

# dancecult

JOURNAL OF ELECTRONIC MUSIC & DANCE CULTURE



EDM AND ITS DISCONTENTS  
EDITED BY ANITA JÓRI

V17.1 2025

## DANCECULT

JOURNAL OF ELECTRONIC  
MUSIC & DANCE CULTURE

Issue 17(1) 2025

ISSN 1947-5403

©2025 Dancecult

Published yearly at  
<<http://dj.dancecult.net>>

*EXECUTIVE EDITOR*

**GRAHAM ST JOHN**

(UNIVERSITY OF HUDDERSFIELD, UK)

*PRODUCTION EDITOR*

**BOTOND VITOS (DE)**

*FROM THE FLOOR EDITOR*

**DAVE PAYLING**

(STAFFORDSHIRE UNIVERSITY, UK)

*REVIEWS EDITOR*

**ANITA JÓRI**

(LEUPHANA UNIVERSITY, DE)

*OPERATIONS DIRECTOR*

**DAVE PAYLING**

(STAFFORDSHIRE UNIVERSITY, UK)

*FOREIGN LANGUAGES EDITOR*

**MOSES ITEN**

(RMIT, AU)

*MANAGING EDITOR*

**MOSES ITEN**

(RMIT, AU)

*COMMUNITY MANAGER*

**KATRINA LOUGHREY (DE)**

*ART DIRECTOR*

**DAVE PAYLING**

(STAFFORDSHIRE UNIVERSITY, UK)

*OPERATIONS MANAGER*

**EVAN SHULMAN**

(SDSU, USA)

*ASSOCIATE EDITORS*

**BEN ASSITER**

(GOLDSMITHS, UNIVERSITY OF LONDON, UK)

**ALISTAIR FRASER**

(MAYNOOTH UNIVERSITY, IE)

**MOSES ITEN**

(RMIT, AU)

**RUPERT TILL**

(UNIVERSITY OF HUDDERSFIELD, UK)

*PRODUCTION ASSISTANT*

**PATRICIO LÓPEZ-SERRANO (DE)**

DANCECULT: JOURNAL OF ELECTRONIC MUSIC & DANCE CULTURE is a peer-reviewed, open-access e-journal for the study of electronic music & dance culture (EMDC). Launched in 2009, as a platform for interdisciplinary scholarship on the shifting terrain of EMDCs worldwide, *Dancecult* houses research exploring the sites, technologies, sounds and cultures of electronic music in historical and contemporary perspectives. Playing host to studies of emergent forms of electronic music production, performance, distribution, and reception, as a portal for cutting-edge research on the relation between bodies, technologies, and cyberspace, as a medium through which the cultural politics of dance is critically investigated, and as a venue for innovative multimedia projects, *Dancecult* is the leading venue for research on EMDC.

COVER: SCENE FROM AN EDM FESTIVAL IN INDIA

PHOTO BY DEVPRIYA CHAKRAVARTY

### *INTERNATIONAL ADVISORY BOARD*

Sean Albiez (SOUTHAMPTON SOLENT UNIVERSITY, UK), Anthony D'Andrea (UNIVERSITY OF LIMERICK, IE), Rebekah Farrugia (OAKLAND UNIVERSITY, US), Kai Fikentscher (DE), Alistair Fraser (MAYNOOTH UNIVERSITY, IE), Luis-Manuel Garcia (University of Birmingham, UK), Anna Gavanis (INSTITUTE FOR FUTURES STUDIES, SE), Ross Harley (UNIVERSITY OF NEW SOUTH WALES, AU), Moses Iten (RMIT, AU), Anita Jóri (Berlin University of the Arts, DE), Tim Lawrence (UNIVERSITY OF EAST LONDON, UK), Geert Lovink (UNIVERSITY OF AMSTERDAM, NL), Paolo Magaudda (UNIVERSITY OF PADOVA, IT), Charity Marsh (UNIVERSITY OF REGINA, CA), Andrew Murphie (UNIVERSITY OF NEW SOUTH WALES, AU), Jordi Nofre (NOVA University Lisbon, PT), Alice O'Grady (UNIVERSITY OF LEEDS, UNITED KINGDOM), Christopher Partridge (LANCASTER UNIVERSITY, UK), Dave Payling (STAFFORDSHIRE UNIVERSITY, UK), Anne Petiau (ITSRS/UNIVERSITÉ PARIS 5, FR), Hillegonda C Rietveld (LONDON SOUTH BANK UNIVERSITY, UK), Geoff Stahl (VICTORIA UNIVERSITY OF WELLINGTON, NZ), Sonjah Nadine Stanley-Niaah (UNIVERSITY OF WEST INDIES, JM), Graham St John (UNIVERSITY OF HUDDERSFIELD, UK), Jonathan Sterne (McGILL UNIVERSITY, CA), Will Straw (McGILL UNIVERSITY, CA), Rupert Till (UNIVERSITY OF HUDDERSFIELD, UK), Toby Young (UNIVERSITY OF OXFORD, UK)

Executive Editor's Introduction . . . . . 01  
GRAHAM ST JOHN

Guest Editor's Introduction to "EDM and its Discontents". . . . . 02  
ANITA JÓRI

---

## FEATURE ARTICLES

EDM, Tech House, or Business Techno? "Trolling" Inauthentic Club Music Through Social Media . . . . . 06  
GAUTE BARLINDHAUG

