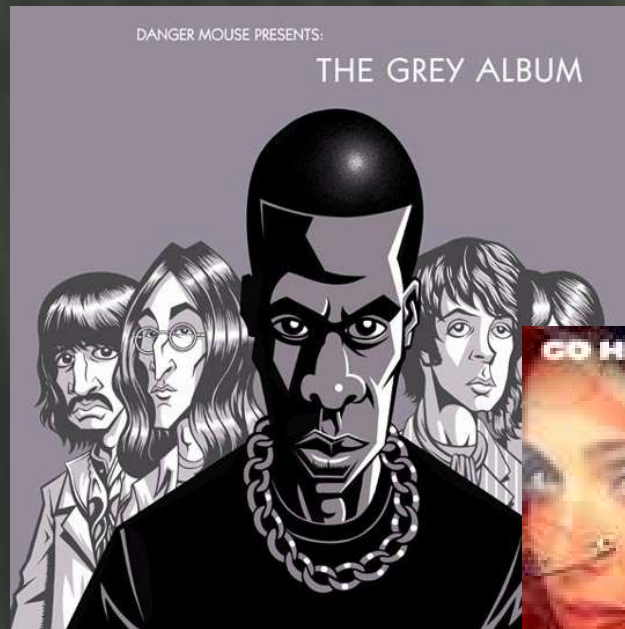


Rethinking the Digital Remix:

Mash-ups and the Metaphysics of Sound Recording

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GO HOME PRODUCTIONS
Madonna / Jay-Z



BooTie

ONE-YEAR ANNIVERSARY MASH BASH
SAT AUGUST 7 - STUDIO Z
NEW LOCATION! 314 11th at FOLSOM, SAN FRANCISCO

ΦΑΙΔΡΟΣ

[Ἡ ΠΕΡΙ ΚΑΛΟΥ ἨΘΙΚΟΥΣ]

86.
III.
p. 227

ΤΑ ΤΟΥ ΔΙΑΛΟΓΟΥ

ΣΟΚΡΑΤΗΣ ΚΑΙ

Α 1. ΣΟΚΡΑΤΗΣ. ὦ φίλε Φαῖ
 ΦΑΙΔΡΟΣ. Παρὰ Λυσίου,
 Κεφάλου πορεύομαι δὲ τ
 τείχους. συχνὸν γὰρ ἐκεῖ δι
 μενος ἐξ ἰωθινοῦ τῷ δὲ
 πειθόμενος Ἀκουμένῳ κατὰ
 τοὺς περιπάτους φησὶ γὰ
 Β τῶν ἐν τοῖς δρόμοις.

ΣΟΚΡΑΤΗΣ. Καλῶς γάρ, ὦ
 Λυσίας ἦν, ὡς ἔοικεν, ἐν ἄστυ

ΦΑΙΔΡΟΣ. Ναί, παρ' Ἐπι
 πλησίον τοῦ Ὀλυμπίου οἰκίε

ΣΟΚΡΑΤΗΣ. Τίς οὖν δὴ ἦν
 ὅτι τῶν λόγων ὑμᾶς Λυσίας

ΦΑΙΔΡΟΣ. Πεύσει, εἰ σο
 ἀκούειν.

