higher than vinyls (one vinyl cost about \$8-9, CDs were selling for \$13-14 each). CDs generally made it easier for anyone to listen to their favourite music anywhere they wanted and for a cheap price. CDs are carrying music in digital form which means that they can carry not just music itself but also music videos which people could watch on their personal computers.

The last thing that is closely related to CDs is the digitalism of music in general. Personal computers were suddenly easy to get in the 1980s and especially in 1990s and anyone could afford to have one. This dramatically changed the recording process as for the

³¹ STARR, Larry a Christopher Alan WATERMAN. American popular music: the rock years. New York: Oxford University Press, 2006. p. 223 - 230

first time in history it was not expensive to records music. Anyone was able to record music at home and what is more, immediately burn it onto a CD and spread it. Since the 1990s, most music has been recorded only digitally. Digitalism also touched musical instruments. A number of new synthesizers (devices able to create new sounds), drum machines and many more helped musicians come up with new genres and give them wider range of possibilities.³²

2.3.1. Pop Superstars

Even though the world already had a few music superstars before like Elvis Presley, their genre was not really pop. The first real superstars fully supported by the new media and rising music industry came in the 1980s. According to Stanley (2014), the first pop superstar was Michael Jackson. He was able to address his music to both black and white audience which was not usual at all in the 1980s. Part of his success also comes from the fact that his music was not only the youth's favourite but also the older generation that reached adulthood in the 1970s very much supported him. He was not only a brilliant singer, but also a dancer and his moves were fascinating audiences of all kinds. His biggest hit *Thriller* released in 1982 was literally everywhere. The album, also called *Thriller* became the best-selling album in the world and nobody has still taken this record from Jackson. Television and radio was full of Michael Jackson and even though not all his songs were a big success he still managed to be on top of popularity even through the 1990s. For his long and extremely successful career he gained the nickname "The King of Pop"³³

Becoming a pop star and having a certain image in the media was not really in hands of the musicians anymore in the 1980s and later on. Starr (2006) claims that pop stars during this period did not have much control on how they would be presented in the media and what effects it could have. Recording companies were more concerned with on the money they would earn than with on the actual person whose music they were selling. It was not an exception that these people would suffer from depressions and other psychical problems and their solution was usually drugs or alcohol. Recording companies did not even mind very much because that would draw attention to the artist and bring a certain amount of money.

Another important person in the pop music world was Madonna. She started as a visitor of disco clubs in New York in the late 1970s. Later she would bring her demo to a DJ

³² STARR, Larry a Christopher Alan WATERMAN. American popular music: the rock years. New York: Oxford University Press, 2006. p. 231 - 246

³³ STANLEY, Bob. Yeah! Yeah! Yeah!: The Story of Pop Music from Bill Haley to Beyoncé. New York: W. W. Norton & Company, 2014, p.409-414

who would play them and she would dance to them. Then her career dramatically rose and she became an important part of the pop culture in the USA and later in the whole world. Madonna's way to success was a little bit different than Jackson's. She based her image on controversy and instant provocation. She was the first female superstar who would have nudity as part of her image, showing more of her naked body than any woman before. She often touched religious themes in her songs and alongside great singing skills and tremendous dancing she made it to the top of charts many times during the late 1980s and early 1990s. Her music was based on disco rhythm and synthesizers which made her music almost purely electronic. She was largely promoted by MTV and many other important media and her fan base was growing to giant size. Madonna proved that provocation and controversy combined with talent and performance skills are an efficient way to become successful. Many other female singers after Madonna followed this pattern.³⁴

2.3.2. Hip-Hop

Hip-hop is one of the most influential genres of popular music. The roots touch the old Afro-American traditional music combined with modern technology that Americans delivered. Devices such as samplers and basically all digital musical instruments have sent hip-hop to mainstream environment where this genre generates big amount of money. Stanley (2014) writes that even though we can track hip-hop back to the 1970s, the first real success happened in 1984 especially because of successful movies "Beat Street" and "Breakdance". These films included hip-hop sound-tracks that would become very popular among the young audience. The first person to do an actual rap was Kool Herc who was a DJ in a night club. He used a technique like disco DJs and used microphone to add some rhymes to make the music more interesting and to send some message. Through this, hip-hop started growing and more people were doing and developing what Kool Herc did. Hip-hop music was always about the trouble of black people in the poor neighbourhoods in the USA. Especially in the late 1980s these neighbourhoods were being destroyed by drugs and gangs involved in this did not help it very much. Racism was still a big problem and the only place where it was not happening was MTV. This television put on popular hip-hop hits on daily basis which brought even more money to the performers. The first group to become very influential and popular was NWA with their album "Straight Outta Compton" which was a pure gangsta rap. The lyrics were influenced mostly by criminality, drugs, murders, poverty and bad conditions that people

³⁴ STARR, Larry a Christopher Alan WATERMAN. American popular music: the rock years. New York: Oxford University Press, 2006. p. 250-268

had to deal with in black neighbourhoods. The authenticity, rawness and overall shocking content made rap popular and respected by more and more people. In the 1990s hip-hop rapidly grew and brought up a number of successful rappers who made it to mainstream. Since then hip-hop has taken important position in popular music and keeps influencing musicians and audience all over the world.³⁵

2.3.3. Grunge

In the early 1990s grunge was the main thing for youth in the USA and UK. Grunge is music based on heavily distorted guitars, simple bass lines and loud drums. Songwriters usually wrote lyrics with melancholic meaning or to point out something unfair in the society. Singing was usually husky or almost screaming, bursting out tons of emotions. Cross (2013) says that bands who played grunge actually did not even like the name very much. They were labelled with this name by a journalist who was once writing an article about this kind of music. This name became commonly used and after some time nobody called this music differently than grunge. Grunge evolved in Seattle, USA. There were quite a few bands playing this genre or a very similar kind, for example Melvins. During the late 1980s Kurt Cobain was a big fan of Melvins and wanted to create his own band. After a few unsuccessful tries he finally managed to get together his very own band called Nirvana. Their first demos were not very successful and it would have been most likely a forgotten underground band if it was not for a local label called Sub Pop. They supported young bands and they decided to release Nirvana's new album. It was quite a success and Nirvana was starting to grow. Eventually, Sub Pop earned huge amount of money on Nirvana but they were not the label that released Nirvana's most successful album "Nevermind" in 1991. Since "Nevermind" everybody in the USA loved Nirvana, they were on television, radio, magazines, all media talked only about Nirvana. They managed to release one more album but the instant success was too much for Kurt. Shortly after releasing their last album he committed suicide at his home in 1994. Nirvana was not the only grunge band but they made grunge world famous. After Nirvana, big audience was looking for similar bands to listen to and this helped the new wave of punk rock bands like Rancid, NOFX and many others to become really successful.³⁶

³⁵ STANLEY, Bob. Yeah! Yeah! Yeah!: The Story of Pop Music from Bill Haley to Beyoncé. New York: W. W. Norton & Company, 2014, p.493-504

³⁶ CROSS, Charles R. Nirvana: the complete illustrated history. Minneapolis: Voyageur Press, 2013. p.10-42

2.3.4. Britpop

Britpop is a kind of popular music developed in Britain during the 1990s. Like every genre, it has some predecessors. According to Handlířová (1998), before Britpop there were a number of British bands wanting to create something new. With more guitar effects coming, the trend was heading towards creating music that would be loud and noisy, but bringing pleasure to the audience at the same time. The first band that got really successful was called My Bloody Valentine. They were from Dublin, Ireland. The key feature of their music was playing as loud as it is physically possible to handle. They wanted to push the boundaries with guitar music and it was a success. The genre that My Bloody Valentine play is called “Shoegazing” and it had an instant but short success during the early 1990s. There were not many followers that would develop this music into something more commercially successful so “Shoegazing” stayed popular mostly in the community of fans of guitar music. There was something more going on in the UK though. In 1994, it was about guitars all over again. A Manchester based band called Oasis released their debut album called “Definitely Maybe” and it was an immediate huge success. Their clear inspiration from 1960s popular music alongside with a charismatic singer Liam Gallagher turned this band into multi-millionaires overnight. The whole world was listening to Oasis and their somewhat more alternative competitors Blur. Their popularity lasted until the early 2000s when they started having problems within the band and they eventually broke up. Britpop caught people with catchy melodies, guitar riffs that go under the skin and of course a piece of fashion that the bands brought with them. They also influenced many other bands that were created later and popular music especially created in Britain these days still has some piece of Britpop in it.³⁷

2.4. Popular Music after 2000

Popular music today offers infinite number of choices. Starr (2006) points out that popular music today works differently than it used to in the 1990s and earlier. It was technology again that changed everything. Affordable computers, mp3 players and other digital devices caused a rapid decrease of sales of CDs. Internet provides environment for illegal sharing of music for free and this fact changed many things as well. Recording companies now offer music cheap on the internet and it is easier than ever before to buy an album or just one song. One click is enough. Internet also brought back the importance of music videos and singles as people like to watch them on social networks. Everything is fast nowadays and the popularity

³⁷ HANDLÍŘOVÁ, Veronika. *Beaty, bigbeaty, breakbeaty : Průvodce moderní hudbou 90. let.* Praha: Mat'a, 1998. p.183-196

of albums is much lower. People got used to scroll down their screen and not pay proper attention to almost anything and music is not an exception. This is why many recording companies now prefer to release singles with videos rather than full albums.

