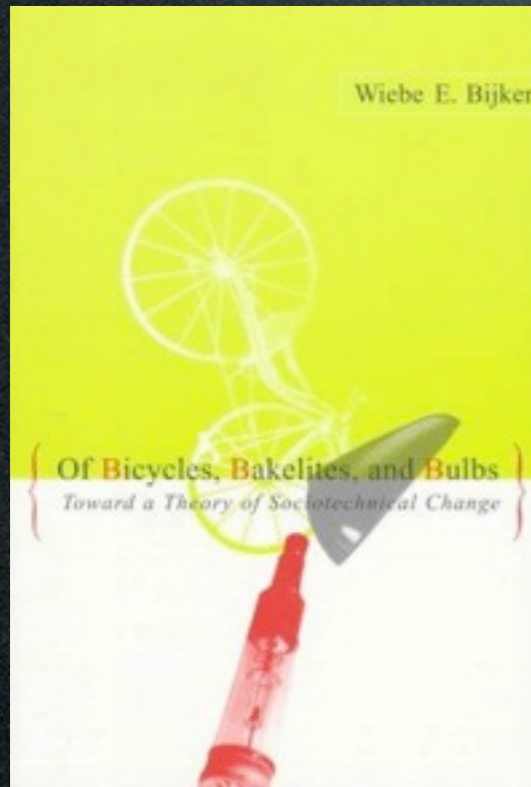


MUS4830 - Musikk, teknologi og produksjon

Wiebe Bijker's sosioteknologiske metode

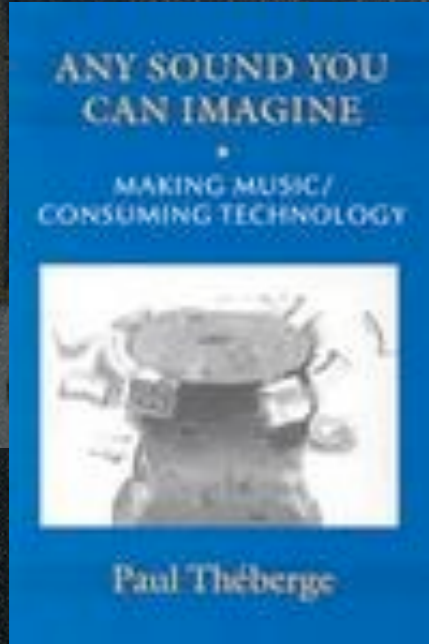




Wiebe E. Bijker (1995)
«Of Bicycles, Bakelites, and Bulbs:
Toward a Theory of Sociotechnical Change»







Analoge

Paul Théberge (1997)
«Any Sound You Can Imagine:
Making Music/Consuming Technology»

Digitale





Requirements for a theory of technological developments

1. Change/continuity The conceptual framework should allow for an analysis of technical change as well as of technical continuity and stability.
2. Symmetry The conceptual framework should take the "working" of an artifact as *explanandum*, rather than as *explanans*; the useful functioning of a machine is the result of sociotechnical development, not its cause.
3. Actor/structure The conceptual framework should allow for an analysis of the actor-oriented and contingent aspects of technical change as well as of the structurally constrained aspects.
4. Seamless web The conceptual framework should not make a priori distinctions among, for example, the social, the technical, the scientific, and the political.

2.

King of the Road: The Social Construction of the Safety Bicycle

2.1 Introduction

2.2 Prehistory of the Bicycle: From "Running Master" to Ordinary

2.3 Social Groups and the Development of the Ordinary

The Bicycle Producers

The Ordinary Users

The Nonusers of the Ordinary

2.4 Relevant Social Groups

Empirical Research to Identify Relevant Social Groups

Relevant Social Groups: Also Relevant for the Analyst

2.5 Focus on Problems and Solutions

2.6 Solutions to the Safety Problem of the Ordinary

Tricycles

Safety Ordinaries

Reordering the Basic Scheme

2.7 Interpretative Flexibility

2.8 The Air Tire

2.9 Closure and Stabilization

2.10 The Safety Bicycle

Development of the Design of the Safety Bicycle

Groups of Users

Bicycle Industry

2.11 Conclusion

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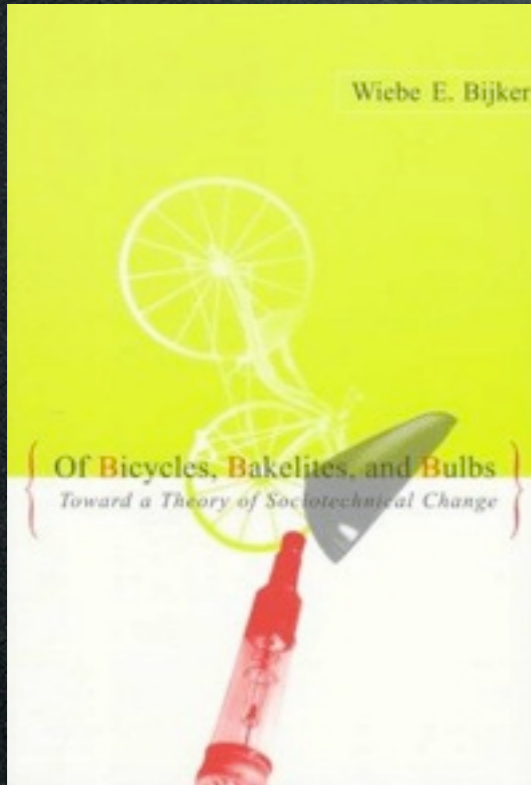
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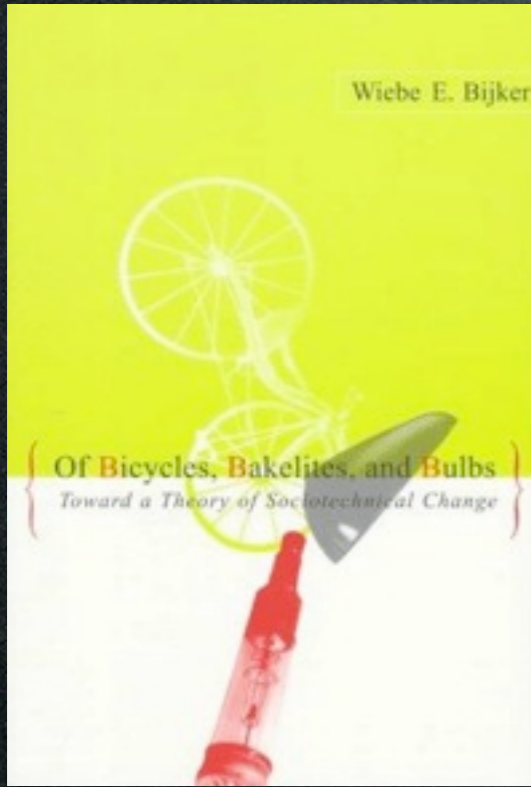
Development of the Design of the Safety Bicycle

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Bicycle Industry

2.11 Conclusion





**prehistory:
setting the
stage**



the
Ordinary

relevant
social groups

focus on
problems
and solutions

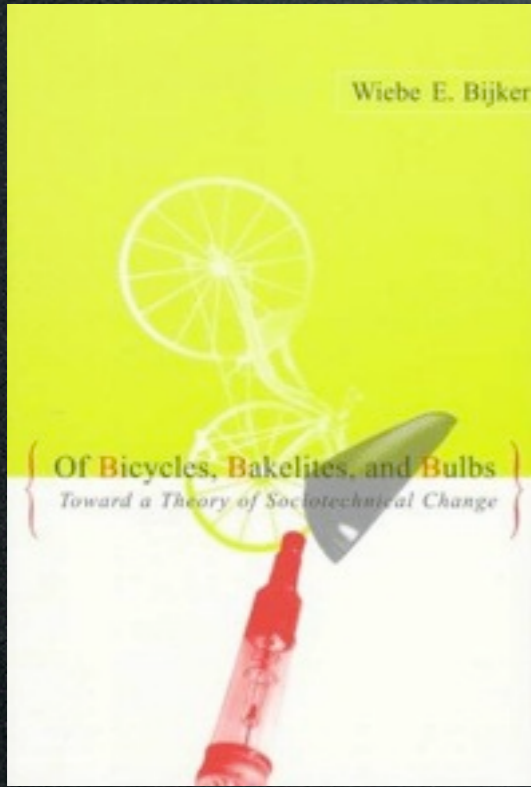
tricycles and
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interpretative
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air tire

closure and
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safety
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safety bicycle

