

Bastard Pop

Mashup, Remix and Cut-and-Paste Culture

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Girl Wants (to say goodbye to) Rock And Roll



PRIDE AND PREJUDICE AND ZOMBIES

BY JANE AUSTEN AND SETH GRAHAME-SMITH




Adrienne, Agathe, Agate, Agnes, Aini
Aida, Aimee, Aimi, Ainhoa, Ailani
Aissata, Aissatou, Aisse, Aissetou
Alessandra, Alessia, Aleth, Alex
Alexander, Alexane, Alexia
Alexine, Alena, Alfreda, Alfr
Amele, Amelina, Amelina, An
Amadea, Amadeo
Amaya, Ambar, Amel
Ana Luisa, Ana Maria, Ana
Anabella, Anda, Anekó, Anzu
Asa, Asako, Asami, Asuko
Ayako, Ayame, Azalea
Bach Hac, Bach Kim, Bach
Bach Loan, Bach M
Bach Tuyet, Bao Chau
Bao Ngoc, Bao Phuong, Bao Tho
Bao Tram, Bao Tran, Bich, Bich Thuy
Barbara, Beata, Babs
Bich Tram, Bich Van, Bong
Bianca, Bianca, Bonnie, Brandi
Bogdana, Boleslava, Borislava
Bronislava
Brandy, Breana, Breanna, Brenda,
Brenna, Breonna, Bria, Briana, Brianna
Brianna, Bridget, Bridgette, Brielle
Brigida, Brigitta, Brionna, Britney, Brook
Brooke,
Bruna,
Bryana,
Camelia,
Candida,
Carla, Carlina, Carlota,
Carmela
Carmen
Carmina,
Carolyn, Casandra
Catalia, Catalina
Catherine
Celeste Celia,
Celina
Chiaki, Chika,
Chikako, Chisato

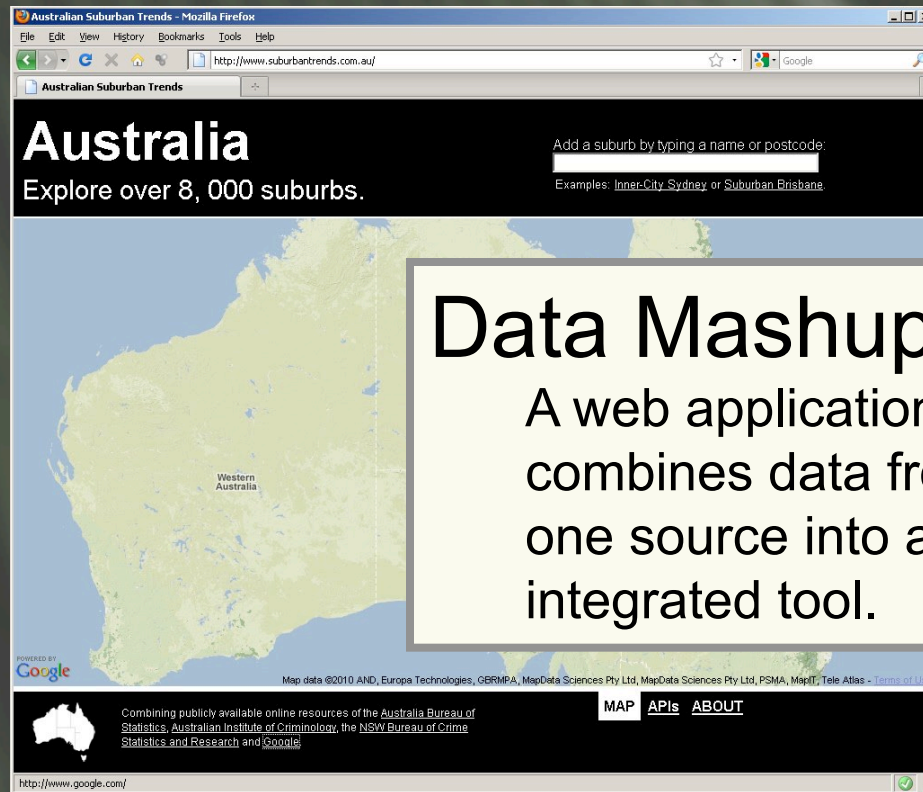
Rosina, Rossana, Rossella
Rubina, Rut
Sadie, Saige, Salma
Samara, Samira, Sana
Sandy, Saniya, Sara
Selena, Selvaggia
Serenella, Sergio
Silvana
Tara, Taree, Tasha, Tatiana
Takeko
Tamara, Tam
Tamiya
Tamiyo, Tane, Tanya
Taura, Tatianna
Tay
Teika, Tekla, Tenshi, Teresa
Tessa, Teodora Teruko
Tina, Tiziana Toni, Tori, Tracy
Trinity, Trisha, Trista
Tokie, Tokiko, Tokiw
Tosca
Ugolina, Ugolina, Uliana
Uma, Ugolina, Urania, Ursula
Ustinya
Wally, Wanda
Wan, Wilma
Wendy,
Whitney
Willow Zaida
Zaira, Zara
Zerlina,
Zhanna
Zhen, Zhenya, Zina, Zinaida
Zinoviya, Zoya, Zoc, Zoila, Zoraida
Zulema, Zulma, Zunilda
Zurine Yadira, Yaima,
Yamila, Yamile
Yanet, Yaneth, Yanina, Yanira
Yannel, Yara, Yareni
Yasmin, Yasmina, Yasna

