

BEATS ON AIRWAVES: RADIO, ELECTRONIC DANCE MUSIC SELECTION AND MEANINGS

— FEATURE ARTICLE —

DENNIS MATHEI

SAW MARKETING- UND MEDIENFORSCHUNG (DE)

ABSTRACT

This article investigates electronic dance music on German radio stations. How is this music selected by editors? Which terminology is employed and presented on-air? What are the implications of this for audiences and researchers? What types of electronic dance music and related music are currently featured on German radio? What are their characteristics? In order to address these questions, a multi-method approach is employed, encompassing playlist and musicological analyses, as well as interviews with radio editors. Electronic dance music on German radio is characterised by heterogeneity of variants and trends, with fluid transitions to other popular music. Distinguishing between different types of this music can often be a challenging task. Editors' expertise in genres is evident in their work, but this is only apparent at certain times, as genres are not mentioned on-air most of the time, which adds to the confusion surrounding electronic dance music and its contested meanings.

KEYWORDS: electronic dance music, radio, music selection, terminology, electronic/dance music

DENNIS MATHEI (PHD) is a project manager in market research, specialising in radio and music research. He studied musicology at Folkwang University (Germany) and graduated in cultural science from Leuphana University Lüneburg (Germany), writing his thesis on productivity and value creation in techno culture. His area of expertise is electronic dance music, particularly house and techno. He has been a DJ in Bochum and the Ruhr Valley for several years. Contact: kontakt@de-mathei.de

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INTRODUCTION

This article investigates electronic dance music (edm) on German radio stations, which are a source for contested meanings and consequently represent a compelling subject of research. Due to the need for differentiation, I have chosen to go against the grain of *Dancecult*'s terminological usage by applying the non-capitalised form of edm to the umbrella term which encompasses traditional club music such as house, techno or drum'n'bass, its scene and commercial variants, as well as capitalised EDM as a genre of edm and precursors such as italo disco. Capitalised EDM appears to be closer to the language of journalists and radio editors, who utilise it to describe a genre, which I would argue is also closer to audiences' understanding (Glazer 2014; Jóri 2021: 31–2) and whose musical characteristics will be addressed later on. The differentiation between edm and EDM is proposed to narrow the terminological gap between academia and non-academia.

In edm's early days, radio had an important role in the dissemination of this new music. DJs like Electrifying Mojo in Detroit (Sicko 2010: 44–5), Monika Dietl (Denk and von Thülen 2012: 64–5) and radio DT64 in East Germany and Berlin (Denk and von Thülen 2012: 129–34) featured edm in their evening shows on regular radio stations. In contrast, UK pirate radio played a pivotal role in the dissemination of jungle (Cordell and James 2021). What was once a novelty has become part of radio music's mainstream. Despite its continued importance in shaping the widely audible landscape of edm and allocating meaning to it, there has been a paucity of research into the status quo of edm on the radio, its musical characteristics and the reasons for its selection. Such an analysis seems imperative, which is precisely what this article sets out to achieve by examining the playlists of eight German stations with a mixed music selection and one specialised edm station.

How do radio stations and editors select, define and speak about edm? How do they publicly address it? When can music be considered edm, or normal electronically produced pop music intended for dancing or electronic music? What is the current status of this type of music? What does the labelling edm and the selection of edm mean for editors, radio stations, audiences, the study of edm and the terminology applied? By researching edm on German radio, one is confronted with the problem of demarcation, which seems emblematic for this special issue of *Dancecult*. The question of where to draw the line occurred frequently during analysis.

Based on a multi-method approach with playlist and musicological analyses and interviews with editors, the repertoire of edm on German radio stations with the widest audience reach and one edm station is analysed, as well as reasons for and ways of selection. The article begins by exploring format radio and music, followed by an examination of the methods employed. Findings of the survey are subdivided into edm on German radio and meanings, stylistic categories of edm, historic edm titles and the present status of edm including possible routes for new titles to become selected. The article is closed by a discussion on the findings and on terms like "EDM pop" (Holt 2017) and "electronic/dance music" (McLeod 2001).

FORMAT RADIO AND MUSIC

This chapter addresses characteristics of format radio and its dependence on music research in the selection process. Radio is still widely used and integrated into daily routines due to its “flexibility—the fact that it can leave the listener free to perform other activities while he is listening” (Crisell 1994: 12). Andrew Crisell identifies radio as “a blind medium” (1994: 3), the distinctive qualities of which derive from this limitation, including the usage of language, music, sound signalling or presenter attitudes. Radio’s reliance on sound and music is a consequence of its struggle to compete with other media. The advent of television in the US led in the 1950s to the creation of the still-dominating format radio with its German variant, *Formatradio*. The concept of format radio is heavily influenced by the logic of the top 40-format. Developed by Robert Todd Storz and Bill Stewart as “formula radio”, this programming concept focuses on the most popular songs (Schramm 2019: 46–7).

Format radio has evolved into different strands with diverging musical focuses, such as top 40, adult oriented rock or dance. All radio stations in this survey are representatives of format radio, including the specialised one. Format radio describes certain strategies regarding content programming that follow defined targets.

A format radio pursues the goal of establishing a distinctive radio programme as a branded product in the radio market. On the foundation of information given by market research, a marketing strategy is developed that is tailored precisely to the needs of a clearly defined target group. This is done by combining all programming elements [e.g., music, moderation style, news, sound elements] as well as all other activities of a station [such as external representation, off-air events], which must be consistently aligned with the strategic marketing objectives and constantly checked empirically for listener acceptance (Goldhammer 1995: 142).¹

Music is for full-service and music-centred format radio (Schramm 2019: 49) of significance, because it is the main programming component (Schramm and Mayer 2023: 1). In this regard the term *Musikfarbe* (Münch 2001: 161) is of importance, which translates to English as “music colour”. It describes a consistent musical-sonic appearance of a radio station. Programming formats aim for a specific music colour to make them instantly recognisable and reliable. Music colour encompasses different genres but can also be limited to one or a few genres. Radio stations are unified by their goal to achieve a good *Durchhörbarkeit*, which describes the quality of a music selection to keep the audience listening in order to raise the chances for advertisements to be listened to (Schramm 2019: 59). The struggle for the attention of media users results in a *modus operandi* that avoids risks, particularly during the morning, which is the most important time of day for generating revenue through advertising.