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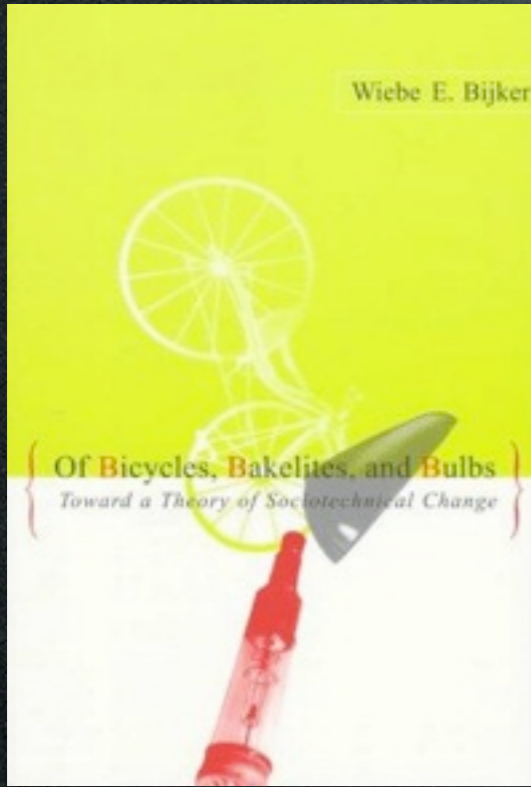
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prehistory: setting the stage



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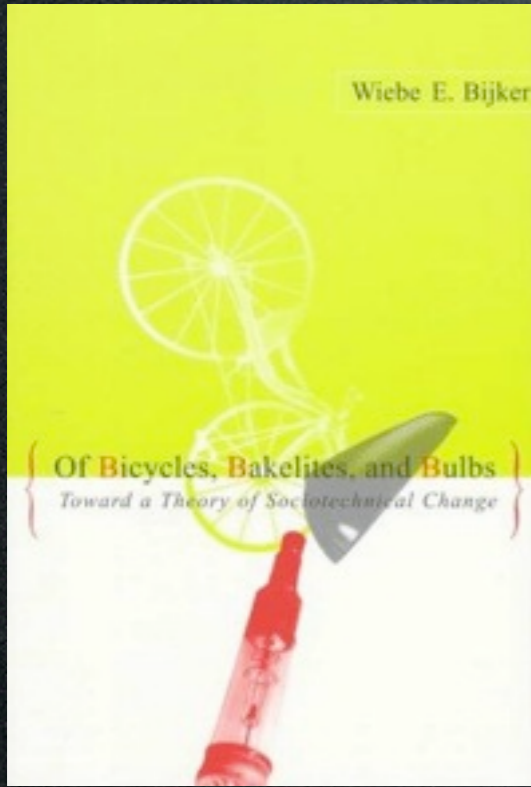
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prehistory: setting the stage





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prehistory: setting the stage

