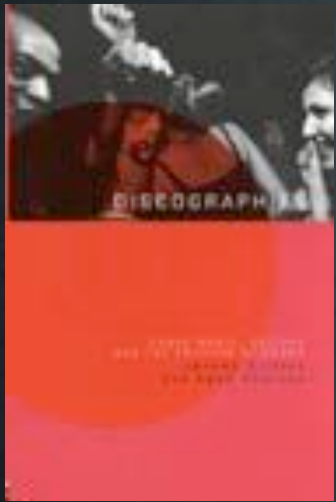


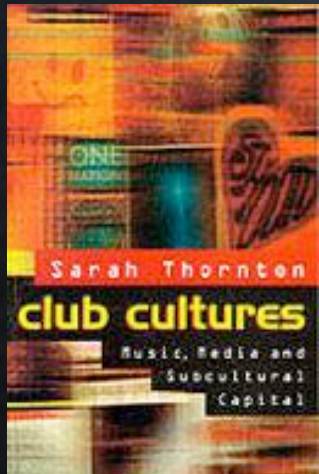


Lytting, groove og teknologi



Gilbert & Pearson: “Discographies”

«Ch. 5: Machine, Technology, Subjectivity and Reception»



Thornton: «Understanding Hipness»



Adorno: «On Popular Music»

Theodor W. Adorno: «On Popular Music», 1941

Seriøs musikk
vs. populærmusikk

Standardisering

”The same familiar experience, and nothing fundamentally novel will be introduced.”

”Every detail is substitutable; it serves its function only as a cog in a machine.”



Standardisering

Standardiserte reaksjoner

”a system of response mechanisms wholly antagonistic to the ideal of individuality in a free, liberal society”

”No such mechanical substitution by stereotyped patterns is possible in serious music.”

To lyttertyster innen populærmusikk:

Rytmisk lydige

Emosjonelle

Rytmisk lydige:

”...susceptible to a process of masochistic adjustment to authoritarian collectivism”

”The adjustment to anthropophagous collectivism...”

”repression and crowdmindedness”



”For the machine is an end in itself only under given social conditions – where men are appendages of the machines on which they work. The adaptation to machine music necessarily implies a renunciation of one’s human feelings and at the same time a fetishism of the machine such that its instrumental character becomes obscured thereby.”



Standardisering innen musikk

Felles referanser: Sound, instrumentvalg, form, jevn beat, rytmemønstre, osv.

Dansemusikk: Standardiserte bevegelser + egne individuelle bevegelser, fellesskap rundt felles referanser.

Leftfield:
"Open Up"
(1995)



Chemical
Brothers:
"Star Guitar"
(2002)

Les Rhythmes
Digitales:
"Jacues Your
Body (Make
Me Sweat)"
(1999)



Daft Punk :
"Around the
World"
(1996)

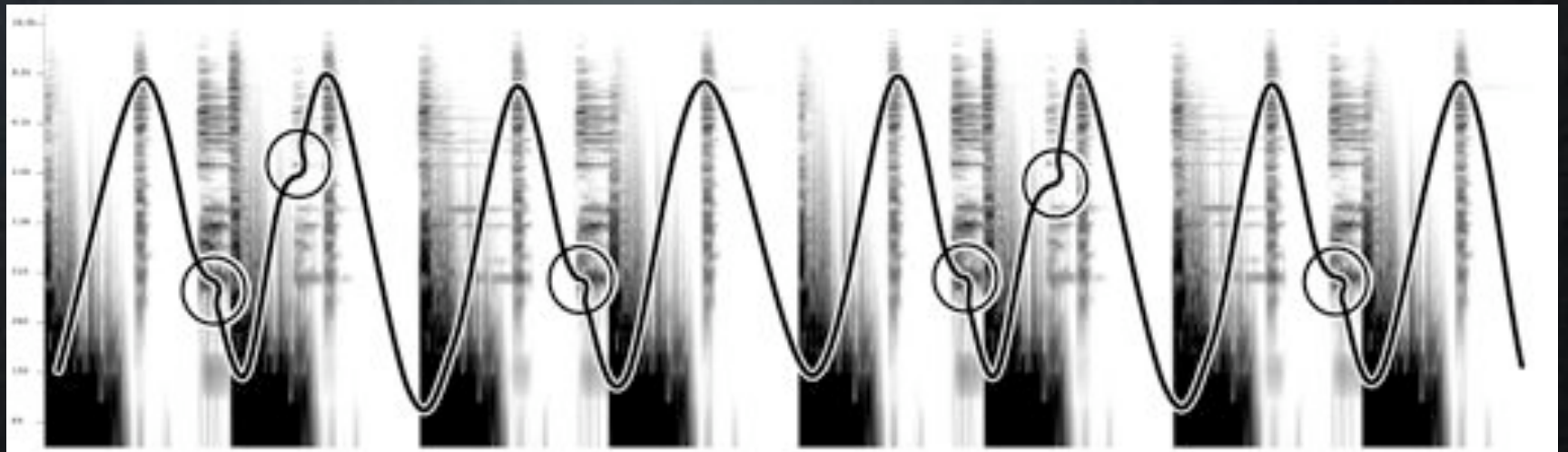
Basement
Jaxx:
"Red Alert"
(1999)