In order to achieve *Durchhörbarkeit*, private and public broadcasting stations rely on market and music research to satisfy the needs of aspired target groups. Nearly every title has undergone music research processes several times and received a sufficient amount of positive feedback to justify its play. There are different methods of music research for radio with diverging objectives. While mapping studies are more fundamental in nature by identifying

music-related audience clusters that shall be addressed, call-outs and archive tests seek to ascertain music that target audiences like.² Call-outs are conducted regularly to monitor whether titles are accepted and can be upgraded for rotation. The aim of music research is to identify the familiarity, appeal, saturation and burn of titles (Schramm, 2019: 53–4). Titles are put into rotation categories based on scores from music research, which determine the number of plays and rotation frequency.³ Most popular current titles form the so-called *A-rotation* (Schramm 2019: 57). Music research for radio is confronted with the dilemma of being “acceptance research” (Neuwöhner 1998: 158), which aims to identify what is familiar and accepted by target groups.⁴ This results in well-known titles that have been successful in music research being presented, to prevent the audience from switching over due to unfamiliar music. This leads to fairly similar song pools (Schramm and Mayer 2023: 3).

METHOD AND RESEARCH SUBJECTS

This article is divided into four parts of empirical analysis involving, first, selection processes, understanding and terms used for edm by German radio editors. Second, the categorisation of edm and related music titles on selected radio stations. Third, the analysis of historical edm titles with regard to trends and processes of canonisation and fourth, analysis of the present status of edm on selected stations.

To begin with, radio stations needed to be selected for analysis. The media analysis *ma Audio (MA)* was chosen for selection.⁵ This is the German measurement system for audience reach concerning radio and audio-related media. It also provides information on listening habits, media usage and audience demographics. Deduced benchmark figures of *MA* result from the number of people who have stated that they have listened to a specific radio station, channel or streaming service at a certain point in time and for a specific period of time. I chose to draw on daily reach for my analysis since it can be regarded as a standard benchmark figure for broadcasters.⁶ Findings are displayed as frequencies or as percentages of market share. For selection of terrestrial radio stations, frequencies have been used (ARD Media 2024).

Based on the highest scores from daily audience reach, eight (hot) adult contemporary [(hot) AC] or contemporary hit radio (CHR) stations were selected (fig. 1). AC is the dominant format radio in Germany, followed by CHR (Schramm 2019: 48). Both consist of a high proportion of music and sparse presentation. While CHR focuses on current chart music for a target group from 14 to 29 years, AC stations adopt a more expansive approach to music and target groups, encompassing individuals from 14 to 49 years of age. AC stations share an emphasis on music from the charts, deriving from different genres such as pop, rock and dance from the last decades up to current music (Schramm 2019: 49). AC itself can be subdivided into variants that differ by their musical focus, such as the more progressive hot AC.

sunshine live is a private broadcasting station that is centred around different types and genres of electronic music, especially dance music, with the self-description being a “24/7 electronic music radio” (sunshine live n.d.) without any reference to dance. This reflects the actual playlist, in which not every title is meant for dancing. sunshine live offers a number

of channels that are reserved for genres of edm. Distinctive features are curated shows by DJs and presentations of DJ sets. Channels are sorted by genre, character, mixes, decades, places and functional contexts, gender, mood and atmosphere, as well as canon (classics), which are again bundled into categories.

Some adjustments to the sample were necessary. The reasons for selecting or excluding radio stations are based on higher representativeness and balance. Otherwise, the focus would have been on populous states at the expense of eastern German states. The selection process is intended to ensure a balanced representation of private and public broadcasters, as well as a balanced geographical distribution. Germany has a dual broadcasting system divided into a public sector that is financed by a legally prescribed licence fee for every German household and an ad-financed private sector (Schramm 2019: 48–51). Stations from Berlin were excluded due to low audience reaches. Berlin's status as techno capital is, for the types of analysed radio stations and a research question that is concerned with edm's popular side, rather irrelevant.

Stations selected for analysis between 29 July and 4 August 2024			
Station	Public or private broadcasting	Region & state	Audience reach (numbers)
N-JOY	public	North (Lower Saxony, Bremen, Hamburg, Schleswig-Holstein, Mecklenburg-Vorpommern)	885000
NDR 2	public	North (Lower Saxony, Bremen, Hamburg, Schleswig-Holstein, Mecklenburg-Vorpommern)	2067000
MDR Jump	public	East/Middle (Thuringia, Saxony, Saxony-Anhalt)	943000
Hit Radio FFH	private	Middle (Hesse)	1389000
1Live	public	West (North Rhine-Westphalia)	2543000
Radio NRW	private	West (North Rhine-Westphalia)	4054000
SWR3	public	South-West (Baden-Württemberg, Rhineland-Palatinate, Saarland)	3038000
Antenne Bayern	private	South-East (Bavaria)	2188000
sunshine live	private	Germany, Switzerland	720000

FIGURE 1. STATIONS SELECTED FOR ANALYSIS.

In order to answer how music is selected and which terminology is employed, guided interviews by phone were conducted with editors from selected stations who are involved in rotation selection. Interviews were recorded and analysed through “qualitative content analysis” (Mayring 2014). I reached out to five selected stations and arranged interviews with Marc Möllmann (head of music N-JOY), Jan Kuhlmann (editor NDR 2) and another head of music, who wanted to remain anonymous.⁷ The following questions were asked:

- Is there an umbrella term that you use for different kinds of dance music, such as (examples from actual playlist)?
- Follow-up question: Why not (edm / dance / elektronische Tanzmusik)?
- Do you distinguish between different kinds of dance music in your editorial work? How? Please give examples?
- How do you define titles by Artemas and Ásdís?
- Are edm genre terms of importance for your work on-air and off-air?
- Please describe how you discover new music for selection.

On the basis of my professional expertise, I hypothesised that there are multiple categories for different kinds of music. Artemas and Ásdís were chosen because titles of both share similarities to edm regarding production techniques. Ásdís is also affiliated with edm as a vocalist for edm titles. Findings from interviews served the musicological analysis of the following parts.

The next section addresses the question: when can music be considered edm and what types of edm are featured on German radio? In order to identify different types of electronic dance music and related music and their characteristics, playlist and musicological analyses were utilised for the following parts. Playlist analysis is a method of market research that tackles different questions concerned with music selection. Here, its primary function was to identify the number and time of plays. Data for playlist analysis was derived from “www.musictrace.de” and contained information on titles, musicians, total plays, daytime and nighttime play, distributor, language/instrumental and publication date.⁸ The time period of the playlist sample was from 29 July until 4 August 2024, directly after the second weekend of Tomorrowland 2024, which is an important edm festival. Findings from playlist analysis provided the foundation for music analysis. The playlist data needed to be processed in order of evaluability, which included spellings, for example. Based on my musicological knowledge and professional expertise, I manually separated titles into categories of non-edm versus edm and related music. This accounts for 1093 titles, encompassing non-edm titles by edm musicians, precursors, all titles on sunshine live and music that allows for dancing with production methods similar to edm, such as build-ups or drops. Subsequently, total sums were calculated and different tables created.