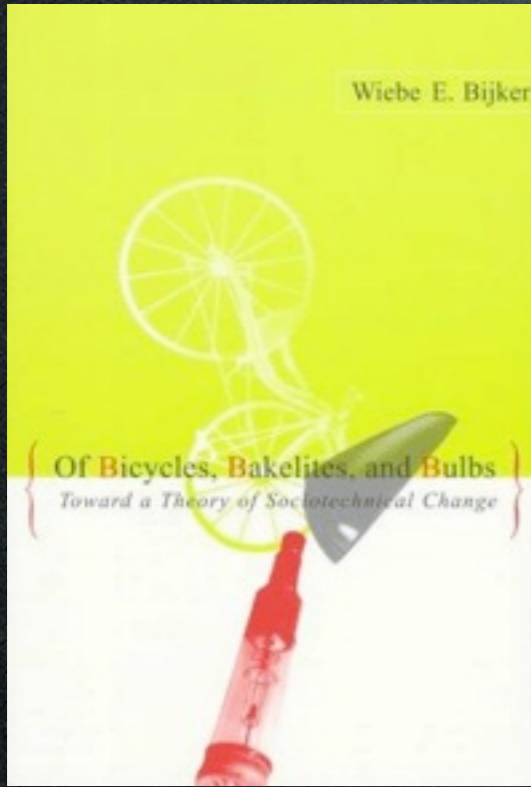


The high-wheel bicycle



The high-wheel bicycle





safety bicycle

closure and stabilization

air tire

interpretative flexibility

tricycles and safety ordinaries



focus on problems and solutions

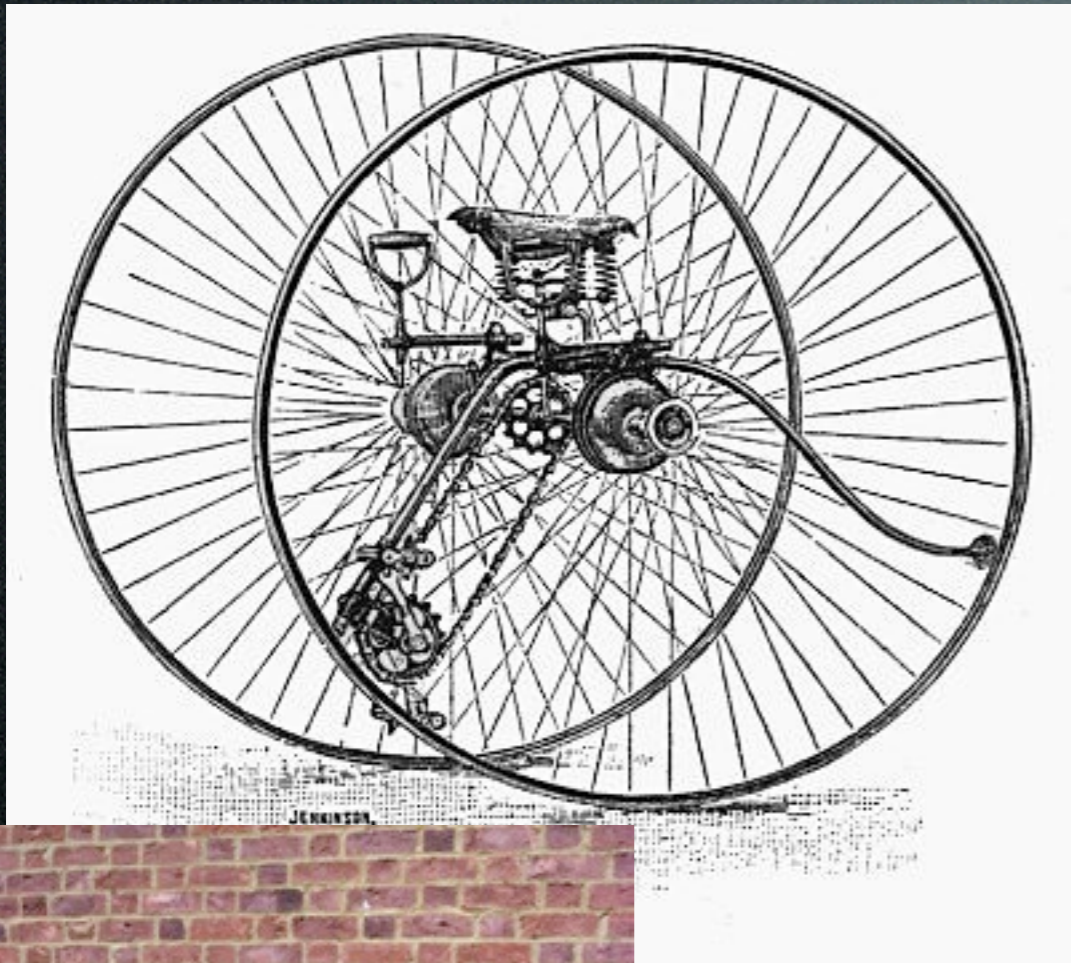
relevant social groups

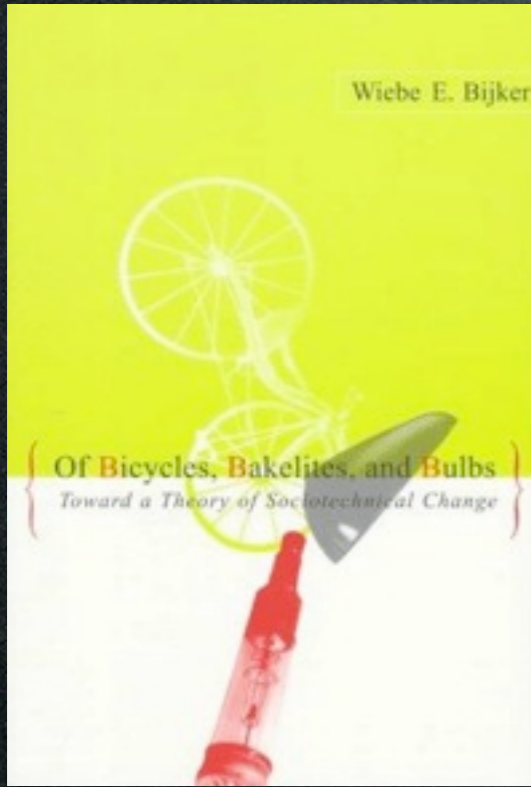
the Ordinary



prehistory: setting the stage







safety bicycle

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Macho bicycle/Unsafe bicycle

tricycles and safety ordinaries



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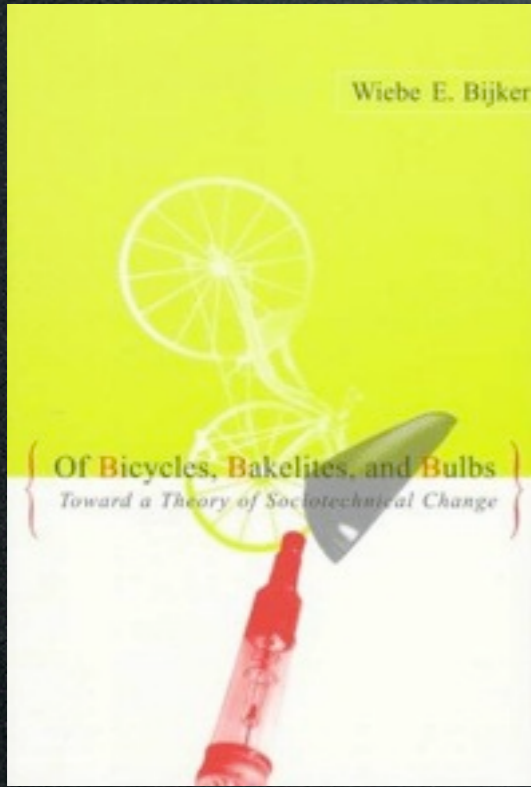
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prehistory: setting the stage





safety
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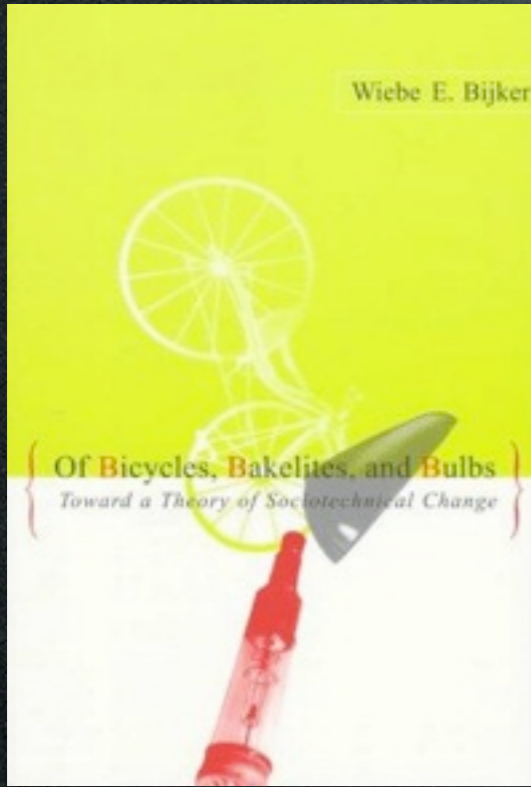
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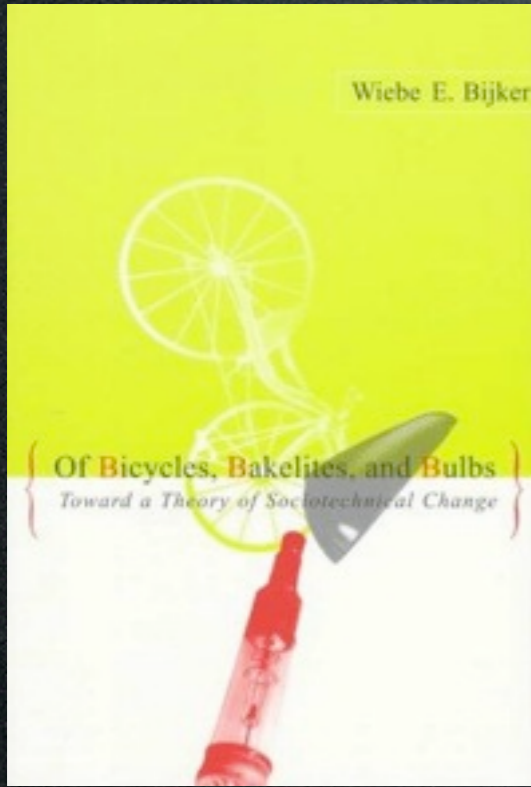
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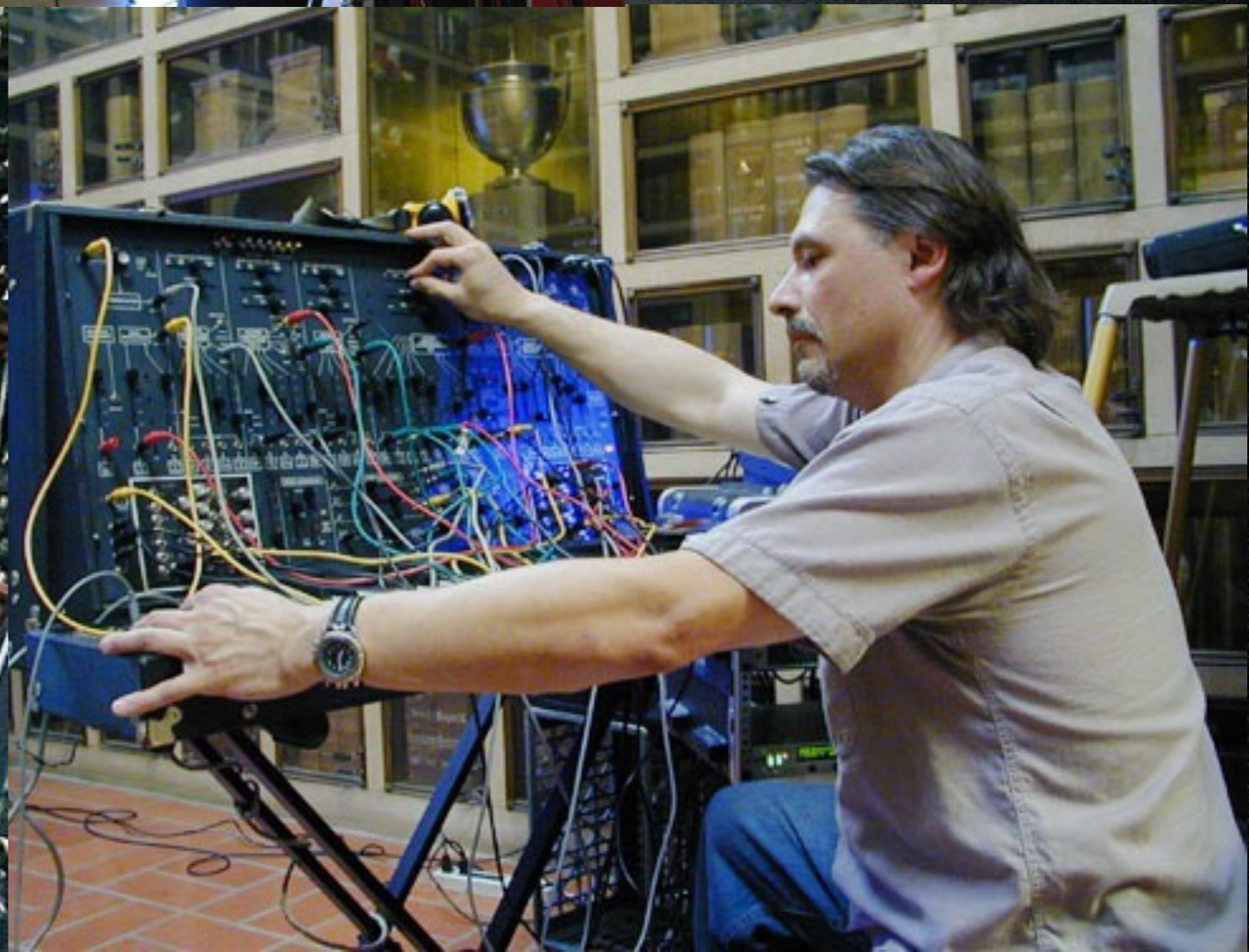
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prehistory: setting the stage



