The spectacle

“a tentative definition of performance may be: ritualized behavior conditioned/permeated by play”

1. interaction with sound medium

Ekstase der dinge: „Art und weise, auf die ein ding dem wahrnehmenden in besonderer Weise als gegenwärtig erscheint“ 202

Lying technology: cause and effect

Evidence of artistry

Turntablists: spectacle

Playing around with laptop functions: audience can hear experiments

Different relation between audible and visible (turntables vs. laptop), but turntables can also lie (records that contain scratching sounds)

Musikmaschinen „in erster Linie Spiel- und Werkzeuge“ 153

Präsenz „spezifische ästhetische Qualität“ 160

Menschlicher Leib, aber auch Objekte

Auratisierung

„Präsenz als besonders intensiver Modus von Gegenwärtigkeit“ 166

Touching sound

Präsenz : Körperlichkeit verhält sich ungefähr wie Atmosphäre : Räumlichkeit

Geniekult 18.jh. künstler als autonomes subjekt

Ereignisbegriff statt werk 282

168 früher bühne zentrum (bei live-auftritten), nach der sich aufmerksamkeit richtet – heute DJ ganz cool hinter seinem equipment. Sound-Anlage ist der blickfang

DJ greenclub ohne kopfhörer!

it is the turntable that has become the central

‘tool’ of the DJ and that has achieved a wide degree of cultural recognition, in

much the same way as the electric guitar is perceived as being integral to rock

music culture.

dominance of the turntable, and the level of authenticity that is ascribed to its use

These machines have such a wide variety of features

(pitch control and tempo control, looping facilities, reverse play, scratching facilities)

that can be initiated at the flick of a switch, that there becomes less of an emphasis on

skill, and more of an emphasis on being able to operate the machines properly. In

contrast to this, there is the argument that such machines extend the boundaries of

mixing and DJing, in that there are greater opportunities to manipulate and alter

sounds.

This involves the assumption that part of the process of DJing incorporates an

element of performance, and that this performance is validated by the handling of

particular tools or formats. In this regard, DJing becomes as much about visual perception

as it is about sound creation.

Controller not playback device

DVS = controller

Games, playing

Entire playing context: performance is ritualized play

DJ is always playing.

2. interaction with audience

DJ still performing by penetrating room with music, emanating vibes from his body

Laptop: staring at it too much, barrier

Freed up from flipping through crates etc. (stressful with vinyl, easy and dancing around with laptop)

Audience is the performance

Leibliche ko-präsenz „leibliche ko-präsenz von akteueren und zuschauern, welche eine aufführung allererst ermöglicht, welche die auff. Konstituiert“ 47

„Aufführung ereignet sich *zwischen* akteuren und zuschauern“

„autopoietische Feedback-schleife“ 113

Aufführung als fest und spiel 53

Ritual, special world created apart from everyday

Dramaturgie: Beginning, middle, end (warm-up, cool-down special time)

19. Jh zwischenmusik theater bewusst stimmung erzeugen 212

Lautstärke übertönt leute

„zuschauer gleichsam unvermerkt aus einer gemüthsbewegung in die andere zu führen“ 214

Navigating genre (omnigenre… audience has different understanding, b-boys vs. tine)

Theater: akteure in bewegung, zuschauer sitzen. DJ: Publikum in bewegung, DJ „passiv“ (erst seit kurzem im fokus... früher teilweise sitzend! Unbeachteter handwerker)

„Wirkpotential“ des körpers auf zuschauer 138

„insofern sie den zuschauer animiert, selbst energie hervorzubringen, empfindet dieser den darsteller auch für sich selbst als kraftquelle“

Laute und Musik: „... auch sie das wahrnehmende Subjekt umfangen, umhüllen und in seine Leib eindringen. Der Körper kann zum Resonanzkörper für die gehörten Laute werden, mit ihnen mitschwingen“ 207

„... empfindet sich der Zuschauer im atmosphärischen Raum seien leiblichkeit auf ganz spezifische weise. Er erlebt sich als einen lebendigen organismus, der im austausch mit seiner umwelt steht.“208

„einzelne subjekte sind an ihrer hervorbringung beteiligt, ohne sie doch bestimmen oder über sie verfügen zu können. Sie müssen vielmehr bereit sein, sich bis zu einem gewissen grade von ihr bestimmen zu lassen“ 227

„Mitschwingen der zuschauer“ 238

„wechselseitiges ‚Einschwingen‘ in den rhythmus anderer“ 239

„Dezentralisierung des Raumes“

„Beliebige perspektive“ 168

„Dynamische Akzente zu setzen, nahtlose übergänge zu schaffen und letztendlich die musikalische Dramaturgie für einen Tanzabend zu entwickeln – all dies erfordert eine gewisse Professionalität, aber auch ein gutes Maß an Empathie mit den Tanzenden“ 178

„gegen die macht der eingschliffenen hörgewohnheiten zu kämpfen haben“ 180

the decisions of record

store owners and DJs in selecting this music have a direct impact upon the music that

participants in the scene are exposed to.

potential for a set to be generated

that has a greater diversity and variety than a performance based solely on the playing

of vinyl.