After 2000 dance music became very popular with different variations such as Techno, Trance etc. Guitar music also experienced renaissance and there are some guitar bands doing really well, for example Cage the Elephant or Arctic Monkeys. Pop singers also have very big popularity and a great example would be Adele or Lady Gaga. What is most specific about the 2000s is that everyone can really choose what they like and explore their own taste in music. Television and radio do not have as much influence as they used to have so people usually choose their music on the internet and that is the biggest source of music there's ever been.³⁸

³⁸ STARR, Larry a Christopher Alan WATERMAN. American popular music: the rock years. New York: Oxford University Press, 2006. p. 322-333

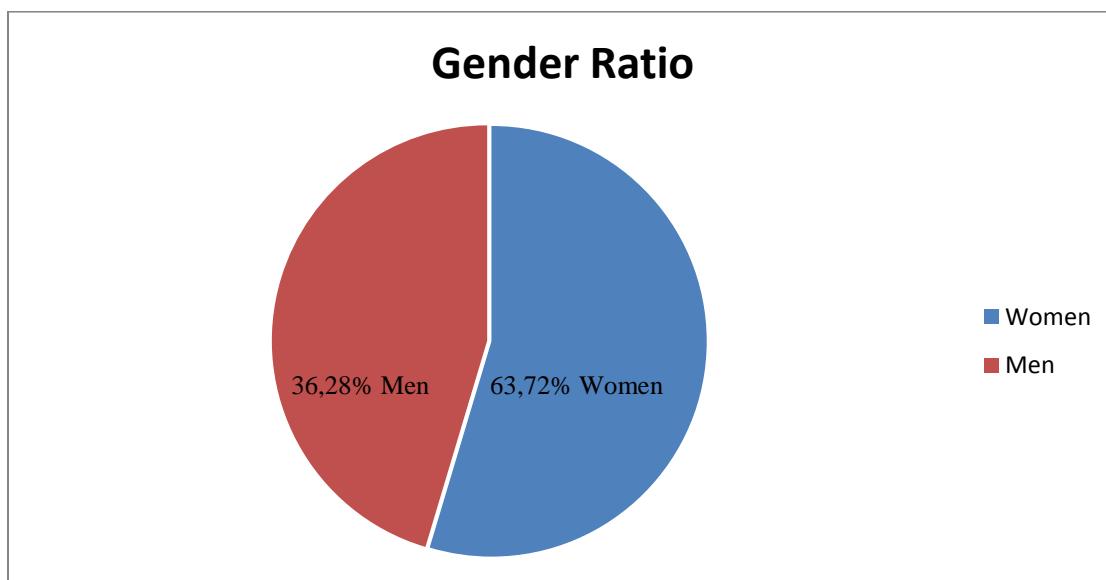
3. Practical Part – Research

I chose to use a survey for my research. My goal was to find out how much do Czech youth know about the American and British popular music, whether they prefer music from these countries and if so, what genres they prefer, and what does the music mean to them in terms of fashion, behaviour and opinions. I also wanted to find out what sources do they use to get the music that they like. I divided the survey to 3 parts: Preferences, Influence and Knowledge to create a complete idea of how Czech youth perceives music.

3.1. Respondents and Place of Research

I chose to use an electronically made survey and find my respondents online. For this purpose I used social networks and my friends, whom I have sent this survey and asked them to share it with their friends as well. I also made a printed version to hand in a centre of free time in Vrbátky to reach a wider variety of respondents. The target group was the Czech youth. Different sources define different age for youth. I chose the definition by Smolík (2010) who says that youth is group of people who are 12-27 years old.³⁹ I got overall 108 correctly filled printed or electronic surveys back. The language used in the survey was Czech to make sure that the respondents clearly understand all questions so that their answers are as accurate as possible.

There was 49 women and 59 men who filled the survey correctly.

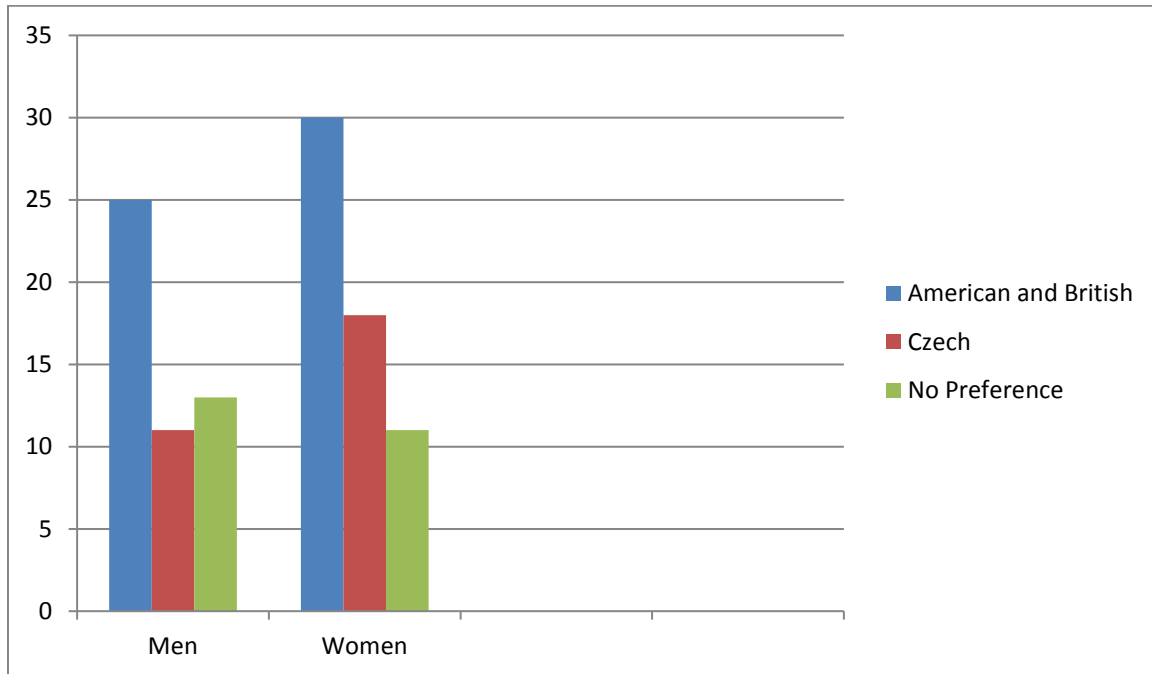


Graph 1: Respondents divided by gender

³⁹ SMOLÍK, Josef. Subkultury mládeže: uvedení do problematiky. Praha: Grada, 2010.

3.2. Preferences

My first preferential question was “Do you prefer music produced in the USA and Britain or music produced in the Czech Republic?”; Respondents had three choices: American and British music, Czech music or No Preference.



Graph 2: Musical preferences of both genders

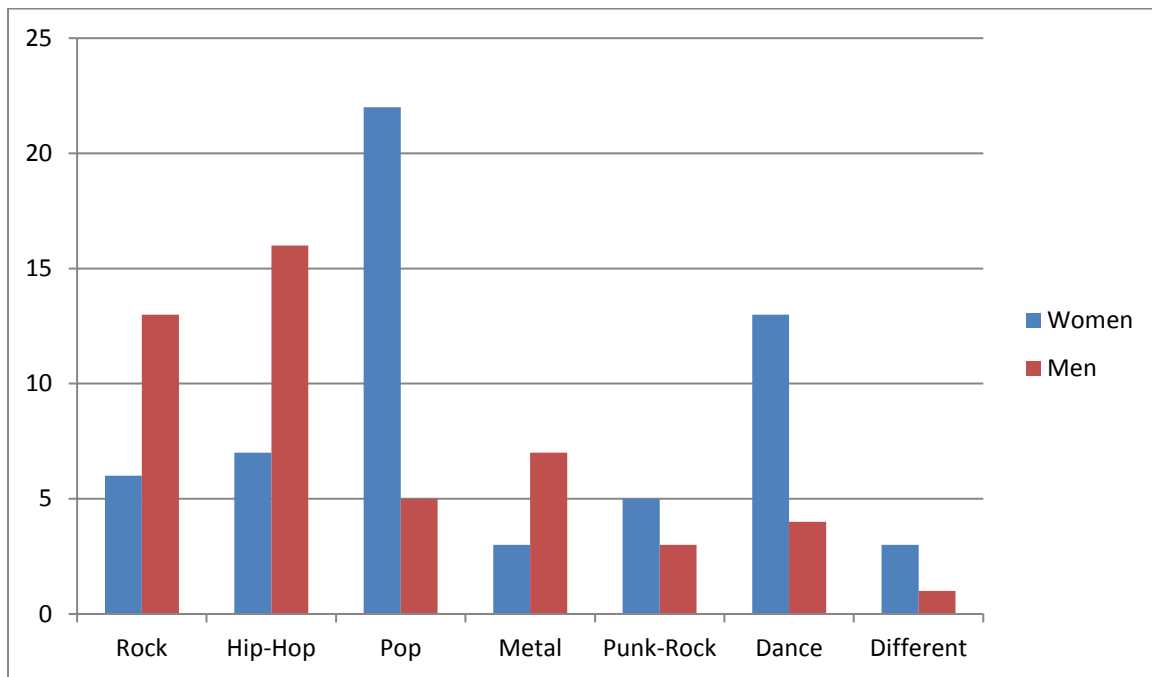
	American & British	Czech	No Preference
Men	25	11	13
Women	30	18	11
Total	55	29	24

Table 1: Preferences of both genders on place of production

The graph and table clearly say that both genders prefer American and British production rather than the Czech one. More women tend to prefer Czech production and the smallest amount of respondents did not prefer one or another.

