

### Dj Culture

The two volumes of *The Oxford Handbook of Mobile Music Studies* consolidate an area of scholarly inquiry that addresses how mechanical, electrical, and digital technologies and their corresponding economies of scale have rendered music and sound increasingly mobile-portable, fungible, and ubiquitous. At once a marketing term, a common mode of everyday-life performance, and an instigator of experimental aesthetics, "mobile music" opens up a space for studying the momentous transformations in the production, distribution, consumption, and experience of music and sound that took place between the late nineteenth and the early twenty-first centuries. Taken together, the two volumes cover a large swath of the world—the US, the UK, Japan, Brazil, Germany, Turkey, Mexico, France, China, Jamaica, Iraq, the Philippines, India, Sweden—and a similarly broad array of the musical and nonmusical sounds suffusing the soundscapes of mobility. Volume 2 investigates the ramifications of mobile music technologies on musical/sonic performance and aesthetics. Two core arguments are that "mobility" is not the same thing as actual "movement" and that artistic production cannot be absolutely sundered from the performances of quotidian life. The volume's chapters investigate the mobilization of frequency range by sirens and miniature speakers; sound vehicles such as boom cars, ice cream trucks, and trains; the gestural choreographies of soundwalk pieces and mundane interactions with digital media; dance music practices in laptop and iPod DJing; the imagery of iPod commercials; production practices in Turkish political music and black popular music; the aesthetics of handheld video games and chiptune music; and the mobile device as a new musical instrument and resource for musical ensembles.

"Zuberi looks at how the sounds, images, and lyrics of English popular music generate and critique ideas of national belonging, recasting the social and even the physical landscapes of cities like Manchester and London. The Smiths and Morrissey play on romanticized notions of the (white) English working class, while the Pet Shop Boys map a "queer urban Britain" in the AIDS era. The techno-culture of raves and dance clubs incorporates both an anti-institutional do-it-yourself politics and emergent leisure practices, while the potent mix of technology and creativity in British black music includes local conditions as well as a sense of global diaspora. British Asian musicians, drawing on Afrodiasporic and South Asian traditions, seek a sense of place in Britain as commercial interests try to pin down an image of them to market." "Sounds English shows how popular music complicates cherished notions of Englishness as it activates cultural outsiders and taps into a sense of not belonging."--BOOK JACKET.

First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company. An exclusively Canadian textbook, this collection investigates the relationships between identity, geography, and popular culture that are produced and consumed in this sprawling country. Expanding beyond the clichés of friendliness and snow, this text provides a fresh perspective on what it means to be Canadian, both nationally and transnationally. Scholars look at historical subjects like Québécois identity and Indigenous self-representation and explore issues in contemporary media, including music, film, television, comic books, video games, and social media. From Drake to the Tragically Hip, Trailer Park Boys to *The Amazing Race Canada*, and poutine to maple syrup, mainstream icons and trends are studied in the interdisciplinary context of race, gender, sexuality, politics, and patriotism. Contributing to the location of Canadian popular culture, this unique resource will engage students and scholars of communication studies, cultural studies, and Canadian studies. FEATURES - Includes key concepts and theories and a glossary - Engages students with relatable historical and contemporary examples of Canadiana through a breadth of media, including television shows, websites, journals, celebrities, newspapers, literature, comic books, video games, music, and films - Ensures equal representation of a national and transnational Canada, which includes examples of race, gender, sexuality, and ethnicity, with particular attention to geographical

## Where To Download Dj Culture

intricacies that contain all provinces and territories

From the first ever radio transmission in 1906, to the underworld New York club parties of the sixties to the future concept of the DJ as cultural producer, the transition of the DJ from record-spinner to musician is the central theme of the book.