My categorisation and analysis of edm titles on German radio into stylistic categories in this article is grounded in musicological analysis: it focuses on the parameters of rhythm, BPM, harmony, sound and especially form. A musicological approach for the analysis of edm has been applied by Mark J. Butler (2006), Mathieu Guillien (2021) or Dennis Mathei (2023).

The question concerning the current status of edm cannot be answered without historic edm titles that are also featured on radio. Therefore, the same combined approach of playlist and musicological analyses was used for the analysis of historical edm titles with regard to trends and processes of canonisation on selected stations. It was hypothesised that there are aesthetic emphases, recurring titles and recourse to historic edm titles.

Finally, what types of edm are selected? To answer the question regarding the present status of edm, its characteristics and selection processes for new titles, the approach of playlist and musicological analyses was used in combination with insights from interviewees regarding ways into and reasons for selection. The assumption was made that there were connecting phenomena among edm titles and that social media had become significant for selection.

I distinguish between the genre EDM and edm as an umbrella term. By doing so, I follow the definition given by journalist Joshua Glazer (2014), who describes EDM as:

...a narrow genre name meant to indicate the most pop-friendly end of the dance music spectrum. The sonic signature of an EDM song is generally clear – shrill melodic synth lines and over-the-top pop choruses (frequently sung by mainstream singers or rappers), broken up by dreamy sonic lulls and swelling builds.

As musicologist Mathieu Guillien notes, the overall structure of EDM titles consists of a sequence of verse and chorus (2021: 60).

SELECTION, UNDERSTANDING AND TERMS FOR EDM ON SELECTED RADIO STATIONS

Now I will present the terminology used and differentiations done by radio editors from selected stations regarding edm. When speaking of the whole of edm, dance was the umbrella term of choice among the interviewees, while *elektronische Tanzmusik* is not used. The reasons for using dance without electronic are rather unspectacular and have evolved over time. There are pragmatic reasons for this as electronic dance music or *elektronische Tanzmusik* are too cumbersome and time-consuming to pronounce. Consequently, interviewees abbreviate it to dance. The omission of electronic is not considered problematic in their editorial work, as the electronic nature of this music is taken for granted. EDM is pronounced either in the English or German way, and interviewees understand it to be a genre of edm, which seems to align with the understanding of sunshine live and journalists (Glazer 2014; Jorí 2021: 30–2).

Interviewees stated that genre names and umbrella terms are in some regards insignificant since they are not mentioned on-air during daytime. Edm musicians and genres are not presented as such. Off-air, genres become relevant in the selection process by maintaining an equilibrium between themselves and underlying stylistic categories, in accordance with

the underlying rotation rules. Instead of genres, the interviewees and their staff categorise edm for editorial purposes into two or three categories, such as dance pop and dance, or pop dance, dance and club, or similar. Dance as a stylistic category shall not be confused with dance as an umbrella term. Editors tend to separate edm from other types of pop, allowing for dancing, by allocating it to other pop categories with different attributes, such as modern. The distinction between edm and other types of pop shows a gradual development from club music to other popular music genres that are produced using similar electronic techniques and equipment and that encourage dancing.

STYLISTIC CATEGORIES OF EDM ON GERMAN RADIO

In this section, I will give insights from my musicological analysis of the body of titles from the playlists of selected radio stations. The identified heterogeneity, fragmentation and fluidity of edm (McLeod 2001; Mazierska; Gillon and Rigg 2021: 3) are also reflected in edm and related music on German radio. It appears as a juxtaposition of different structural forms, sound designs, tempi, genres and origins. Genres and subgenres of edm are often separated by “nuances” of sound (Glazer 2014). Genres are understood as “a set of musical events (real or possible) whose course is governed by a definite set of socially accepted rules” (Fabbri 1981: 52) that are not static but dynamic and fluid (Negus 1999). The following categories are not to be equated with genres. Categories should be understood as containers for stylistic variants that derive from and encompass different genres (Moore 2001: 441).

There are different types of edm and related music on German radio which can be categorised by musical criteria such as form, sound or voice usage. Terms used for my categories are inspired by the terminology of the interviewees but not adapted. Criteria stem from my musicological analysis of the playlist bodies. I chose to draw inspiration from the editor’s terminology because first I wanted to shed light on editorial work regarding edm. More importantly, the terminology addresses gradations and nuances of popular edm and related music which correlate with actual musical criteria of the categories. Analysis of the dance body of the playlists brought four emphases to light that are labelled: club, dance, dance pop and crossover. Categories differentiate in terms of structures, sound, appeal and context. Club and dance pop are described first because both show the highest degree of difference, while dance occupies the middle ground.

CLUB

The category club is not reduced to a genre of edm yet it has a binding link in the underlying track structure, which is the foundation of many kinds of club music (Butler 2006). Track describes a musical structure which presents itself as an ongoing ostinato without major structural changes in its horizontal development. Instead, change occurs through vertical construction by adding and subtracting elements (Mathei 2023: 154-62). Tracks are at the core of cultural practices of genres of edm (Kühn 2017: 179-81). Despite diverging beat patterns, BPM rates and sound aesthetics, club music genres share in their respective core similarities regarding structure, vertical construction, sound processes and structural

elements (Butler 2006: 34). Titles in the category of club, are characterised by being primarily instrumental or using vocals and voices closer to an instrument. Other important criteria are the length and intensity of the sound design, which contribute to its character as club music.

DANCE POP

The category dance pop encompasses titles that combine song structures with the beat design and partial integration of structural elements of edm (Wicke and Ziegenrucker 2007: 676-77). It is founded on a horizontal construction, which is frequently concomitant with a variation in chord progression or key. It adheres to the principles of harmony. It takes the form of a verse-chorus structure, repeated two or three times, which may or may not include a bridge (A-B-A-B-C-B | A-B-A-B). Dance pop appears poppier than Fabian Holt's definition of "EDM pop" (2017), which could rather be attributed to the category of dance.

DANCE

Dance as a category lies between club and dance pop. It has a hybrid appearance since it combines elements from track music with elements of pop music. Compared to dance pop, music in the dance category contains more instrumental passages and dance elements, such as build-ups, drops, snare rolls and white noise. As with dance pop or pop in general, dance is based on a sequence of verse and chorus. It is important to note that dance can also manifest in a structure of B-A-B in which the verse functions more as an intermediate section. Choruses take on different structural functions according to their composition as a chorus, build-up or post-chorus. Dance is characterised by a horizontal construction with integrated vertical construction, but not as prominently as in club.