The next question was about genre preference. Respondents were able to choose from a few genres or if their preferred one was not mentioned, they could write down their own. Interesting is that most women prefer pop music but most men say that they prefer hip-hop. Dance music is also very popular. Surprising might be an overall preference of metal being higher than of commercially more accepted punk-rock. The most successful genre for Czech

youth is pop – exactly one quarter (25%) of respondents said that. The second one is hip-hop with 21.29%. Then it is rock with 17,59%, dance with 15,74%, metal with 9,25% and the least popular one is punk-rock with 7,4%. 3,7% of respondents said that they prefer a different genre.

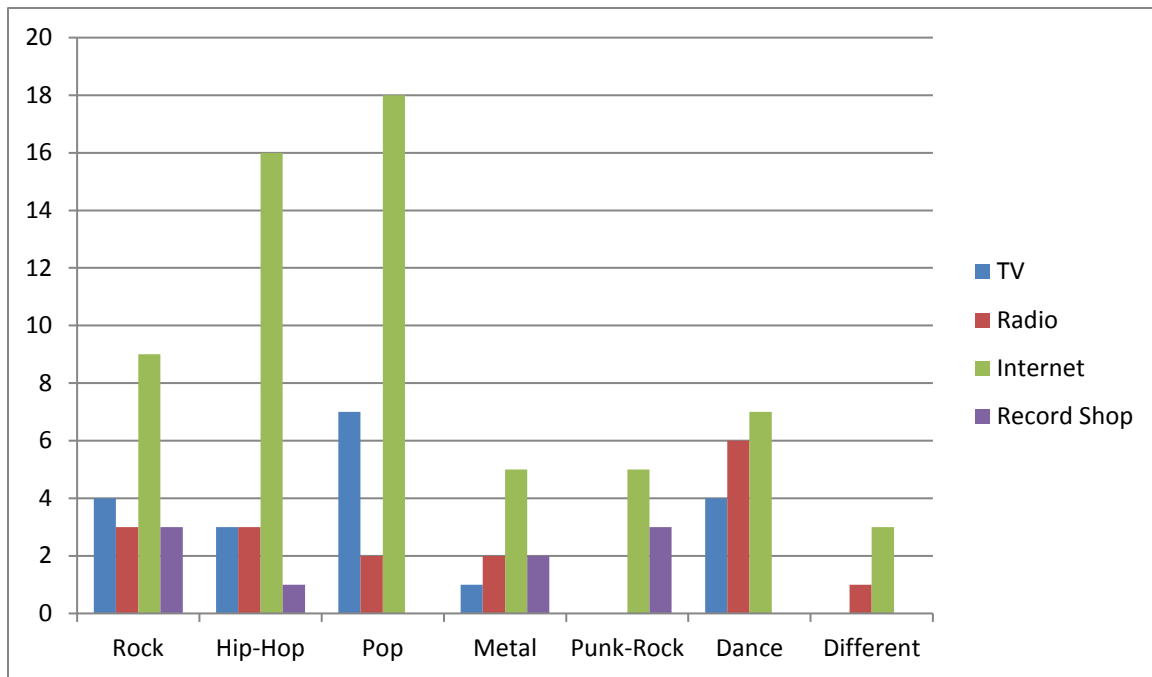


Graph 3: Genre preferences of both genders

	Rock	Hip-Hop	Pop	Metal	Punk-Rock	Dance	Different
Women	6	7	22	3	5	13	3
Men	13	16	5	7	3	4	1
Total	19	23	27	10	8	17	4

Table 2: Genre preferences of both genders

My next question is about music distribution and asked the respondents where they usually find new music. It is very clear that the Czech youth by far prefers looking for new music on the internet. Respondents of all genres said that the internet is the most common source of new music for them. All other sources were more or less equally distributed. Interesting is that some respondents who prefer somewhat more alternative genres like punk-rock, rock or metal seek for new music in record shops.

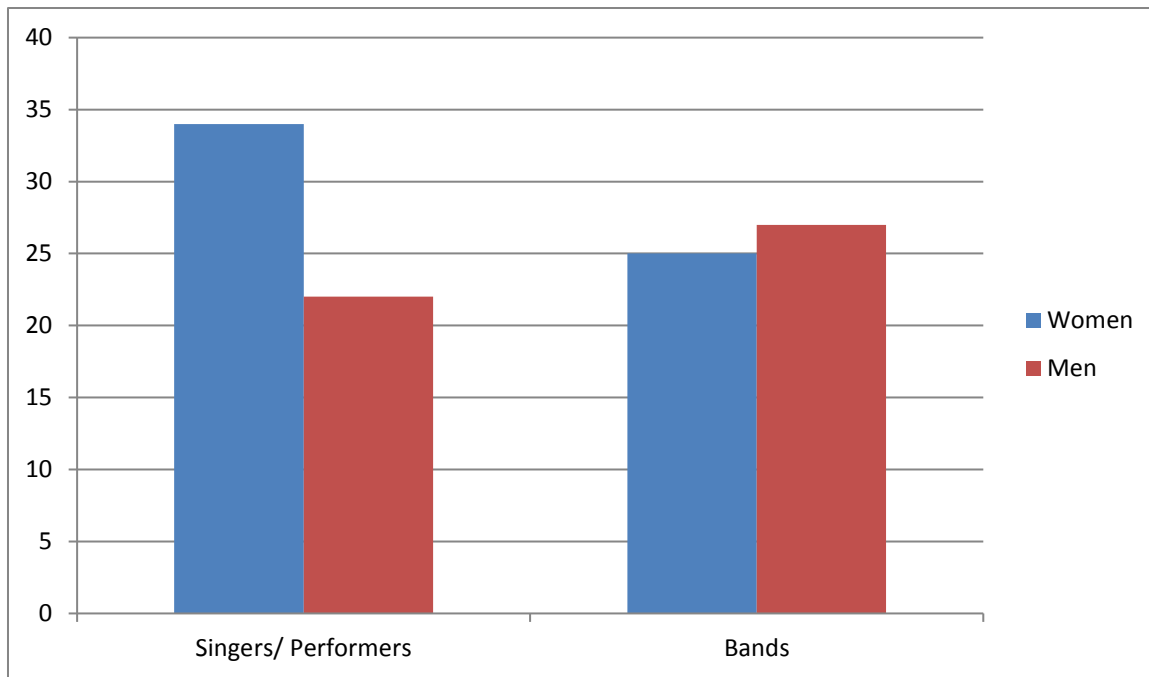


Graph 4: Preferences of music sources

	Rock	Hip-Hop	Pop	Metal	Punk-Rock	Dance	Different
TV	4	3	7	1	0	4	0
Radio	3	3	2	2	0	6	1
Internet	9	16	18	5	5	7	3
Record shop	3	1	0	2	3	0	0

Table 3: Preferences of music sources

In question number 5, I asked respondents whether they prefer bands or individual singers/ performers. Interesting is that most respondents prefer individual singers/ performers (51,85%). The rest (48,15%) tends to like bands better. Another interesting discovery was that men slightly prefer bands to individual artists but women quite significantly prefer the opposite.

