



# COMS 465:

Computer Mediated Communication

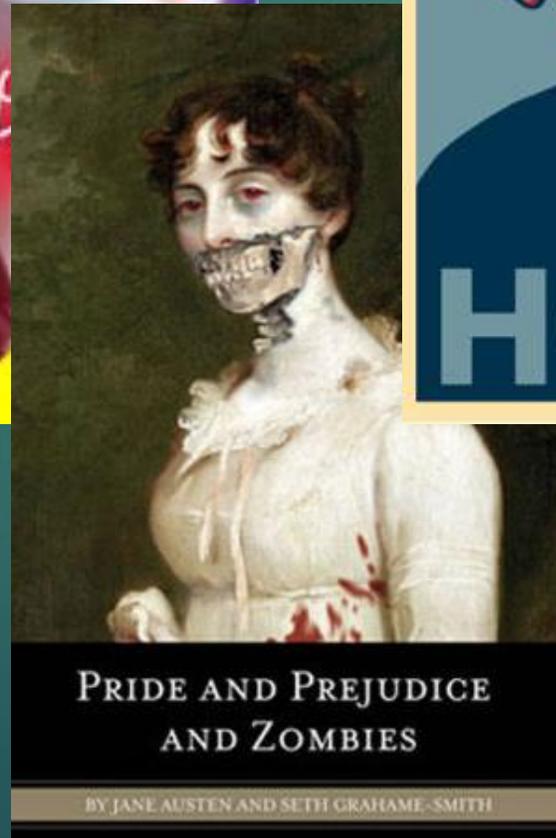
# Agenda

- Review
- Presentation
- Preview

# Review



# Varieties and Types



# Terminology

Collage

Sample

Bootleg

Mashup

Remix

# Zeitgeist of the turn of the Century

zeit·geist

/ˈtsiːˌɡɪst, ˈziː-/

*noun*

the defining spirit or mood of a particular period of history as shown by the ideas and beliefs of the time.

"the story captured the zeitgeist of the late 1960s"

The remix is the very nature of the digital...The recombinant (the bootleg, the remix, the mash-up) has become the characteristic pivot at the turn of our two centuries (William Gibson, 2005)

# Critical Issues

## 1) For the Record:

The Original Metaphysics of Recording

## 2) Mashup & Remix:

The Art of Recombinant Rock and Roll

## 3) Conclusions:

Responses to Remix



**Victor**

Victor Records or on the grand-opera stage can you hear the wonderfully sweet and powerful voices of Caruso, Melba, Sembrich, Eames, Scotti, Schumann-Heink, and other world's famous operatic stars.

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Victor Talking Machine Co., Camden, N. J., U. S. A.

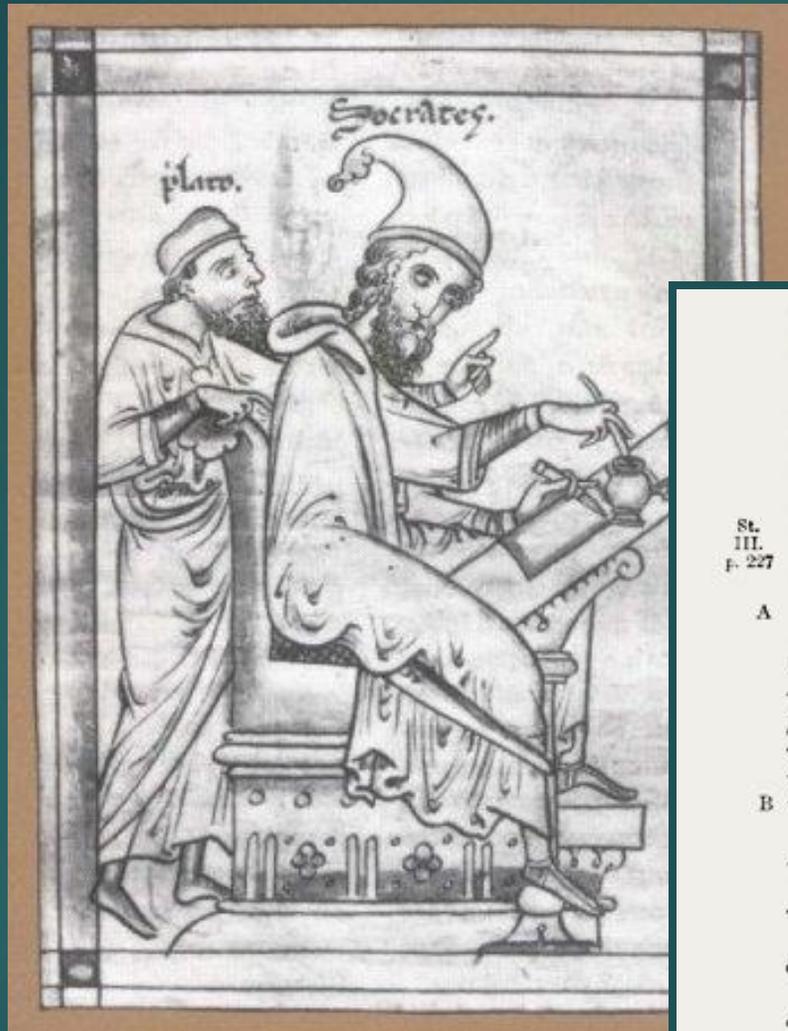
Patented Gramophone Co., Montreal, Canada Distributors.



