

## **Academic Charts Online: Music**

Research questions answered:

Whitepapers on evidence based research for coursework and research papers.

Based on discussions with Norma Coates, Don Wright Faculty of Music at University of Western Ontario.

Comments:

*“Introduces fascinating research questions which could not be answered before.”*

*“Time saving - it would require pulling out the books and spending a day to derive insights which take a minute in ACO.”*

### **Research questions** (reviewd in this whitepaper)

1. American TV in the 1960s. Give me 1965, not a particular week but a trend.
2. Show me the context of 1964 when the Rolling Stones made their first US tour.
3. Punk Rock: the accepted mythology is that in 1975-6 punk was taking over. Is this correct? Show me what was really going on.
4. How did the US compare to the UK at that time, and is Canada different?

See below for some of the research – just a small fraction of the insights available by manipulation of the chart data in the ACO platform.

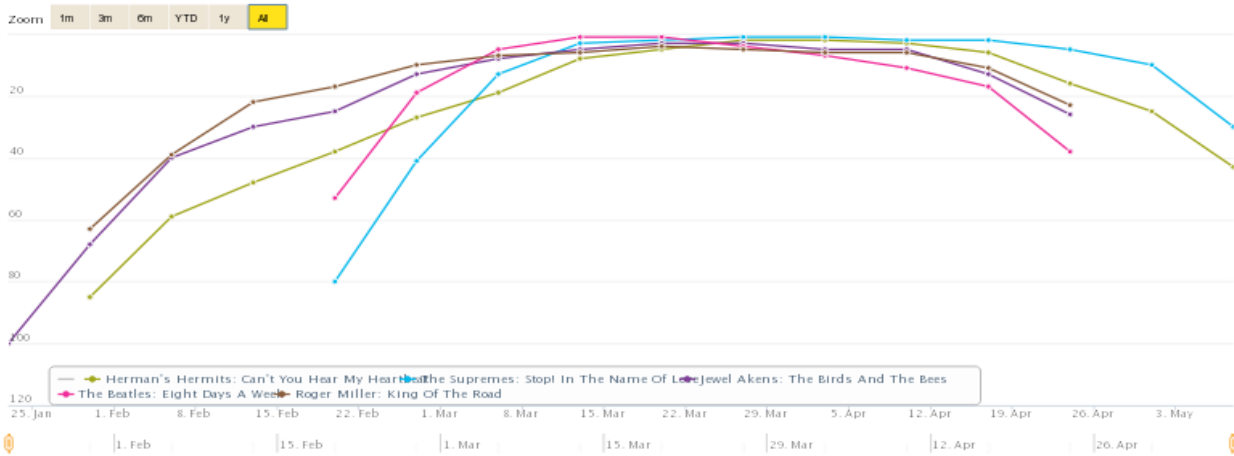
Using these analytical tools in the ACO platform new questions can be asked. Insights derived from evidence based scholarly research uncovers new avenues of scholarship.

### **Why is ACO so useful?**

The insights in the whitepaper below could not be derived from the usual chart listings. The time series graphs, and the interactive chart listings and the international scope enable scholars to make discoveries which were not previously available.

What ACO can do to answer these questions:

1. American TV in the 1960s. Give me 1965, not a particular week but a trend.



View the graph of particular releases (top 5 shown here of 100 for each week). Toggle through the weeks to see changing patterns, sort the data by label; weeks in chart; first charted date etc.