CROSSOVER

One problem arises when trying to categorise edm on German radio or in general, and that is, where to draw the line? "I Like the Way You Kiss Me" by Artemas (2024) is electronically produced, uses sequencing, has a constant beat and has been created by a producer. Yet the song positions itself closer to dark wave (Wicke and Ziegenrucker 2007: 184-5). The question concerns also the other end of the dance spectrum. Both Ásdís and Dua Lipa have songs in their repertoire with constant beats and electronic sounds intended for dancing, but which are 'more pop' than dance pop.

HISTORIC EDM TITLES ON GERMAN RADIO

Now I will examine the historic edm titles on German radio as they have been played during the time frame of the survey, with a focus on trends and processes of canonisation. Genres of edm have become an integral part of song pools and reached the status of classics. The range of historic edm titles on German radio spreads over four decades up to the recent past. It appears as a reflection and juxtaposition of what has once been popular and successful. Historic edm titles exhibit a heterogeneity of forms and stylistic developments, thereby highlighting edm's

flexibility and adaptability, which encompasses a series of musical trends and phases over time. Popular dance styles and sounds of today are unequal to the past. Juxtaposing different genres of edm without any reference, blurs distinctions between them (see fig. 2).

The question concerning demarcation occurs again regarding historic edm titles on selected radio stations but is concerned with edm's date of origin. In other words, can for example "Living on Video" by Trans-X (1983), be considered edm or something else? Production-wise it meets many criteria, such as being producer-music and utilising instruments and techniques similar to edm. By applying a rather conservative understanding of edm's date of origin, the earliest representatives of edm in the playlists of selected stations date back to the mid- or late 1980s with artists like MARRS and Guru Josh, which is followed by early 90s artists such as Snap, Haddaway or Urban Cookie Collective. Furthermore, historic titles on selected stations include established representatives from different edm genres, such as Daft Punk, JXL, Tiësto and Avicii, as well as the fortuitous Wamdue Project, Paul Kalkbrenner and Wankelmut, who had a background in the scene and one surprising hit outside the scene. Historic edm titles on selected stations appear as a mixture of different aesthetic and stylistic variants with diverging structural forms and emphases in sound design.

By looking at historic edm titles in an ascending manner, certain developments and emphases become apparent that have been influential for a period of time. The following description does not intend to offer a complete history and focuses on one example concerned with trends. Trends, in my understanding, describe certain aesthetics which are dominating and formative for a certain period. This can relate, on the one hand, to stylistic rules that concern the whole appearance of a subgenre, and, on the other, to specific elements of titles, such as sound and rhythm design, which distinguish them from related styles. In some cases, the latter can be traced back to a small number of producers. Afterwards such an aesthetic will fade and be replaced by another trend.

Trends are frequently followed by a translation of an aesthetic following the logic of pop music. Consequently, successful representatives of a genre aesthetic and translations of these aesthetics into different spheres of edm find their way into radio playlists. Such an effect takes place first in scenes and migrates at a later point in time to other spheres of edm when an aesthetic is taken up by producers outside of genres of origin. This can be exemplified by French touch, which was represented by Daft Punk, Stardust and Modjo in playlists of selected stations. At first this subgenre of house music was a scene phenomenon published by independent labels but managed to receive a high amount of dissemination in a short time due to the success of the aforementioned. French house is based on a blend of sliced soul, funk, disco, R'n'B or 70s pop samples, house music and a frequent use of filters (Guillien 2021: 52).⁹ It can either be instrumental or utilise vocals (Guillien 2021: 54) and relies (more) on track structures. French house's aesthetic found its translation into other forms and spheres of dance. "Crying at the Discotheque" by Alcazar (2000) applies similar techniques, but by using a bigger proportion of the underlying sample and a song structure, it appears closer to a reinterpretation of Sheila B. (and) Devotion's "Spacer" (1979) and is better positioned in the domain of dance pop.

Repetition of a body of titles and recourse to this body in the production of contemporary edm both have their part in the formation of a radio song canon of edm. Canon is understood as a canonised repertoire of musical works or songs (von Appen, Doehring and Rösing 2008: 26). Canonisation has a stabilising function for current music by establishing a framework through which contemporary music is “perceived, categorised and valued” (von Appen, Doehring and Rösing 2008: 26).¹⁰ Three types of canonisation can be identified, which are the canon of songs, musicians and records. The song canon contains the well-known repertoire that is still played, for example on the radio or at public events. Its main criterion for inclusion is popularity (von Appen, Doehring and Rösing 2008: 30–1). By looking at the history of edm on selected stations during the time frame of the survey, different processes of song canonisation can be identified. First, there are two ways of canonisation through repetition: by repeating the actual titles and by using elements from them. In the first case, the number of radio stations playing particular titles is significant. Titles are kept alive through repetition. Repetition through recourse can involve any popular or successful title that has become part of the pop music canon in general. A certain number of historic edm titles from the playlists of the selected stations have served as source material for current titles (fig. 2) from this survey’s top 40 of most played titles and beyond (see fig. 3). This only accounts for edm titles. If other pop titles were included, the table would expand significantly. The position of titles already within a canon is consolidated by contemporary music through recourse.

Historic edm and related music titles of selected stations (29 July - 4 August 2024) that work as source material for titles of this survey's top 40					
Original title	Total plays	Played by	Used in current title	Total plays	Played by
Ace of Base - All that she wants	3	FFH, NDR 2	YouNotUs, Laureen - All in	56	ANTBayern, FFH, JUMP, NDR 2, Radio NRW, sunshine, SWR 3
Haddaway - What is love?	9	ANTBayern, FFH, Radio NRW, sunshine	David Guetta, Anne-Marie, Coi Leray - Baby, don't hurt me	38	1LIVE, ANTBayern, FFH, JUMP, NDR 2, N-JOY, Radio NRW, sunshine, SWR 3
Moloko - Sing it back	3	1LIVE, FFH, SWR 3	Alok, Jess Glynne - Summer's back	86	1LIVE, ANTBayern, FFH, JUMP, NDR 2, N-JOY, Radio NRW, sunshine, SWR 3
Safri Duo - Played-A-live	2	NDR 2	twocolors, Safri Duo, Chris de Sarandy - Cynical	49	1LIVE, ANTBayern, JUMP, NDR 2, N-JOY, Radio NRW, sunshine, SWR 3
Other historic edm and related music titles of selected stations (29 July - 4 August 2024) that were used as source material for the titles included in this survey					
Original title	Total plays	Played by	Used in current title	Total plays	Played by
ATB - 9 PM (Till I Come)	4	sunshine	ATB x Topic x A7S - Your Love (9PM)	16	ANTBayern, JUMP, NDR 2, N-JOY, sunshine
Bellini - Samba De Janeiro	2	1LIVE, Radio NRW	YouNotUs feat. Louis III - Samba	4	NDR 2, N-JOY, Radio NRW, SWR 3
Eiffel 65 - Blue	8	ANTBayern, FFH, Radio NRW, sunshine	David Guetta, & Bebe Rexha - I'm Good (Blue)	20	1LIVE, ANTBayern, JUMP, NDR 2, Radio NRW, sunshine
Gigi D'Agostino - L'Amour Toujours	2	NDR 2	Dynoro & Gigi D'Agostino - In My Mind	9	FFH, NDR 2, N-JOY, Radio NRW, SWR 3
Modjo - Lady	7	FFH, NDR 2, Radio NRW, sunshine	Kygo, Zak Abel, Nile Rodgers - For Life	16	FFH, JUMP, Radio NRW, sunshine
Wes - Alane	1	Radio NRW	Robin Schulz & Wes - Alane	4	JUMP, Radio NRW, SWR 3

FIGURE 2. HISTORIC EDM AS SOURCE MATERIAL.

