Filmable peak

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Social-media visibility, booking power and hard-techno form

A techno act interviewed by Niamh Ingram deleted every old Instagram post and rebuilt the feed in black and white. The artist said bookings rose after promoters began to recognise this identity. Another artist described a common reply from promoters: the profile was not large enough (Ingram, 2024). All ten techno DJs and producers in Ingram's small sample discussed Instagram, where profiles now join an artist's public identity to circulating Reels. TikTok extends the same short-video circuit. Instagram remains the professional profile that promoters see.

The link between a post and a track remains hard to prove. Platforms rarely tell musicians how to structure their music, and many artists choose excerpts only after finishing a track. Short-video interfaces still have *musical affordances*: reusable audio, rapid scrolling, public metrics and profiles that keep a clip attached to a bookable artist. These affordances favour certain actions without determining artistic choice. Bookings connect clips to later music, since each gig can yield material that helps secure the next one. Suspense and a recognisable sound make a hard return legible outside the room, especially when the performance and crowd response reinforce it. For promoters, such clips become visible ev-

idence of demand. Some artists respond by changing their later work. Repeated selection exerts the same pressure when platforms and promoters favour music that already works well in clips. Through adaptation and selection, social media makes the *platform-visible centre* of hard techno more peak-focused. Raves built to reproduce this proof take the form of artist-led shows.

The booking profile

Poell, Nieborg and van Dijck use *platformisation* to describe how platforms reorganise cultural work through their systems, markets and rules (Poell et al., 2019). An *engagement economy* gives likes, views and follower counts value as public signs of attention. Human gatekeepers decide how that evidence matters. Baym and colleagues found that music workers use metrics for marketing and to decide which artists receive signings or gigs. Their interviewees saw followers and streams as unclear signals that need context. One manager cited an artist's listeners in one city to persuade a booking agent (Baym et al., 2021). Metrics gain practical power when music workers use them to choose an artist.

Instagram ties this evidence to a public artist image. Bishop calls the spread of influencer habits into artistic work *influencer creep*. Her year-long study of Instagram and interviews with twenty-five artists show how continuous branding and visibility work can change promotion and the art itself (Bishop, 2023).

The demand for continuous visibility imposes *content rhythms*: artists adjust the timing and form of their output to recurring cycles of attention. By joining a circulating fragment to a stable profile, Reels keeps visible crowd response attached to an artist whom a promoter can book. For DJs, the work now includes both the performance and the

profile through which promoters may offer the next booking.

The filmable peak

Track form and short-video editing

Ten Klangkuenstler tracks released from 2019 to 2025 test whether his music changed in ways that fit this system.[1] The series follows his early techno releases into the vocal and melodic records associated with OUTWORLD. I measured energy against each track's own range. A *strong return* is a rise of at least 0.38 within four seconds, with events at least twelve seconds apart. I smoothed the curve and ignored the first and last six seconds to avoid false returns at the edges. Low- and high-energy shares also use each track's own range. A strong return measures the musical change in energy. A *filmable peak* may also depend on performer movement, lighting and crowd response.

I divide the series after 2022, comparing six earlier releases with four later ones. This boundary marks two periods in a deliberately chosen series and does not correspond to a known platform intervention. Ten tracks cannot represent hard techno as a whole.

Table 1. Comparison of selected Klangkuenstler tracks

Mean measure	2019–2022, six tracks	2023–2025, four tracks
Duration	6:24	5:08
Tempo	about 140 BPM	about 153 BPM
Strong returns per minute	0.83	1.38
Low-energy share	13.9%	18.5%

[1]The primary track corpus comprises Klangkuenstler's `Supernova` (2019), `Ihr Werdet Weinen` (2020), `Himmelreich` (2020), `Weltschmerz` (2021), `Das Ende der Isolation` (2022), `Deine Angst` (2022), `Mein Wille` (2023), `Die Welt Brennt` (2023), `Toter Schmetterling` (2024) and `Sonne Geht Auf` with Ski Aggu (2025).

