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Audience Analysis

Michelle McGhee argues that in music, the atypical rhythms and beats make for a compelling sound to the ear, which attracts people to listen closely. In my analysis, my audience is those in high positions at a record label to convince them to being open to signing artists who sound inconsistent with what normal artists are putting out. Wonky was made to portray just that idea of breaking barriers of music and listening outside of the box.

Inside of a record label, there are varying levels of executives. According to an article by Allison Klein right under the CEO of the company there are Vice Presidents all that have their own departments. The artists and repertoire department are responsible for signing the artists to the label. This department is responsible for scouring social media, listening to streaming platforms for new and upcoming artists.

In the world of music, the A&R department knows about how to look for music talent and the different approaches to finding new talent. According to Berklee, an A&R representative “[relies] on a finely tuned and constantly evolving understanding of current music tastes and trends to identify acts with talent, drive, buzz, and more” (*A&R Representative | Berklee*). The A&R employees would be aware of the typical terminology used in the music industry, so I wouldn’t need to go over any key words or give a preface to my analysis.

My approach to appealing to the record label would be to show them some other strategies to finding talent to where they looked for the odd one out, the one who played the drums unconventionally. From Wonky, I could explain to them how these irregular sounds might just be the next music wonder. I would explain the difference between straight, swing, and shift music and explain how these unusual sounds make for a diverse music world.

The best methods to use to appeal to the record label, and A&R would be by showing examples of music, and by displaying what makes each song different in its own unique way. J Dilla’s short-lived career resulted in a profit of over $11 million in just a 12-year career. J Dilla was a music producer who was very successful but was originally portrayed as a misfit. My goal with the record label is to open their eyes to more unconventional artists who may not get the same opportunities as those who fit the stereotypical qualities of a music artist. Statistically speaking, record labels held up 62% of the music revenue in 2017 (“Statista - The Statistics Portal”). The climb of independent artists however has changed drastically over the last few years. According to statistics, independent artists represented 33% of the top 100 streaming, which is a 18% increase from the year before. (“Stats, Facts, Data Independent Artists Need To Know”). An 18% increase in top 100 streaming songs will continue to steadily increase, which is why record labels need to increase their ways of finding new artists to sign to their record label.

Social media platforms that I could use to help portray my message to the executives would be through TikTok since TikTok has a major influence on top songs in the music charts. I would also use Instagram, in particular Instagram reels. Reels are a persuasive tool that Instagram has that allows users to scroll kind of like TikTok. It gives users easy access to watch content and follow the creator.

Michelle McGhee wrote *Wonky* to challenge the stereotypical sounds of music, rhythm in particular. Record companies are my audience for the analysis over *Wonky* to influence them to be more open-minded for signing more eclectic artists in the future.

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