Top 40 most played edm and related titles on selected radio stations (29 July - 4 August 2024)						
Position	Musician(s) and title	Total plays	Night-time plays	Day-time plays	Played by number of stations	Played by sunshine live
1	Artemas - I Like The Way You Kiss Me	209	49	160	8	yes
2	David Guetta, OneRepublic - I Don't Wanna Wait	194	44	150	9	yes
3	Lost Frequencies, Bastille - Head Down	165	42	123	9	yes
4	Jax Jones, Zoe Wees - Never Be Lonely	163	35	128	8	yes
5	ÁSDÍS - Flashback	161	45	116	8	-
6	Sophie And The Giants - Shut Up And Dance	154	50	104	8	-
7	Cyril - Stumblin' In	147	25	122	9	yes
8	Kygo, Ava Max - Whatever	132	31	101	9	yes
9	Dua Lipa - Illusion	130	40	90	8	-
10	Purple Disco Machine, ÁSDÍS - Beat Of Your Heart	128	28	100	6	-
11	Glockenbach, Chris de Sarandy - Magic Moment	107	26	81	7	-
12	Kenya Grace - Strangers	94	25	69	8	yes
13	Ofenbach, Norma Jean Martine - Overdrive	91	23	68	8	yes
14	Meduza, OneRepublic, Leony - Fire	89	23	66	7	yes
15	Jaxomy, Agatino Romero, Raffaella Carrà - Pedro	87	22	65	7	yes
15	Mr. Belt & Wezol - It's Not Right (But It's OK)	87	19	68	3	yes
16	Alok, Jess Glynne - Summer's Back	86	29	57	9	yes
17	Adam Port, Stryv, Keinemusik, Orso, Malachiii - Move	79	23	56	5	yes
18	Topic, A7S - Out My Head	75	13	62	7	-
19	Dua Lipa - Training Season	62	7	55	4	-
20	Purple Disco Machine, Benjamin Ingrosso, Nile Rodgers, Shense	58	13	45	8	yes
21	YouNotUs, Laurell - All In	56	17	39	8	yes
22	Tiësto - Lay Low	54	22	32	7	yes
23	Twocolors, Safri Duo, Chris de Sarandy - Cynical	49	14	35	8	yes
24	Lost Frequencies - The Feeling	45	15	30	8	yes
24	Kelvin Jones - Piano	45	14	31	6	-
25	Toby Romeo, YouNotUs - What It Feels Like	44	9	35	7	yes
26	Twocolors - Heavy Metal Love	42	5	37	8	yes
26	Michael Schulte, R3hab - Waterfall	42	7	35	6	-
27	Felix Jaehn & Ray Dalton - Call It Love	41	12	29	8	yes
28	Purple Disco Machine, Kungs - Substitution	40	8	32	8	yes
28	Robin Schulz, Rita Ora, Tiago PZK - I'll Be There	40	8	32	7	-
29	Dua Lipa - Houdini	39	8	31	6	-
30	David Guetta, Anne-Marie, Coi Leray - Baby Don't Hurt Me	38	8	30	9	yes
30	Nico Santos, Fast Boy - Where You Are	38	9	29	6	-
31	Glockenbach, Ella Henderson - Lifeline	37	7	30	6	-
31	Robin Schulz, Izzy Bizu - Only Way Is Up	37	5	32	6	yes
32	BENNETT - Vois Sur Ton Chemin (Techno Mix)	36	9	27	4	yes
33	Jaymes Young - Infinity	35	13	22	7	yes
33	Calvin Harris, Rag'n'Bone Man - Lovers In A Past Life	35	10	25	5	yes
33	Fast Boy, R3HAB - Electricity	35	8	27	5	yes
33	Alle Farben, Lewis Thompson, Mae Muller - Love Hurt Repeat	35	11	24	4	-
34	Twocolors, Roe Byrne - Stereo	34	11	23	5	yes
35	HUGEL, Topic, Arash, Daecolm - I Adore You	32	16	16	4	yes
36	Alvaro Soler, Topic - Solo Para Ti	31	6	25	7	-
36	Ásdís - Angel Eyes	31	7	24	5	-
37	Tiësto, Tate McRae - 10:35	30	5	25	6	yes
38	Zerb, Sofiya Nzau - Mwaki	29	9	20	4	yes
38	Zara Larsson - Can't Tame Her	29	7	22	4	yes
39	Joel Corry, MNEK - Head & Heart	28	5	23	7	yes
40	Shouse - Love Tonight	27	4	23	6	yes

FIGURE 3. TOP 40 TITLES ON SELECTED STATIONS.

This is a canonisation apart from the dancefloors of edm. It cannot be considered a genre canon of edm; it constitutes a canon of its own with a wider reach. Songs and tracks of different origins are juxtaposed equally. It functions as a form of levelling of differences and genres, in which anything can become dance. The second process of canonisation can be identified by labelling a title as classic, which is a common practice of radios and by two channels of sunshine live: Classics and *Zeitreise* (German for “time travel”). While the term classics acts more in a performative manner, as it elevates titles into the status of a classic, *Zeitreise* acts in the manner of personal or generational nostalgia due to categorisations into decades.

PRESENT STATUS OF EDM ON GERMAN RADIO

This chapter is concerned with the present status of edm on German radio. It is hard to grasp sonically due to a palette of sounds that encompass different sound signatures of genres, synthesisers, instruments and singers. Even regarding individual producers, it is sometimes difficult to speak of a personal style of production. Consecutive releases appear in different sonic forms. There are many titles with sounds or impressions from different genres of edm. For analysis and illustration, a top 40 of most played titles by selected station during the time frame of the survey has been created (fig. 3). Note that not all mentioned titles in this chapter are part of the top 40 due to a more precise illustration of edm on German radio. A precise analysis would go beyond the scope of this article. There are musical emphases and aspects among different titles that share similarities, which will now be addressed. The general aesthetic key findings besides heterogeneity are teasing, shortening, acceleration of tempo and revival.