ΣΟΚΡΑΤΗΣ. Τί δέ; οὐκ ἂν



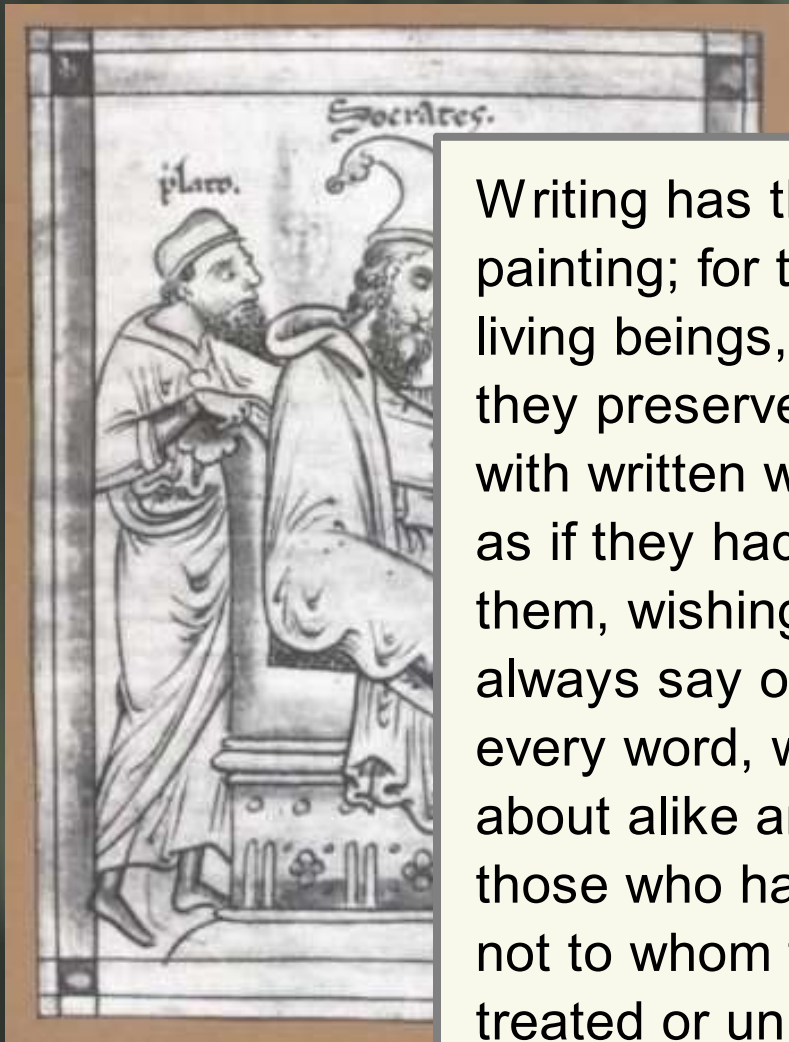
2





Plato's *Phaedrus*

First recorded account of recording technology



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 (Plato, 1982: 275d-e).