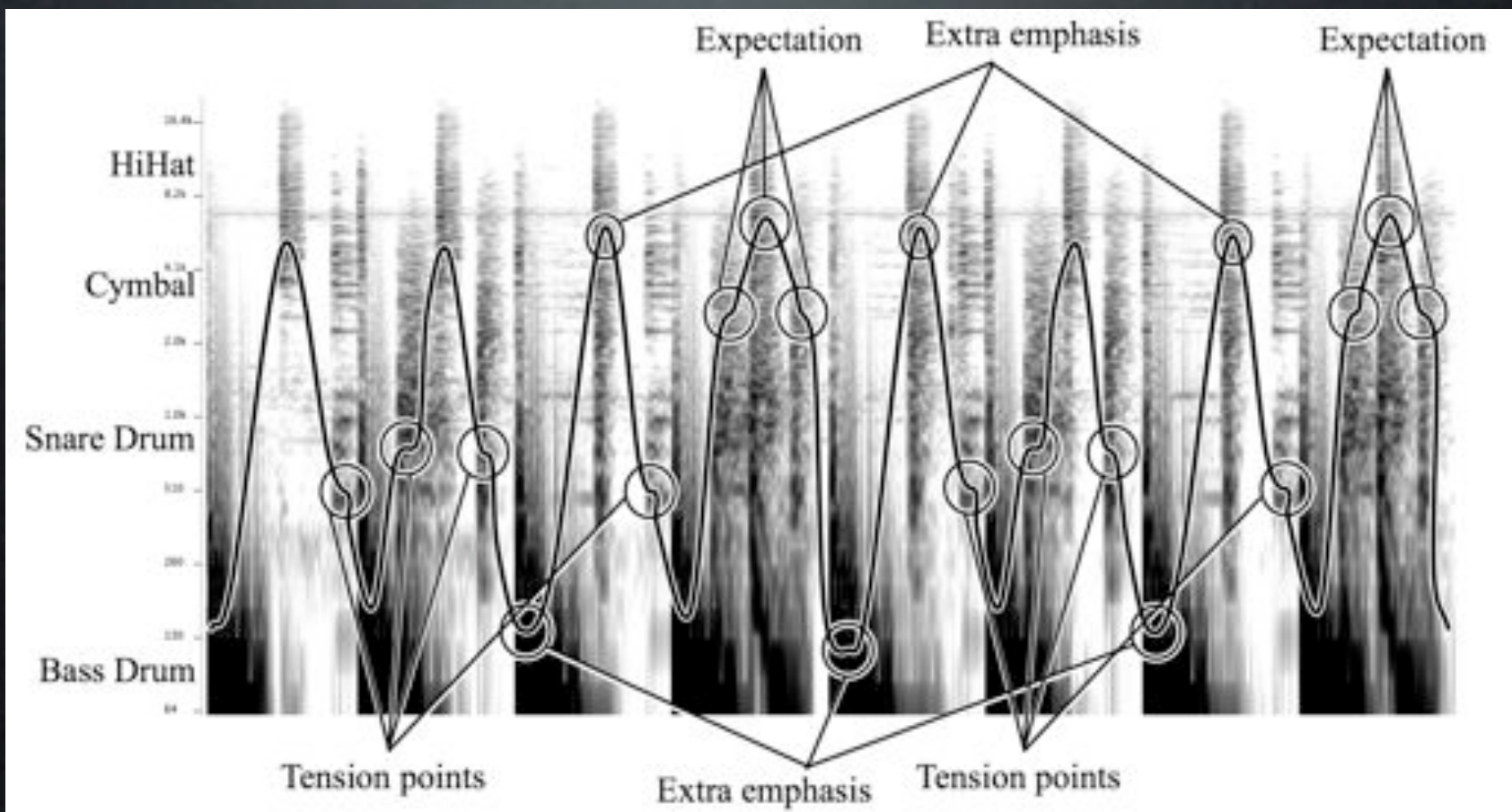