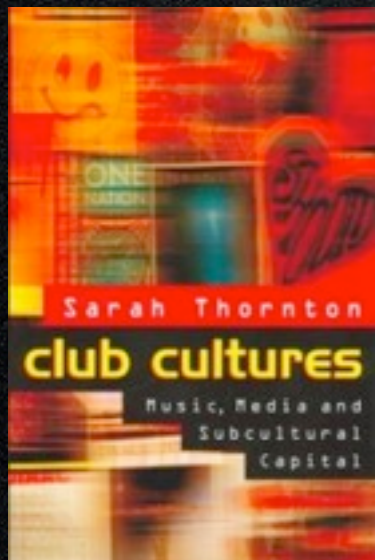




Authenticity:

“the compass that orients rock culture in its navigation of the mainstream (...) a value, a quality we ascribe to perceived relationships between music, socio-industrial practices, and listeners or audiences.”

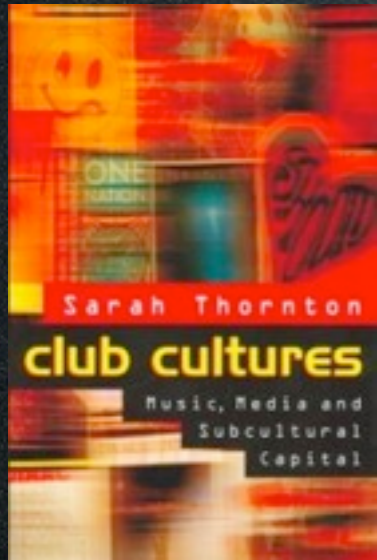
Keir Keightley 2001, «Reconsidering Rock». In «The Cambridge Companion to Pop and Rock», edited by S. Frith, W. Straw and J. Street. Cambridge University Press, p. 131.



Sarah Thornton (1995):

«Club Cultures:

Music, Media and Subcultural Capital»



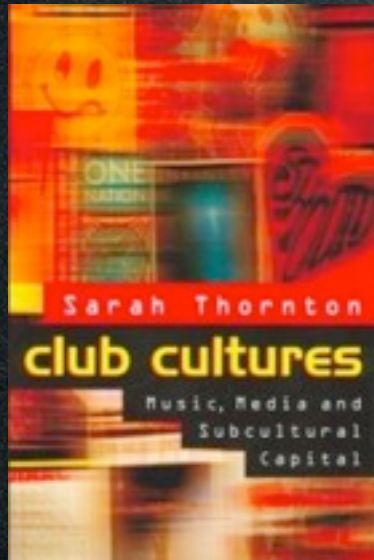
Sarah Thornton (1995):
«Club Cultures:
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Hipness:

Objectified

Embodied:



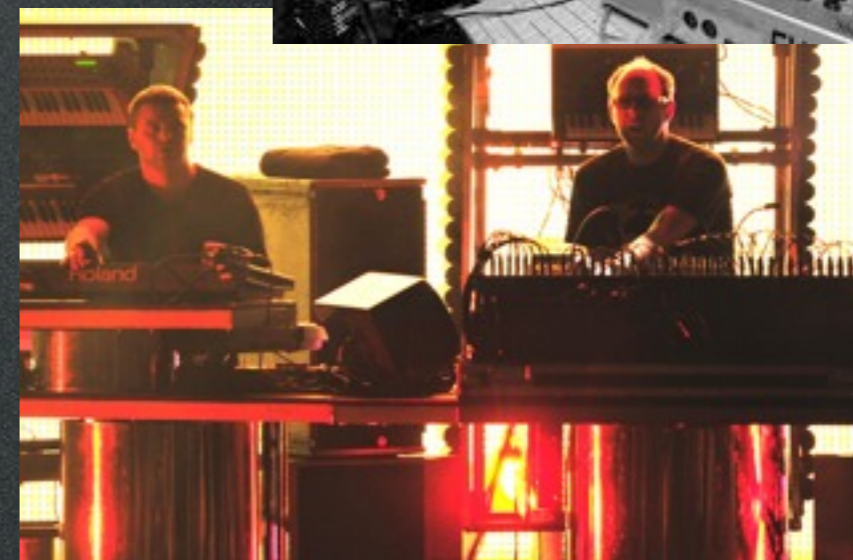
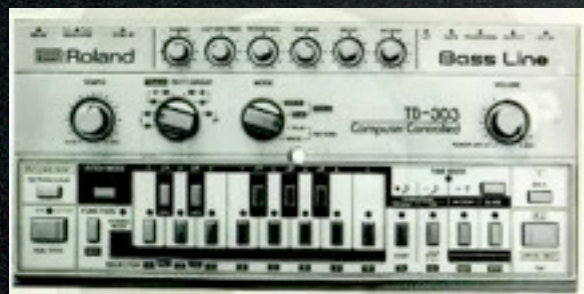


Sarah Thornton (1995): «Club Cultures: Music, Media and Subcultural Capital»

Hipness:

Objectified

Embodied:



Underground



Mainstream



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

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

“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)