**Example:** Sorting the chart by Weeks in Chart shows the longest was 16 weeks.

Recording	Artist	Label	First Charted Date	Position	Previous Position	Peak Position	Weeks In Chart
<a href="#">You've Lost That Lovin' Feelin'</a>	<a href="#">The Righteous Brothers</a>	Philles	12 Dec 1964	43	15	1	16
<a href="#">Downtown</a>	<a href="#">Petula Clark</a>	none	19 Dec 1964	36	27	1	15
<a href="#">The Jolly Green Giant</a>	<a href="#">The Kingmen</a>	Wand	09 Jan 1965	28	13	4	12
<a href="#">My Girl</a>	<a href="#">The Temptations</a>	none	16 Jan 1965	9	7	1	11
<a href="#">This Diamond Ring</a>	<a href="#">Gary Lewis &amp; The Playboys</a>	Liberty	16 Jan 1965	10	8	1	11
<a href="#">The Birds And The Bees</a>	<a href="#">Jewel Akens</a>	Era	23 Jan 1965	3	3	3	10
<a href="#">Red Roses For A Blue Lady</a>	<a href="#">Bert Kaempfert</a>	Decca	23 Jan 1965	11	11	11	10
<a href="#">Little Things</a>	<a href="#">Bobby Goldsboro</a>	United Artists	23 Jan 1965	13	18	13	10
<a href="#">Can't You Hear My Heartbeat</a>	<a href="#">Herman's Hermits</a>	MGM	30 Jan 1965	2	5	2	9
<a href="#">King Of The Road</a>	<a href="#">Roger Miller</a>	Smash	30 Jan 1965	5	4	4	9

At this stage the Beatles had 3 in the top 100 (4, 44, 68) and The Rolling Stones one (79) as did Marianne Faithful (39) (this is displayed on screen, easily viewable, not inserted into this paper).

User can sort across countries, and research how many Beatles and Rolling Stones singles charted in the US but not in the UK.

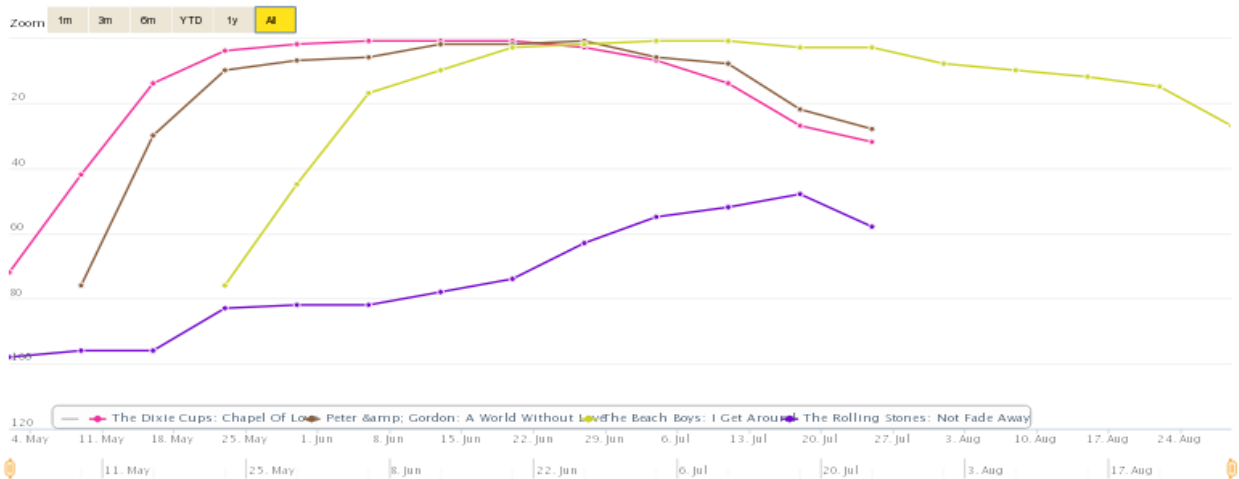
User can toggle the column for Label, and see which labels had most singles in the charts, for example Capitol had 8 whilst Motown had two (Supremes and Four Tops) and Tamla had three (Marvin Gaye, Brenda Holloway and The Miracles).

Clicking on each artist name shows the complete set of recordings which charted by the artist in all the countries currently in ACO (more countries added each month).

Similarly clicking on the Recording takes the user to all the international charts in which it appeared.