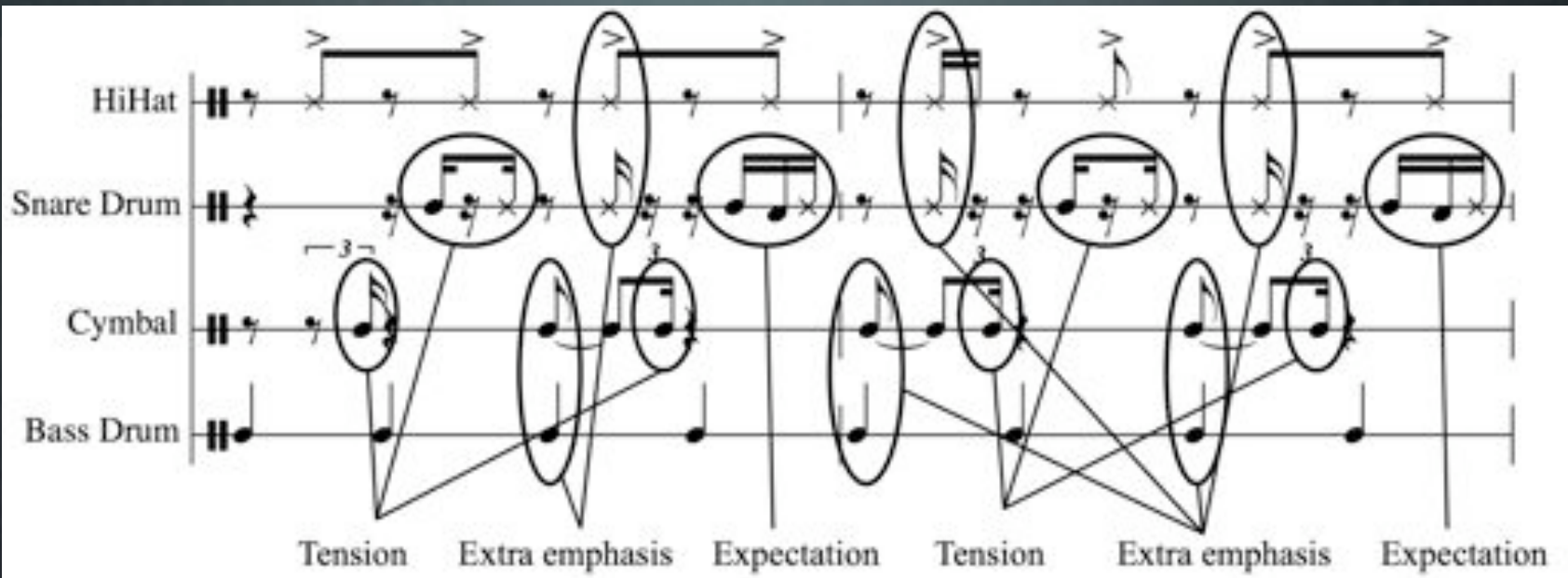
Röyksopp:
"Poor Leno"
(2001)