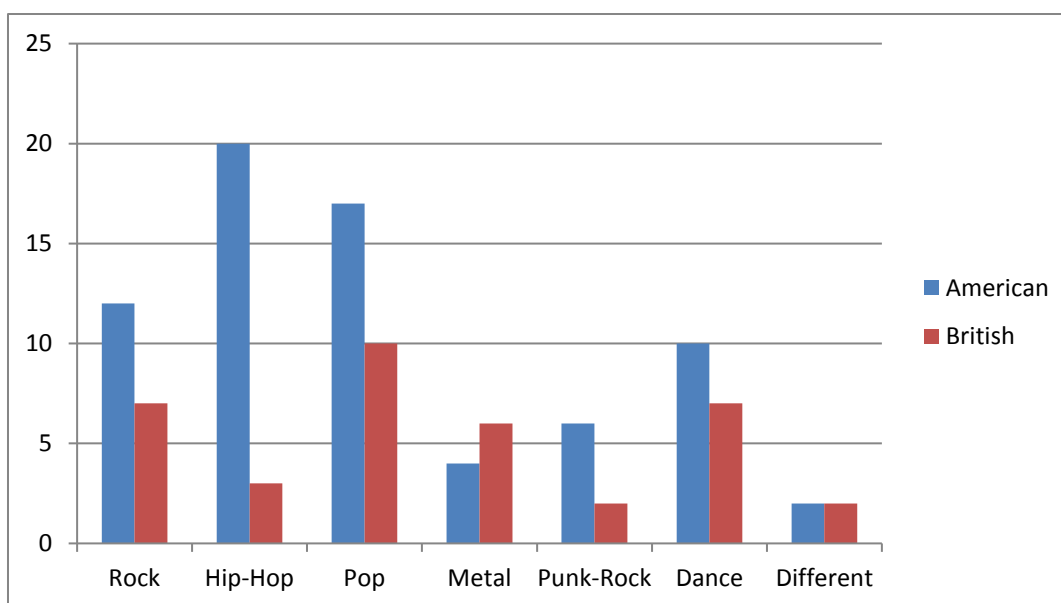


Graph 5: Bands versus individual singers/ performers

	Individual Singers/ Performers	Bands
Women	34	25
Men	22	27
Total	56	52

Table 4: Bands versus individual singers/ performers

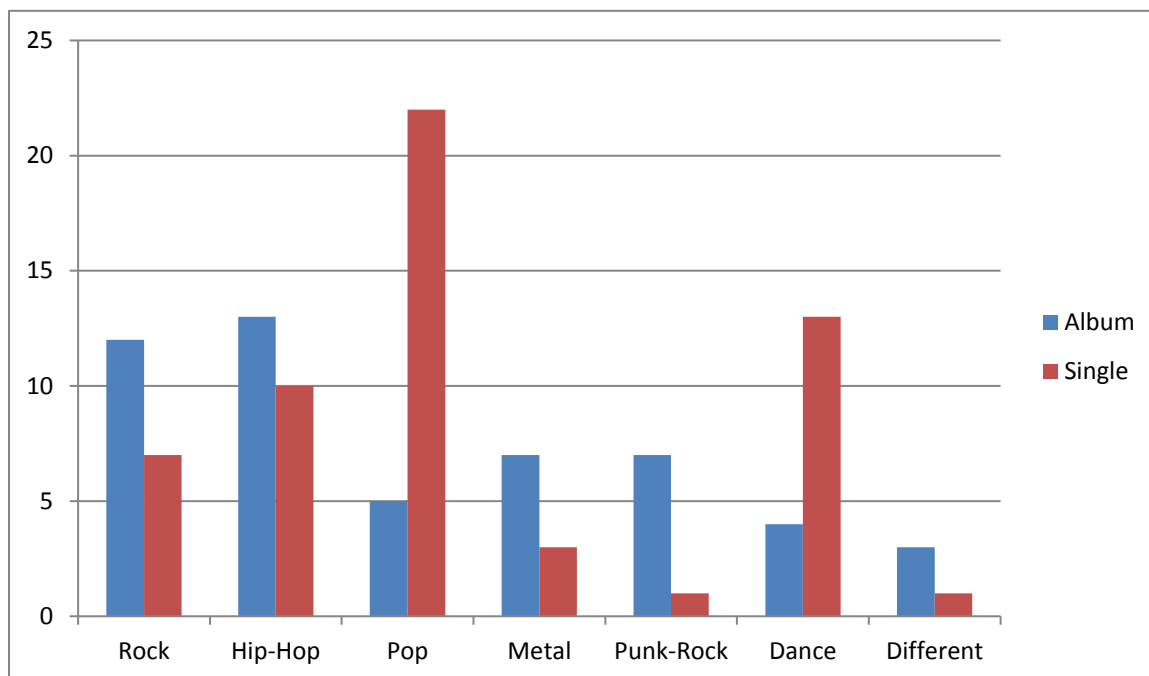
Question number 6 asked respondents whether they prefer American or British musicians. Most Czech Youth prefers American music except for metal supporters who slightly prefer British production.



Graph 6: American versus British music

	Rock	Hip-Hop	Pop	Metal	Punk-Rock	Dance	Different
American	12	20	17	4	6	10	2
British	7	3	10	6	2	7	2

Table 5: American versus British music



Graph 7: Albums versus singles

The last preferential question aimed to find out whether the Czech youth prefers to listen to whole album or just individual songs (singles). The biggest contrast is visible among supporters of more electronic based music like dance or pop who strongly prefer singles.

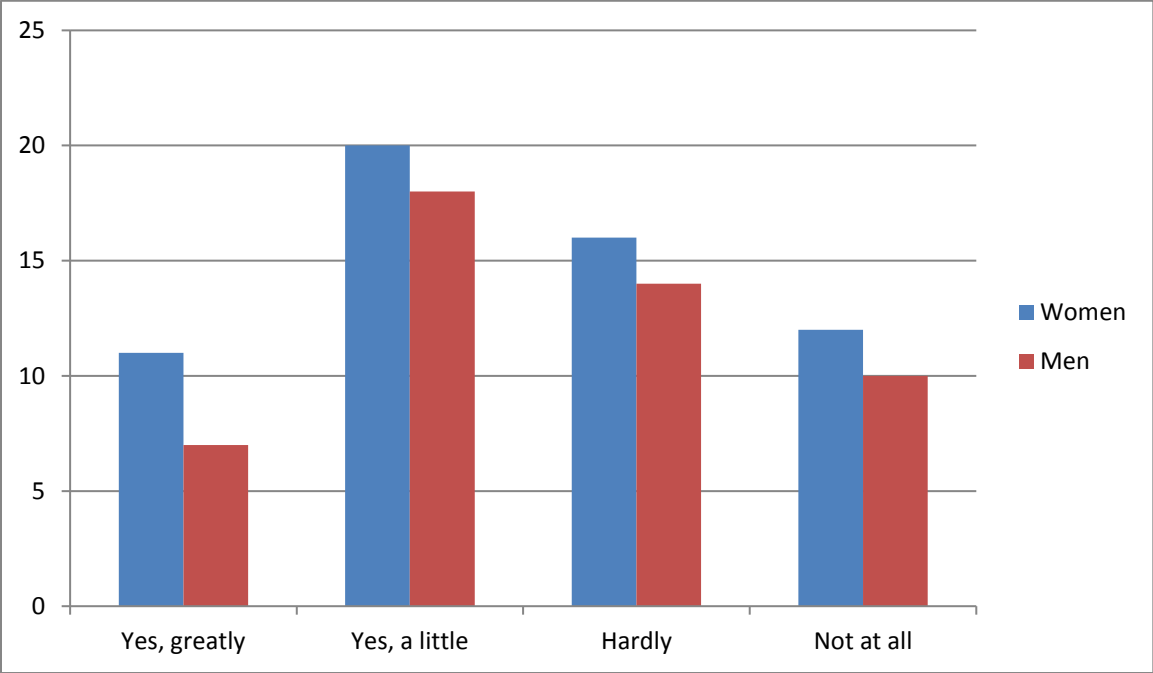
	Rock	Hip-Hop	Pop	Metal	Punk-Rock	Dance	Different
Album	12	13	5	7	7	4	3
Single	7	10	22	3	1	13	1

Table 6: Album versus single

3.3. Influence

This part of research deals with the influential part of American and British music industry. My aim was to find out whether the Czech youth is influenced by music or the artists. I also wanted to discover to what extent does American and British popular music influence relationships of the Czech youth.

The eighth question is about fashion. I asked respondents whether the American and British popular music culture and the artists influence the way they dress. There were four answers to choose from: “Yes, greatly; Yes, a little; Hardly; Not at all”. Most of them (35,18%) answered “Yes, a little”. It is possible to say that they are influenced by what their favourite musicians wear.

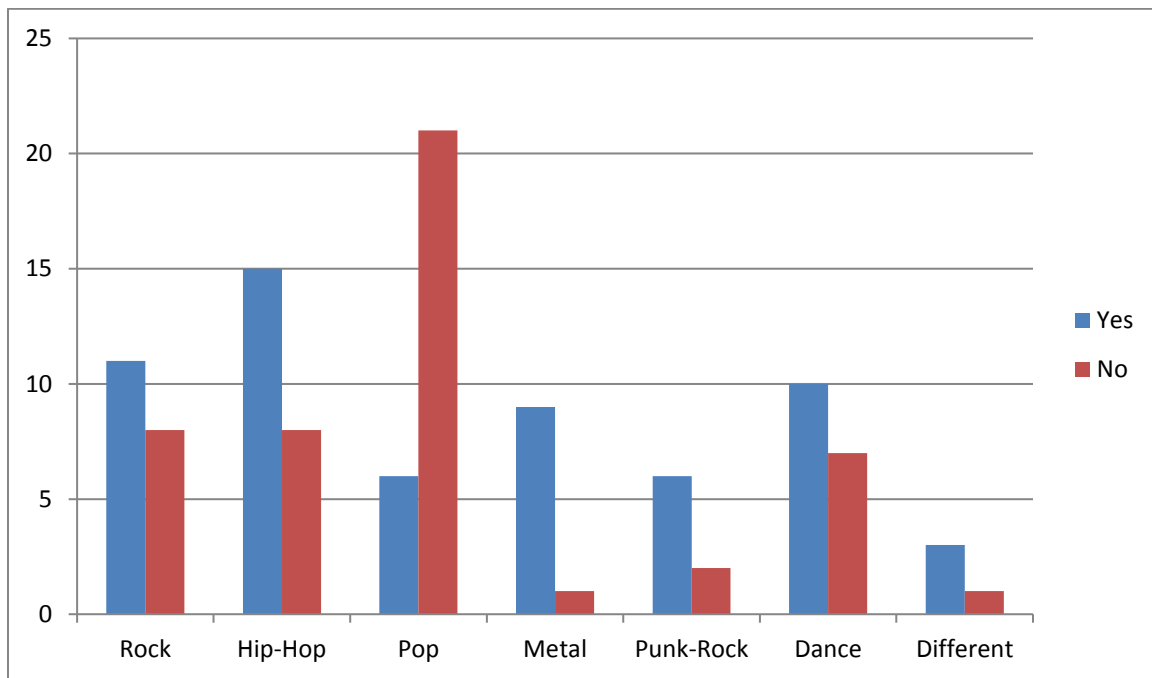


Graph 8: Influence of fashion

	Yes, greatly	Yes, a little	Hardly	Not at all
Women	11	20	16	12
Men	7	18	14	10
Total	18	38	30	22

Table 7: Influence on fashion

Next question is “Do you follow the cultural philosophy connected to your favourite genre (if there is any)?” My aim was to discover how much the music actually means to the Czech youth. It is clear from the graph that fans of pop music do not really follow any philosophy connected to the music, but hip-hop, punk-rock and metal supporters claim that they do.