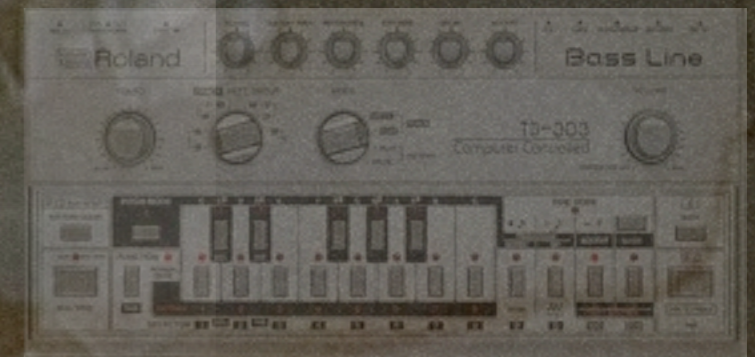


Korg Prophecy (1995)



ARP 2600 (1970-1981)

Chicago house





Detroit Techno



The Belleville Three:



Derrick May



Juan Atkins



Kevin
Saunderson



Juan Atkins

“The music is not for everybody. It’s for certain people that want a little twist. Some people are perfectly content with everyday pop – they don’t have an open enough mind to consider something new. Those aren’t the people I’m playing for; they’ll come around eventually, because they’re basically followers. When they’re told that this is what’s happening, they’ll go along with it.”

Juan Atkins interviewed by Simon Trask (1988):
«Future Shock» in Music Technology 1988.



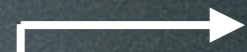
**prehistory:
setting the
stage**



**the
ARP 2600**

prehistory:
setting the
stage



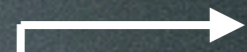


**relevant
social groups**

the
ARP 2600

prehistory:
setting the
stage





**focus on
problems
and solutions**

relevant
social groups

the
ARP 2600

prehistory:
setting the
stage





polyphonic synths and digital components

focus on problems and solutions

relevant social groups

the ARP 2600

prehistory: setting the stage



prehistory:
setting the
stage

the
ARP 2600



relevant
social groups

focus on
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polyphonic synths and
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**interpretative
flexibility**



prehistory:
setting the
stage

the
ARP 2600



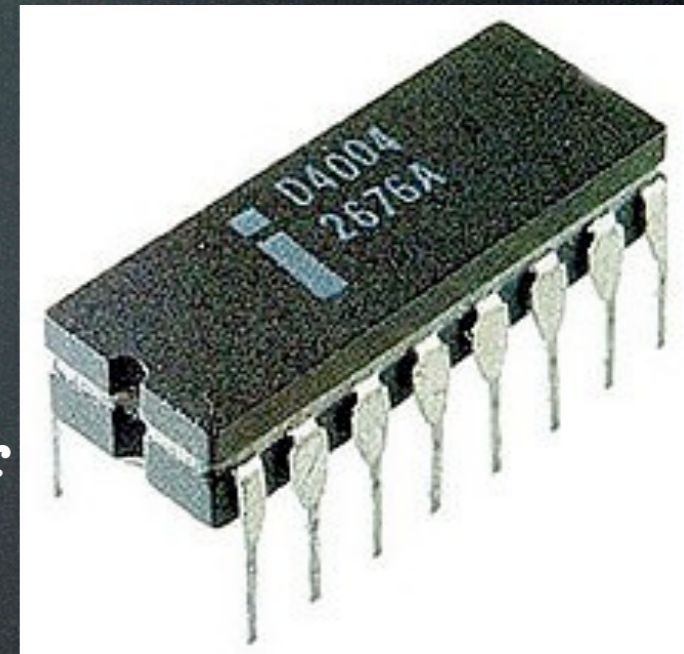
relevant
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interpretative
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the microprocessor



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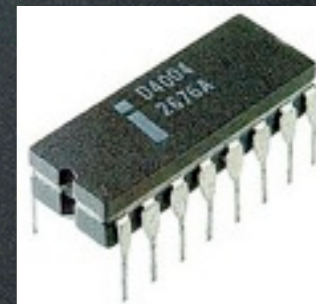
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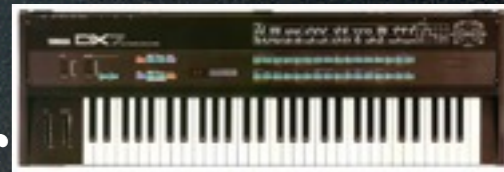
the microprocessor



closure and
stabilization

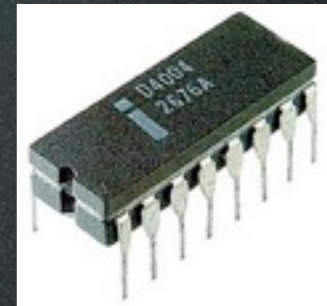


the digital synthesizer



closure and stabilization

the microprocessor



interpretative flexibility

polyphonic synths and digital components



focus on problems and solutions



relevant social groups

the ARP 2600



prehistory: setting the stage



the digital synthesizer

closure and stabilization



relevant social groups

the ARP 2600

prehistory: setting the stage





Roland D-50 (1987)



Ensoniq SD-1 (1991)



Korg M1 (1988)



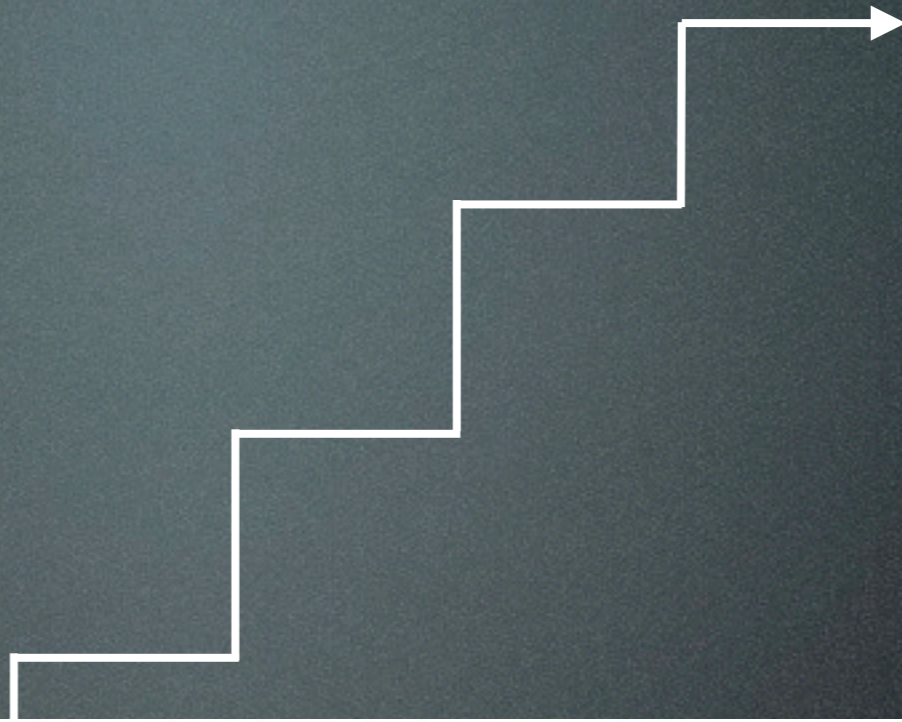
Yamaha SY99 (1991)



Kawai K1 (1988)



Casio VZ-1 (1988)