Teasing can be identified among the majority of titles from the top 40. The term refers to the practice of starting a music piece with a stripped-down version of the chorus or a small melodic, often instrumental extract from it. Teasing has the character of a miniature introduction which ends after a few bars. This development is not limited to edm and has been taking place in different music genres. Shortening describes the structural streamlining of music titles in general. This leads in consequence to shorter duration. The majority of titles from the top 40 are based on two units of verse and chorus, while the classic song format of the last decades typically encompassed three units and a bridge (Wicke and Ziegenrucker 2007: 676-77). A bridge appears to be an exception nowadays, as it is present in only six titles. For many years 3:30 minutes has been the standard duration of titles on German radio. A sample taken of titles from 1994 to 2010 has an average length of 3:40 minutes and for EDM-hits of 3:44 minutes. The average duration of the top 40 is 2:51 minutes.¹¹ Teasing and shortening both appear to be consequences of a TikTokification of contemporary popular music in the sense of catching the recipient’s attention right from the start. Acceleration of tempo does not concern current edm on German radio as a whole, but a number of titles from selected radio stations have a rate that goes beyond 130 BPM and, thus, the average of well-known EDM-hits (fig. 4). A BPM analysis of all titles would go beyond the scope of this article.

Examples of titles with a BPM of over 130 from selected stations (29 July - 4 August 2024)			
Musician and title	BPM	Numer of plays	Stations played by
Artemas - I like the way you kiss me	151	209	1LIVE, FFH, MDR JUMP, N-JOY, NDR 2, Radio NRW, sunshine live, SWR 3
Calvin Harris - Miracle	150	8	N-JOY, sunshine live
Cassö - Prada	145	23	1-LIVE, N-JOY, sunshine live
Dimitri Vegas and Like Mike - Thank You	142	4	1-LIVE, N-JOY
Jaxomy - Pedro	145	87	1LIVE, JUMP, NDR 2, N-JOY, Radio NRW, Sunshine, SWR 3
Jax Jones and Zoe Wees - Never be lonely	132	163	NDR 2, ANTBayern, 1LIVE, N-JOY, Sunshine, JUMP, Radio NRW, FFH
Marlon Hoffstadt - It's That Time	149	3	1-LIVE, sunshine live
Southstar - Miss You	143	13	1-LIVE, N-JOY, sunshine live

FIGURE 4. TITLES ABOVE 130 BPM ON SELECTED STATIONS.

Acceleration of BPM is a development that is in some regards linked to a rise of aesthetics from the past, which can manifest in two forms: direct recourse and revival. Direct recourse encompasses the musical practices of remix, cover and interpolation that rely on pre-existing material. Representatives of remixes and covers from this top 40 are, for example, Cyril's "Stumblin' In" (2023) or Jaxomy's "Pedro" (2024), which have their take on songs by the same name by Chris Norman and Suzi Quatro (1978) and Raffaella Carrà (1980). There is a significant number of titles that take material from existing works. This practice is called "interpolation" and understood as "taking part of an existing musical work (as opposed to a sound recording) and incorporating it into a new work" (USCO 2021: 5). It differs from sampling, as it "does not involve using any of the actual audio sounds contained in a pre-existing recording" (USCO 2021: 5). There are several examples in the survey and the top 40 which make use of interpolation. This appears, on one hand, in the form of new lyrics over an existing melody, as with Kygo and Ava Max "Whatever" (2024), citing Shakira's "Whenever, Wherever" (2001). On the other hand, it appears by integrating pre-existing melodic material into new compositions as, for example, in "Substitution" by Purple Disco Machine and Kungs (2023), which uses a melodic fragment from Alphaville's "Big in Japan" (1984). Interpolation is a general trend in recent pop music (USCO 2021: 2–6).

Contemporary edm on German radio presents itself as an accumulation of different genre characteristics. There is a revival and adaptation of characteristics from edm genres of former times. A certain number of titles encompass elements and sound designs that are long gone. These recourses span over different genres and aesthetics from the 1970s to the early 2000s, with an emphasis on the 1990s. "Honey boy" by Purple Disco Machine (2024) in collaboration with Nile Rodgers, appears as an update of Chic's version of disco (Lawrence 2003: 368), in which Rodgers' distinct guitar play worked as a sonic signature. Although produced electronically, the piece disguises its electronic mode of production. Titles that use elements from trance are reminiscent of 1990s trance aesthetics or its commercialised variants (Volkwein 2003: 28–30). On one hand this is achieved by citing a piece from that period, as with "In your arms (For an angel)" by Topic (2022), which cites Paul van Dyks "For an angel" (1998). On the other hand, this is done through similarity. Calvin Harris and Ellie Goulding's "Miracle" (2023) includes a piano whose sound is reminiscent of the

one used in “Children” (1996) by Robert Miles. It contains a motif which appears to be a fairly close inversion of the ascending head motif from “Children”. Furthermore, former No. 1 in German charts “Vois sur ton chemin (Techno Mix)” by Bennett (2023) has been part of rotations for a long period. By putting the genre in brackets, it is clear how the track is intended and positioned genre-wise. Harder and faster variants of edm with a linkage to 1990s aesthetics also found their way into rotations lately with “Miss You” by Southstar (2022) and “Pedro” by Jaxomy (2024).

The top 40 is dominated by male producers. Amongst the top 40 producers were no females and only one non-binary producer, Felix “Fee” Jaehn.¹² Women in the top 40 appear only in the role of singers, alongside their male counterparts. There is an almost equal proportion between male (46%) and female voices (54%). Two titles use a choir. The top 40 contains few tracks and is dominated by titles linked to dance and dance pop. Among the top 40 are six titles which have been played by all selected radio stations and hence have the widest geographical reach (fig. 5). They derive from the categories of dance pop and dance with varying levels of sound intensity. Since these titles are represented by all radio stations, they can be regarded as equally popular and important for rotations at that time. Noteworthy, 2/3 of the most played titles of this survey’s top 40 are also featured on sunshine live, which shows a strong similarity among song pools of selected stations regardless of any specialisation.