**2. Show me the context of 1964 when the Rolling Stones made their first US tour.**

The tour started in early June, and they completed the tour in Carnegie Hall on 20th June. The only song in the charts was 'Not Fade Away' on London Records which got to a peak position of 48 shortly after the tour.

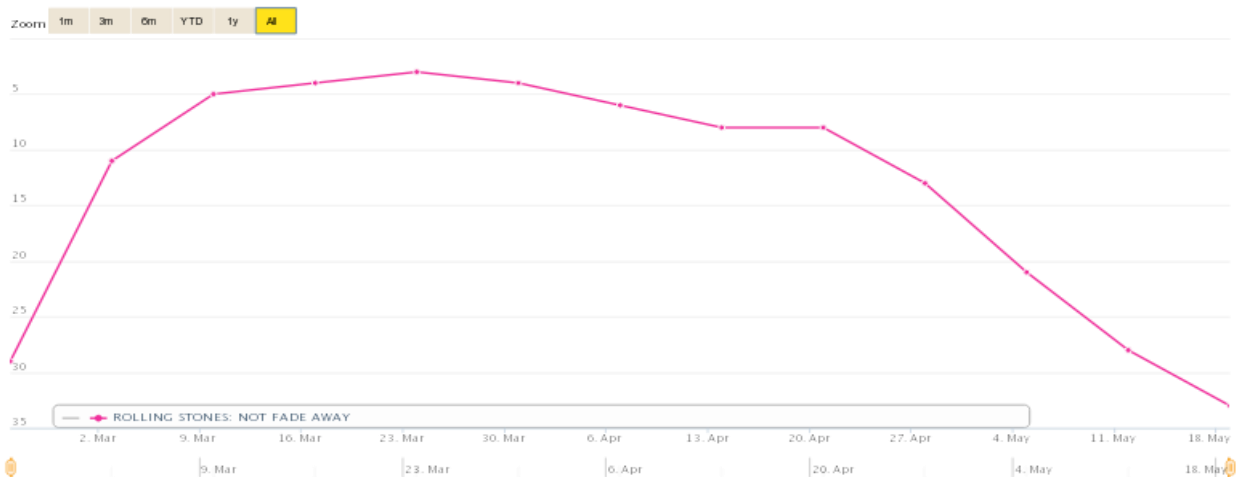


The top ten at the time were as follows:

Recording	Artist	Label	First Charted Date	Position	Previous Position	Peak Position	Weeks In Chart
<a href="#">Chapel Of Love</a>	<a href="#">The Dixie Cups</a>	Red Bird	02 May 1964	1	1	1	8
<a href="#">A World Without Love</a>	<a href="#">Peter &amp; Gordon</a>	Capitol	09 May 1964	2	2	2	7
<a href="#">I Get Around</a>	<a href="#">The Beach Boys</a>	Capitol	23 May 1964	3	10	3	5
<a href="#">Love Me With All Your Heart (Cuando Calienta El Sol)</a>	<a href="#">Ray Charles Singers</a>	Command	11 Apr 1964	4	3	3	11
<a href="#">My Boy Lollipop</a>	<a href="#">Millie Small</a>	Smash	23 May 1964	5	16	5	5
<a href="#">Walk On By</a>	<a href="#">Dionne Warwick</a>	Scepter	25 Apr 1964	6	6	6	9
<a href="#">Love Me Do</a>	<a href="#">The Beatles</a>	Parlophone	11 Apr 1964	7	4	1	11
<a href="#">People</a>	<a href="#">Barbra Streisand</a>	Columbia	04 Apr 1964	8	9	8	12
<a href="#">Don't Let The Sun Catch You Crying</a>	<a href="#">Gerry &amp; The Pacemakers</a>	Laurie	23 May 1964	9	20	9	5
<a href="#">Diane</a>	<a href="#">The Bachelors</a>	London	18 Apr 1964	10	11	10	10