# 1) For the Record: The Original Metaphysics of Recording

# Plato's *Phaedrus*

First recorded account of recording technology



St.  
III.  
F. 227

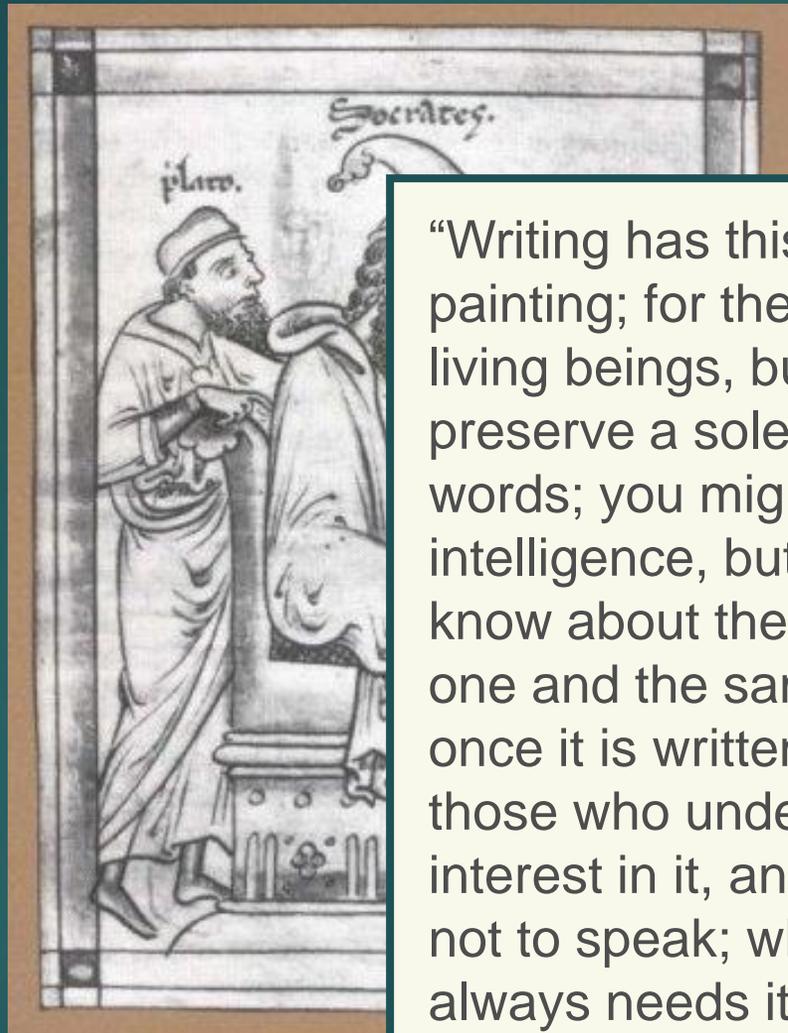
## ΦΑΙΔΡΟΣ

[ἢ ΠΕΡΙ ΚΑΛΟΥ ἨΘΙΚΟΣ]

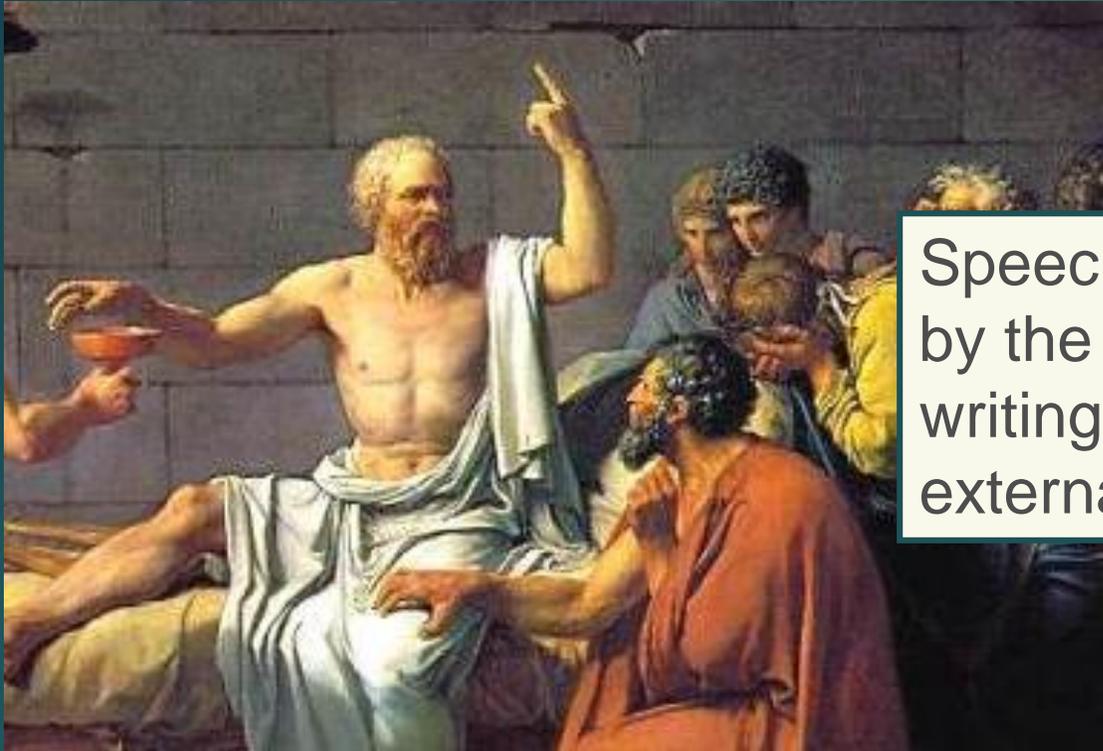
ΤΑ ΤΟΥ ΔΙΑΛΟΓΟΥ ΠΡΟΣΩΠΑ

ΣΩΚΡΑΤΗΣ ΚΑΙ ΦΑΙΔΡΟΣ

- Α 1. ΣΩΚΡΑΤΗΣ. ὦ φίλε Φαίδρε, ποῖ δὴ καὶ πόθεν;  
ΦΑΙΔΡΟΣ. Παρὰ Λυσίου, ὦ Σώκρατες, τοῦ  
Κεφάλου· πορεύομαι δὲ πρὸς περίπατον ἔξω  
τείχους· συχνὸν γὰρ ἐκεῖ διέτριψα χρόνον καθή-  
μενος ἐξ ἰωθινοῦ· τῷ δὲ σὺ καὶ ἐμῷ ἐταίρῳ  
πειθόμενος ἄκουμένῳ κατὰ τὰς ὁδοὺς ποιῶμαι  
τούς περιπάτους· φησὶ γὰρ ἀκοπωτέρους εἶναι  
Β τῶν ἐν τοῖς δρόμοις.  
ΣΩΚΡΑΤΗΣ. Καλῶς γάρ, ὦ ἐταῖρε, λέγει· ἀτὰρ  
Λυσίας ἦν, ὡς ἴσκειν, ἐν ἄστει.  
ΦΑΙΔΡΟΣ. Naί, παρ' Ἐπικράτει, ἐν τῇδε τῇ  
πλησίον τοῦ Ὀλυμπίου οἰκίᾳ τῇ Μορυχίᾳ.  
ΣΩΚΡΑΤΗΣ. Τίς οὖν δὴ ἦν ἡ διατριβή; ἢ δῆλον  
ὅτι τῶν λόγων ὑμᾶς Λυσίας εἰστία;  
ΦΑΙΔΡΟΣ. Πεύσει, εἰ σοι σχολὴ προΐοντι  
ἀκούειν.  
ΣΩΚΡΑΤΗΣ. Τί δέ; οὐκ ἂν οἶε με κατὰ Πίν-  
412