Negotiating Sonic Spaces:  
Exploring Urban Indian Youth and the Semantic Flux of Electronic Dance Music Culture . . . . . 30  
DEVPRIYA CHAKRAVARTY

Beats on Airwaves: Radio, Electronic Dance Music Selection and Meanings. . . . . 53  
DENNIS MATHEI

Playing by the Rules? Genre Conventions in Contemporary DJ Performance . . . . . 77  
MANOLI MORIATY AND NINA KEHAGIA

Augmented Creativity: Using AI Collaborators to Make a Music Video . . . . . 102  
KIRSTEN HERMES

---

## TRANSPPOSITIONS

"It's not just a party, ya know?":  
Work and Affective Circuits in LGBTQIA+ Music Collectives in the South of Brazil. . . . . 129  
ADRIANA AMARAL, SIMONE LUCI PEREIRA, LUCAS AGUIAR GOULART AND JONARA CORDOVA

---

## FROM THE FLOOR – ONLINE

Historical Emergence and Current Uses of the Term *italodisco*  
GUGLIELMO BOTTIN

On The Spectrum: Where is EDM Placed Within Electronic Dance Music Culture?  
DYLAN DAVIS, MIKE CALLANDER AND DAVID HABERFELD

A Laptop and Some Talent: *We Are Your Friends*, the EDM Pop DJ and the Gig Economy  
ROSIE DWYER

Weekend Societies in the Walled Garden: Montréal's *Piknic Electronik* in the Post-Pandemic Era  
TOBIAS C. VAN VEEN

A Thrice-experienced Clubnight: Three Ethnographic Readings of a Club Night in *Ankali*, Prague, 7 June 2024  
ARSÈNE WERLEN, CYBER SHANAHOY, ANONYMOUS AND DAVID VERBUČ

---

## REVIEWS

*Dance Your Way Home: A Journey Through the Dancefloor* (Emma Warren). . . . . 150  
RICHARD ANDERSON

*Black Music in Britain in the 21st Century* (Monique Charles ed. with Mary W. Gani) . . . . . 153  
CHARLET BRETHOMÉ

*Platformed! How Streaming, Algorithms and Artificial Intelligence are Shaping Music Cultures*  
(Tiziano Bonini and Paolo Magaudda) . . . . . 156  
SEÁN FINNAN

*Dance Music: A Feminist Account of an Ordinary Culture* (Tami Gadir) &  
*Welcome to the Club: The Life and Lessons of a Black Woman DJ* (DJ Paulette) . . . . . 159  
MAREN HANCOCK

*Live Spielen: Liveness in Performances elektronischer Tanzmusik* (Josef Schaubruch) . . . . . 163  
JACK MCNEILL

*Assembling a Black Counter Culture* (DeForrest Brown, Jr.) . . . . . 165  
EMRE ÖZTÜRK

## EXECUTIVE EDITOR'S INTRODUCTION

---

I wish to begin by announcing *Dancecult's* Q1 ranking for Music as measured for 2024 on SCImago. For this great achievement I wish to thank all who have worked on and produced content for *Dancecult* since its inception in 2009.

In a period of transition there are several changes to announce. No, you are not experiencing a typological error. The 22<sup>nd</sup> issue of *Dancecult*, guest edited by Anita Jóri, coincides with a zeitgeist-echoing nomenclature mod that has been a long time coming. *Dancecult's* subtitle has been altered, from *Journal of Electronic Dance Music Culture* to *Journal of Electronic Music and Dance Culture* (EDMC to EMDC). This modification arrives as a result of discussions within the DEB over changes to the meaning of “EDM” (“Electronic Dance Music”) over many years. In short, while the acronym “EDM” has suffered semantic uniformity as a result of the acronym’s commercial co-option, *Dancecult* seeks to retain its status as the flagship journal for research on *all* electronic musics and dance cultures (including the genre or meta-genre of EDM). See Anita’s introduction and the articles in the issue for more details. We have made parallel alterations consistent with this modification across the DC/DRN sites.

At the same time, there are a few personnel changes. Botond Vitos has stepped down from his roles at *Dancecult*. This is a significant change for us, since Boti has been involved with *Dancecult* since its inception. He published in the first issue, was soon working as a PA, and from 4.2 took over as Production Editor, a role that he has held down ever since, taking his tally to 17 issues as PE, including this his final issue. Boti has also served as Operations Director since 2018 (taking over from Ed Montano), and as Art Director since before that. Boti has, then, been pivotal to the inception, development and success of the journal. His labours have been so prodigious that he will be replaced by three or four people. Among the latter are Dave Payling, who has adopted the OD role, and who we now welcome as Art Director, and Evan Shulman, who I welcome aboard as Operations Manager, a new role assisting the OD. In the new year, we will be announcing for a new Production Editor (a funded position). I want to take this opportunity to thank Boti, whose professional approach and reliability have been seminal to the journal’s stature, and who has essentially held up *Dancecult's* back end for 15 years. His efforts have assisted countless authors, many starting out their careers through his support. That kind of effort, for the most part unfunded until recent years, is largely immeasurable, but never forgotten. Much respect!

Finally, from this issue, Moses Iten has assumed the role of Managing Editor, and we welcome him into this crucial role. Moses was also responsible for the Transpositions article in this issue.

Read on!

Graham St John  
Executive Editor