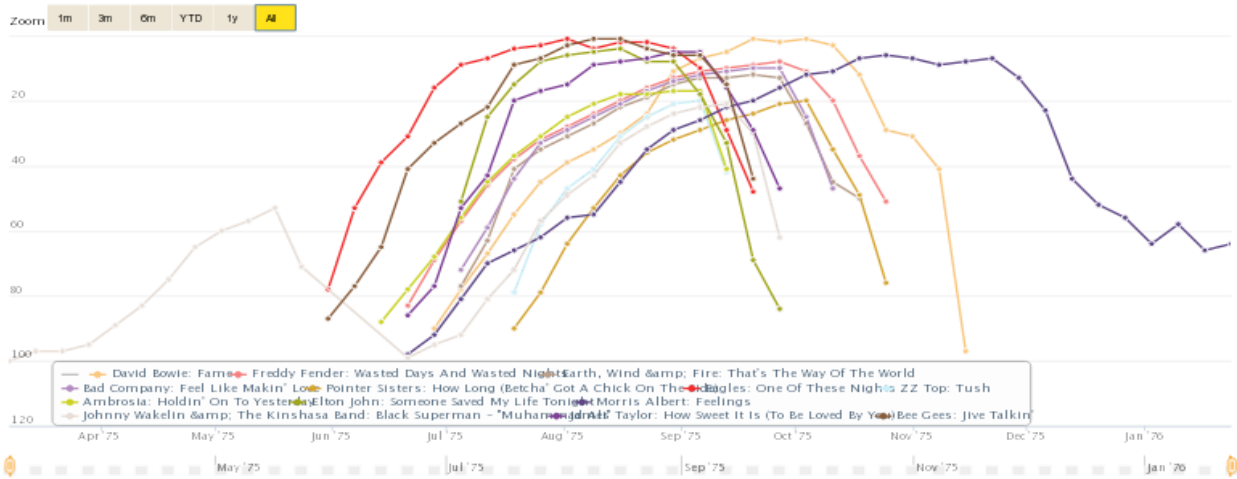
Interesting to note that The Bachelors on London Records were doing so much better than the Rolling Stones. The stylistic impact of the Stone's music had not yet made itself felt with the record buying public of the time.

However, in the UK their rendition of 'Not Fade Away' got to no. 3 in the charts:



**3. Punk Rock: the accepted mythology is that in 1975-6 punk was taking over. Is this correct? Show me what was really going on.**

We find the patterns are quite different to the mid-sixties. Singles stay in the charts longer, and the graphs are less standard, more idiosyncratic with a particular marketing and social trends available for each. This is just a selection:

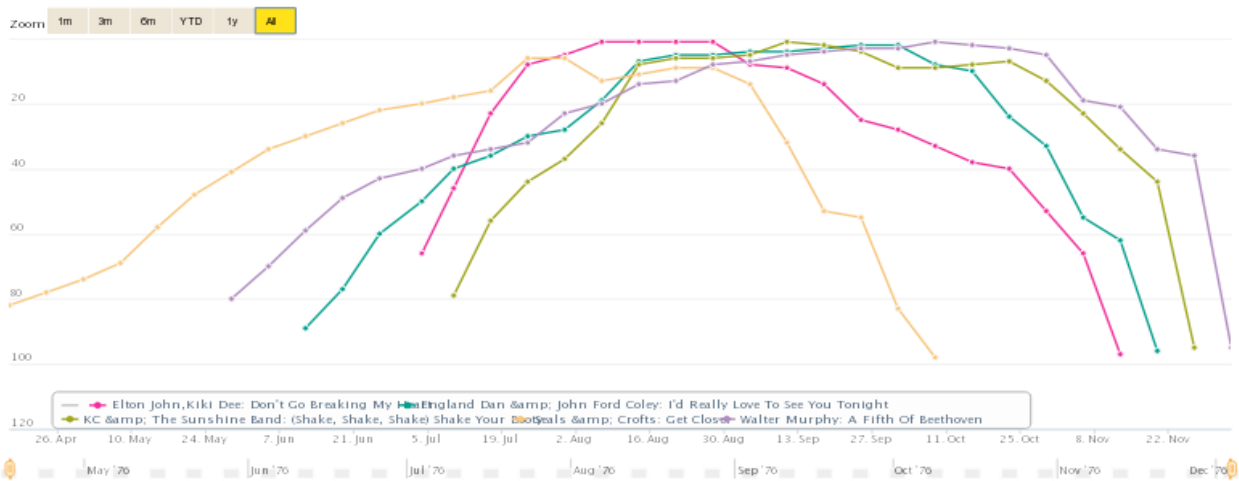


Punk is not particularly evident. The mix of the top ten includes Glen Campbell, David Bowie, KC and the Sunshine Band, and Freddy Fender with his Mexican American flavour. Punk and its impact is not seen in commercial music.

Recording	Artist	Label	First Charted Date	Position	Previous Position	Position	Weeks In Chart
<a href="#">Rhinestone Cowboy</a>	<a href="#">Glen Campbell</a>	Capitol	31 May 1975	1	1	1	16
<a href="#">Fallin' In Love</a>	<a href="#">Hamilton, Joe Frank &amp; Reynolds</a>	Playboy	21 Jun 1975	2	2	1	13
<a href="#">At Seventeen</a>	<a href="#">Janis Ian</a>	Columbia	14 Jun 1975	3	4	3	14
<a href="#">Get Down Tonight</a>	<a href="#">KC &amp; The Sunshine Band</a>	T.K.	12 Jul 1975	4	3	1	10
<a href="#">Fame</a>	<a href="#">David Bowie</a>	RCA Victor	28 Jun 1975	5	7	5	12
<a href="#">Fight The Power Part 1</a>	<a href="#">The Isley Brothers</a>	T-Neck	21 Jun 1975	6	8	6	13
<a href="#">Could It Be Magic</a>	<a href="#">Barry Manilow</a>	Arista	28 Jun 1975	7	9	7	12
<a href="#">I'm Sorry</a>	<a href="#">John Denver</a>	RCA Victor	16 Aug 1975	8	15	8	5

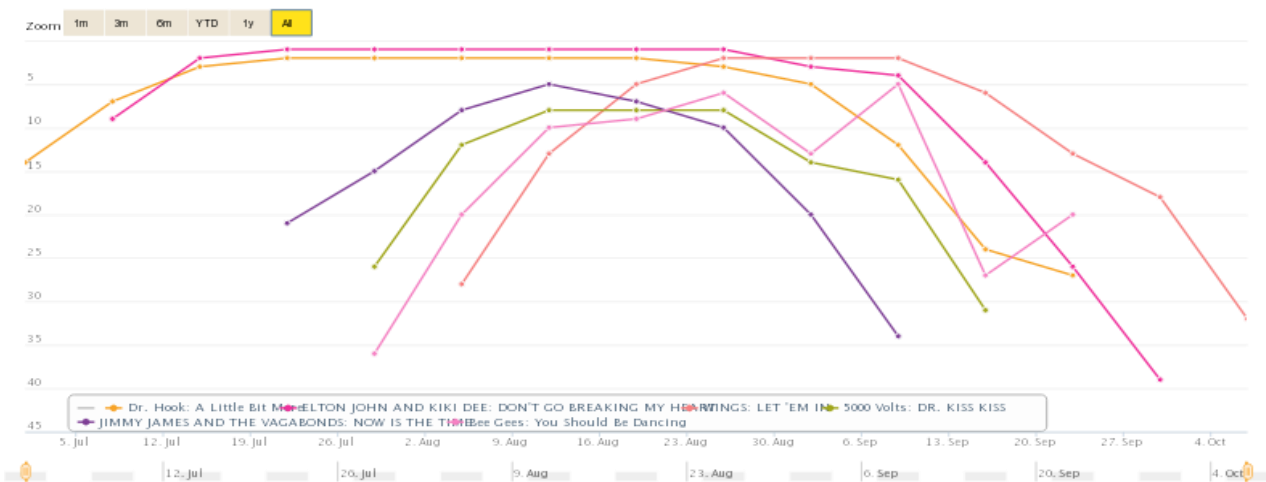
Recording	Artist	Label	First Charted Date	Position	Previous Position	Position	Weeks In Chart
<a href="#">Run Joey Run</a>	<a href="#">David Geddes</a>	Big Tree	02 Aug 1975	9	19	9	7
<a href="#">Wasted Days And Wasted Nights</a>	<a href="#">Freddy Fender</a>	ABC/Dot	21 Jun 1975	10	11	10	13