Ross and Rachel had a baby, Britney and Justin broke up, and Time magazine asked if Bono could save the world. From the glittering tinsel of Hollywood to the advertising slogan you can't get out of your head, we are surrounded by popular culture. In *A Matrix of Meanings* Craig Detweiler and Barry Taylor analyze aspects of popular culture and ask, What are they doing? What do they represent? and What do they say about the world in which we live? Rather than deciding whether Bono deserves our admiration, the authors examine the phenomenon of celebrity idolization. Instead of deciding whether Nike's "Just do it" campaign is morally questionable, they ask what its success reflects about our society. *A Matrix of Meanings* is a hip, entertaining guide to the maze of popular culture. Plentiful photos, artwork, and humorous sidebars make for delightful reading. Readers who distrust popular culture as well as those who love it will find useful insight into developing a Christian worldview in a secular culture. The "Hip-hop Nation" has been scouted, staked out, and settled by journalists and scholars alike. Antonio T. Tiongson Jr. steps into this well-mapped territory with questions aimed at interrogating how nation is conceptualized within the context of hip-hop. What happens, Tiongson asks, to notions of authenticity based on hip-hop's apparent blackness when Filipino youth make hip-hop their own? Tiongson draws on interviews with Bay Area-based Filipino American DJs to explore the authenticating strategies they rely on to carve out a niche within DJ culture. He shows how Filipino American youth involvement in DJing reconfigures the normal boundaries of Filipinoness predicated on nostalgia and cultural links with an idealized homeland. *Filipinos Represent* makes the case that while the engagement of Filipino youth with DJ culture speaks to the broadening racial scope of hip-hop—and of what it means to be Filipino—such involvement is also problematic in that it upholds deracialized accounts of hip-hop and renders difference benign. Looking at the ways in which Filipino DJs legitimize their place in an expressive form historically associated with African Americans, Tiongson examines what these complex forms of identification reveal about the contours and trajectory of contemporary U.S. racial formations and discourses in the post-civil rights era.

Armed only with turntables, a mixer and a pile of records, hip-hop DJs and turntable musicians have changed the face of music. However, whilst hip-hop has long been recognised as an influential popular culture both culturally and sociologically, hip-hop music is rarely taken seriously as an artistic genre. *Hip-Hop Turntablism, Creativity and Collaboration* values hip-hop music as worthy of musicological attention and offers a new approach to its study, focusing on the music itself and providing a new framework to examine not only the musical product, but also the creative process through which it was created. Based on ten years of research among turntablist communities, this is the first book to explore the creative and collaborative processes of groups of DJs working together as hip-hop turntable teams. Focusing on a variety of subjects - from the history of turntable experimentation and the development of innovative sound manipulation techniques, to turntable team formation, collective creation and an analysis of team routines - Sophy Smith examines how turntable teams have developed new ways of composing music, and defines characteristics of team routines in both the process and the final artistic product. Relevant to anyone interested in turntable music or innovative music generally, this book also includes a new turntable notation system and methodology for the analysis of turntable compositions, covering aspects such as material, manipulation techniques and structure as well as the roles of individual musicians.

In this comprehensive and highly interdisciplinary companion, contributors reflect on remix across the broad spectrum of media and culture, with each chapter

offering in-depth reflections on the relationship between remix studies and the digital humanities. The anthology is organized into sections that explore remix studies and digital humanities in relation to topics such as archives, artificial intelligence, cinema, epistemology, gaming, generative art, hacking, pedagogy, sound, and VR, among other subjects of study. Selected chapters focus on practice-based projects produced by artists, designers, remix studies scholars, and digital humanists. With this mix of practical and theoretical chapters, editors Navas, Gallagher, and burrough offer a tapestry of critical reflection on the contemporary cultural and political implications of remix studies and the digital humanities, functioning as an ideal reference manual to these evolving areas of study across the arts, humanities, and social sciences. This book will be of particular interest to students and scholars of digital humanities, remix studies, media arts, information studies, interactive arts and technology, and digital media studies.

L'histoire de la culture DJ du XXe siècle, propulsant le lecteur dans le XXIe siècle. De la première transmission radio, en 1906, jusqu'à la culture rave de cette fin de siècle, en passant par le hip-hop, le disco des années 60 et l'électronique allemande, l'ascension du DJ en tant que médium, producteur et gourou.