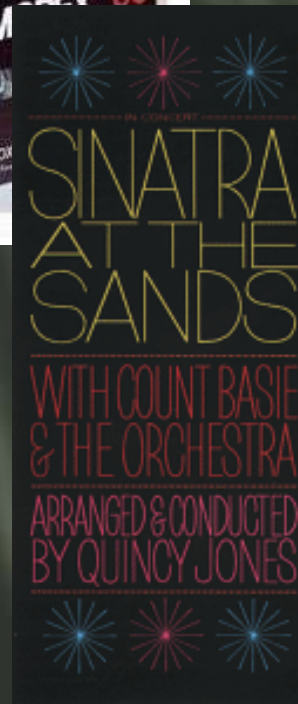


1. Recordings are secondary and derivative





2. Recordings preserve live performances

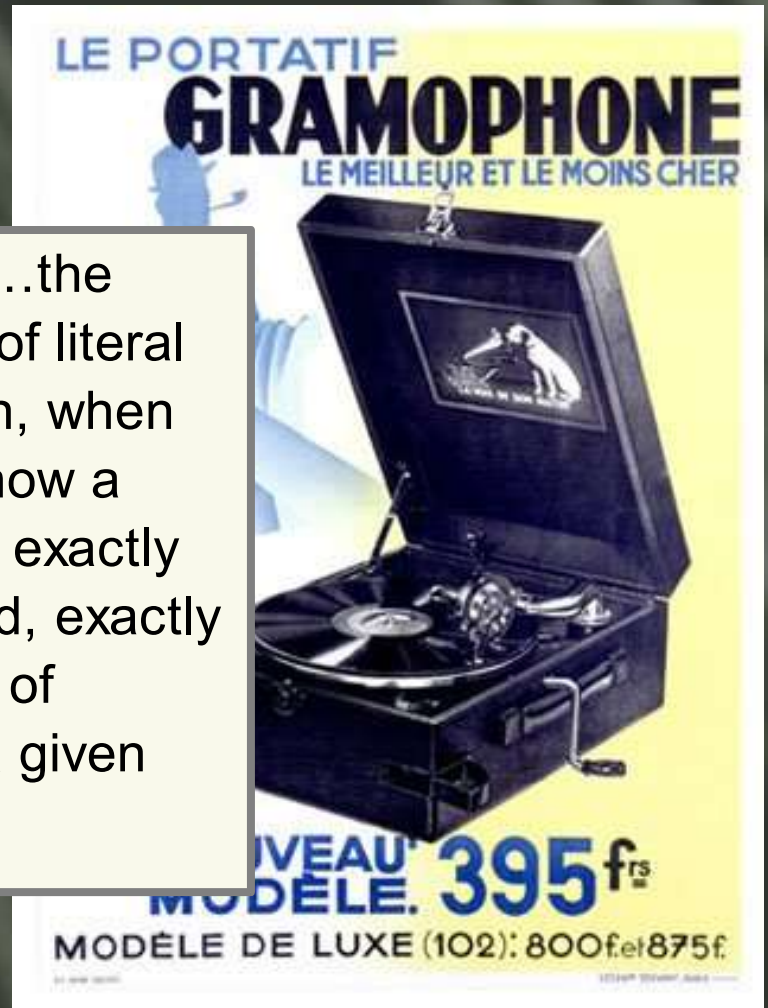


Victor Talking Machine Company



“His Master’s Voice”

Music ceases to have interest for us...the instant we become aware of the fact of literal repetition, of mechanical reproduction, when we know and can anticipate exactly how a given phrase is going to be modeled, exactly how long a given fermata is to be held, exactly what quality of accent or articulation, of acceleration, or retard, will occur at a given moment. (Roger Sessions)





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3. Recordings are promiscuous bastards