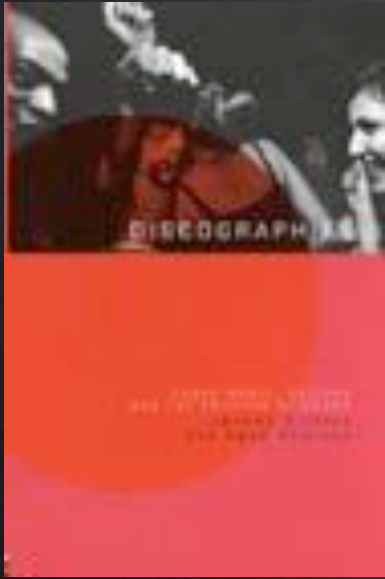
HiHat
Cymbal
Bass Drum

The image shows a musical score for three percussion instruments: HiHat, Cymbal, and Bass Drum. The score is written in 4/4 time. The HiHat part features a repeating pattern of eighth notes with a '3' above a bracket, indicating a triplet. The Cymbal part features a repeating pattern of eighth notes with a '3' above a bracket, indicating a triplet. The Bass Drum part features a repeating pattern of eighth notes with a '3' above a bracket, indicating a triplet. The score is written on three staves, each with a treble clef and a common time signature (C).



Fra Basement Jaxx: "Jump'N'Shout", 1999





Gilbert & Pearson: “Discographies”

«Ch. 5: Machine, Technology, Subjectivity and Reception»



Jeremy Gilbert



Teknologi

Determinisme: Den teknologiske artefakt bestemmer brukerens anvendelse.

Kritikk: Mennesket som aktør - aktiv deltager.

Om noe “virker” eller “ikke virker” kan være bestemt av sosiale omstendigheter.



Teknologi 2000-tallet





Teknologi 1950-tallet



Teknologi-musikk: Kald, mekanisk, repetitiv, livløs.



Akustisk musikk: Emosjonell, varm, autentisk.



Hierarkier



Musikk med lite
bruk av teknologi

Musikk med noe
bruk av teknologi

Musikk med mye
bruk av teknologi

“Index of visibility”



NEWPORT FOLK FESTIVAL



1964 Newport Folk Festival Band with Peter, Paul and Mary, June 1964





Big Spike Hammer

Waveform controls and metadata:

- Buttons: Solo, Mute, Pan, Zoom, Copy, Paste, Undo, Redo, Erase, Lasso.
- Metadata: **File:** 4011680, **Start:** 4011680, **End:** 4011680, **Rate:** 148.253, **Length:** 00:00:00

Grid: 16.0000, Note: 16.0000, Cursor: 41.0000, Timeline: 00:00:00, Section: 00:00:00





Roland TR-808 (81-84)



Roland TB-303 (82-84)



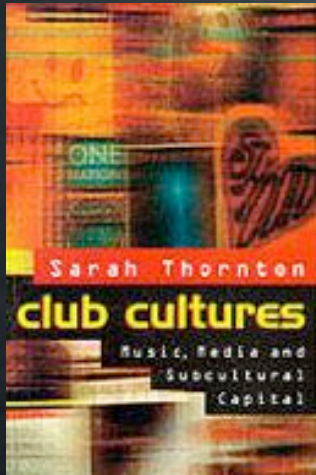
Roland TR-909 (84-85)



Akai MPC 60 (88)

Mediating





Sarah Thornton: «Understanding Hipness»

“‘Subcultural capital’ as feminist tool”

1995: Sarah Thornton: “Club Cultures”
“Music, Media and Subcultural Capital”





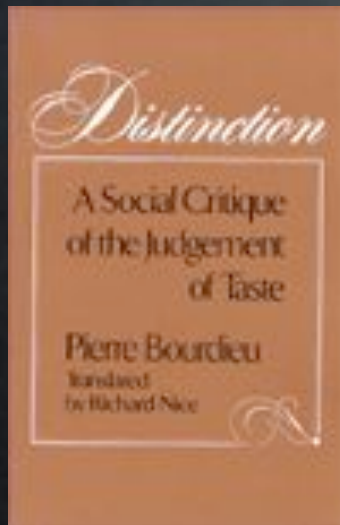
“Clubland”

”Club nights continually modify their style, change their name and move location.”



Pierre Bourdieu

Fransk sosiolog
1930-2002



Kulturell kapital

Økonomisk kapital

Sosial kapital

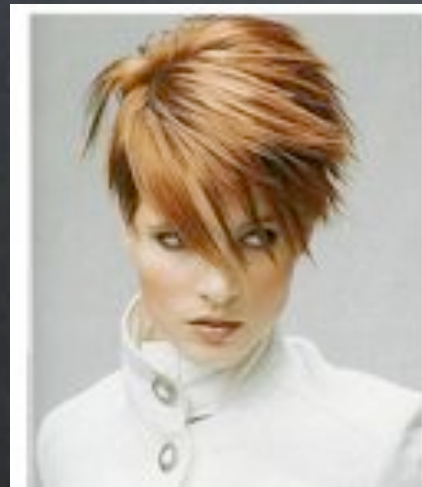
Thornton:

Subkulturell kapital

Hipness:

Objektivisert

Personifisert



Underground



Mainstream



”They were denigrated for having indiscriminate musical tastes, lacking individuality and being amateurs in the art of clubbing.”