Mean measure	2019–2022, six tracks	2023–2025, four tracks
High-energy share	81.4%	77.0%
Longest high-energy run	90 s	49 s

The later tracks contain 66 per cent more strong returns per minute. Across thresholds from 0.32 to 0.44, the increase remains between 62 and 78 per cent. The later tracks also spend more time at low energy and slightly less at high energy, while their longest uninterrupted high-energy run falls from ninety to forty-nine seconds. Their intensity comes from more frequent withdrawal and return. The resulting contrasts fit the *aesthetics of immediacy*: suspense and payoff become legible within a short encounter. The measurements establish formal compatibility with short-video editing. They cannot recover the artist's intent.

Klangkuenstler's official short film for `Toter Schmetterling` begins part-way through the source track.[2] It then jumps backwards so that a breakdown and return structure the clip. DJ Mag describes the same practice on TikTok and Instagram Reels, where sets are reduced to their biggest drops (Evans, 2025). The edit follows *scroll logic*: it treats the longer event as material for a brief encounter and preserves only the break and its release.

Set form and the camera

DJ sets show that speed alone cannot explain the pattern.[3] Between Klangkuenstler's 2017 and 2022 Boiler Room recordings, the median tempo rises from 124 to 152 BPM.

[2]Klangkuenstler featuring Sant, `Toter Schmetterling` (official short film, 2024).

[3]The primary set corpus comprises Klangkuenstler's `Boiler Room Berlin DJ Set` (Boiler Room, 2017), `Boiler Room Manchester: Teletech` (Boiler Room, 2022) and `Vinyl Only Set 2021` (2021).

The number of listed tracks rises from about fourteen to twenty per hour. Strong returns also rise from 58.5 to 74.6 per hour. His 2021 vinyl set gives a counterexample. It reaches 145 BPM and has only 35.9 returns per hour, with one high-energy passage that lasts 199 seconds. Tempo and return density can move separately.

Klangkuenstler says that mainstream techno events now centre on drops because audiences expect a new moment after a short interval. Older tracks could sustain a long mix without such frequent changes (BPM Berlin, 2025). DJs now prepare for viewers who will later encounter the set as a clip.

Selection and event form

Adaptation and genre formation

The selected tracks change in form, but the measurements cannot identify the cause. Circulation can enter the next production decision at different points. Schrotthagen first wrote their best-known music for a television scene, after which a studio video led to requests for a release and later to bookings (Lohse & Kalus, 2024). MACON encountered the source material through TikTok before production. While scrolling, he decided to combine Nelly Furtado's familiar `Say It Right` with fast techno and then released one remix each week for four months (Ona, 2023). Schrotthagen's track attracted demand after composition. MACON adapted the musical choice before production.

Raffa and Pronzato found the same feedback beyond techno in thirty-nine music-industry interviews. Interviewed producers described moving choruses forward. One chose 122 to 128 BPM so that eight bars of a chorus fitted a fifteen-second Instagram Story. After studying sounds that appeared often on TikTok, another chose a drum beat to match

them (Raffa & Pronzato, 2025). Most of the twenty musicians interviewed by Polak and Schaap wrote the music first and adapted clips and promotion later (Polak & Schaap, 2025). Social media shaped some original tracks and more often shaped the clip after completion. A successful fragment can then guide the next production choice.

A *selection effect* provides a second route alongside *conscious adaptation*. Some artists already make music that works well in short clips, so the same cultural change can occur without a decision to satisfy a platform. Platform ranking systems affect which clips become easy to find (Poell et al., 2019). Promoters then decide whether the visible response counts as evidence for a booking (Baym et al., 2021). Each booking supplies a crowd to record and a new pass through the circuit. Platforms register response through views, shares and reuse. Promoters also see bodies move and hear crowds sing. A release or booking turns both kinds of response into a market result.