**HOME TAPING IS
KILLING MUSIC**

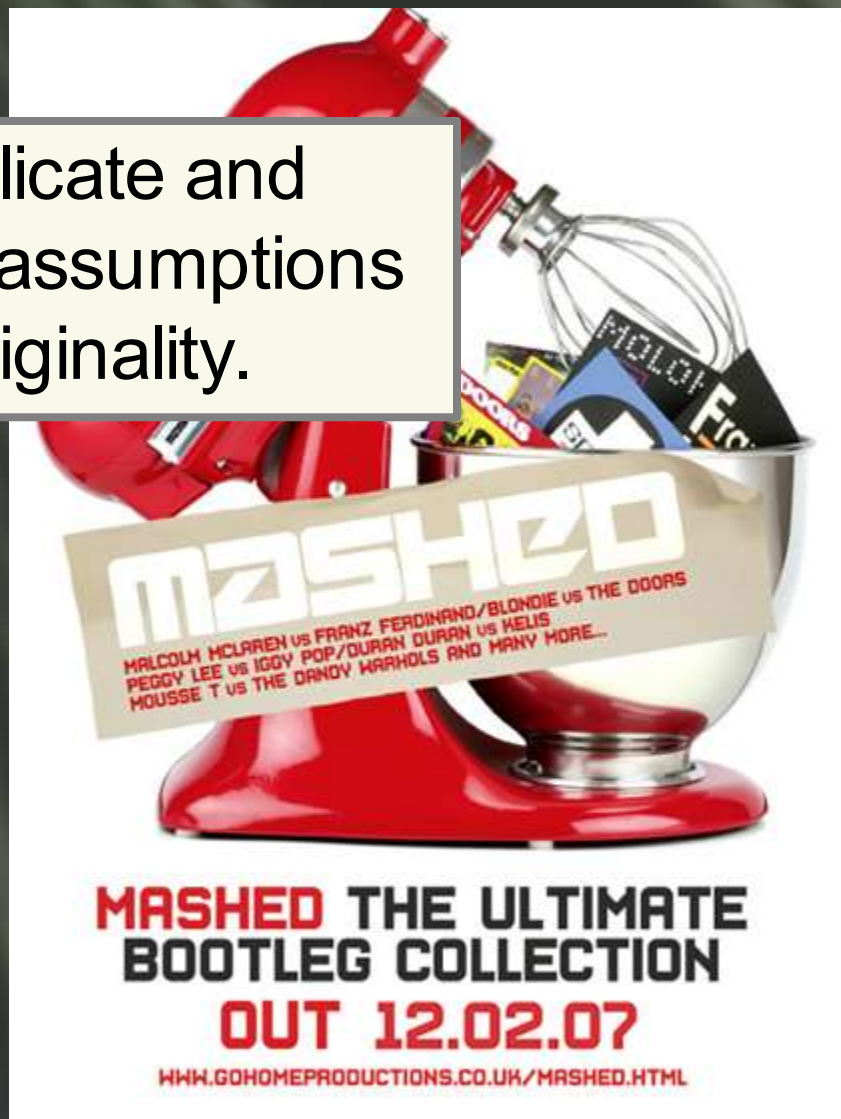




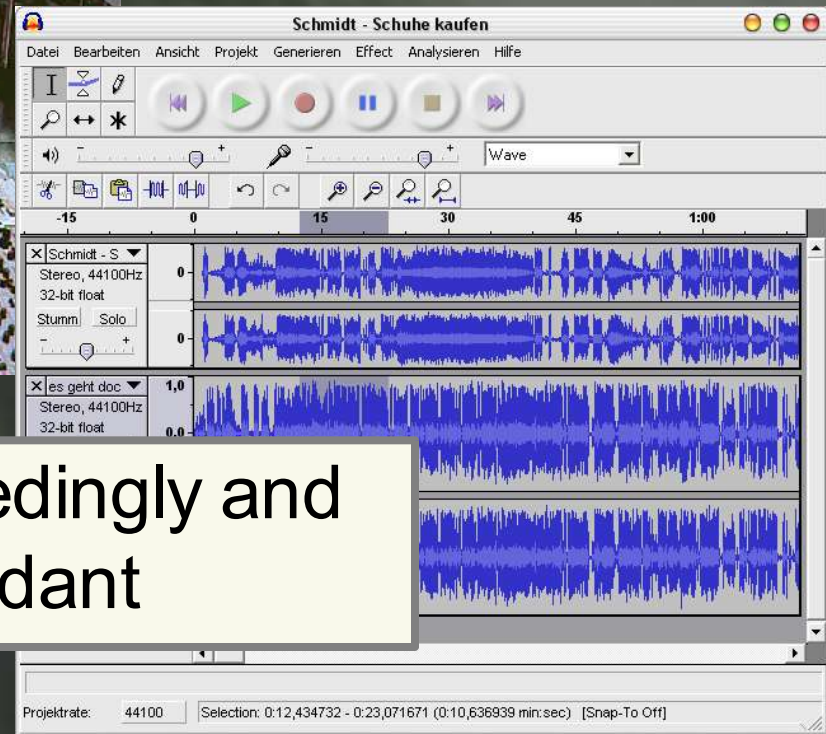
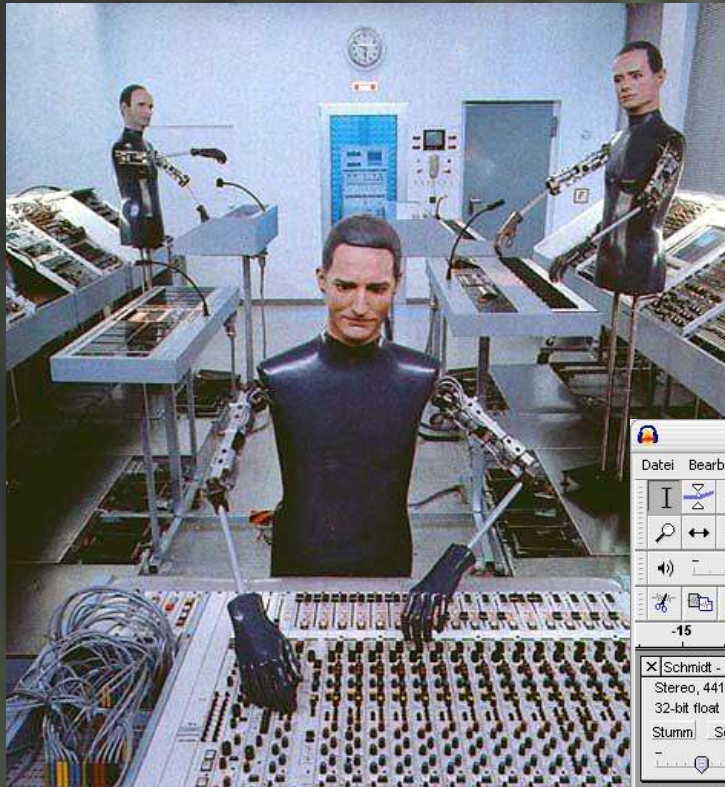
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1) Mash-ups complicate and suspend common assumptions about origin and originality.