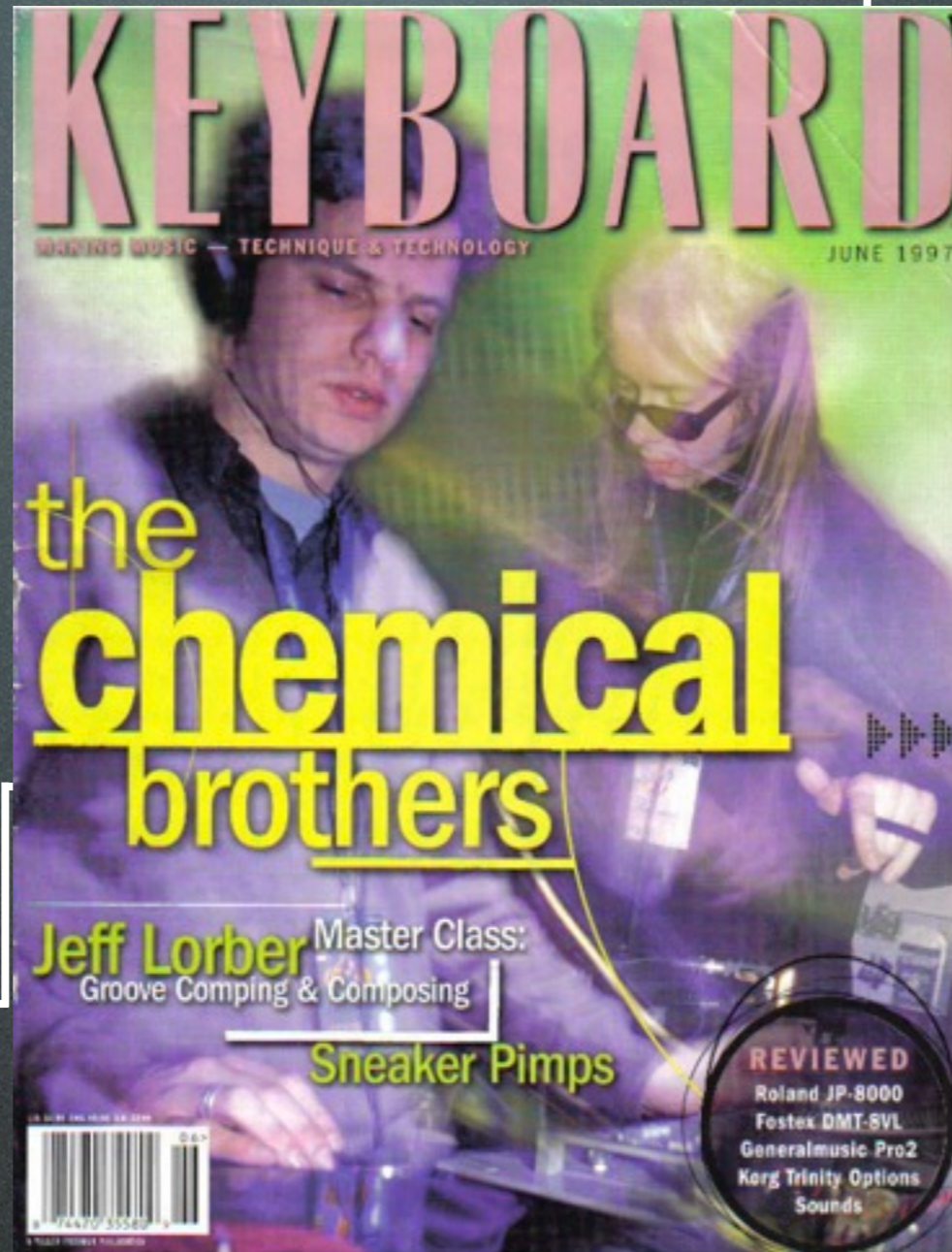
prehistory:
setting the
stage



**the Yamaha
DX7**

prehistory:
setting the
stage





**relevant
social group: the dance music producers**

the Yamaha
DX7



prehistory:
setting the
stage





**focus on
problems
and solutions**

relevant
social group: the dance music producers

the Yamaha
DX7



prehistory:
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stage





**analogue sound emulation,
outboard controls**

focus on
problems
and solutions

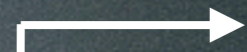
relevant
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interpretative flexibility

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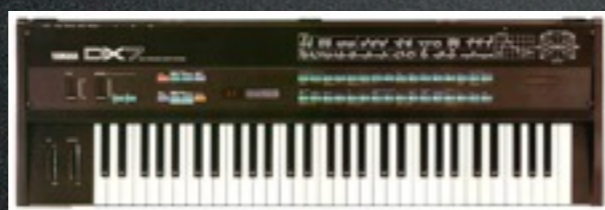
focus on problems and solutions



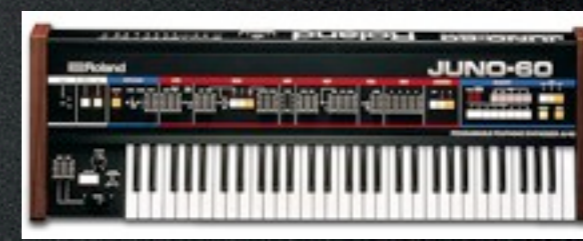
relevant social group: the dance music producers