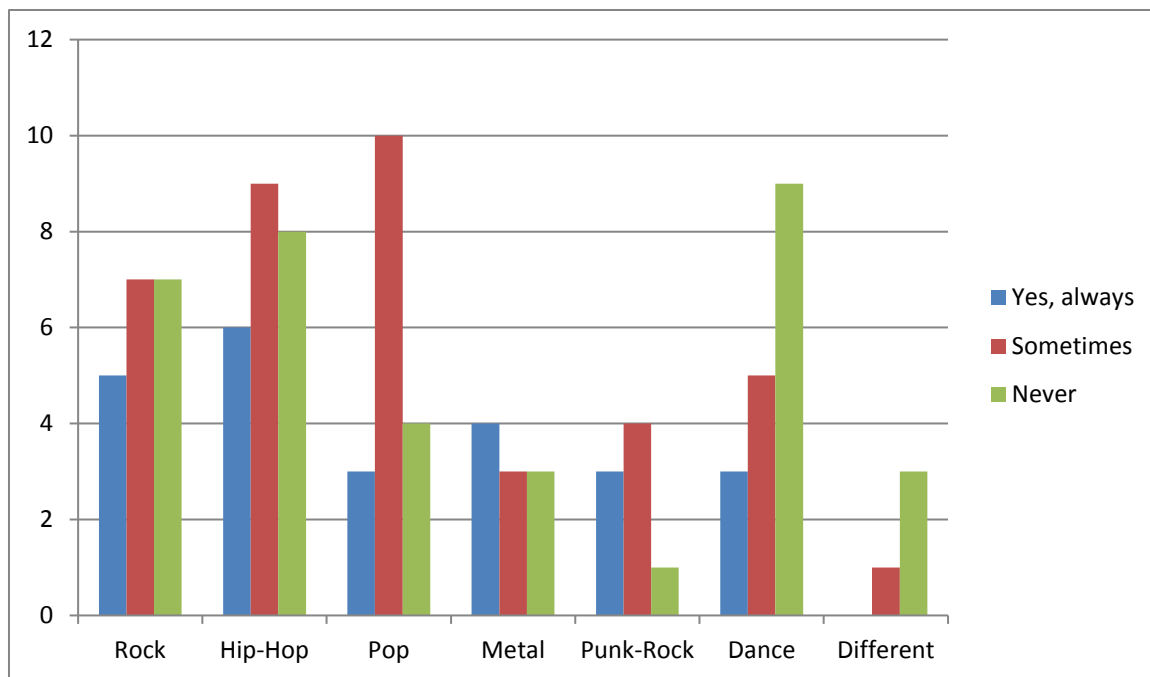


Graph 9: Influence of philosophy

	Rock	Hip-Hop	Pop	Metal	Punk-Rock	Dance	Different
Yes	11	15	6	9	6	10	3
No	8	8	21	1	2	7	1

Table 8: Influence of philosophy

Question number ten is about influence on respondent's behaviour. I wanted to discover whether the respondents try to behave like their favourite musicians (political and social views, attitudes etc.) or if they at least try to do so. Most of hip-hop fans (65,21%) claim that they at least sometimes do try to behave like their favourite performers. Similar are also supporters of punk-rock and metal. 52% of dance music fans never try to act like their favourite musicians.

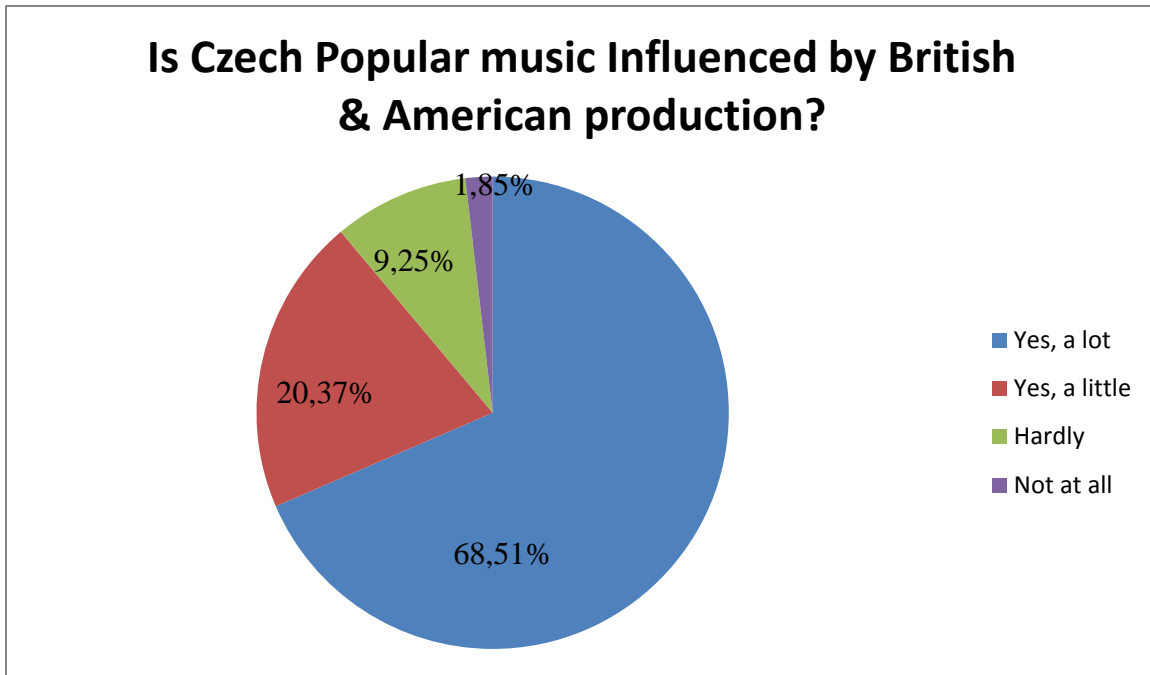


Graph 10: Influence of music on behaviour

	Rock	Hip-Hop	Pop	Metal	Punk-Rock	Dance	Different
Yes, always	5	6	3	4	3	3	0
Sometimes	7	9	10	3	4	5	1
Never	7	8	4	3	1	9	3

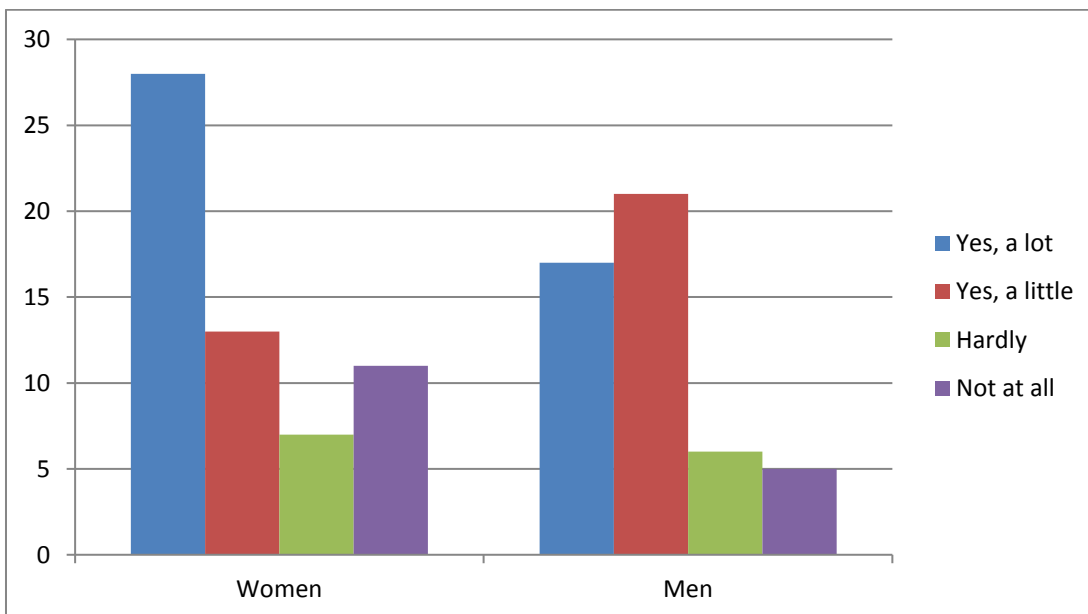
Table 9: Influence on behaviour

My next question that involved influence was about the relation between Czech and American or British music. The goal was to find out whether the Czech youth think that Czech popular music in general is influenced by American and British popular music. Almost 89% of all respondents think that Czech popular music is at least a little influenced by the British and American production. 68% of all respondents say that the Czech popular music is influenced by the two countries a lot.



Graph 11: Influence of British and American production on Czech music

Another question about influence is targeted to friendships of Czech youth. I asked them whether they feel influenced by the taste of music of their friends. I wanted to find out how much do they actually care about their friends music taste. Women especially feel influenced by what kind of music their friends listen to compared to men who feel less influenced by the taste of music of their friends.