The Beyond the Dance Floor book is a path breaking study about the women who DJ electronic dance music. In this study, the main focus is given on the largely neglected relationship between women and the hegemonic conceptions of gender and technology that continue to inform this male dominated music culture. In this study, the author explores several important issues, such as the politics of identity and representation, women-centred DJ communities, and the role female DJs and producers play in dance music culture as well as the larger public sphere.

Almost as soon as 'club culture' took hold - during the UK's Second Summer of Love in 1988 - its sociopolitical impact became clear, with journalists, filmmakers and authors all keen to use this cultural context as source material for their texts. This book uses that electronic music subculture as a route into an analysis of these principally literary representations of a music culture: why such secondary artefacts appear and what function they serve. The book conceives of a new literary genre to accommodate these stories born of the dancefloor - 'dancefloor-driven literature'. Using interviews with Irvine Welsh, author of *Trainspotting* (1994), alongside other dancefloor-driven authors Nicholas Blincoe and Jeff Noon as case studies, the book analyzes three separate ways writers draw on electronic dance music in their fictions, interrogating that very particular intermedial intersection between the sonic and the linguistic. It explores how such authors write about something so subterranean as the nightclub scene, and analyses what specific literary techniques they deploy to write lucidly and fluidly about the metronomic beat of electronic music and the chemical accelerant that further alters that relationship.

## Where To Download Dj Culture

The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology, its methods, concerns, and its contributions to knowledge and understanding of the world's musical cultures, styles, and practices. The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity. Combined, the multiplicity of topics and approaches are presented in an easy-to-search A-Z format and offer a fresh perspective on the field and the subject of music in culture. Key features include: Approximately 730 signed articles, authored by prominent scholars, are arranged A-to-Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research (journals, books, and associations), an appendix listing notable archives, libraries, and museums, and a detailed Index The Index, Reader's Guide themes, and Cross References combine for thorough search-and-browse capabilities in the electronic edition Written for secondary school teachers, this resource expands educators' understanding of the relationship between their students and digital media and shows how to design learning opportunities that make the most of that relationship. Based on the findings of a three-year study on youth and their use of digital media for informal learning, this book gives teachers a deeper awareness of the characteristics of "iGeneration culture" and the dynamic potential for student learning through digital media, such as fostering collaboration, creativity, feedback, and critiques. Presented in a teacher-friendly format, each of the chapters include: - A description of each digital medium - A vignette about a young person using the medium - Advice about navigating digital media for both novice and expert teachers, plus activities and sidebars - A section addressing myths related to each medium - A section on pedagogical implications and practices, including activities Teaching Tech Savvy Kids provides examples of how to integrate digital media into secondary classrooms, explains how key characteristics of digital media can help to revitalize pedagogical practices, and increases teachers' options for offering more engaged, student-centered learning opportunities.

DJ Culture in the MixPower, Technology, and Social Change in Electronic Dance MusicBloomsbury Publishing USA

Girl Culture: An Encyclopedia investigates the increasingly complex relationships, struggles, obsessions, and idols of American tween and teen girls who are growing up faster today than ever before. Comprehensive in its coverage of the twenty and twenty-first century trendsetters, fashion, literature, film, in-group rituals and hot-button issues that shape-and are shaped by-girl culture, this two-volume resource offers a wealth of information to help students, educators, and interested readers better understand the ongoing interplay between girls and

mainstream culture.