“Writing has this strange quality, and is very like painting; for the creatures of painting stand like living beings, but if one asks them a question, they preserve a solemn silence. And so it is with written words; you might think they spoke as if they had intelligence, but if you question them, wishing to know about their sayings, they always say only one and the same thing. And every word, when once it is written, is bandied about alike among those who understand and those who have no interest in it, and it knows not to whom to speak or not to speak; when ill-treated or unjustly reviled it always needs its father to help it; for it has no power to protect itself” (*Phaedrus* 275d-e).

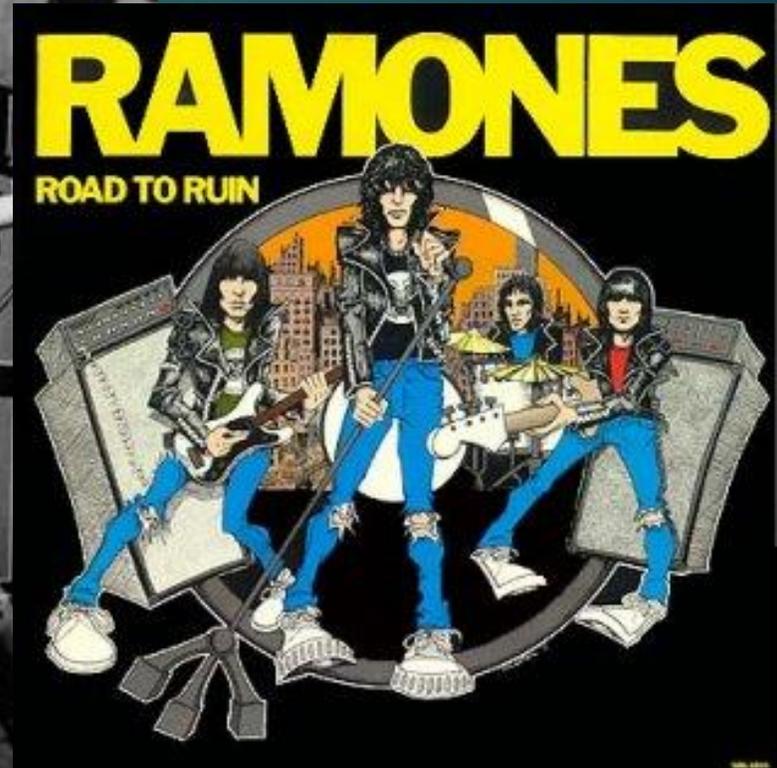
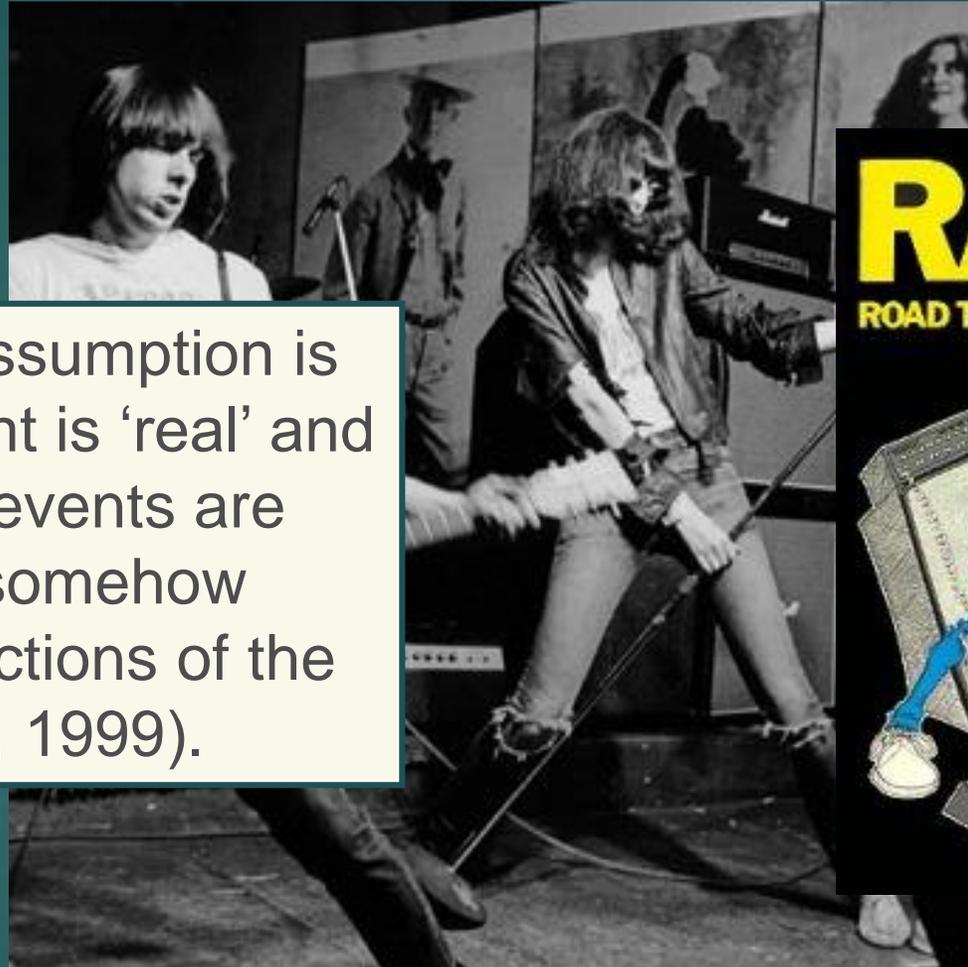


Speech is alive because it is animated by the breath of a living speaker; while writing, which utilizes artificial and external apparatus, is dead and lifeless.