the Yamaha DX7



prehistory: setting the stage



prehistory:
setting the
stage



the Yamaha
DX7



relevant
social group: the dance music producers

focus on
problems
and solutions



analogue sound emulation,
outboard controls



interpretative
flexibility

the powerful
processor



**closure and
stabilization**

the powerful
processor



interpretative
flexibility



analogue sound emulation,
outboard controls



focus on
problems
and solutions

relevant
social group: the dance music producers



the Yamaha
DX7



prehistory:
setting the
stage





the Clavia Nord Lead

closure and stabilization

the powerful processor



interpretative flexibility

analogue sound emulation, outboard controls



focus on problems and solutions



relevant social group: the dance music producers



the Yamaha DX7



prehistory: setting the stage



the Clavia
Nord Lead



closure and
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processor



interpretative
flexibility



analogue sound emulation,
outboard controls



focus on
problems
and solutions

relevant
social group: the dance music producers



the Yamaha
DX7



prehistory:
setting the
stage



the 2010 synthesizer



closure and stabilization

the powerful processor



interpretative flexibility

analogue sound emulation, outboard controls



focus on problems and solutions



relevant social group: the dance music producers

the Yamaha DX7



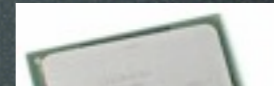
prehistory: setting the stage



the 2010
synthesizer

closure and
stabilization

the powerful



social group: the dance music producers

the Yamaha
DX7



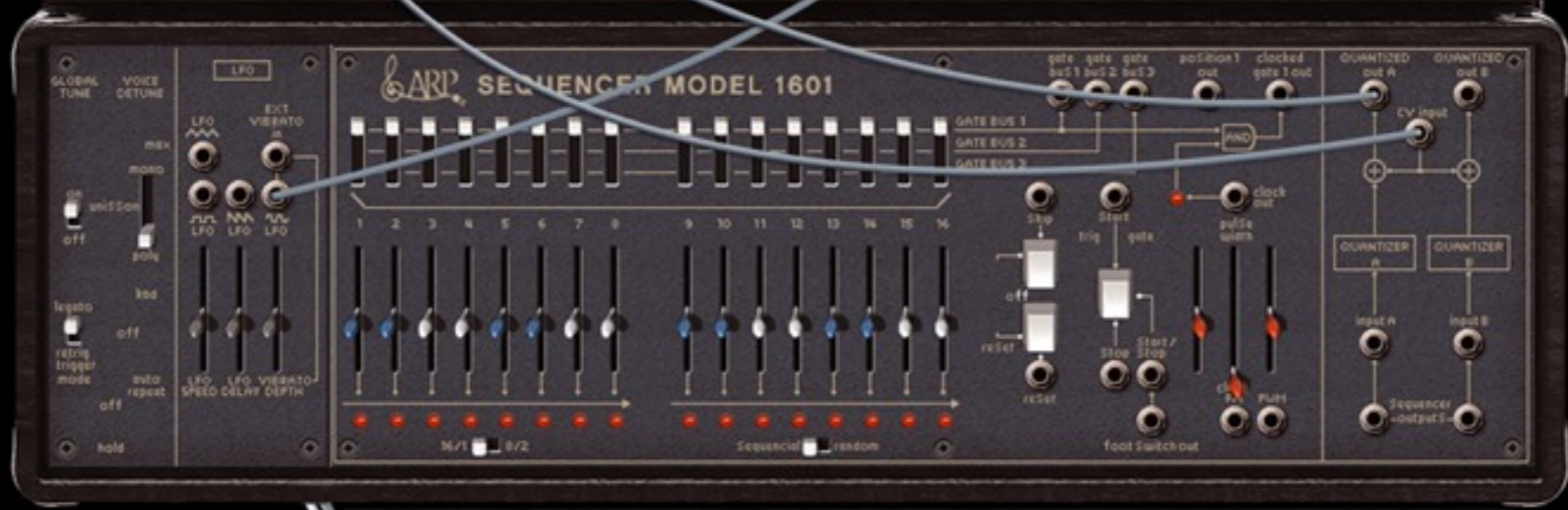
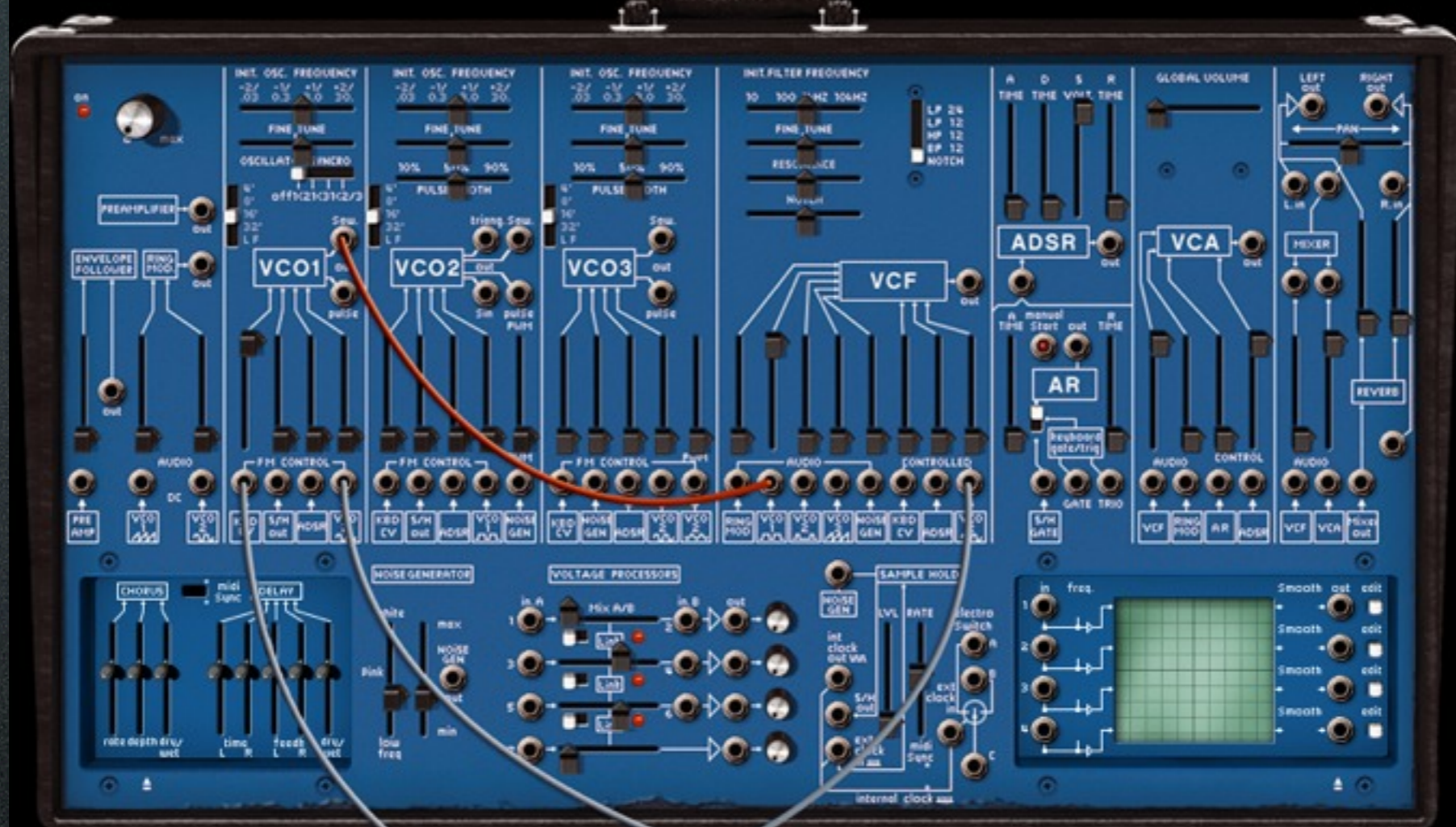
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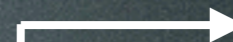