Cool isn't just a state of mind, a celebrity fad, or an American obsession -- it's a business. In boardrooms across America, product managers are examining vodka bottles and candy bars, tissue boxes and hamburgers, wondering how do we make this thing cool? How do we make this gadget into the iPod of our industry? How do we do what Nike did? How do we get what Target got? How do we infuse this product with that very desirable, nearly unattainable it factor? In this wide-ranging exploration the authors Noah Kerner, a celebrated marketing maverick, and Gene Pressman, legendary creative visionary and former co-CEO of Barneys New York, have uncovered surprising and universal patterns and trends. They systematically parse the successes and failures of the last few decades -- in music and fashion, magazines and food, spirits and hip-hop culture. Their discoveries are pulled together in this definitive book on the commerce of cool. Nike and Target endure as relevant brands not because of a shortsighted and gimmicky campaign. A dash of bling and a viral website don't amass long-term value. Brands are effectively developed when companies take substantial risk -- and face the possibility of real failure -- in order to open up the opportunity for real success. Chasing Cool includes interviews with more than seventy of today's most respected innovators from Tom Ford and Russell Simmons to Ian Schrager and Christina Aguilera. And through this accomplished assemblage, Pressman and Kerner dig beneath the surface and reveal how emphasizing long-lasting relevance trumps a fleeting preoccupation with what's hot and what's not. In a multidimensional, entertaining, and eminently readable book that redefines how to appeal to today's savvy consumer, Kerner and Pressman explore the lessons to be learned by America's ongoing search for the ever-changing concept of cool. Readers will learn how to apply these lessons to their own businesses and creative projects in order to stand out in today's cluttered marketplace. "Simply chasing cool is really a bad idea; inspired by cool is a great idea. Walk the street, see what's going on, and spit it out in your own way. Don't do it because you research it, do it because you breathe it." -- Russell Simmons, chairman and CEO of Rush Communications "I can't imagine having to hire a so-called Cool Hunter. If I had to go to someone else to be cool, I'd just pack up my bags and find a new profession." -- Tony Hawk, professional skateboarder "It's possible to be both mainstream and edgy. You can be the Goliath but you always have to think and behave like the David." -- Scott Bedbury, former Nike and Starbucks marketing executive "I love looking at trend reports because then I know exactly what I shouldn't be doing." -- John Demsey, group president, Estée Lauder, MAC Cosmetics, Prescriptives, Sean John, and Tom Ford Beauty "I don't believe in creation by committee. I think it's impossible." -- Bonnie Fuller, chief editorial director and executive vice president of American Media Inc. "We had to make a big decision at MTV when I was there. Do we grow old with our audience or are we going to be the voice of young America? We made the decision to be the voice of young America, which meant we had to let people grow out of MTV." -- Bob Pittman, cofounder of MTV, former president of AOL

Master's thesis that documents the history of East Los Angeles DJ culture by interviewing several prominent DJs that were active between 1980-2004. Includes overview of DJ culture, rave, hip hop, dance music and house music. This edition was published in conjunction with the conceptual art exhibition "Featuring The Lights & Sounds of...: A 30 yr. survey of DJ Culture from East L.A. at G727 in downtown Los Angeles, in September of 2008

The first work to propose a comprehensive musicological framework to study sound-based music, a rapidly developing body of work that includes electroacoustic art music, turntable composition, and acoustic and digital sound installations. The art of sound organization, also known as electroacoustic music, uses sounds not available to traditional music making, including prerecorded, synthesized, and processed sounds. The body of work of such sound-based music (which includes electroacoustic art music, turntable composition, computer games, and acoustic and digital sound installations) has developed more rapidly than its

## Where To Download Dj Culture

musicology. Understanding the Art of Sound Organization proposes the first general foundational framework for the study of the art of sound organization, defining terms, discussing relevant forms of music, categorizing works, and setting sound-based music in interdisciplinary contexts. Leigh Landy's goal in this book is not only to create a theoretical framework but also to make the work more accessible—to suggest a way to understand sound-based music, to give a listener what he terms “something to hold on to,” for example, by connecting elements in a work to everyday experience. Landy considers the difficulties of categorizing works and discusses such types of works as sonic art and electroacoustic music, pointing out where they overlap and how they are distinctive. He proposes a “sound-based music paradigm” that transcends such traditional categories as art and pop music. Landy defines patterns that suggest a general framework and places the studies of sound-based music into interdisciplinary contexts, from acoustics to semiotics, proposing a holistic research approach that considers the interconnectedness of a given work's history, theory, technological aspects, and social impact. The author's ElectroAcoustic Resource Site (EARS, [www.ears.dmu.ac.uk](http://www.ears.dmu.ac.uk)), the architecture of which parallels this book's structure, offers updated bibliographic resource abstracts and related information.