1. Recordings are secondary and derivative

# LIVE!

“The common assumption is that the live event is ‘real’ and that mediatized events are secondary and somehow artificial reproductions of the real” (Auslander, 1999).



1. Recordings are secondary and derivative



**Is it live or  
is it Memorex?  
Who knows?**

The advertisement features a woman in a yellow and white outfit holding a microphone, with a large, cracked glass goblet in the foreground. A small inset photo shows a man's face. At the bottom right is a box of Memorex 60 MRX Oxide cassette tape. The text below the headline reads: "In our most recent test, we asked Ella Fitzgerald's old friend and longtime jazz arranger, Nelson Riddle, if he was listening to Ella live, or Ella as recorded on a Memorex cassette. He couldn't tell. We believe that's a strong endorsement of our exclusive MRX Oxide formulation. In fact, since we introduced MRX Oxide, a lot of other ferric tapes have been scrambling to find something to beat it. Nobody has." At the bottom, it says "MEMOREX Recording Tapes" and "It's live, or it's Memorex!"

**MEMOREX 60**  
MRX OXIDE  
Memorex's best cassette for use on all equipment  
MEMOREX Recording Tapes  
It's live, or it's Memorex!

2. Recordings preserve live performances

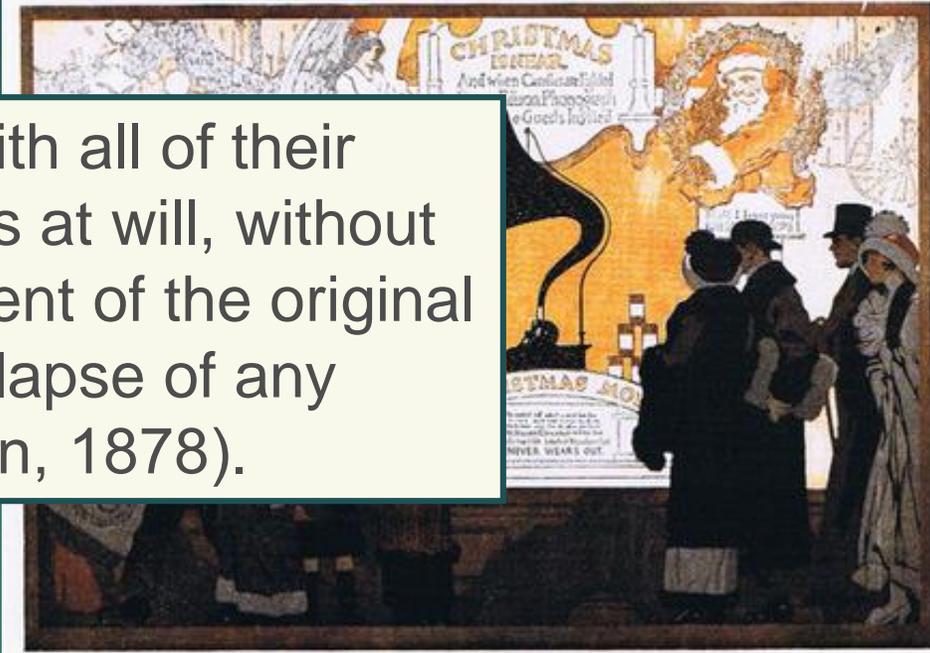
# Victor Talking Machine Company



“His Master’s Voice”

2. Recordings preserve  
live performances

“Their reproduction with all of their original characteristics at will, without the presence or consent of the original source, and after the lapse of any period of time” (Edison, 1878).



I am your Christmas wish, the realization of your Christmas desire. I am the voice of Slezak, the soul of Sylva, the dramatic art of Sarah Bernhardt—I am the laugh of Lauder, the coon shouts of Stella Mayhew—I am Sousa and his entire band, Herbert and his orchestra—I am the

# EDISON PHONOGRAPH

I hold, on a little sapphire button, scarcely bigger than the point of a pin, the ability to produce exactly the kind of music you and each member of your family like best. No one in your family is too young, none will ever be too old to enjoy my presence. I am supreme as an entertainer—the greatest kind of Christmas gift—a gift for all the family.

And I am the greatest Christmas gift of *the kind*. For I have four great advantages: Exactly the right volume of sound for your home; the sapphire reproducing point that never wears out—no needles to be changed after each record; Amberol

(four-and-one-half minute) Records rendering every composition *completely*, without cutting or hurrying; and home recording. This is a great feature: Talk to me, sing to me! I answer you back in your own words, in your own voice. I, the Edison Phonograph, am *you yourself!*

Go to an Edison dealer and hear and see me—be sure to have me in your home on Christmas Day.

There is an Edison Phonograph at a price to suit everybody's means, from \$15.00 to \$200.00, sold at the same price every where in the United States. Edison Standard Records, 51c; Edison Amberol Records (two twice as long), 51c; Edison Grand Opera Records, 75c to \$2.50.



3. Recordings are promiscuous bastards



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3. Recordings are promiscuous bastards



# Summary



1) Recordings are secondary and derivative

2) Recordings copy and preserve live performance

3) Recordings are promiscuous bastards

## 2) Mashup & Remix:

The Art of Recombinant Rock and Roll



**MASHED**  
MALCOLM MCLAREN vs FRANZ FERDINAND/BLONDIE vs THE DOORS  
PEGGY LEE vs IGGY POP/DURAN DURAN vs KELIS  
MOUSSE T vs THE DANDY WARHOLS AND MANY MORE...

**MASHED THE ULTIMATE  
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OUT 12.02.07**

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# MASH UP Your Boots

www.mashupyourbootz.com

Mash-Ups  
Bootlegs  
Bastard Pop  
Remixes

## U5-Club

Frankfurter Tor 9 (U5, M10)  
U-Bhf Frankfurter Tor

## PARTYDATES

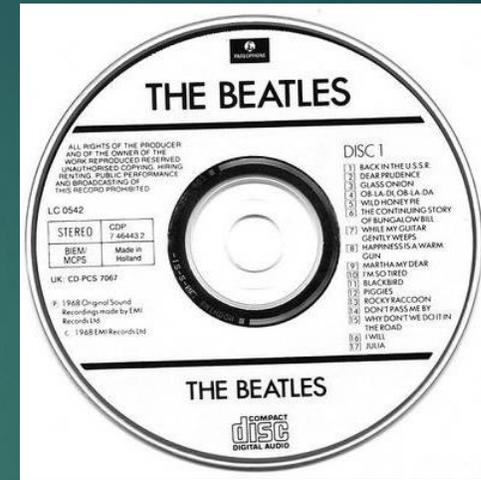
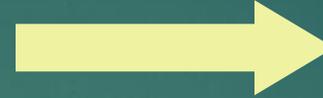
January  
February  
March  
April  
May

1) Mash-ups complicate and suspend common assumptions about origin and originality.

