Aspects – spontaneously

Method

Kohl Verfremdung

Bewusstsein für subjektive “verzerrung”

**DJ history**

**Etymology disk jockey**

Radio DJ

First guy playing records at event (smoldered piano)

Northern soul -> rarities -> programming = aspect 1

Disco -> mixing -> aspect 2

-> new relationship to guests: membership (-> “club”) -> aspect 3

-> commercialisation of club music/culture

Hip hop -> recomposing records to create new genre (based on what guests=b-boys wanted!) -> aspect 3

Chronological order of technologies (find dates)

Vinyl

CDJ

DVS

Controller

**1. Selection**

Programming (DJ culture in the mix): more valuable skill in digital age (easy beatmatching)

More music, shorter sets

Availability of music (internet)

Hanging out at record store -> social element

Preparation: vinyl -> make notes of BPM, organize crates? Limited selection

Digital: entire collection, though not necessarily (prof groove) / playlists

Reading the crowd, balance own taste with crowd’s taste

Me: hip hop – different definition than some other people, genre very wide

Also disco: DJs concerned about keeping it real, annoyed by commercialisation, protecting underground = performative (abgrenzung)

Digging mark katz 11

**2. Mixing**

Format wars

Relevance of beatmatching skill? Risk of failure

Human element, authenticity, virtuosity, creativity

Sound quality

Degrees of difficulty

Learning vinyl helps: training ear, better for digital mixing

Feedback loop with technology

Physical relationship of sound with medium (-> edison: corrupted sound!), aura!

Virtuosity: mind & body (DJ culture in the mix p. 40) -> matching tempo (cognitive) & aligning beats (coordination)

Flow: acoustic level

Videogames thrill: fingers faster than mind

Sampling from tracks

Mood change parties (perfecting sound 47)

**3. Wider context**

**“at some point in history nightclubs became places of grand spectacle – great throbbing systems of sound and light, otherworldly places that can shake the reality right out of your bones; and clubbers were transformed from members of an audience into active, reciprocating participants, vital components of the transcendent musical ritual.” Brewster 78**

Position of DJ: stage or corner

Laptop hogging attention? Lack of “presence” (DJ culture in the mix, fischer-lichte)

Audience interaction with / influence on each other

Sonic immersion

Reading the crowd, feedback loop, power relations

Performance stuff from books:

Liminality

Holy ritual, basic human need (even monkeys – schechner 154f)

Special place, time, rules, people, dressing up, outside of everyday

Different balance performer-audience for DJ

Art as event (schechner actuals), structure (beginning, middle, end)

-> process, not product

Schechner 169 “gathering/disparsing – preparation/cooling off”

Fischer-lichte autopoiesis

Liveness

Schechner “selective inattention”

The audience is the performance

DJ as medium between music and people

Sampling tracks from universe of music

Requests: terry noel and john wayne brewster 76-7

“Now that the relation between music and audience was interactive, the audience had become part of the event – in some sense, the audience was the event, and the Dj a responsive controller of their pleasure.” Brewster 83

Some DJs don’t look like they’re having a good time. David always looked like he was having a great time” brewster 171

Wo gender reinbringen?

Reading the crowd