

MUS4830 - Musikk, teknologi og produksjon

Time 1: Innledning til Bijkers sosioteknologiske metode



Musikkteknologi en autentisitettsmarkør?



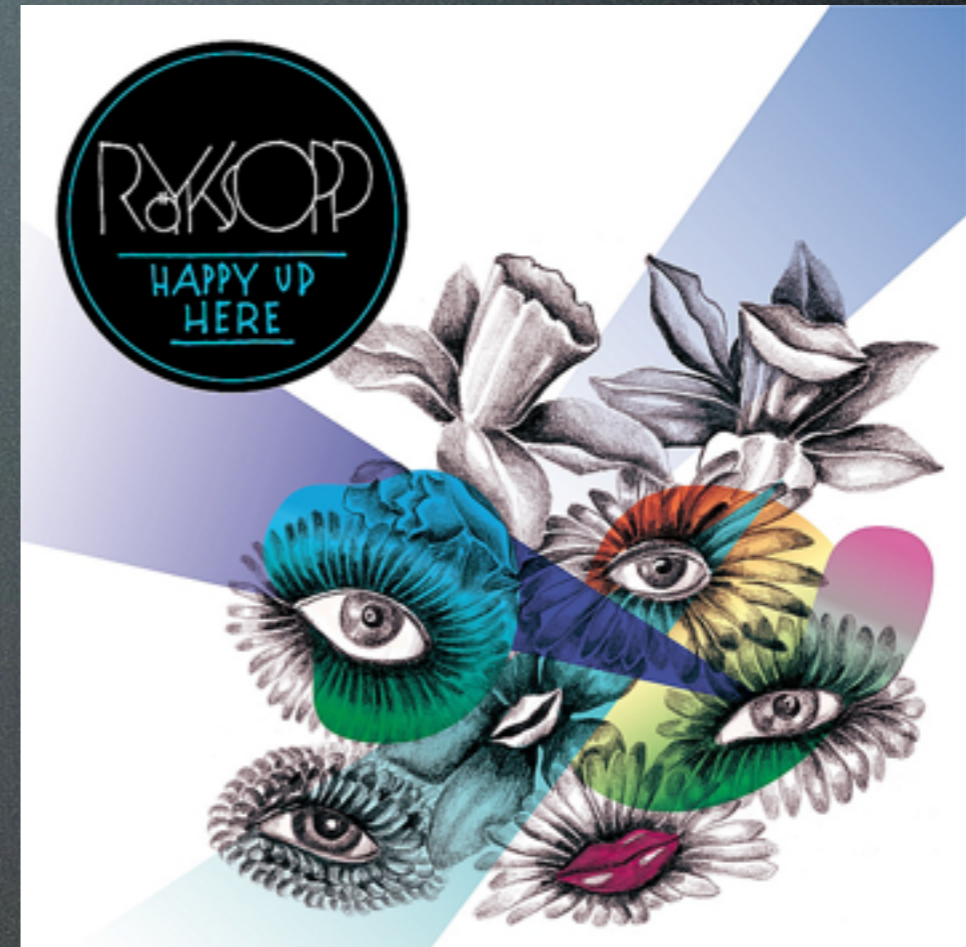
RÖKSOPP

"JUNIOR"





Parliament: «Do That Stuff» (1976)



Röyksopp: «Happy Up Here» (2009)





Musikkvideo: Röyksopp; «Happy Up Here»,
reg.: Reuben Sutherland.



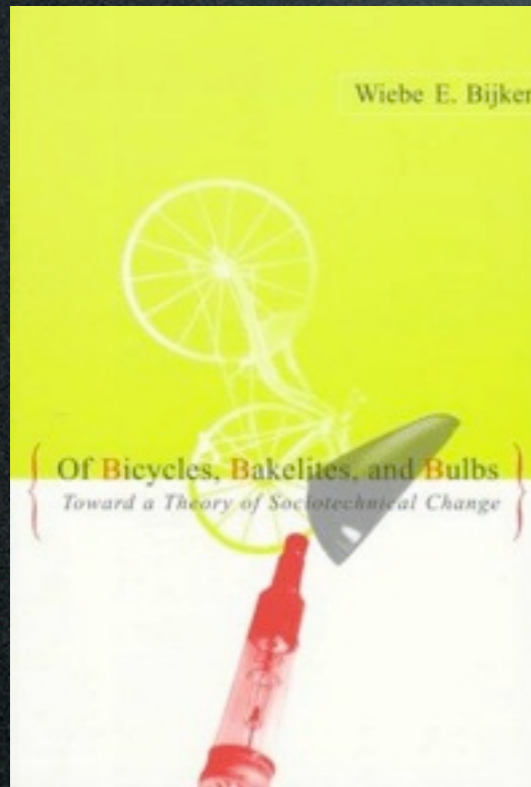
Stevie Wonder:
«Too High» (1973)