Titles played by all selected radio stations from 29 July to 4 August 2024			
Musician(s) and title	Number of plays	Number of stations played by	Stations played by
Alok and Jess Glynne - Summer's Back	86	9	1LIVE, ANTBayern, FFH, JUMP, NDR 2, N-JOY, Radio NRW, sunshine, SWR 3
Cyril - Stumblin' In	147	9	1LIVE, ANTBayern, FFH, JUMP, NDR 2, N-JOY, Radio NRW, sunshine, SWR 3
David Guetta + OneRepublic - I Don't Wanna Wait	194	9	1LIVE, ANTBayern, FFH, JUMP, NDR 2, N-JOY, Radio NRW, sunshine, SWR 3
David Guetta, Anne-Marie and Coi Leray - Baby Don't Hurt Me	38	9	1LIVE, ANTBayern, FFH, JUMP, NDR 2, N-JOY, Radio NRW, sunshine, SWR 3
Kygo and Ava Max - Whatever	132	9	1LIVE, ANTBayern, FFH, JUMP, NDR 2, N-JOY, Radio NRW, sunshine, SWR 3
Lost Frequencies and Bastille - Head Down	165	9	1LIVE, ANTBayern, FFH, JUMP, NDR 2, N-JOY, Radio NRW, sunshine, SWR 3

FIGURE 5. TITLES PLAYED BY ALL SELECTED STATIONS.

Other ways to look at popular edm on German radio are the sum of total plays and most titles, which includes collaborations and remixes (fig. 6). Total plays and most titles diverge from the top 40, which is more diverse. Nearly the same musicians are represented in both categories, with the exception of Avicii and VIZE regarding titles and Jax Jones and Glockenbach regarding plays. This refers to a higher relevance of the latter at the time of the analysis. The heterogeneity identified for edm on German radio is also applicable to producers, as evidenced by the top two producers with the most titles. David Guetta is represented by titles that have been released over a period of 15 years. During his career he has production-wise frequently changed. Often his music applies an over-the-top aesthetic but is not limited to it. The same is true for Robin Schulz, who started his career in 2014 and varied his musical output since. Besides dance-orientated pieces with different genre impressions, Schulz is represented by electronic, beat-driven pop songs and ballads.

Top 10 edm musicians with most titles on selected radio stations (29 July - 4 August 2024)			Top 10 of total plays by edm musicians on selected radio stations (29 July - 4 August 2024)		
Position	Musician(s)	Number of titles	Position	Musician(s)	Number of plays
1	David Guetta	24	1	David Guetta	385
2	Robin Schulz	22	2	Lost Frequencies	317
3	Alle Farben	19	3	Purple Disco Machine	298
3	Felix Jaehn	19	3	Robin Schulz	236
4	Calvin Harris	16	4	Jax Jones	227
5	Lost Frequencies	14	5	Glockenbach	184
6	Purple Disco Machine	12	6	Kygo	179
7	Avicii, Tiësto	11	7	Alle Farben	176
8	Kygo, VIZE	10	8	Felix Jaehn	175
9	YouNotUs, Jonas Blue	9	9	Topic	174
10	Topic, Ofenbach, James Hype, Milky Chance	7	10	Ofenbach	158

FIGURE 6. MOST TITLES AND MOST PLAYS ON SELECTED STATIONS.

There are also edm musicians with lesser dissemination on German radio who often come from independent labels and have a background in edm genres. This is due to sunshine live's specialisation but is not limited to it. The number of plays declines gradually to one play per week because of either a low rotation or titles being featured outside of rotation. In the evening and nighttime, radio's status can change in some regards more to a medium of deliberate listening with lower audience reach. Tracks were primarily featured during the evening or nighttime. It is the time for radio shows that serve as a form of auditory

preparation for the nightlife or feature musical topics in which genres can become relevant. It is also the time of day when edm was first featured on regular radio by Electrifying Mojo or DT64. Such shows address an audience which seeks to engage more intensely with music and appear as a service for music aficionados. This segment focuses more on club music, genre music and features musicians from the core of edm genres, such as Adam Beyer or Green Velvet. In many ways, it is the opposite of the kinds of edm written about so far.

There are different ways new music can become part of selections and rotations. First, there are established industry-related paths of music promotion radio editors utilise. Sampling pools for new releases such as “Musik Promotion Network” are a primary source for research. Closely related is the direct approach by promoters from major and independent labels, distributors, aggregators and freelancers. Regarding the industry origins of edm on German radio, it shows a clear picture, with the majority deriving from major labels. Besides those, there are 35 other distributors. Among these are “edm-majors” like Kontor or ZYX, established independent distributors such as Rough Trade or [PIAS] and 19 distributors with one title in rotation. The number of titles by distributors plummets from several hundred by majors to a fraction distributed by others (fig. 7).

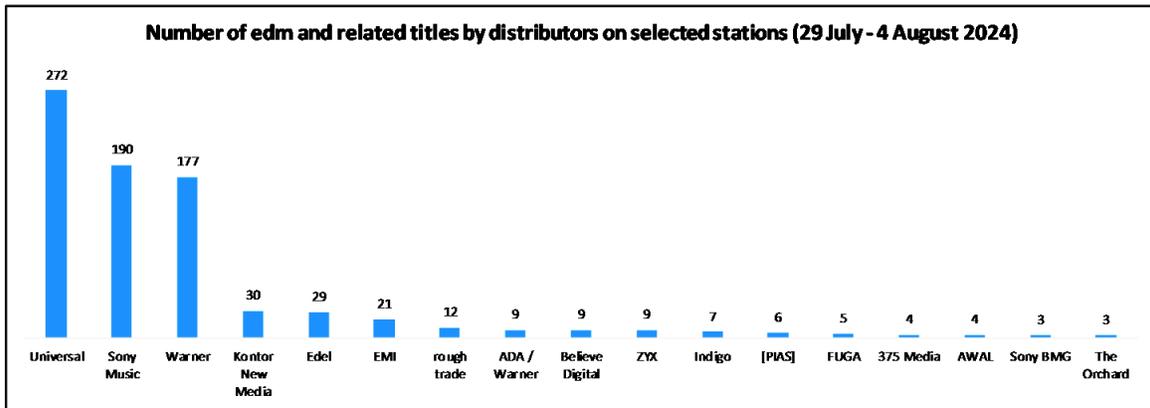


FIGURE 7. EDM TITLES BY DISTRIBUTORS ON SELECTED STATIONS.

The next tools editors use for music research are music charts. Monitoring social media platforms and charts has become an integral part of the woTrk routine for editorial staff. One longer-lasting title on German radio in 2023 and 2024 has been “Stumblin’ In” by Cyril (2023). First uploaded on TikTok, the title went viral after being used by the football club Bayern München (Wehner 2024). Similar is the case of “Move” by Adam Port (2024), which had risen to prominence on TikTok. “Move” had been unreleased while being part of Adam Port’s DJ sets, which found their way into social media (Fuchs 2024).