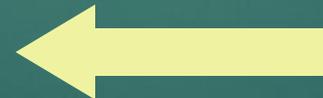
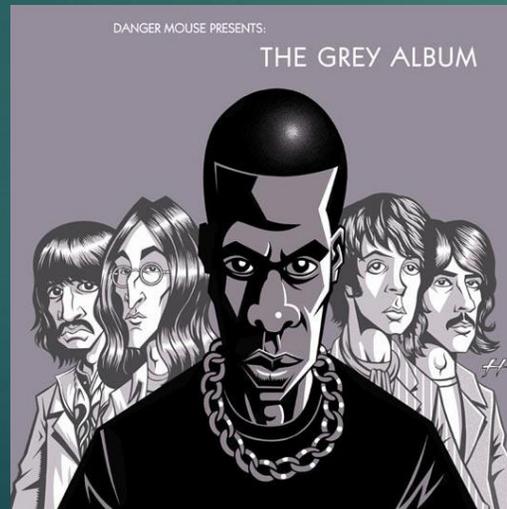
# Conceptual Inversion



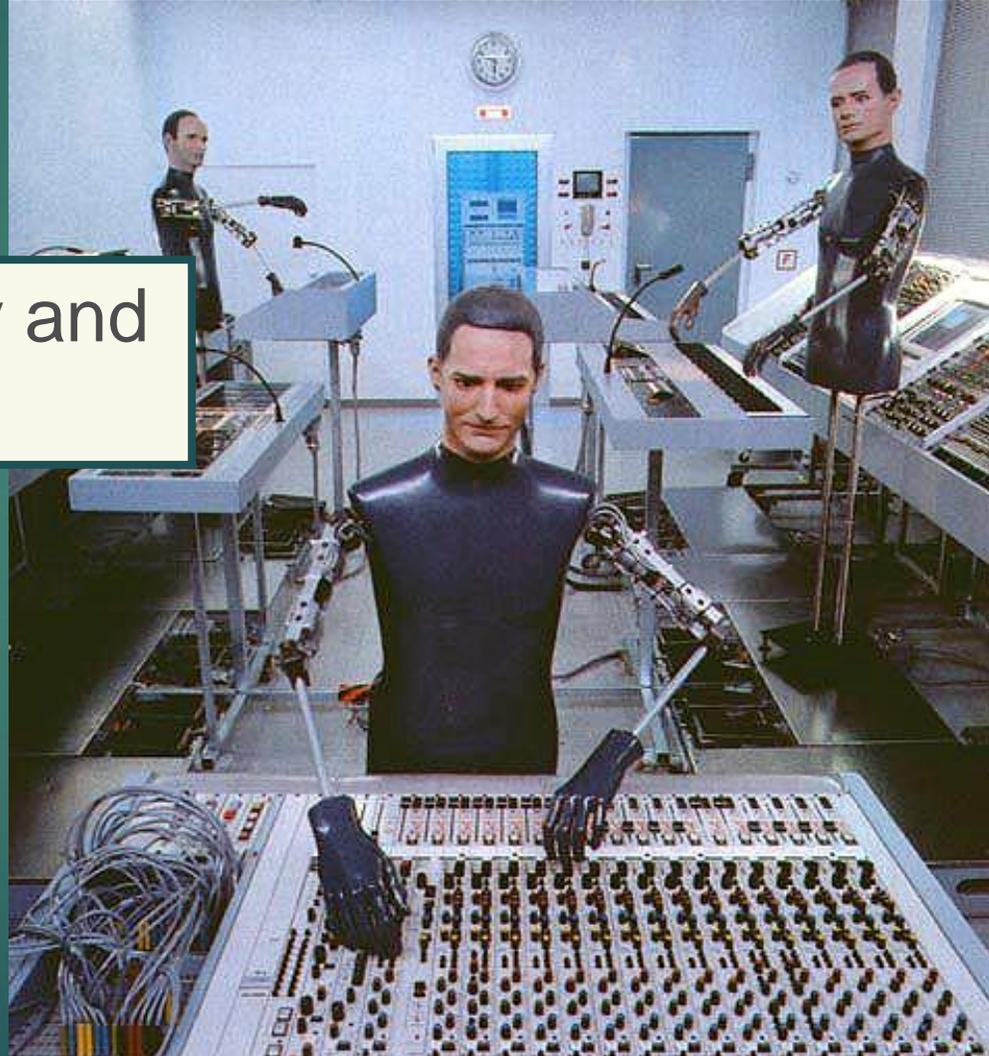
original



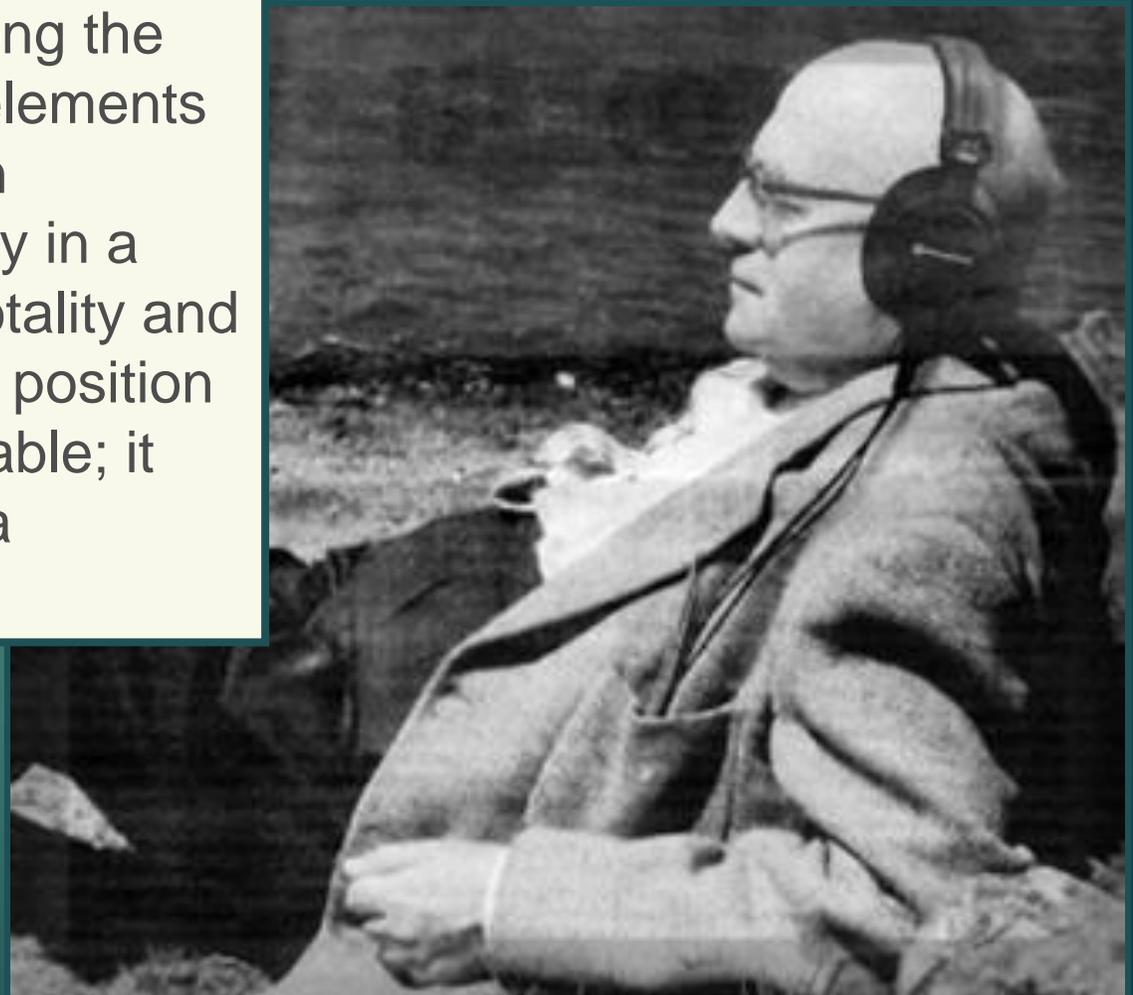
copies



2) Mash-ups are exceedingly and unapologetically redundant



“The beginning of the chorus is replaceable by the beginning of innumerable other choruses. The interrelationship among the elements or the relationship of the elements to the whole would be unaffected. In Beethoven, position is important only in a living relation between a concrete totality and its concrete parts. In popular music, position is absolute. Every detail is substitutable; it serves its function only as a cog in a machine” (Adorno, 1941).