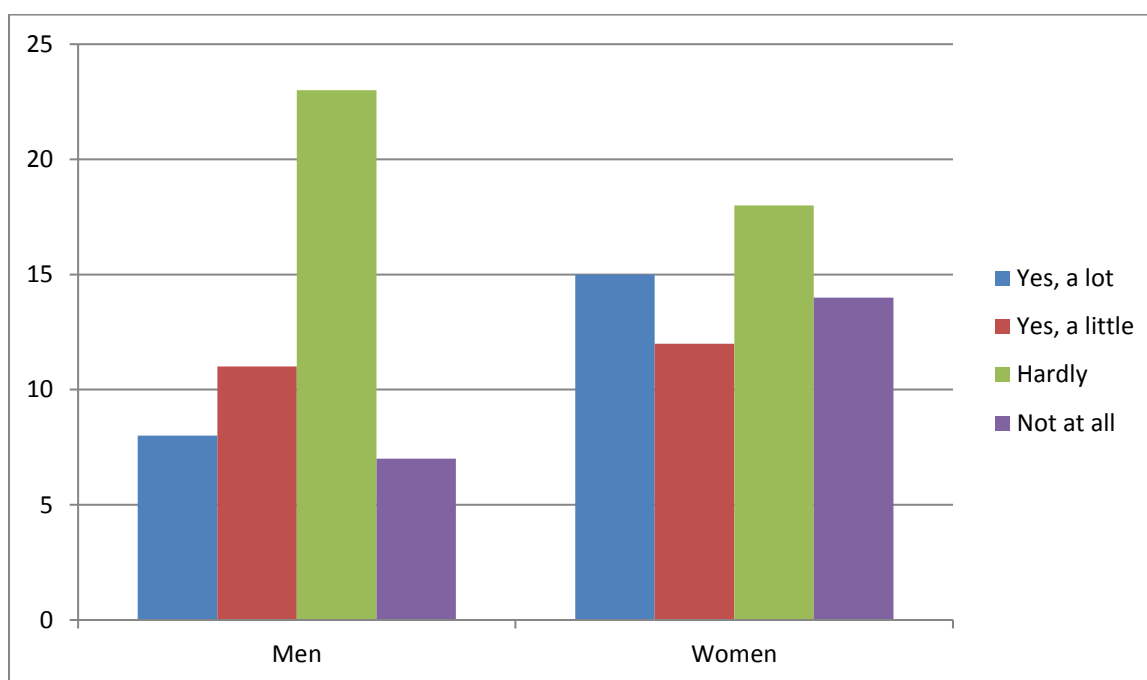


Graph 12: Friends and popular music

	Yes, a lot	Yes, a little	Hardly	Not at all
Women	28	13	7	11
Men	17	21	6	5

Table 10: Friends and popular music

The last question that involves influence is “Does music affect your relationships?” Through this question I wanted to find out if the Czech youth cares about what kind of music their friends listen to. The results say that 37,96% of all respondents claim that music almost does not matter in their relationships. It does matter a little to 21,29% and it does matter a lot to 21,29% of all respondents.



Graph 13: Music and relationships

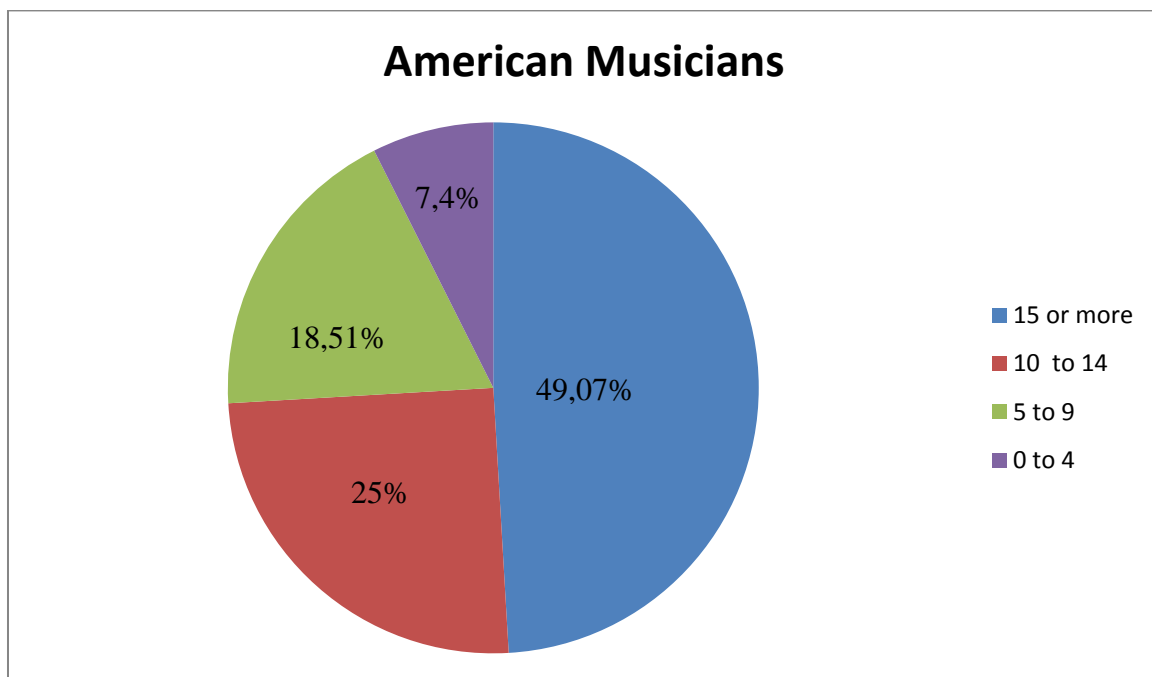
	Yes, a lot	Yes, a little	Hardly	Not at all
Men	8	11	23	7
Women	15	12	18	14
Total	23	23	41	21

Table 11: Popular music and relationships

3.4. Knowledge

This is the last part of the survey. It deals with the general knowledge of Czech youth about American and British popular music. The goal is to find out how much does the Czech youth care and know about the popular music in the context of history, music industry and the musicians.

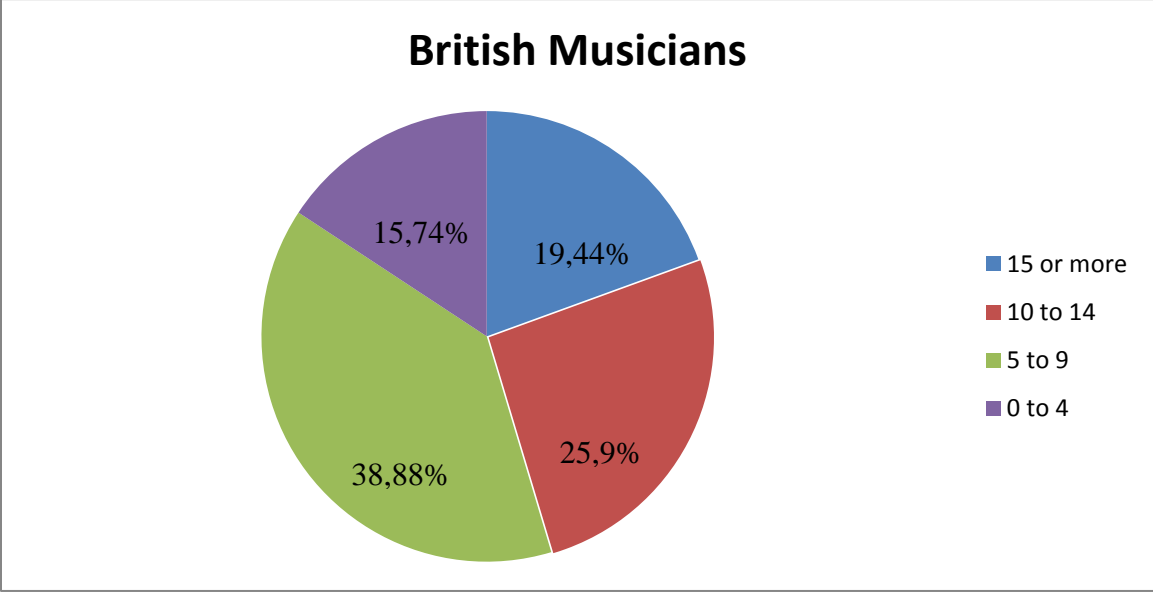
As the fourteenth question I put “*How many American musicians can you name?*” Almost a half of all respondents can name fifteen or more American musicians, another quarter can name between ten and fourteen of them. This clearly shows how influential American music is. The most frequently named musicians were Lady Gaga, Michael Jackson and Kendrick Lamar.