Repeated selection can produce *algorithmic aesthetics* at the scale of a genre. Artists who pass through the ranking and booking circuit gain more major bookings and public attention, so compatible features become more common in the platform-visible centre even when individual artists do not write for an algorithm. Music built around a recognisable peak gains a structural advantage there. Producers and local scenes outside this centre may follow other forms.

The evidence documents the promoter gate more directly than *platform gatekeeping*, the ranking systems that influence which clips become visible. Ingram and Baym record how promoters use profile size and audience metrics, yet neither study measures why a specific booking followed (Baym et al., 2021; Ingram, 2024). Their studies do not record how Instagram or TikTok ranked a specific techno clip. The interviews document conscious

adaptation in some cases, and the booking research explains how selection can make an existing form more common. The Klangkuenstler measurements record a compatible change in form but leave its cause open. Correlation cannot divide that change between artistic choice, platform selection, promoter selection and other developments in hard techno.

The rave as artist-led show

Clips also change what happens in the venue. Bookers at Rote Sonne say that visitors arrive with remembered peak clips and expect high intensity at once. Some DJs begin at that level (Lohse & Kalus, 2024). DJ Mag describes large events whose visual shows invite phone recording and resemble concerts (Evans, 2025). OUTWORLD joins peak-focused music to a recurring artist brand and an official camera. Its first Berlin night in 2022 lasted eleven hours, featured several artists and gave Klangkuenstler a three-hour set. The event also banned photos and videos on the dance floor (Resident Advisor, 2022). Later Madrid editions build a purpose-made stage, synchronised lights and official films around an all-night Klangkuenstler set. At the 2026 finale, Klangkuenstler says that more than 15,000 people sang the melody of `Toter Schmetterling` (KlangKuenstler, 2026). The official film uses their response as proof that the event can produce the same effect at scale.

The all-night format preserves long-form pacing. Klangkuenstler describes an eight-hour arc that begins with slower, reduced music, leaves moments to breathe and gradually raises the energy (Fuentes, 2024). Single-artist authorship and custom production organise that duration as a repeatable visual world. Official films give each edition a stable OUTWORLD identity. The series retains the musical exchange of a rave and presents

each edition as a new work by one artist.

Peter describes a *rave* as a constant exchange between the DJ and dancing bodies. A *concert* places attention and authorship on the performer (Peter, 2020). At OUTWORLD, the crowd still surrounds the booth and helps shape the room. Official footage presents its response under Klangkuenstler's name, which centres the later image on him. Some underground electronic dance music communities resist this use of the crowd. Yang studied twenty events where promoters and visitors limited phone use, delayed posts and hid details that could identify the venue. These rules strengthened participation inside the room (Yang, 2024). A platform-focused event keeps the crowd's local role and gives it a second function as promotional proof of the artist's impact. The event, its recording and the next booking form a *music circulation ecology.*

Consequence

Fast, drop-centred techno predates short-video platforms. Social media gives the peak a new economic task: the *filmable peak* can prove demand for the artist who appears beside it. Some artists adapt consciously. Others gain visibility when they already make portable peaks, and promoters can reward that visible response with bookings. Cultural change therefore does not require a collective decision to conform. Repeated selection can reorganise the platform-visible centre of a genre without changing every producer's musical reasons.

In Klangkuenstler's catalogue, the later tracks are faster, contain more frequent returns and sustain shorter high-energy runs. His 2021 vinyl set shows that speed does not always produce frequent peaks. Public clips still concentrate attention on fast or familiar moments. OUTWORLD carries this peak-focused logic into the venue and organises

music, light, performer and crowd into moments that work in the room and circulate under one artist's name. Participation becomes part of a public image with the authorship and repeatability of a show. Platformisation changes which techno careers advance and which sounds become visible. Events such as OUTWORLD then reproduce that proof for larger crowds and future clips.

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