Topographical reproduction in three-dimensional space“ mix 37

Question of which illusion one prefers

Mind & body 40

“Fragile cohesion between friends and strangers on the dancefloor” 80

“shifts in dominance and subjugation” 81

Sonic immersion 81

“entire body can physically resonate with the amplified dance music” 82

94 “importance of DJ interaction with the crowd to their authenticity”

“magical ability to ‘work the crowd’ with the right record at the right time” 111

“By converting audio sound waves into a highly flexible binary code, the potential for recording, manipulating and reproducing acoustic information is endlessly multiplied” 113

“sound can now be ‘chopped up, stretched, treated, looped and recombined to generate never-before-heard sonorities” 113

Every 3rd song well-known 126

128 “inverse relationship between available playing time and available music” 128

-> more individuality

“I argue that, more so than musical technology (analogue or digital) or technical skill ( the mastery of the technical apparatus), dance music programming is bound up with the identity or persona of the DJ, with the character of his or her performance over time, in other words, with his or her flow.” 143

Bardos (psychedelic trip) 144

“the codes that govern rituals of liminality do not easily or quickly respond to changes in technology” 144

“Yet, historically, the innovation of recorded music – an innovation that DJing is built on – represented seemingly an even greater loss of human agency.” 169

276 missionary

275 not a jukebox

“Most of the DJs describes a quite democratic and symbiotic relationship between the DJ and the crwod, yet – for some – at ‘arm’s length distance’. A Stockholm-based DJ mentions both the feeling of affinity and the sense of getting a kick out of being the person who makes people happy for the moment. Furthermore, it is possible to detect a sense of responsibility or duty; the DJ has both the power and the pressure to please the people.” 276

“people ‘empower’ the DJ ‘to lead them through the night’, implying that this is still a commission of trust that is built on consent and cannot be conquered by foce.

“explain performance in electronic dance music as an interaction among various elements – the DJ, the sounds, the technologies that reproduce those sounds, the audience, the dancefloor” 40