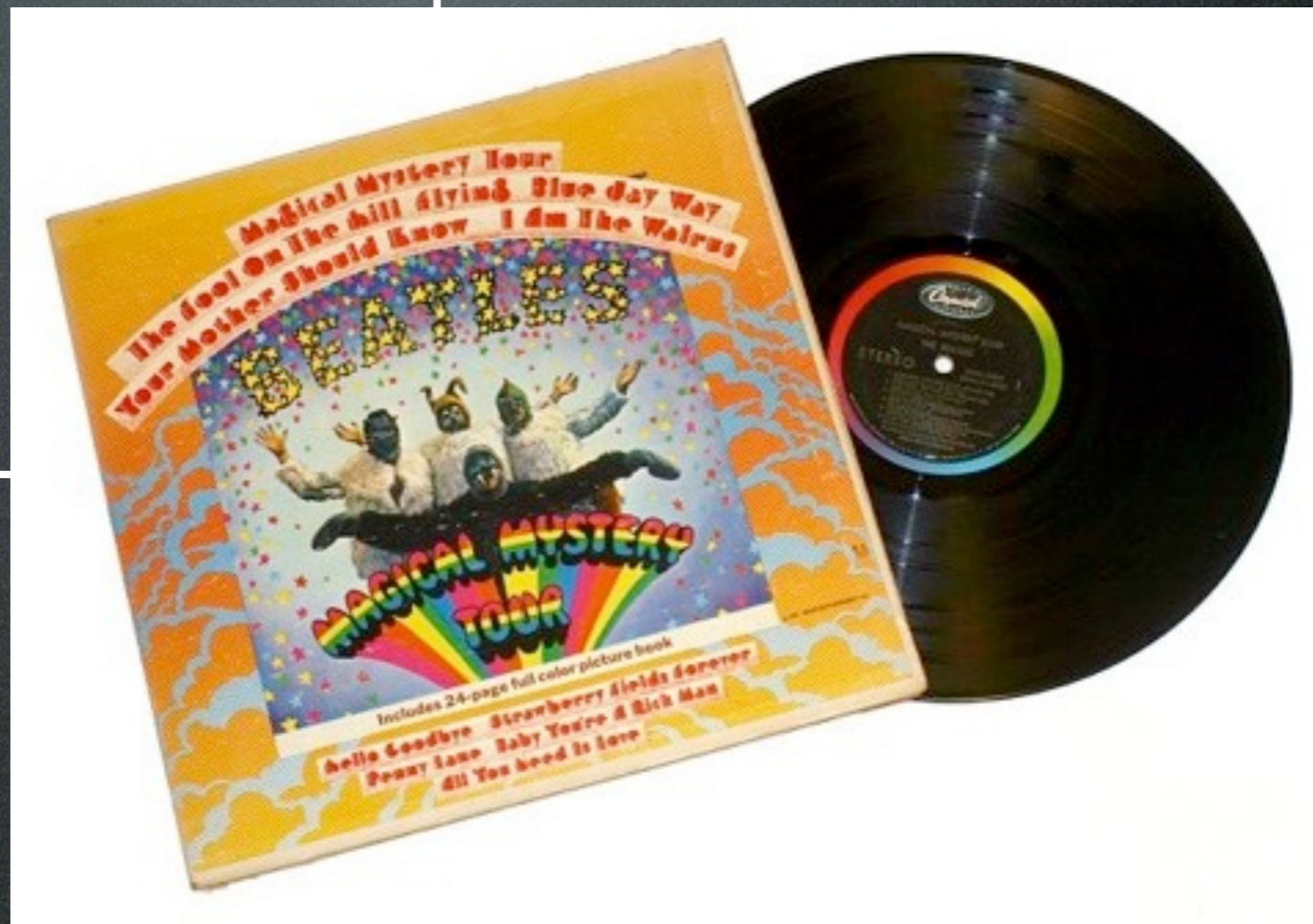






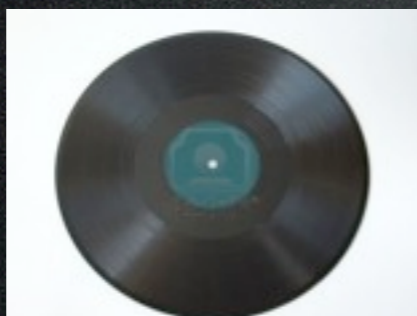
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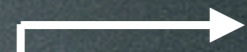




The vinyl record

prehistory:
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stage



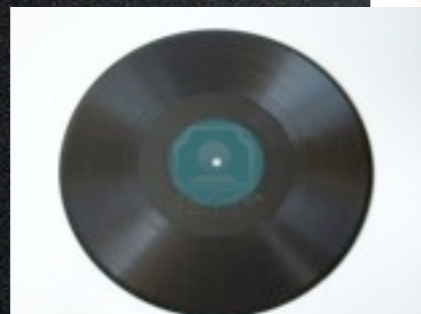


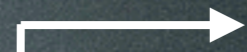
**relevant
social groups**

The vinyl record



prehistory:
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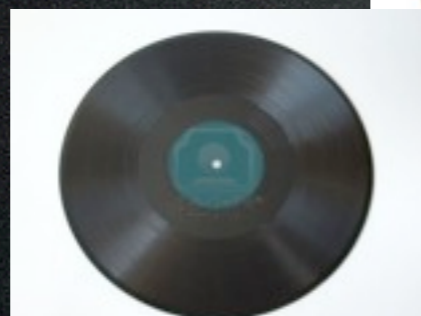




**focus on
problems
and solutions**

relevant
social groups

The vinyl record



prehistory:
setting the
stage

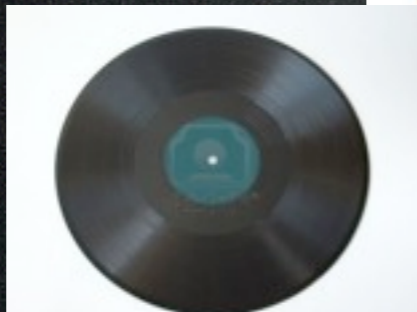


CD

focus on
problems
and solutions

relevant
social groups

The vinyl record



prehistory:
setting the
stage



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The vinyl record

relevant
social groups

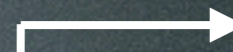


focus on
problems
and solutions

CD



interpretative
flexibility



prehistory:
setting the
stage



The vinyl record

relevant
social groups



focus on
problems
and solutions

CD



interpretative
flexibility

the internet



prehistory:
setting the
stage



The vinyl record

relevant
social groups



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CD



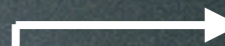
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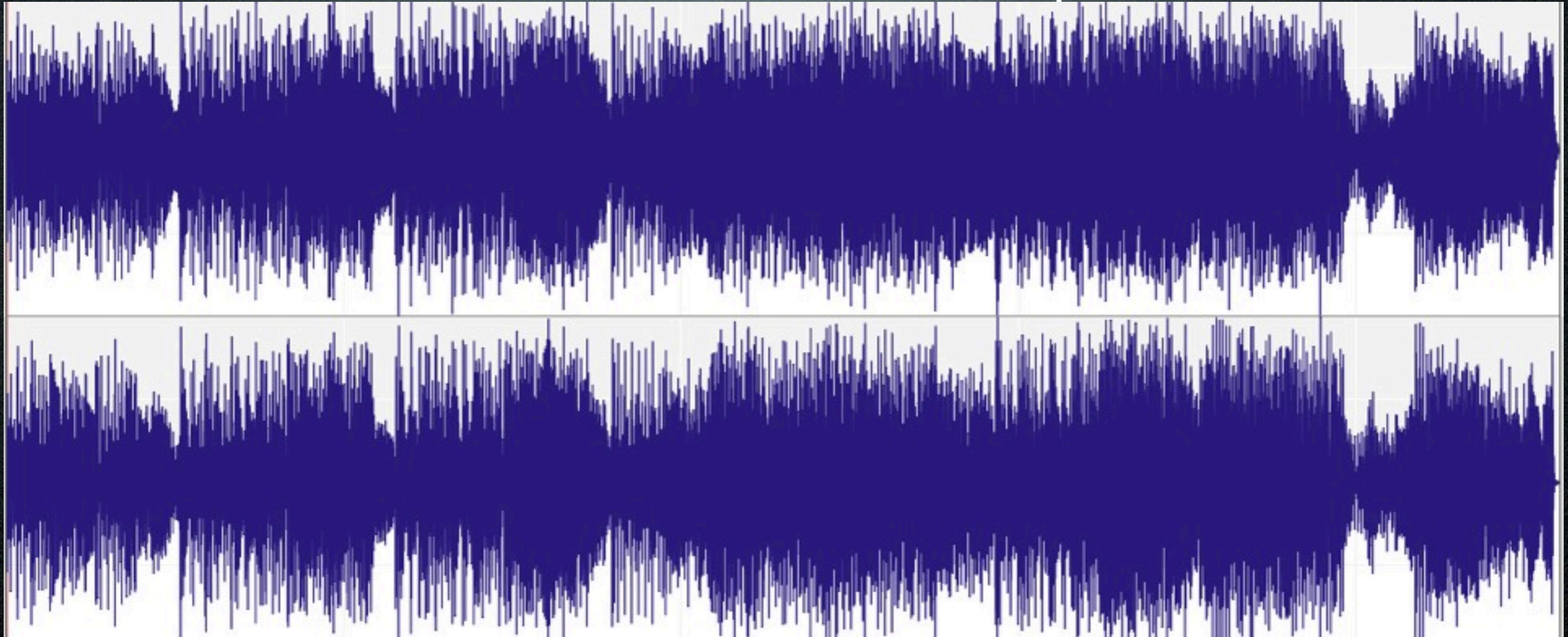
the internet



**closure and
stabilization**



the mp3-file



problems and solutions



relevant social groups

The vinyl record



prehistory: setting the stage



prehistory:
setting the
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The vinyl record

relevant
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focus on
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CD



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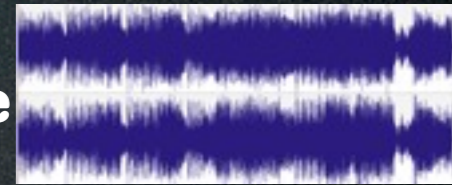


the internet



closure and
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the mp3-file



prehistory:
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The vinyl record

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the internet



closure and
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the mp3-file