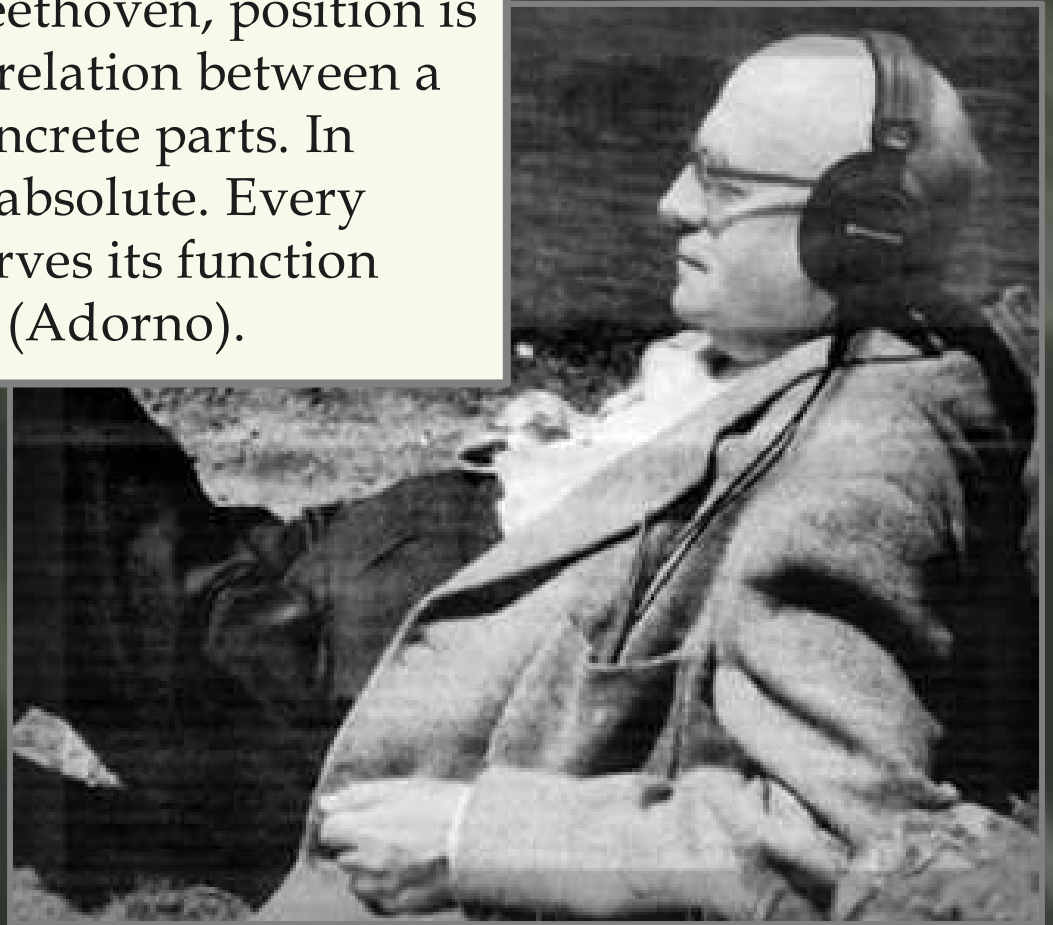






2) Mash-ups are exceedingly and unapologetically redundant

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).