Röyksopp: «Vision
One» (2009)





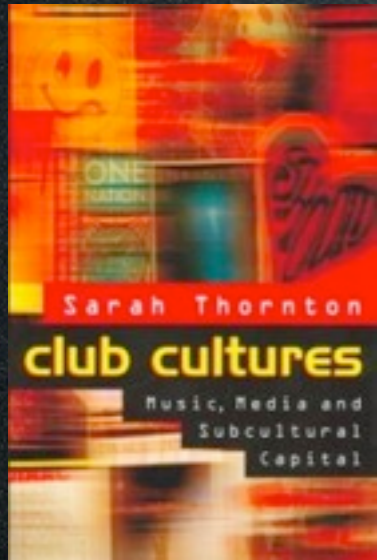


Wiebe E. Bijker (1995)
«Of Bicycles, Bakelites, and Bulbs:
Toward a Theory of Sociotechnical Change»









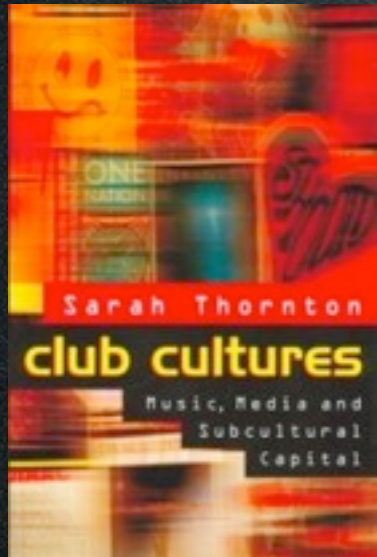
Sarah Thornton (1995):
«Club Cultures:
Music, Media and Subcultural Capital»

Hipness:

Objectified:

Embodied:



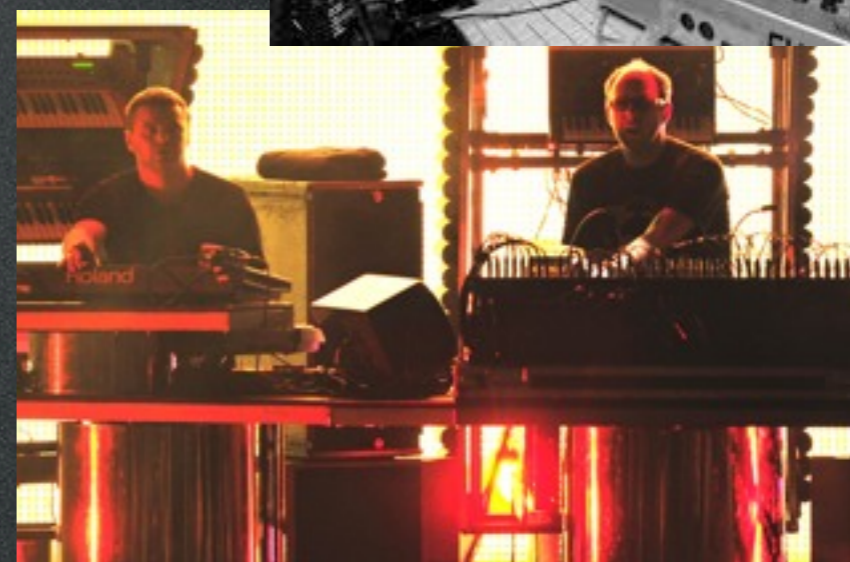
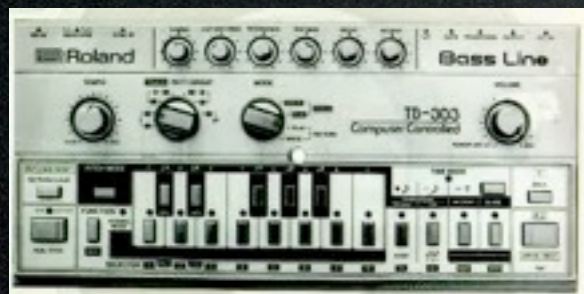


Sarah Thornton (1995): «Club Cultures: Music, Media and Subcultural Capital»

Hipness:

Objectified

Embodied:



KEYBOARD

MAKING MUSIC — TECHNIQUE & TECHNOLOGY

JUNE 1997

the chemical brothers

Jeff Lorber Master Class:
Groove Comping & Composing

Sneaker Pimps

REVIEWED
Roland JP-8000
Fostex DMT-8VL
Generalmusic Pro2
Korg Trinity Options
Sounds



6 PAGES PROMIXA POLYMERIZED

“I remember speaking to Underworld a while ago, and they had just gotten one of the [Clavia] Nord Leads. They were saying how amazing it was. But we haven’t bought any of those things yet. No [Korg] Prophecy or Nord or any of those, and I don’t know quite why that is, because I’m sure if I did buy one I’d be quite impressed. Part of it is me being wary of mass-produced . . . Everyone is going out and buying the Prophecy, and everyone is going out and buying the Nord Lead. It’s cool, and I’m sure I’m hearing those noises on records and thinking they’re good, but I suppose I’m more interested at the moment in . . . The most exciting piece of equipment we’ve got is the ARP 2600. We’re really getting into that. It’s not very controllable, but some of [the] things you can come up with are wicked.”

Chemical Brothers (Tom Rowlands and Ed Simons) interviewed by Greg Rule (1997): «Water into Acid: The Chemical Brothers Blow Up» in *Keyboard* June 1997, p. 33.



Clavia Nord Lead (1995)



Korg Prophecy (1995)



ARP 2600 (1970-1981)

OLD INSTRUMENTS, NEW AGENDAS:

THE CHEMICAL BROTHERS AND THE ARP 2600

← FEATURE ARTICLE →

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ABSTRACT

A preference for old vintage music equipment is widespread in electronic dance music. My point of departure for a discussion of this phenomenon is an interview from *Keyboard* magazine in which the members of the production duo the Chemical Brothers proclaim their fascination with an old analogue synthesizer. Two rather diverse theoretical approaches will inform and nuance my narrative here. Wiebe E. Bijker's sociotechnical approach to the development of technology will highlight stages and processes in the transition from analogue to digital technology. In addition, Sarah Thornton's concept of subcultural capital will direct attention to the old instrument as a prestige item that serves to maintain power structures within the music culture.

KEYWORDS: vintage music equipment, analogue synthesizers, sociotechnical approach, subcultural capital, Chicago house, Detroit techno

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\$ 500,-
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Violinists can't tell the difference between Stradivarius violins and new ones

By [Ed Yong](#) | January 2, 2012 3:00 pm



Results

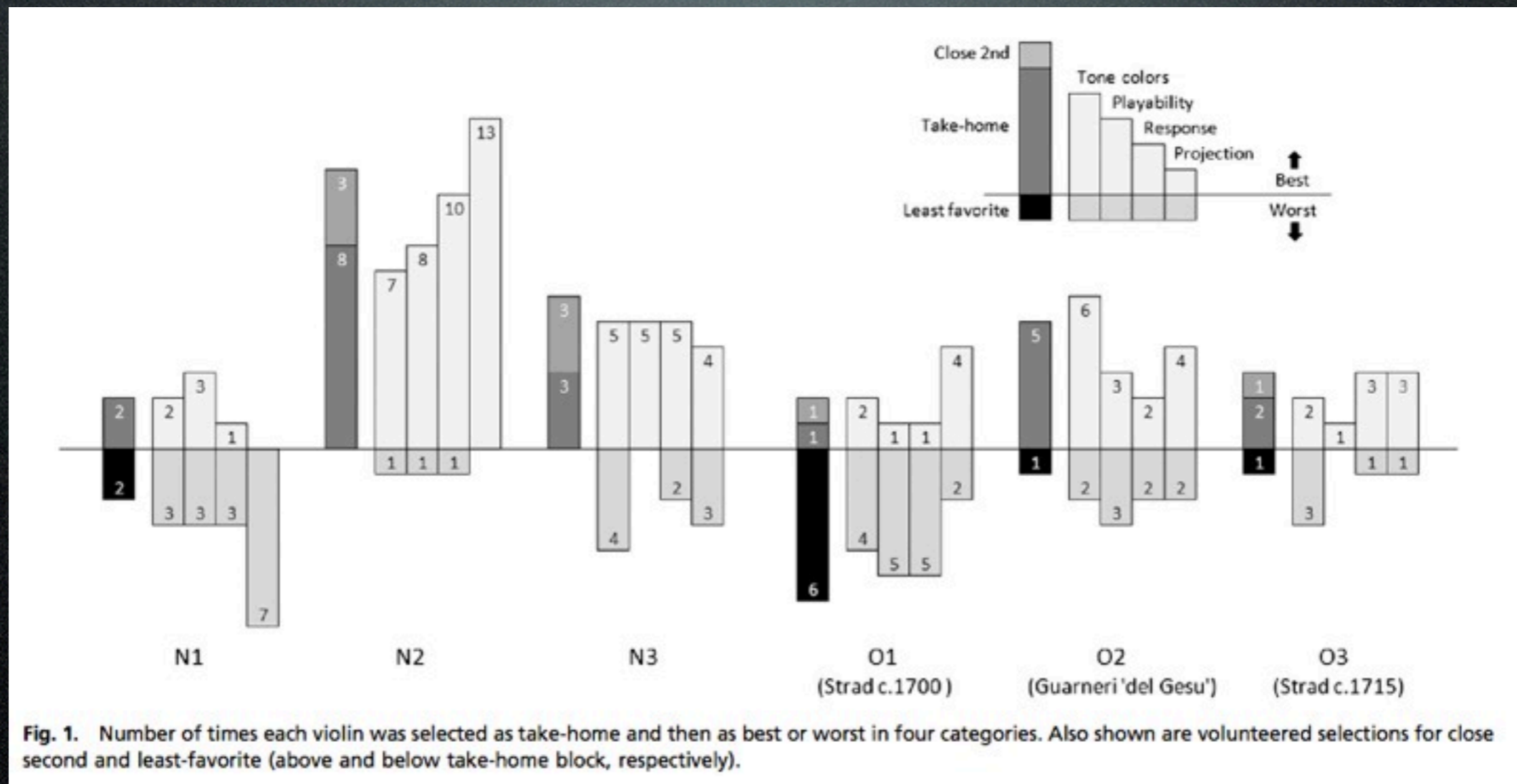
- the most-preferred violin was new;
- the least-preferred was by Stradivari;
- there was low correlation between an instrument's age and monetary value and its perceived quality;
- most players seemed unable to tell whether their most-preferred instrument was new or old.