Graph 14: Knowledge of American musicians

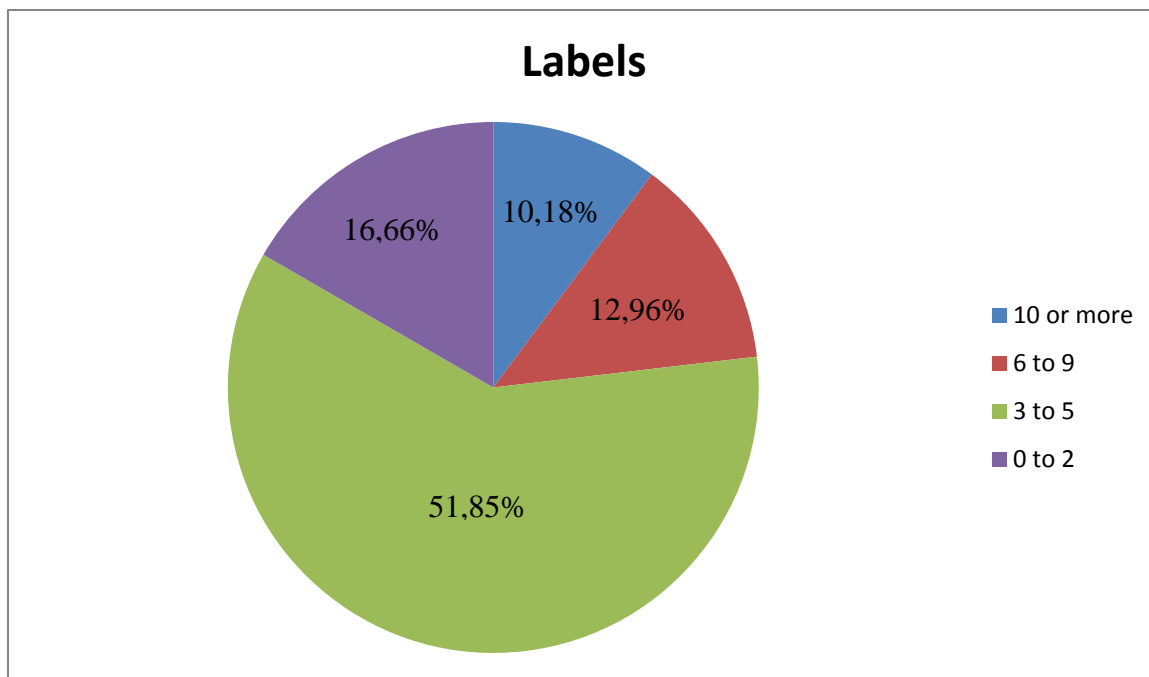
The next question was “*How many British musicians can you name?*” We can clearly see that the Czech youth does not know as many British musicians as American ones. Only

19,44% of respondents were able to name more than 15 of them. The most frequently named were Coldplay, Adele and Ed Sheeran.



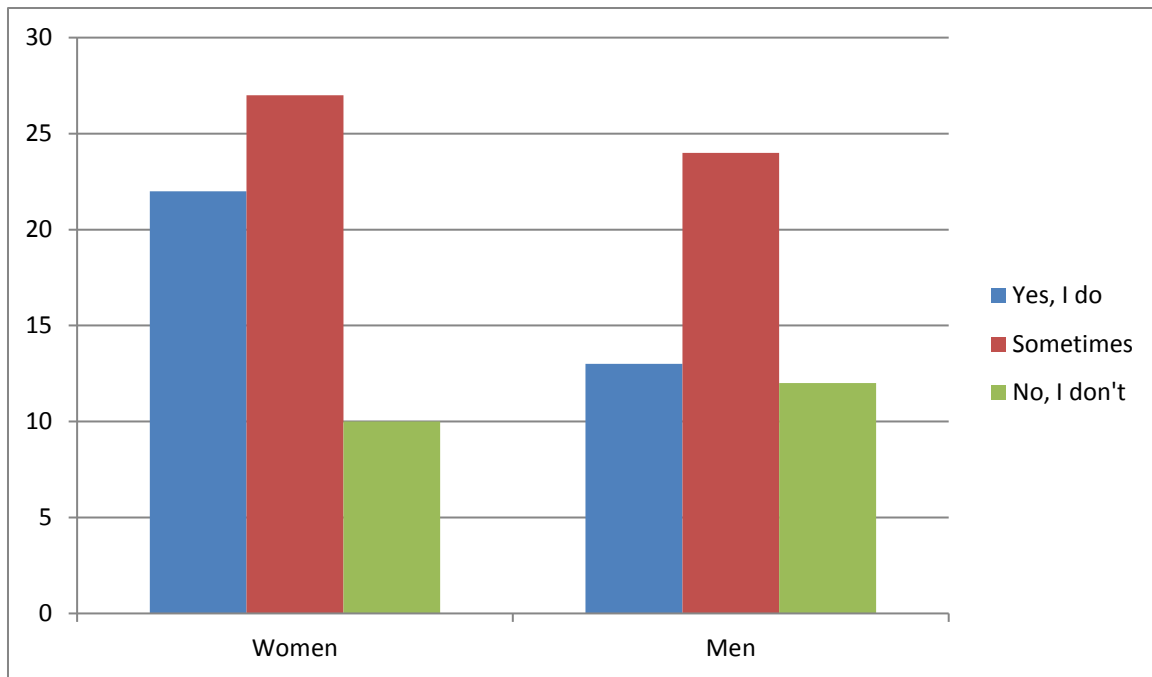
Graph 15: Knowledge of British musicians

The next question was “How many American and British labels (recording companies) can you name?” Most respondents were able to name at least 3 labels which means that they have a very good overview of the world’s popular music. Respondents named mostly Universal Music Group, EMI and Warner Music Group.



Graph 16: Knowledge of labels

The next question was “*Do you follow musicians personal life?*” In this way I aimed to find out to what extent Czech youth are interested in the world of popular music. Most respondents do follow the personal life of musicians, a significant part of them does so on regular basis.

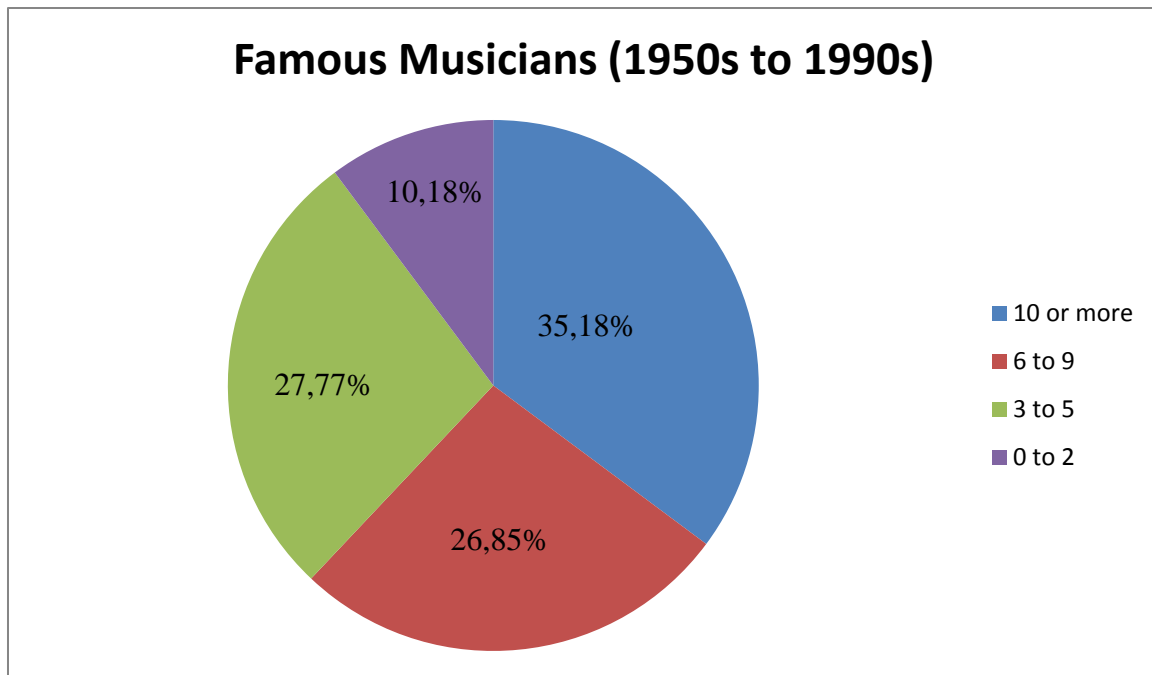


Graph 17: Personal life of musicians

	Yes, I do	Sometimes	No, I don't
Women	22	27	10
Men	13	24	12

Table 12: Personal life of musicians

The last question of my survey is “How many musicians who were famous between the 1950s and the 1990s can you name?” This question aims on the general knowledge of history of popular music. The results in graph say that 35,18% of all respondents are able to name 10 or more famous musicians which shows very good knowledge and interest in popular music. Among the most frequently answered names belongs Michael Jackson, The Beatles and Elvis Presley.



Graph 18: Famous musicians in history

3.5. Conclusion of the Research

This research gives a general idea of how the youth in the Czech Republic perceives American and British popular music. From the results we can say that they have a very good overview of popular music and that it matters to them. American production seems to be more familiar than the British one. We can also clearly see that the Czech youth very much prefer to use the internet as a primary source for discovering new music. Television still takes a big part of the process but it is not as important as it used to be in past. This research confirmed on the one hand the trend of rising popularity of singles and on the other hand the decreasing popularity of albums, especially in electronic music like dance or pop.

Due to the results of this survey we can also say that the Czech youth are significantly influenced by the fashion presented by their favourite musicians. They do not just watch what is in fashion at the moment, but also tend to wear similar clothes and present themselves that way. When it comes to behaviour, it seems to be neutral. Most influenced in this case are hip-hop fans who are more likely to catch some behaviour habits from their favourite musicians. Czech youth have very good knowledge about the British and American popular music on both the industrial part and the art part. Generally, they are able to name at least a few most important names in the culture of popular music.

4. Conclusion

Music is something that anyone can relate to. The history of popular music has proven that it serves not only as a form of relaxation and free time activity but also as a tool to express inner thoughts, problems or to point at problems in society or even as a form of protest. The hippie generation protested against the Vietnam War and music played an important part of it. It served the whole movement as a connective medium and something that all of them had in common. The same principle worked also with punk and hip-hop. It might not seem like it at first sight, but these two genres have a lot in common: they both present a raw and unbound form of protest against current problems in society and their lyrics do not exclude vulgarisms and shocking honesty. This appears to be a key feature that brought so many people to genres related to hip-hop and punk including the Czech youth. It is especially hip-hop that has had a lot of success recently among the Czech youth, also thanks to sophisticated promotion developed in American music industry.

