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.

look 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.

<http://www.bboytechreport.com/2013/03/21/5-tips-diggin-for-vinyl/>

Now that you know you should keep an open mind and dig everywhere, I have one bit of caution. “Be careful where it concerns your health.” Diggin can be a dirty dirty adventure. People leave these records in all sorts of dark and dirty places that have been ground zero to things like floods and such. This is “mold and spores-ville” for sure. Keep a stash of surgical masks, plastic gloves and Purell. Also, when all is said and done, be sure to clean the records in a well ventilated space.

http://www.wired.co.uk/magazine/archive/2012/10/how-to/cratedig

"The B-side of a record is where I always go to first, or to track ten on the CD," Peterson says. "You get a better idea of what an artist is really like at the end of a record rather than from the beginning. They tend to put their more adventurous music there for some reason."

New limited releases, with lush packaging, are tomorrow's cratedigging finds. "The antithesis of today's throwaway nature of being able to get music instantly online is that there's been a real rise in well-presented box sets, which you just wouldn't have had 15 years ago," says Peterson. "You can be clever about buying stuff up and putting it aside, and waiting ten years for it to go up in value. There'll always be a market, just as there's always a market for rare wines."

Ebay: make sure you don’t spend too much

Warped or scratched records – beware

I've found that you can't go wrong with *any* cover with a beautiful lady from the 1970s on it, or a pic of drums (and bongos), or a mean looking group in a field of grass or some other scene like that.

After you've gathered your records and you're back at the lab and the REAL diggin' begins, the number one thing to remember is PATIENCE!!! I always recommend giving every record that you get at least one full listen. This can be painstakingly slow, especially if you're early into diggin', but trust me, patience in this regard pays off big time for two reasons: (1) you will undoubtedly be able to catch gems that you would have otherwise missed; and (2) regardless of what you actually *find*, you are doing MusicStudy—listening to and learning more about music; in particular, you're learning new musical patterns and textures that go into your individual musical well of ideas.

Another reason that it's important to keep an open mind *before* listening to your records deals with your mood and intent. Let's say that you're in a grungy, hard core mood, and you're looking for bass parts and "dark" sounds. What happens when you drop the needle on the record and you hear a bunch of harps and bright strings? An open mind let's you shift your mood and intent and go where the source material takes you. Now, I'm not saying that you have to abandon your mood or your creative intentions. I'm pointing out how helpful an open mind can be, especially when you've already got your mind made up about what you're going to do sounds that you've yet to hear. When I first started out diggin' for records, I would bypass a lot of good source material, just because it didn't fit my *predetermined* ideas. What I later learned was to let the music "talk to me." Instead of trying to dictate to the record what it *had* to be, I learned how to see/hear what it *could* be. This was a turning point for me, not only because it broadened and strengthen my sampling approach, but also because it led me to listen to music much more closely and carefully. And this helped me to understand the different ways that certain types of arrangements and sounds could be manipulated to fit my style and sound.

<http://www.youtube.com/watch?feature=player_embedded&v=-5USZQ97l9s>

Part of the beauty of a record store like this is you look around and things are pretty visual. You can’t get that online at all. You don’t get the scale of these. You don’t get the improvisational idea of these images jumping out at you askin for your attention. ‘Cause there may be something, you know, you think it’s in the rock section but you pick it up and you may have an idea about rock, a genrefied idea, you pick it up and it could be funkier than the most funk you’ve ever had. So you never know what you’re getting. It’s an amazing thing, the store itself.

As long as I see that these technological advances have merit in terms of it elevating the artistic form of it. But in order for it to elevate it you have to see a lot more mastering of that form. So when I see an individual taking the technology and incorporating it or moving it past where it’s been, which I do see sometimes, but it’s rare, I mean there’s examples. You got guys that can go out and play records on a laptop and then they’ll be playing keys and singing on top of it. I’ve seen Carey Chandler do that. But most times it’s just using it to replace it because they simply either didn’t dedicate themselves to finding the records or they’re too lazy. So I’m not comfortable with convenience replacing artistry.

And now that artist is somewhat being forgotten because everybody forgot abou the records themselves and was worried about the mixing, and that’s more about the ego. That’s fine, that people like to mix, and mixing is great and blablabla and yeah, it’s important to learn how to do it. But you’re doing that only for the idea of continuous movement of rhythm, that you want everyone to keep dancing or to keep a continuous stream of sonics running in your area. You don’t do it for the “ooh” and “aah”, the show of it. In my opinion there’s a lot of different types of DJs and I’ll get to that, too, but for me in the way that I know it hit me, it was the magic of playing music for people and it being non-stop and it being honest. And to me the selection process starts here. You pick out some really different things that are natural you, that are organic to you, that draw *you* in specifically. And then later, you refine that process trough listening, and then you present it to other people. That’s DJing, that’s selection to me.

6:15 where is the art coming from? It always comes from the human. (beatmatching simplified by technology)

Know the past to move into the future

Otherwise you might be stuck in something that’s been done already over and over again, and how redundant is that?

Technology has no value until someone takes it and does something remarkable with it

Do something amazing with simple elements

10:30 sound, frequencies, room acoustics

http://www.statepress.com/2011/01/23/local-record-shops-surviving-in-digital-download-age/

“We cater to the people who are more interested in the physical piece, rather than the actual listening to it.”

http://www.alterthepress.com/2011/04/feature-decline-of-retail-record-store\_11.html

*Also, the kids who care enough about the indie scene to buy physical music will no doubt order it from someone they feel an affinity with, be it the band, an indie label – or an ace, caring record store (Banquet etc).*

*albums are more of an investment both financially and emotionally.*

*Banquet records (uk indie record shop) focus on community, release parties, live gig promo*