A year later in 1976 still no sign of punk music in the singles charts, and those longest in the charts are relatively easy listening, not the grunge and attitude of the punk scene – punk was clearly a niche with a larger social impact than its commercial achievement.

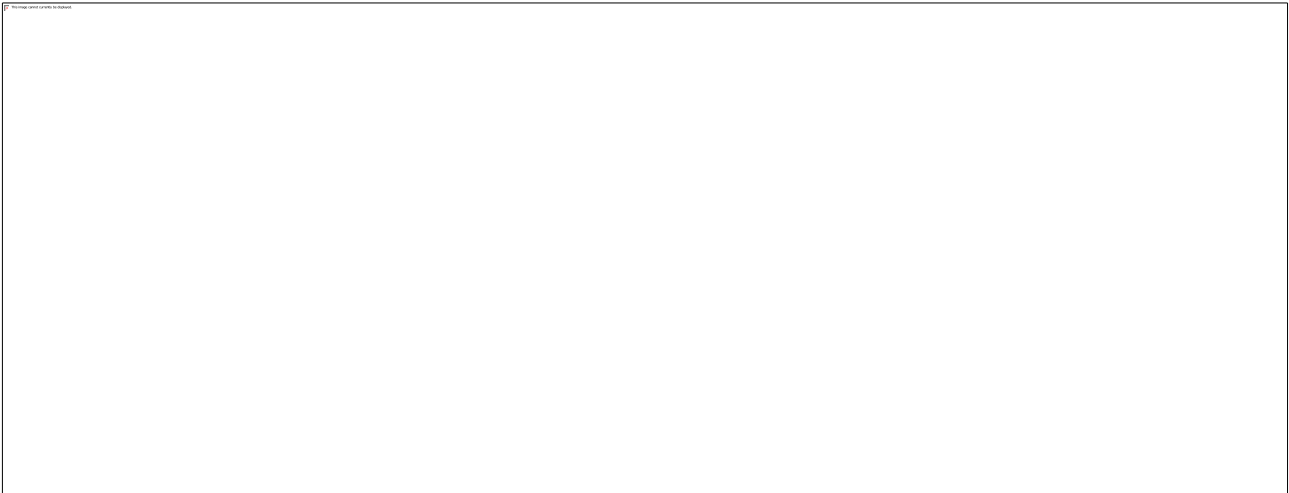


#### 4. How did the US compare to the UK at that time?

We can see the UK in 1976. Singles tend to stay at the top and in fashion for longer.



Below are Elton John (Don't go Breaking My Heart – with Kiki Dee) and Paul McCartney (Let 'em In) are compared in *relative* terms, from the first week they charted in the US and UK.



The two shorter graphs show these artists in the UK, and the longer ones the US – showing a focus on US promotion to target the larger market, where investment in sales brought a more exciting commercial return.

Comparing these results to Elton John thirty years later in 2006 the patterns are remarkably different. Looking at the top three in the charts and Elton John with The Captain and the Kid we see that all entered at the highest position and then fell (with occasional subsequent rises) – prepublicity ensured that the buying public bought in the first week of release. The era of the steady build of sales was over. Very different to the earlier decades where all releases entered the charts and then rose over a period of weeks.

