The record store ritual

Emotional attachment to physical record

First record gotta understand

My vinyl collection and use of vinyl

CDs

\*vinyl as ubiquitous music storage format: over

**Digging tips**

<http://www.gearslutz.com/board/rap-hip-hop-engineering-production/893462-crate-digging-tips-help.html>

portable record player

pick by cover (win some lose some)

get to know store owner

instruments on cover

long hair thing!

Sometimes you can find gems on the 1-2$ shelf, even stuff that just has cool cover art.

I always judge a vinyl by its cover whether I realize it or not.. and a lot of times I find that the cover says a lot about the record -- how creative it is, when it was made, what type of audience it was intended for. And then they will sometimes have the instruments used in the LP listed the back or on the inside cover, so I use all these little things as clues to what the record sounds like. It's good to make sure the record isn't super scratched before you purchase.

ook for covers you like, research jazz, funk soul, prog rock, psychedelic rock, when you buy a record you like try to remember the names of the musicians on it, look for record labels you like (try stax, volt, motown, blue note, CTI prestige for starters) late sixties to mid 70s generally had the best records for sampling as well.

look in all genres look for records with non-shiny covers, look for years between 65 to 87, look at the lables and the instruments listed on the record.

- use YouTube (+1 - YouTube is here to stay and is a ultimate digging tool....fundamentalists better learn to cope with this fact lol)  
  
- dig in the dollar bin  
  
as a beginning beatmaker....spending top dollar on rare vinyl for obscure samples is foolish.

digging end up becoming pretty fun, though addictive. there are really no rules but I would say you have to spend as much time or more listening to them as you do digging

http://www.beantownboogiedown.com/technology/2010/4/17/beat-box-can-you-dig-it-some-tips-on-crate-digging-at-record.html

with a little patience and persistence, you can find lesser-known titles at bargain prices by digging a little deeper.

Portable record player

Diggin in digital age: smartphone – discogs – youtube

One thing I can’t recommend enough is to use record labels to help guide you. Almost all labels specialize in a certain sound and a specific time period.

9 times out of 10 the record store owner knows more about the value of a record than you, so always respect that.

White labels – catalogue number – discogs

If sound quality is your biggest concern, I personally recommend buying a 12” single over a full length album if you’re after a specific track. As many 12” singles only include 1 or 2 tracks per side, they usually have wider grooves which means the sound overall is louder. They are also much easier for DJ’s to work with as skipping is far less likely. Some 45’s arguably also have a louder, more focused sound as they were designed for play in monophonic all-in-one record players back in the 1960s-70s. And of course, in many cases, the 12” single is far rarer than the full length album it came from and can almost guarantee it is more expensive, so choose wisely. This was a time when the major labels were trying desperately to retire vinyl and get consumers to switch to CD, and many LP’s often would try squeezing almost 70 minutes of music on a single record (especially in rap/hip hop), resulting in severely compromised sound overall.)

DJ tools

Force yourself to take home a record by at least one artist you have never even heard of until walking into the store that day. This is hands down the fastest way I have been able to build my knowledge of music, and although some of these titles I brought home ended up being crap, the good far exceeded the bad.

Beatmatching

CDs not embraced: lack of immediacy and tactility

Vinyl: historical significance (DNA of hip hop)

DVS embraced

Copies wear out

“At this point, at least, no digital vinyl system has yet been devised that eliminates the need for skill” katz 228

Mixing style: no fumbling with records -> change songs quicker \*Kermit!

There is one particular feature that seems to take this passionate debate on its shoulders: The “dreaded ‘sync’ button.”

DJ always reinventing his own definition performatively

3.3 evidence of cause and effect (laptop) difficult with dj already (perfecting sound: “lying” technology)

\*Audience performs: dancing, outfits, selbstdarstellung (individual and as group)

DJ: curious type of performance. DJ used to sit unnoticed, only recently in focus as himself (spectacle). Theater: used to try to suppress audience, make it invisible, only recently trying to incorporate it

Power relations

Feedback loop

“autopoeisis” (leibliche ko-präsenz) alle sind miterzeuger (auch technik -> dj culture in the mix)

DJ: keine fiktive, symbolische Ebene. Reine materialhaftigkeit, körperlichkeit. Inbegriff von performance

Free space where everyone is equal, rules are broken, community, excess (saturnalia –> Saturday) dionysisch

Körperlichkeit: DJ’s behavior influences mood on dancefloor

Spectacle: katz 63 evidence of artistry

Yet taking such a view denies the possibility that computers actually enhance

the DJing profession and allow for greater creative expression, while also ignoring

the fact that, in some respects, using computers requires the DJ to be just as skilful

and thoughtful as when they are using turntables. Simply because the skills change,

it does not necessarily follow that the act of DJing is made any easier.