The system of delivering music to people perfected especially after 1990 with music being promoted on TV and through the internet. Hip-hop gained a prominent place in music industry and is available so easily that people now do not even have to try to look for it. It is everywhere. Very popular among the Czech youth is also pop which has a similar position to hip-hop but as the research says, it is more preferred by women. Dance, pretty looks and catchy melodies of pop simply work well and still do not lose any of the strength they gained in the early 1990s.

More alternative but still very popular are punk-rock, metal and rock. They all have one thing in common: thrilling live shows, distorted guitars and very often angry lyrics that work as well as hip-hop lyrics. Fans of these genres tend to act like a community and keep some conservative habits like visiting record shops which would be otherwise overpowered by the internet.

All of these genres proved to be well known by the Czech youth. They actively listen to this music and they do not avoid following the musicians lives. They share the music with their friends but at the same time, especially men say that it does not have much effect on their relationships. American and British popular music has proven to be the most sought-after kind of music and the Czechs know really well what to look for even when it comes to something old. The survey also indicates that the Czech youth has quite a good knowledge of

labels and generally proves that American and British music industry is in the lead in the Czech Republic.

Bibliography

VRKOČOVÁ, Ludmila. Slovníček základních hudebních pojmů. 4. vyd. Praha: L. Vrkočová, 2005, 221 s. ISBN 80-901611-3-8.

STANLEY, Bob. Yeah! Yeah! Yeah!: The Story of Pop Music from Bill Haley to Beyonce. New York: W. W. Norton & Company, 2014. ISBN 978-0393242690.

STARR, Larry a Christopher Alan WATERMAN. American popular music from minstrelsy to MP3. 3rd ed. New York: Oxford University Press, 2010. ISBN 978-0195396300.

DORŮŽKA, Petr. KOMÁNKOVÁ, Jana. HANDLÍŘOVÁ, Veronika. HEŘMÁNEK, Zbyněk. *Beaty, bigbeaty, breakbeaty*. Editor Tomáš WEISS. Praha: MAŤA, 1998, 321 s. ISBN 8086013413.

WALD, Elijah. How the Beatles destroyed rock 'n' roll: an alternative history of American popular music. New York: Oxford University Press, 2011. ISBN 9780199756971.

CLIFFORD, Mike. The Beatles. Godalming, Surrey: Bramley Books, 1991. ISBN 9780862839109.

STARR, Larry. a Christopher Alan WATERMAN. American popular music: the rock years. New York: Oxford University Press, 2006. ISBN 978-0195300529.

CROSS, Charles R. Nirvana: the complete illustrated history. Minneapolis: Voyageur Press, 2013. ISBN 978-0760345214.

SMOLÍK, Josef. Subkultury mládeže: uvedení do problematiky. Praha: Grada, 2010. ISBN 978-80-247-2907-7.

ARNOLD, Denis. a Percy A. SCHOLE. *The New Oxford companion to music*. New York: Oxford University Press, 1983. ISBN 978-0193113169.

MATZNER, Antonín, Ivan POLEDŇÁK a Igor WASSERBERGER. *Encyklopedie jazzu a moderní populární hudby. [Díl 1]. Část věcná*. 2. dopl. vyd. Praha: Supraphon, 1983, 415 s.

Internet Sources

García, Justin D. "Popular Music." Salem Press Encyclopedia (January 2016): Research Starters, EBSCOhost

Oxford Dictionaries. *Https://en.oxforddictionaries.com* [online]. [cit. 2017-04-07]. Available at: https://en.oxforddictionaries.com/definition/us/rock_music

Resumé

Závěrečná práce je zaměřena na vývoj populární hudby v americké a britské společnosti. Zaměřuje se na žánry, které byly pro vývoj zásadní a ovlivnily budoucí generace hudebníků. Cílem bylo také zjistit, jestli je populární hudba z americké a britské produkce zásadní pro mládež v České Republice. Prostřednictvím dotazníku bylo zjištěno, že česká mládež tuto hudbu aktivně poslouchá, zajímá se o ní a také, že tato hudba má vliv na jejich životy.

List of Graphs

<i>Graph 1: Respondents divided by gender</i>	24
Graph 2: Musical preferences of both genders.....	25
<i>Graph 3: Genre preferences of both genders</i>	26
<i>Graph 4: Preferences of music sources</i>	27
<i>Graph 5: Bands versus individual singers/ performers</i>	28
<i>Graph 6: American versus British music</i>	28
<i>Graph 7: Albums versus singles</i>	29
Graph 8: Influence of fashion.....	30
<i>Graph 9: Influence of philosophy</i>	31
<i>Graph 10: Influence of music on behaviour</i>	32
<i>Graph 11: Influence of British and American production on Czech music</i>	33
<i>Graph 12: Friends and popular music</i>	33
<i>Graph 13: Music and relationships</i>	34
<i>Graph 14: Knowledge of American musicians</i>	35
<i>Graph 15: Knowledge of British musicians</i>	36
<i>Graph 16: Knowledge of labels</i>	37
<i>Graph 17: Personal life of musicians</i>	38
<i>Graph 18: Famous musicians in history</i>	39

List of Tables

Table 1: Preferences of both genders on place of production	25
Table 2: Genre preferences of both genders.....	26
Table 3: Preferences of music sources	27
Table 4: Bands versus individual singers/ performers	28
Table 5: American versus British music	29
Table 6: Album versus single.....	29
Table 7: Influence on fashion.....	30
Table 8: Influence of philosophy	31
Table 9: Influence on behaviour.....	32
Table 10: Friends and popular music	34
Table 11: Popular music and relationships.....	34

Attachments

The survey

1) **What gender are you?**

- a) Woman
- b) Man

2) **Do you prefer music produced in the USA and Britain or music produced in the Czech Republic?**

- a) USA and Britain
- b) Czech
- c) No preference

3) **What genre of music do you prefer?**

- a) Rock
- b) Hip-Hop
- c) Pop
- d) Metal
- e) Punk-Rock
- f) Dance
- g) Different

4) **Where do you prefer to seek for new music?**

- a) TV
- b) Radio
- c) Internet
- d) Record Shops

5) **Do you prefer bands or individual singers/ performers?**

- a) Singers/ Performers
- b) Bands

6) **Do you prefer American or British musicians?**

- a) American
- b) British

7) **Do you prefer to listen to albums or singles?**

- a) Albums
- b) Singles

8) **Do the American and British musicians influence the way you dress?**

- a) Yes, greatly
- b) Yes, a little
- c) Hardly
- d) Not at all

9) **Do you follow the cultural philosophy connected to your favourite genre (if there is any)?**

- a) Yes
- b) No

10) **Do you try to behave (in terms of political, social views, etc.) like your favourite musicians?**

- a) Yes, always
- b) Sometimes
- c) Never

11) **Do you think that Czech popular music is influenced by British and American production?**

- a) Yes, a lot
- b) Yes, a little
- c) Hardly
- d) Not at all

12) **Do you feel influenced by the taste of music of your friends?**

- a) Yes, a lot
- b) Yes, a little
- c) Hardly
- d) Not at all

13) Does music affect your relationships?

- a) Yes, a lot
- b) Yes, a little
- c) Hardly
- d) Not at all

14) How many American musicians can you name? You can write them down.

- a) 15 or more
- b) 10 to 14
- c) 5 to 9
- d) 0 to 4

15) How many British musicians can you name? You can write them down.

- a) 15 or more
- b) 10 to 14
- c) 5 to 9
- d) 0 to 4

16) How many American and British labels (recording companies) can you name? You can write them down.

- a) 10 or more
- b) 6 to 9
- c) 3 to 5
- d) 0 to 2

17) Do you follow musicians' personal lives?

- a) Yes, I do
- b) Sometimes
- c) No, I don't

18) How many famous musicians (1950s- 1990s) can you name? You can write them down.

- a) 10 or more
- b) 6 to 9
- c) 3 to 5
- d) 0 to 2

Anotace

Jméno a příjmení:	Ondřej Duchoň
Katedra:	Ústav cizích jazyků PdF UP Olomouc, sekce anglického jazyka
Vedoucí práce:	Mgr. Petr Anténe, Ph.D.
Rok obhajoby:	2017

Název práce:	Vliv Britské a Americké Populární hudby na Českou Mládež
Název v angličtině:	The Influence of the British and American Popular Music on the Czech Youth
Anotace práce:	Bakalářská práce se zaměřuje na vývoj a vzestup populární hudby a jejích subžánrů jako pop music, rock a mnoho dalších. Cílem je analyzovat pozadí této hudby, její roli ve společnosti v průběhu historie a do jaké míry ovlivňuje českou mládež.
Klíčová slova:	Populární hudba, mládež, kultura, hudební žánry, americká hudba, britská hudba
Anotace v angličtině:	This thesis focuses on the development and rise of popular music and its subgenres like pop music, rock, and many others. The aim is to analyse the background of the music, its role in society through the history and to which extent does it influence the Czech youth.
Klíčová slova v angličtině:	Popular music, youth, culture, music genres, American music, British music
Rozsah práce:	48
Jazyk práce:	Angličtina