The third source of information for editors is music trends derived from festivals. Data for the playlist sample was collected directly after Tomorrowland 2024. It shows the significance of this festival for edm and its impact on selections. Even after this short period of time, some of the top 10 most played titles (Beschoner 2024) found their way into selections and were almost equally featured on sunshine live and non-specialised radio stations. This applies for example to “Move”. Related to the success of “Move” is the rise of afro house or afro inspired dance (Fuchs 2024). It has already been labelled the next big thing by interviewees. Sunshine live has dedicated a separate channel to the genre. Afro house appears according to my analysis as a blend of house music with African genres of edm and African (seeming) vocals, chants, instruments and rhythms. Representative of this is Hugel’s “I adore you” (2024), sharing a mellow and melancholic character with a BPM rate of 120. Afro house, as the playlists show, has already been translated into dance.

DISCUSSION

Edm on German radio is an essential component of music selection for reaching desired target audiences. It is characterised by a heterogeneity of genres, trends and stylistic categories from club tracks to crossovers and sounds, which accounts for current and historic titles. Distinguishing between edm and related music can often be challenging, due to the fluid transitions between genres and due to producers, who constantly change their musical output. Edm on German radio cannot be categorised within a specific genre or a collective style. Its variety feeds from different origins from which elements are transferred and stylistically enclosed. Interpolations and processes of canonisation both play a role in establishing a body of (ever) recurring titles and melodies. Edm on the radio is not detached from general developments in pop music, as trends, interpolations, shortening and teasing illustrate. Findings of this survey probably account for other countries’ radio stations as well since many musicians featured on selected German stations reach a worldwide audience.

Radio editors’ expertise in genres is evident in their work, but this is only apparent at certain times, as genres are not mentioned on-air most of the time. Genres are subject to different treatment off-air, during evening hours and on audio channels dedicated to them. Rather than assigning specific meanings to edm and its genres, radio stations tend to obscure the distinction between them by employing juxtaposition without any clear separation of genres in their on-air communication. Absence of genre names engenders a state of affairs in which any given piece of music with beats may be designated as dance music.

Finally, the status quo of edm on German radio in relation to the terminology employed in academia will be discussed. Edm on German radio is characterised by its dynamism and heterogeneity with regard to appeals, genres and sounds. It is both more accessible and harsher in sound, than definitions such as “EDM pop” (Holt 2017) assume. Due to the selection of (hot) AC and CHR stations, the scope of edm and related music presented

is limited. Other genres that utilise techniques of edm—such as *schlager*, a popular music genre particular to Germany—were not featured on selected stations. The tendency to utilise EDM as a genre and dance as an umbrella term among interviewees, puts them closer to an understanding of “dance” by professionals (Jóri 2021: 30). There might be cases in which editors of German radio stations use edm as an umbrella term, but this just adds more to the confusion. In contrast, sunshine live calls itself an electronic music radio station without mentioning dance, since the featured music is not exclusively intended for dancing, which is similar to McLeod’s reasoning for electronic/dance music (2001).

Although I have used electronic dance music (edm) as an umbrella term so far, I would like to argue for Kembrew McLeod’s (2001) “electronic/dance music” for which I will use the acronym “e/dm”. E/dm carries an openness that seems appropriate for the diversity of the subject. Understood as meta genre, the term broadens the focus to music that is not “designed for dancing” (McLeod 2001: 60). This correlates with contemporary e/dm titles and related music on German radio, which encompasses a wide spectrum of electronically or digitally produced music. E/dm’s popular side is broader with fluent transitions to pop and different modes of aesthetic expression. Producers are not limited to dance music and compose ballads or electronic pop songs too. An additional point to note pertains to the genesis of e/dm, which started non-electronically. Despite McLeod’s assertion that “the synthesizer is the instrument most associated” with disco (2001: 62), a significant portion of its historical evolution has been characterised by analogue and string-driven sounds (Lawrence 2003). Distinguishing between electronic and dance music would expand the scope of research to other genres of dance and electronic music.

Confronted with the diversity and changing nature of e/dm, the need for substantiated musicological definitions regarding genres become apparent. As Mathieu Guillien criticises, “musicology does not play its role” in unravelling the confusions surrounding e/dm and its genres, despite having the tools to define music by objective criteria such as form, rhythm, sequences and harmony (2021: 60). In turn, sociology often fails to define its musical research subjects by not referencing the music itself. The study of e/dm lacks distinct definitions and needs “more precise musicological terminology” (Guillien 2021: 61), that is guided by sociological and (sub)cultural insights on contexts of genres and is regularly updated. Music, its structures and its sounds, should be treated with respect to both its inner workings and its audible appearance. This is also true for the popular side of e/dm. As the survey has shown, music from this genre is successful but heterogeneous, consisting of either electronic or danceable music, which invites prolific analysis.

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NOTES

- 1 Quote from Goldhammer (1995) translated by the author.
- 2 In mapping studies, up to 50 variants of music genres are tested in regard to appeal and alleged affiliation to a radio station. Call-outs are concerned with current or recurrent titles, while archive tests focus on older titles.
- 3 Scores for titles are determined by market research agencies or departments, statistical methods and in consultation with editors.
- 4 Concept from Neuwöhner (1998) translated by the author.
- 5 *MA* is based on four surveys which are concerned with different aspects. *ma Radio* is the main data set and includes reach measuring for radio stations distributed, e.g., by VHF or Digital Audio Broadcasting, online audio usage and streaming service usage. Data for *ma Radio* is collected via computer-assisted telephone interviewing on the basis of the sampling scheme “ADM-Master-Sample”. The scheme contains main statistical data for the description of the population that has participated. *MA* includes members of the general population from the age of 14 years on. *MA* is released in two reports each year. Data collection for *ma Radio* is conducted twice per year. During each research period 65,000+ interviews are conducted (MMC 2024).
- 6 Daily reach indicates the number of daily listeners of a radio station. This accounts for all persons that have stated they were listening to a specific station for 15 minutes during a day. It is displayed in two forms, as the time from 5:00 AM to 0:00 PM or as the average day from Monday to Friday.
- 7 Interview by the author with Marc Möllmann, by phone on 26 March 2024 and 24 October 2024. Interview by the author with Jan Kuhlmann, by phone on 07 August 2024. Interview with Anonymous Head of Music, by phone on 04 April 2024.
- 8 MusicTrace is a commercial provider of radio reach figures. I do not have any affiliation with MusicTrace and bought the data with the objective of saving time regarding data collection and processing. Playlist data could have also been acquired via radio station websites. I chose not to use categories offered by MusicTrace since I was interested in radio editors’ ways of selecting music.
- 9 This counts for the post-“Homework”-era of French touch (Guillien 2021: 52).
- 10 Quote from von Appen, Doehring and Rösing (2008) translated by the author.
- 11 The duration of titles has been researched separately.
- 12 Still releases under their male name.

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