GOHOMEPRODUCTIONS

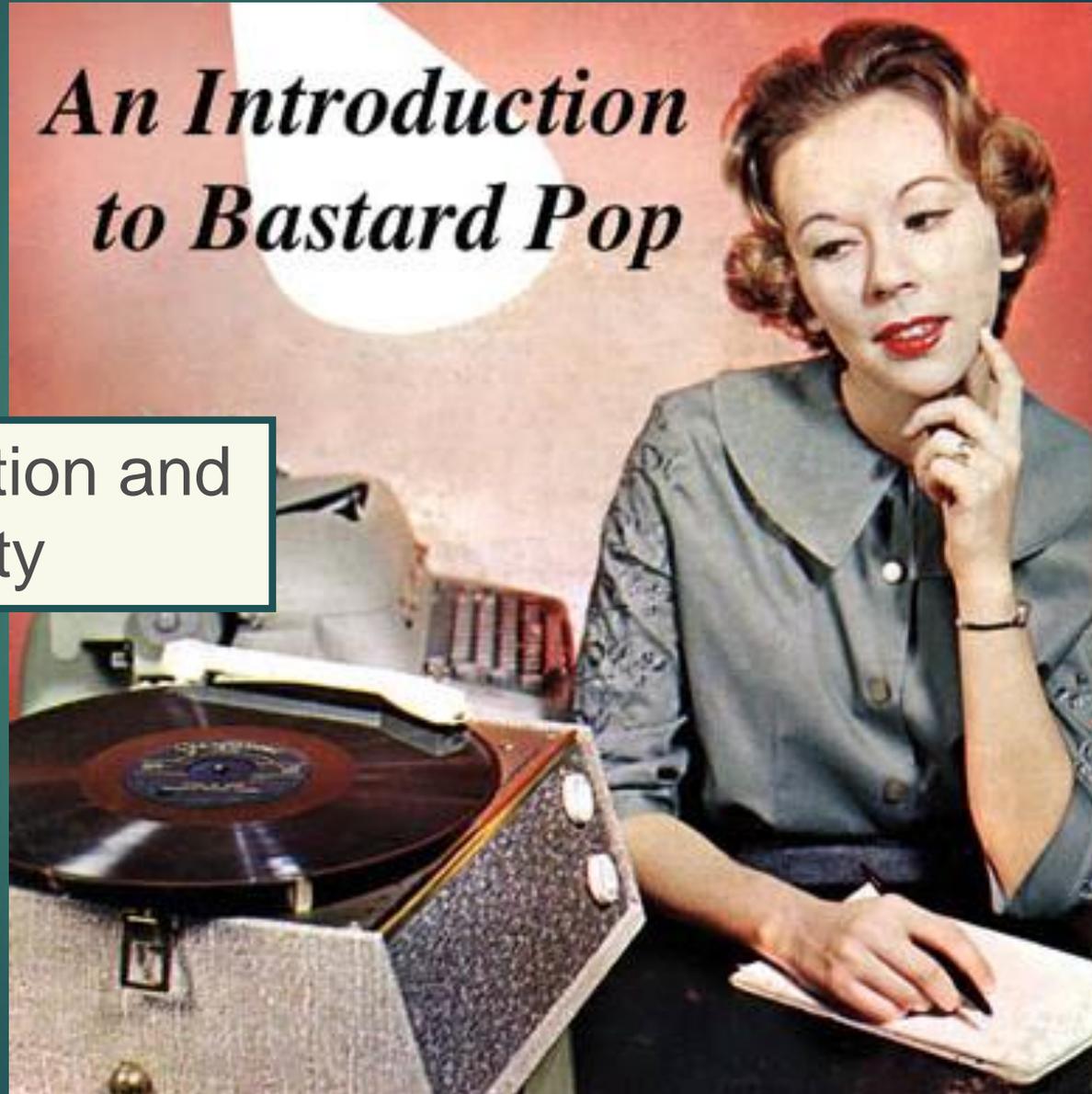


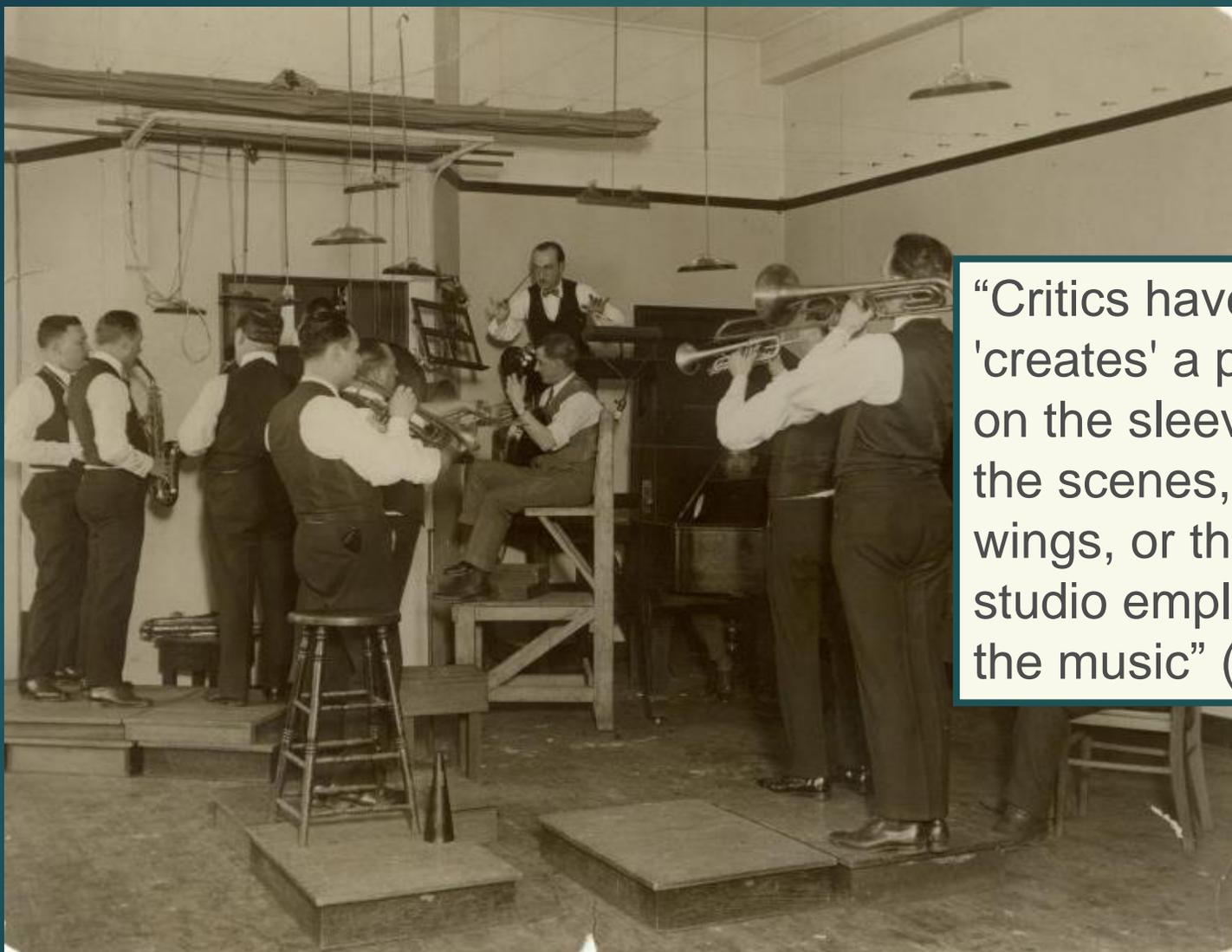
this was pop  
2002-2007



## *An Introduction to Bastard Pop*

3) Mash-ups question and  
undermine authority





“Critics have long debated who 'creates' a pop record: the artist listed on the sleeve, the producer behind the scenes, the composer in the wings, or the sometimes anonymous studio employees who actually play the music” (Walker, 2003).

You Don't Need a Sword  
to be a Pirate.



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BIGGEST  
BOOTLEG  
MASHUP  
PARTY

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## 3) Conclusions

Responses to Remix

# Two Possible Responses

- Ptolemization
- Copernican Revolution

## 6.1 Responding to Remix

Responses to these challenges typically take one of two forms, which Žižek, in something of a remix of Thomas Kuhn, calls “Ptolemization” and “Copernican Revolution.” “When a discipline is in crisis,” Žižek (2008a, vii) explains, “attempts are made to change or supplement its theses *within* the terms of its basic framework—a procedure one might call ‘Ptolemization’ (since when data poured in which clashed with Ptolemy’s earth-centered astronomy, his partisans introduced additional complications to account for the anomalies). But the true ‘Copernican’ revolution takes place when, instead of just adding complications and changing minor premises, the basic framework itself undergoes a transformation.” Ptolemization indicates efforts to revise an existing paradigm by introducing modifications and complications, like the epicycles that were added to the Ptolemaic model to account for seemingly aberrant observational data, in order to ensure the continued functioning and success of the prevailing “normal science.” Copernican revolution, on the contrary, designates not minor adjustments or revisions in the prevailing system of knowledge but a complete reconfiguration or transformation of its basic framework. The name, of course, comes from Nicolaus Copernicus, whose heliocentric model of the solar system provides, for Kuhn and others, the prototype of scientific revolution, insofar as it not only introduced a new framework or model of astronomy but literally inverted or overturned the Ptolemaic system by moving the sun, which had been located on the periphery, to the center of the system.