Player preferences among new and old violins

Claudia Fritz, Joseph Curtin, Jacques Poitevineau, Palmer Morrel-Samuels, and Fan-Chia Tao

Proceedings of the National Academy of Sciences, 2012, vol 109., no. 3





B

þittene eiland is ehta hænd mila lang.
 ⁊ tpa hund brad. ⁊ hegi fund on þis
 eilande þaf ze þeode. enrgliffe. ⁊ þæt
 tife. ⁊ þilre. ⁊ þrehtare. ⁊ þyhtare. ⁊
 boe leden. ⁊ þest þeolon burgend þæt
 lander þittet. þa coman of aþimenta. ⁊ ze þetan
 fudeþeapde þrehtene aþost. þa ze lamp hie þæt þyht
 taf coman fusan of þeithan. mid langsu þerþu
 na manesum. ⁊ þa coman aþost on noþiþ yþermitan
 up. ⁊ þæt beodo þeottar þi hi deþ moston þuman. ac
 hi noldan heom lypan. forþan hi eþedon þa þeottar.
 þe eop mazon þeah þpaderie þad ze leþon. þe þitan
 oþer eiland heþ be euston. þeþ se mazon aþidtan ⁊ þæt
 ze fillad. ⁊ þæt hpa eop þid fænt. þe eop fulcunmad. þæt
 ze hit mazon ze þarþan. Ða þeþdon þa þeithar. ⁊ ze
 þeþdon þæt land noþþan þeapd. ⁊ fusan þeapd hit heþ
 don þittet. þpa þe aþi eþedon. Ðand þa þyhtaf heom aba
 don þæt æt þeottum. on þa ze þad þæt hi ze aþion heop
 kþne em aã on þa þæt healþa. þæt hi heoldon þpa langze
 þyddan. ⁊ þa ze lamp hie imbe zeapna þuma. þæt þeotta
 sum dæl ze þæt of yþermitan on þittene. ⁊ þæt lan
 der sum dæl ze eodon. ⁊ þæt heopia heþatorþa. þeoda ze
 haren. þpion þa heo fund ze nemnode dæl þeod. Ðre
 tþum þittet aþi þa þe eþse þeþe acenned. ⁊ þæt nili
 þomana karþe mid hund ehtareþu þerþu ze þolre
 þrehtene. þeþ he þeþ aþofe ze þeaced mid æþimman
 ze þeolre. ⁊ micelne dæl hit heþeþ þon lædde. ⁊ þa he

*Liber Guil. Land Archiepi Cant. &
 Cancellar. Universit. Oxon. 1638.*