International DJs become the

bearers of authentic dance culture, and as a part of that, what they do establishes the

boundaries for perceptions of DJ skill.

Feedback loop: DJ actually adjusts his performance on the go based on crowd reaction

Corporeality: sound penetrates body

Not about spectating

Beginning, middle and end (adamowsky: anstieg und abfall von spannung)

Celebration of life

Dionysian

You wanna make them happy and you wanna find something that is gonna work for them that's still within your comfort zone and expertise as well.

first of all, one thing that makes me really different is I spend a lot of time because of, because the music that I'm most enthusiastic about is not necessarily familiar to people, I spend a lot of time getting to know my music and understand which songs I have that even if you have never heard it before there's something int hat song that is accessible and that makes you wanna move and makes you happy and all of that. So i have a selection that, you know, as long as people are open to it, as long as people, as long it's not the kind of situation where people expect that they're gonna hear stuff that they can sing along to, which sometimes, a lot of times might be the case, but as long as people are just expecting to be hearing good music that's fun and they're gonna dance, I have songs that it doesn't matter whether they know it or not, they're gonna love it.

so it totally depends on the crowd and having the experience to get a feel for what's gonna make them happy and what's not.

when i'm playing one song and I'm kinda feeling how the crowd is reacting to it I'm picking my next song, like I can feel by looking at and remembering the song or by listening to it in my headphones I can feel how it's going to change the energy. And depending on what the crowd is open to, like either a certain song is going to bring a good energy or it's gonna be more stragne to them and strange is not gonna bring much energy.

So I'm conscious of that just kind of in a more intuitive way, like I'm not thinking about this is a song that ethey will know, but i have a good sense of like how familiar, it's not just familiarty with the song, it's also familiarity with a style. you know? or a style of production or something. Like the old kind of early 70s funk has a different sound to it and if you're playing for a crowd that isn't necessarily expect- they hear it and that just sounds old to them. Then it could be the best song ever, but it's still gonna sound a bit strange, so... like there's different aspects of a song that even aside from whether they know the song itself, it could sound more kind of familiar or accessible or more strange and like you know not something that they were expecting to hear. So that's just kind of where reading the crowd I guess comes in. Liek just getting a feel for what's gonna work, what's gonna make them happy and what isn't.

and in the end i look at it like you remember like Venn diagrams from math class in high school or whatever? Like you know you have the intersecting circles? So you know this is all that I enjoy, and like this is what you know the crowd enjoys and as long as there's like an overlap, that's where I'm gonna spend my time musically. I'm gonna find the music that I- I never like- it's not enjoyable for me to play music that you know is making the crowd excited but that I'm not really into myself. And I think it's not completely selfishness that I just want to, I feel that I should play the music that I enjoy the whole time, but it'sm ore like I'm not gonna play it as well if i don't enjoy it. And I'm not gonna be as familiar with it if I don't enjoy it, because i don't spend time listneing to music that I don't enjoy. Life is too short for that. So if I'm- If I can find like that music that I enjoy and that they're going to enjoy, then that just makes the most sense because then I follow my own feeling the hwole time and not feel like you know like the, you know like when the DJ's more like a jukebox and they#re kind of like "whatever you need to hear, or whatever requests you have, I'm gonna play it" like that's cool, and I admire DJs that can do that, but it's, maybe it makes me like indulgent or whatever but I don't wanna, i don't enjoy that. i enjoy playing music that i like and playing it in such way that you really enjoy it too and you can appreciate everything everything that i love about it

and i don't think music is ever like an "eat your vegetables" kind of thing. i think a dj that has that kind of mindset is not really going to connect with people.

it's a slightly different thing vs. when you're responding to the crowd and you're able to kind of pick up really fast on what all that you know "okay maybe that's not hte right direction so i know to bring it there." liek that's good too, but it's even better when you're like "wow ok i know they're gonna come with me on this and you're able to kind of like feel like further ahead and feel like you're really kinda driving the bus and they're along for the journey

sometimes like when i have a good feeling about the crowd and i put a song on that's maybe a slightly different direction and the energy dips but i know "okay, stick with it, i know this song builds" and it may take them a moment, like it's not so bad that they're gonna suddenly clear off the dancefloor, i'm confident with that, i know that it's gonna take a moment for them to kinda get into sync with this new thing but when they do, it's gonna be like a new direction and i know theyre gonna feel it and then we're gonna be able to go kind of off in this other direction. I'm willing to kind of stick iwth it and know and trust that, you know, be confident that they're gonan get into sync with it, its just gonna take maybe an extra mintue of them kind of feel comfortable with that. but if you can do that, that's when you- the crowd really begins to trust you, too, cuz you'v egiven them somethign that theyre- you know was a little bit unfamiliar, and then they realized how amazing it is, and then the next time you throw something in theyre more kind of like "okay, i'll go with this, let's see where he's going with this".