Traces the continuum of hardcore that runs from the most machinized forms of house music through British and European rave styles like bleep-and-bass, breakbeat house, Belgian hardcore, jungle, gabba, speed garage, and big beat.

Daft Punk's *Discovery* is a homage to a fascinating, troubled beast of an album that casts a huge shadow over the 21st Century. It's a global view of *Discovery* as a cultural phenomenon, placing the album at the centre of celebrity culture, fan clubs, video, the music business etc., while also examining its profound musical impact. You can draw lines from *Discovery* to *Glass Swords*, Kanye West, EDM, Autotune, iTunes, Beyoncé, *Guilty Pleasures*, social media and more. *Discovery*'s footprints can be found all over the modern world but it also looked back to Daft Punk's childhood, to Van Halen records, Japanese cartoons and even Johann Sebastian Bach. *Discovery* was a record that confounded many fans when it was released in 2001, thanks to its blatant pop hooks and unlikely sonic bricolage. It was a record that was - and still is - widely misunderstood; *Discovery*'s impact has only become clear with the passing of time, as Daft Punk have been proved right time and time again.

The Oxford Encyclopedia of American Cultural and Intellectual History brings together in one two-volume set the record of the nation's values, aspirations, anxieties, and beliefs as expressed in both everyday life and formal bodies of thought. Over the past twenty years, the field of cultural history has moved to the center of American historical studies, and has come to encompass the experiences of ordinary citizens in such arenas as reading and religious practice as well as the accomplishments of prominent artists and writers. Some of the most imaginative scholarship in recent years has emerged from this burgeoning field. The scope of the volume reflects that development: the encyclopedia incorporates popular entertainment ranging from minstrel shows to video games, middlebrow ventures like Chautauqua lectures and book clubs, and preoccupations such as "Perfectionism" and "Wellness" that have shaped Americans' behavior at various points in their past and that continue to influence attitudes in the present. The volumes also make available recent scholarly insights into the writings of political scientists, philosophers, feminist theorists, social reformers, and other thinkers whose works have furnished the underpinnings of Americans' civic activities and personal concerns. Anyone wishing to understand the hearts and minds of the inhabitants of the United States from the early days of settlement to the twenty-first century will find the encyclopedia invaluable.

The groundbreaking *Audio Culture: Readings in Modern Music* (Continuum; September 2004; paperback original) maps the aural and discursive terrain of vanguard music today. Rather than offering a history of contemporary music, *Audio Culture* traces the genealogy of current

## Where To Download Dj Culture

musical practices and theoretical concerns, drawing lines of connection between recent musical production and earlier moments of sonic experimentation. It aims to foreground the various rewirings of musical composition and performance that have taken place in the past few decades and to provide a critical and theoretical language for this new audio culture. This new and expanded edition of the Audio Culture contains twenty-five additional essays, including four newly-commissioned pieces. Taken as a whole, the book explores the interconnections among such forms as minimalism, indeterminacy, musique concrète, free improvisation, experimental music, avant-rock, dub reggae, ambient music, hip hop, and techno via writings by philosophers, cultural theorists, and composers. Instead of focusing on some "crossover" between "high art" and "popular culture," Audio Culture takes all these musics as experimental practices on par with, and linked to, one another. While cultural studies has tended to look at music (primarily popular music) from a sociological perspective, the concern here is philosophical, musical, and historical. Audio Culture includes writing by some of the most important musical thinkers of the past half-century, among them John Cage, Brian Eno, Ornette Coleman, Pauline Oliveros, Maryanne Amacher, Glenn Gould, Umberto Eco, Jacques Attali, Simon Reynolds, Eliane Radigue, David Toop, John Zorn, Karlheinz Stockhausen, and many others. Each essay has its own short introduction, helping the reader to place the essay within musical, historical, and conceptual contexts, and the volume concludes with a glossary, a timeline, and an extensive discography.