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 (Jesse Walker).

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



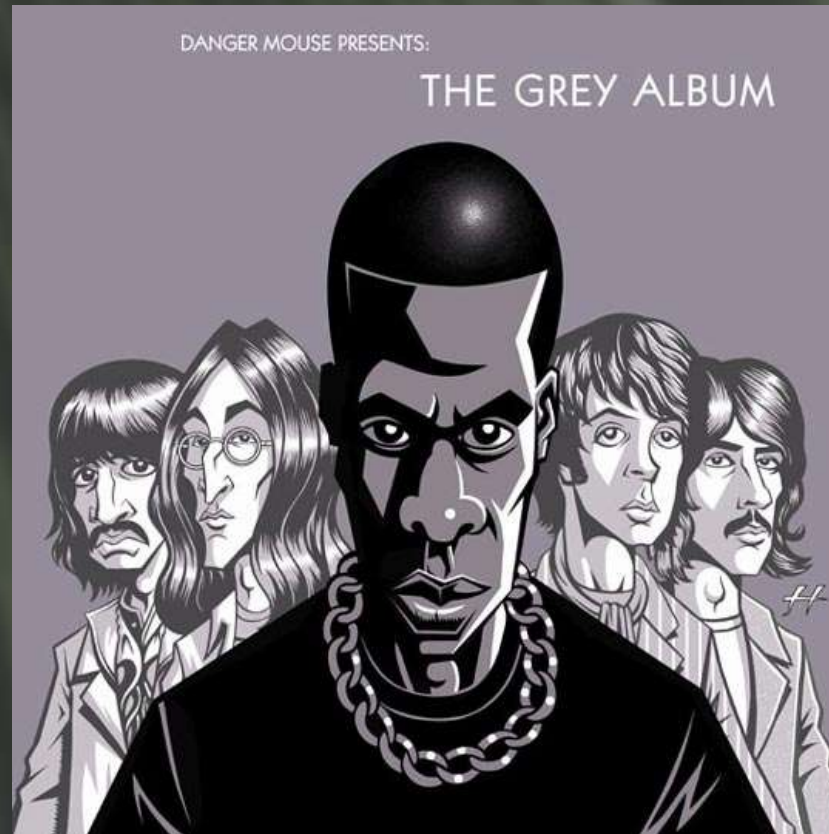
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Muzik-Knightz.Co.Uk
The Anti-Piracy Division

Conclusions





- Originality
- Creativity
- Authenticity



- Derivation
- Plagiarism
- Inauthenticity
- Promiscuity
- Repetition



You think you can tell the difference
 between hearing grand-opera artists sing and h
 ing their beautiful voices on the *Victor*.
 can you?

In the opera-house corridor scene in "The Pit" at Ye Liberty Theatre, Oakland,
 famous quartet from Rigoletto was sung by Caruso, Abbot, Homer and Scotti on the *V*
 the delighted audience thought they were listening to the singers themselves.

Every day at the Waldorf-Astoria, New York, the grand-opera stars sing, accompa
 the hotel orchestra of sixteen pieces. The diners listen with rapt attention, craning the
 to get a glimpse of the singer. But it is a *Victor*.

In the rotunda of Wanamaker's famous Philadelphia store, the great pipe organ accom
 Melba on the *Victor*, and the people rushed from all directions to see the singer.

Even in the *Victor* laboratories, employees often imagine they are listening to a singer
 a record while they really hear the *Victor*.

Why not hear the *Victor* for yourself? Any *Victor* dealer will gladly play an
 Records you want to hear.

There is a *Victor* for every purse—\$10 to \$200.