Since remix constitutes something of a crisis in the normal science of recording, it has typically been explained and evaluated in terms of the two modes of response described by Žižek’s remix of Kuhn. “Does configurable music,” as Sinnreich (2010, 193) asks at the end of his analysis, “presage a discursive break in our understanding of what music is and how it operates, and therefore portend a breakdown in the existing social order? Or is the rise of the DJ simply one more development in an ongoing dialectic between cultural regulation and resistance, as easily contained within the strong yet flexible boundaries of the modern framework as atonality, the birth of sound recording, and the electrification of blues and rock music?” Without identifying this source material directly, Sinnreich ends his analysis of the “configurable culture” of remix with a set of questions

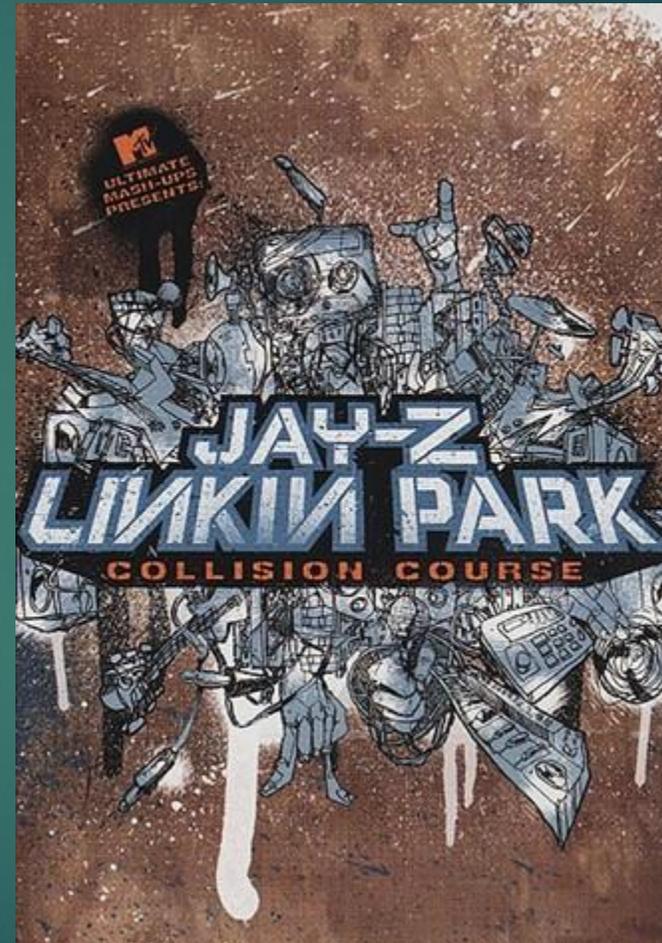
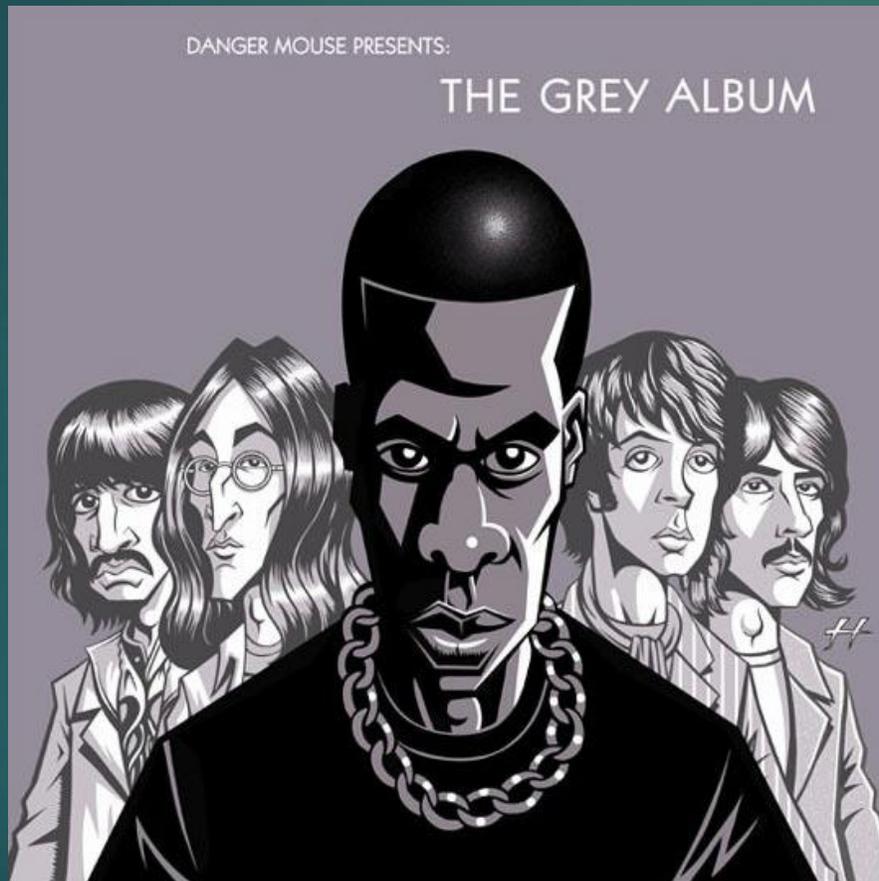


## **Ptolemization vs. Copernican Revolution**

“When a discipline is in crisis attempts are made to change or supplement its theses within the terms of its basic framework—a procedure one might call ‘Ptolemization’ (since when data poured in which clashed with Ptolemy’s earth-centered astronomy, his partisans introduced additional complications to account for the anomalies). But the true ‘Copernican’ revolution takes place when, instead of just adding complications and changing minor premises, the basic framework itself undergoes a transformation.” (Žižek 2008, vii)

# Ptolemization

DJ Danger Mouse, *The Grey Album*, 2004



# Ptolemization



Alexander Rodchenko, *Books*, 1924  
"Photomontage"



# Copernican Revolution



# Remix Spectrum

Copernican Revolution



Ptolemization



# Today

## Computer Games And Gaming

01

### Computer Games



#### Playing on Computers

To find the earliest computer games, find the earliest computers. Games have always been part of computing. Some were created for tests or demonstrations. Others merely reflect that computer pioneers were human—and humans play.