Recent years have seen not just a revival, but a rebirth of the analogue record. More than merely a nostalgic craze, vinyl has become a cultural icon. As music consumption migrated to digital and online, this seemingly obsolete medium became the fastest-growing format in music sales. Whilst vinyl never ceased to be the favorite amongst many music lovers and DJs, from the late 1980s the recording industry regarded it as an outdated relic, consigned to dusty domestic corners and obscure record shops. So why is vinyl now experiencing a 'rebirth of its cool'? Dominik Bartmanski and Ian Woodward explore this question by combining a cultural sociological approach with insights from material culture studies. Presenting vinyl as a multifaceted cultural object, they investigate the reasons behind its persistence within our technologically accelerated culture. Informed by media analysis, urban ethnography and the authors' interviews with musicians, DJs, sound engineers, record store owners, collectors and cutting-edge label chiefs from a range of metropolitan centres renowned for thriving music scenes including London, New York, Tokyo, Melbourne, and especially Berlin, what emerges is a story of a modern icon.

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Everything I've ever done Everything I ever do Every place I've ever been Everywhere I'm going to Over a career that spans four decades and thirteen studio albums with Pet Shop Boys, Neil Tennant has consistently proved himself to be one of the most elegant and stylish of contemporary lyricists. Arranged alphabetically, One Hundred Lyrics and a Poem presents an overview of Neil Tennant's considerable achievement as a chronicler of modern life: the romance, the break-ups, the aspirations, the changing attitudes, the history, the politics, the pain. The landscape of Tennant's lyrics is recognisably British in character - restrained and preoccupied with the mundane, occasionally satirical, yet also yearning for escape and theatrical release. Often surprisingly revealing, this volume is contextualised by a personal commentary on each lyric and a fascinating introduction by the author which gives an insight into the process and genesis of writing. Flamboyant, understated, celebratory and elegiac, Neil

## Where To Download Dj Culture

Tennant's lyrics are a document of our times.

The field of music production has for many years been regarded as male-dominated. Despite growing acknowledgement of this fact, and some evidence of diversification, it is clear that gender representation on the whole remains quite unbalanced. Gender in Music Production brings together industry leaders, practitioners, and academics to present and analyze the situation of gender within the wider context of music production as well as to propose potential directions for the future of the field. This much-anticipated volume explores a wide range of topics, covering historical and contextual perspectives on women in the industry, interviews, case studies, individual position pieces, as well as informed analysis of current challenges and opportunities for change. Ground-breaking in its synthesis of perspectives, Gender in Music Production offers a broadly considered and thought-provoking resource for professionals, students, and researchers working in the field of music production today.

Si le DJ ne fut pendant longtemps qu'un simple pourvoyeur de sons. son histoire est parallèle à celle de la musique pop dont il contribua largement à la naissance. Cantonné jusque dans les années 50 à n'être avant tout qu'un animateur [radio] de la culture de masse musicale naissante, le rôle du DJ, ainsi que les techniques lui permettant de tracer son sillon [retransmissions radios, vinyles, platines, table de mixage]. évoluèrent au point d'en être devenu de nos jours la musique pop elle-même. Ulf Poschardt, dans cet ouvrage documentaire, développe la longue histoire du " passeur de disques " et de ses musiques, depuis le premier spécimen du genre [Reginald R. Fedessen retransmettant le Largo de Händel en 1906] jusqu'aux plus récents genres musicaux nés de la " culture DJ " [trip-hop, drum'n'bass]. On y croise ainsi Alan Freed. l'inventeur du rock'n roll. Kool DJ Herc, qui donna naissance au hip-hop. Francis Grosso. DJ de disco qui donna son véritable sens au terme " mix ", Frankie Knuckles et Tony Humphries, artisans de la house, jusque DJ Shadow. Massive Attack, Aphex Twin et Daft Punk. S'appuyant sur les travaux de Greil Marcus, Nik Cohn. David Toop, Simon Reynolds ou Nelson George, Ulf Poschardt retrace dans ses moindres détails [historiques, sociologiques, techniques et musicaux] la courte [mais dense] histoire sonore de cette musique pop dont la vie ne fut rien d'autre que celle d'une " culture DJ " avec laquelle elle se confond désormais.