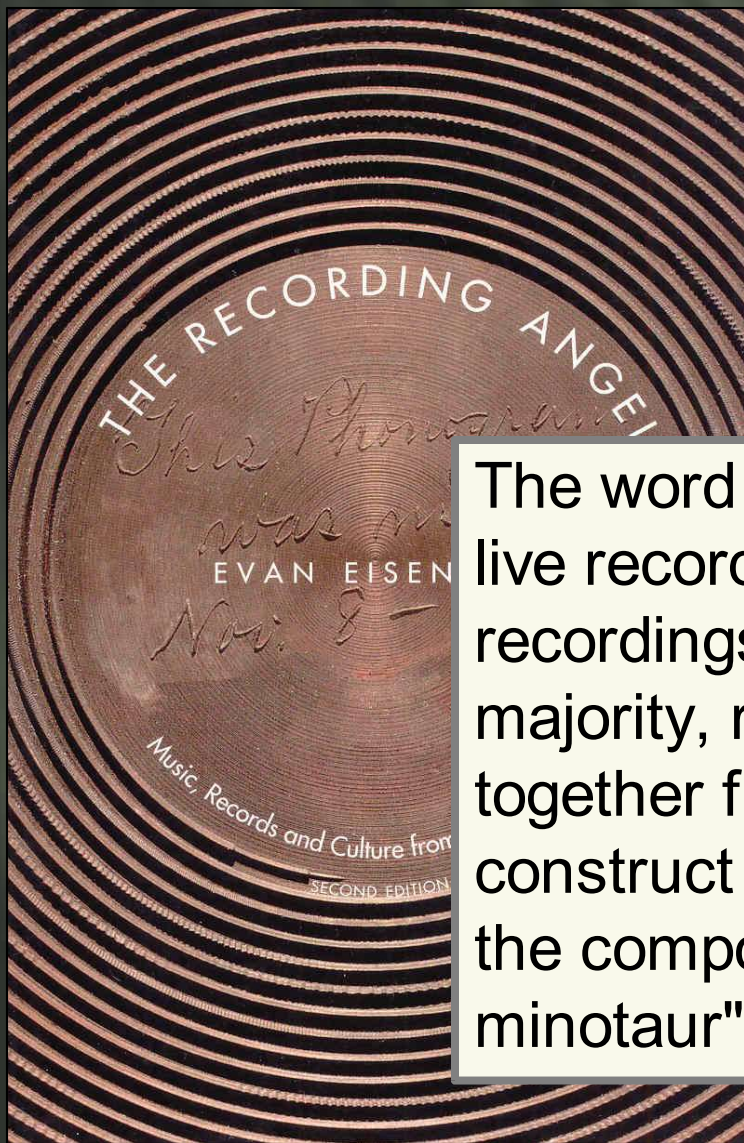
Victor Talking Machine Company, Camden, N. J., U. S. A.
 British Columbia Co., Montreal, Canada Distributors

Victor



Preserve your records and get best results by using only Victor Needles





The word 'record' is misleading. Only live recordings record an event; studio recordings, which are the great majority, record nothing. Pieced together from bits of actual events, they construct an ideal event. They are like the composite photograph of a minotaur" (Evan Eisenberg).

THE PRECESSION OF SIMULACRA

The simulacrum is never what hides the truth—it
that hides the fact that there is none.

The simulacrum is true.

—Ecclesiastes

If once we were able to view the Borges fable in the hands of cartographers of the Empire draw up a map so detailed that it ends up covering the territory exactly (the decline of the Empire witnesses the fraying of this map, little by little, until it falls into ruins, though some shreds are still discernible in the deserts—the metaphysical beauty of this ruined abstraction, testifying to a pride equal to the Empire and rotting like a corpse returning to the substance of the soil, a bit as the double being confused with the real through aging)—as the magnificent allegory of simulation, this fable has now come full circle, and possesses nothing but the discrete charm of second-hand simulacra.¹

Today abstraction is no longer that of the map, the desert, the mirror, or the concept. Simulation is no longer that of a referential being, or a substance. It is the generation of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor does it survive it. It is never the map that precedes the territory—*precession of simulacra*—that engenders the territory, and if one must return to the concept of a real, today it is the territory whose shreds slowly rot across the surface of the map. It is the real, and not the map, whose vestigial remains are here and there in the deserts that are no longer those of the Empire, but ours. *The desert of the real itself.*

In fact, even inverted, Borges's fable is unusable. Only the allegory of the Empire, perhaps, remains. Because it is with this same