Presenting a new approach to the study of youth culture and popular music, Beyond Subculture re-examines the link between music and subcultures and asks the question; in an ageing world, can pop music still be an automatic metaphor for youth culture? Using case studies and first-hand interviews with consumer and producers including Noel Gallagher and Talvin Singh, Rupa Huq investigates a series of musically-centred global youth cultures including hip-hop, electronic dance music and bhangra. With 'Generation X' becoming an increasingly redundant term, this book will help students redefine their ideas of youth culture and will be an invaluable addition to their studies. Contributions : Brian Eno, John Cage, Jacques Attali, Umberto Eco, Christian Marclay, Simon Reynolds, Pierre Schaeffer, Marshall McLuhan, Derek Bailey, Pauline Oliveros, Tony Conrad, David Toop... etc.

New online technologies have brought with them a great promise of freedom. The computer and particularly the Internet have been represented as enabling technologies, turning consumers into users and users into producers. Furthermore, lay people and amateurs have been enthusiastically greeted as heroes of the digital era. This

thoughtful study casts a fresh light on the shaping of user participation in the context of, among others, popular discourse in and around new media. Schäfers groundbreaking research into hacking, fan communities and Web 2.0 applications demonstrates how the dynamic of innovation, control and interaction have shifted the boundaries of the traditional culture industry into the user domain. The media industry undergoes a shift from creating content to providing platforms for user driven social interactions and user-generated content. In this extended culture industry, participation unfolds not only in the co-creation of media content and software-based products, but also in the development and defense of distinctive media practices that represent a socio-political understanding of new technologies.

From massive raves sprouting around the London orbital at the turn of the 1990s to events operated under the control of corporate empires, EDM (Electronic Dance Music) festivals have developed into cross-genre, multi-city, transnational mega-events. From free party teknivals proliferating across Europe since the mid-1990s to colossal corporate attractions like Tomorrowland Electric Daisy Carnival and Stereosonic, and from transformational and participatory events like Burning Man and events in the UK outdoor psytrance circuit, to such digital arts and new media showcases as Barcelona's Sónar Festival and Montreal's MUTEK, dance festivals are platforms for a variety of arts, lifestyles, industries and policies. Growing ubiquitous in contemporary social life, and providing participants with independent sources of belonging, these festivals and their event-cultures are diverse in organization, intent and outcome. From ethically-charged and "boutique" events with commitments to local regions to subsidiaries of entertainment conglomerates touring multiple nations, EDM festivals are expressions of "freedoms" revolutionary and recreational. Centres of "EDM pop", critical vectors in tourism industries, fields of racial distinction, or experiments in harm reduction, gifting culture, and co-created art, as this volume demonstrates, diversity is evident across management styles, performance legacies and modes of participation. *Weekend Societies* is a timely interdisciplinary volume from the emergent field of EDM festival and event-culture studies. Echoing an industry trend in world dance music culture from raves and clubs towards festivals, *Weekend Societies* features contributions from scholars of EDM festivals showcasing a diversity of methodological approaches, theoretical perspectives and representational styles. Organised in four sections: Dance Empires; Underground Networks; Urban Experiments; Global Flows, *Weekend Societies* illustrates how a complex array of regional, economic, social, cultural and political factors combine to determine the fate of EDM festivals that transpire at the intersections of the local and global.

Seminar paper from the year 2000 in the subject Communications - Journalism, Journalism Professions, grade: very good, University of Vienna, course: Journalism, 7 entries in the bibliography, language: English, abstract: My presentation deals with the term and the existence of a "DJ Culture" as a worldwide phenomenon. DJ Culture does not only exist at one place in the whole world - it is a cultural movement which can be mostly be found in urban and suburban surroundings in the so-called "western-orientated" world. If somebody is interested in this cultural development, he or she can spot it in the United States as well as in Europe. Apart from introducing this phenomenon to you, my task is also to present the existence of DJ magazines and general music magazines located in Austria, Germany and Great Britain. Because of the wide range of musical styles, I reduced my reflection to hip hop & breakbeat culture including the new phenomenon drum'n'bass. For those of you who have not heard the

## Where To Download Dj Culture

word DJ yet - it is an abbreviation of the word "disk jockey" and formerly was defined as somebody who presents discs.

The DJ stands at a juncture of technology, performance and culture in the increasingly uncertain climate of the popular music industry, functioning both as pioneer of musical taste and gatekeeper of the music industry. Together with promoters, producers, video jockeys (VJs) and other professionals in dance music scenes, DJs have pushed forward music techniques and technological developments in last few decades, from mashups and remixes to digital systems for emulating vinyl performance modes. This book is the outcome of international collaboration among academics in the study of electronic dance music. Mixing established and upcoming researchers from the US, Canada, the UK, Germany, Austria, Sweden, Australia and Brazil, the collection offers critical insights into DJ activities in a range of global dance music contexts. In particular, chapters address digitization and performativity, as well as issues surrounding the gender dynamics and political economies of DJ cultures and practices. In the three decades since Kool Herc first put the same record on two side-by-side turntables, DJs have moved out of city parks, house and block parties, and the darkened booths of nightclubs, and onto center stage, performing before admiring crowds of thousands. They have not only given rise to hip-hop and house—DJs have influenced fashion, film, TV, and more. With *On the Record*, Scratch DJ Academy, the premiere institution for DJ education, brings together years of training and expertise to create an authoritative guide to the dynamic art of DJing. More than just a "how-to," this is a sonic adventure, guiding you through forty years of music, creativity, and culture. From beat matching to body tricks, Grandmaster Flash to Fatboy Slim, the Bronx to Ibiza, *On the Record* is an all-in-one guide. So whether you're learning the ropes, considering going pro, or just want insight into a broader range of music, this book is for you. *The Evolution of Electronic Dance Music* establishes EDM's place on the map of popular music. The book accounts for various ambiguities, variations, transformations, and manifestations of EDM, pertaining to its generic fragmentation, large geographical spread, modes of consumption and, changes in technology. It focuses especially on its current state, its future, and its borders – between EDM and other forms of electronic music, as well as other forms of popular music. It accounts for the rise of EDM in places that are overlooked by the existing literature, such as Russia and Eastern Europe, and examines the multi-media and visual aspects such as the way EDM events music are staged and the specificity of EDM music videos. Divided into four parts – concepts, technology, celebrity, and consumption – this book takes a holistic look at the many sides of EDM culture.

This thesis provides an examination of Disc Jockey (DJ) technology, technique, and aesthetics. The history of popular dance music is explored in an attempt to demonstrate the role that technology has played in the development and future of the DJ aesthetic. Criteria for evaluating and producing Disc Jockey Music Technology is pursued in order to define the fundamentals of dance music and the essence of an authentic DJ performance.

Examining context-specific conditions in which girls live, learn, work, play, and organize deepens the understanding of place-making practices of girls and young women worldwide. Focusing on place across health, literary and historical studies, art history, communications, media studies, sociology, and education allows for investigations of how girlhood is positioned in relation to interdisciplinary and transnational research methodologies, media environments, geographic locations, history, and social spaces. This book offers a comprehensive reading on how girlhood scholars construct and deploy research frameworks that directly engage girls in the research process.

[Copyright: 32825f108f1b81fad17fada83342502a](https://www.djacademy.com/)