DON GIOVANNI

WOLFGANG AMADEUSZ MOZART

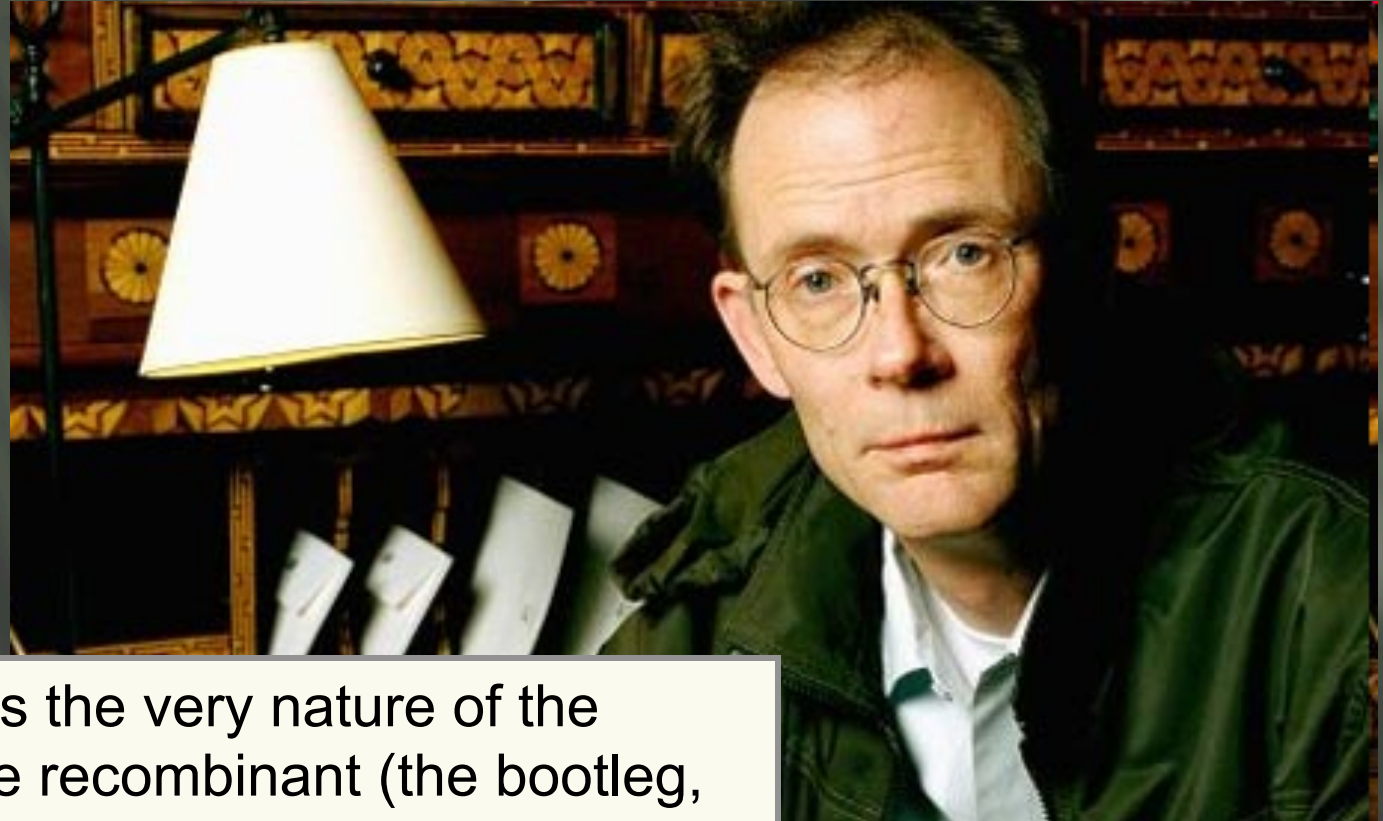


OPERA KRAKOWSKA



Data Mashups

A web application that combines data from more than one source into a single integrated tool.



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)



BENJAMIN FRANZEN AND KEMBREW MCLEOD PRESENT

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TORONTO INTERNATIONAL
FILM FESTIVAL 2009

FEATURING...



CHUCK D

DE LA SOUL

GEORGE CLINTON

MIX MASTER MIKE

DJ SPOOKY

CLYDE STUBBLEFIELD

...AND MORE



BENJAMIN FRANZEN AND KEMBREW MCLEOD PRESENT

COPYRIGHTS

NATIONAL
FESTIVAL
2009



FEATURING...



CHUCK D



DE LA SOUL



GEORGE
CLINTON



MIX MASTER
MIKE



DJ
SPOOKY



CLYDE
STUBBLEFIELD

...AND MORE



BENJAMIN FRANZEN AND KEMBREW MCLEOD PRESENT

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ONTARIO INTERNATIONAL
FILM FESTIVAL 2009

Steve Albini and Mashup Critics

- Mashups are cheap and lazy
- Reuse and Recycle the work of others
- No particular talent or artistic genius
- Illegal use of the work of real artists



FEATURING...



CHUCK D

DE LA SOUL

GEORGE CLINTON

MIX MASTER MIKE

DJ SPOOKY

CLYDE STUBBLEFIELD

...AND MORE



rip!

A REMIX MANIFESTO

Special Jury Prize
Grand Jury
Cannes Festival

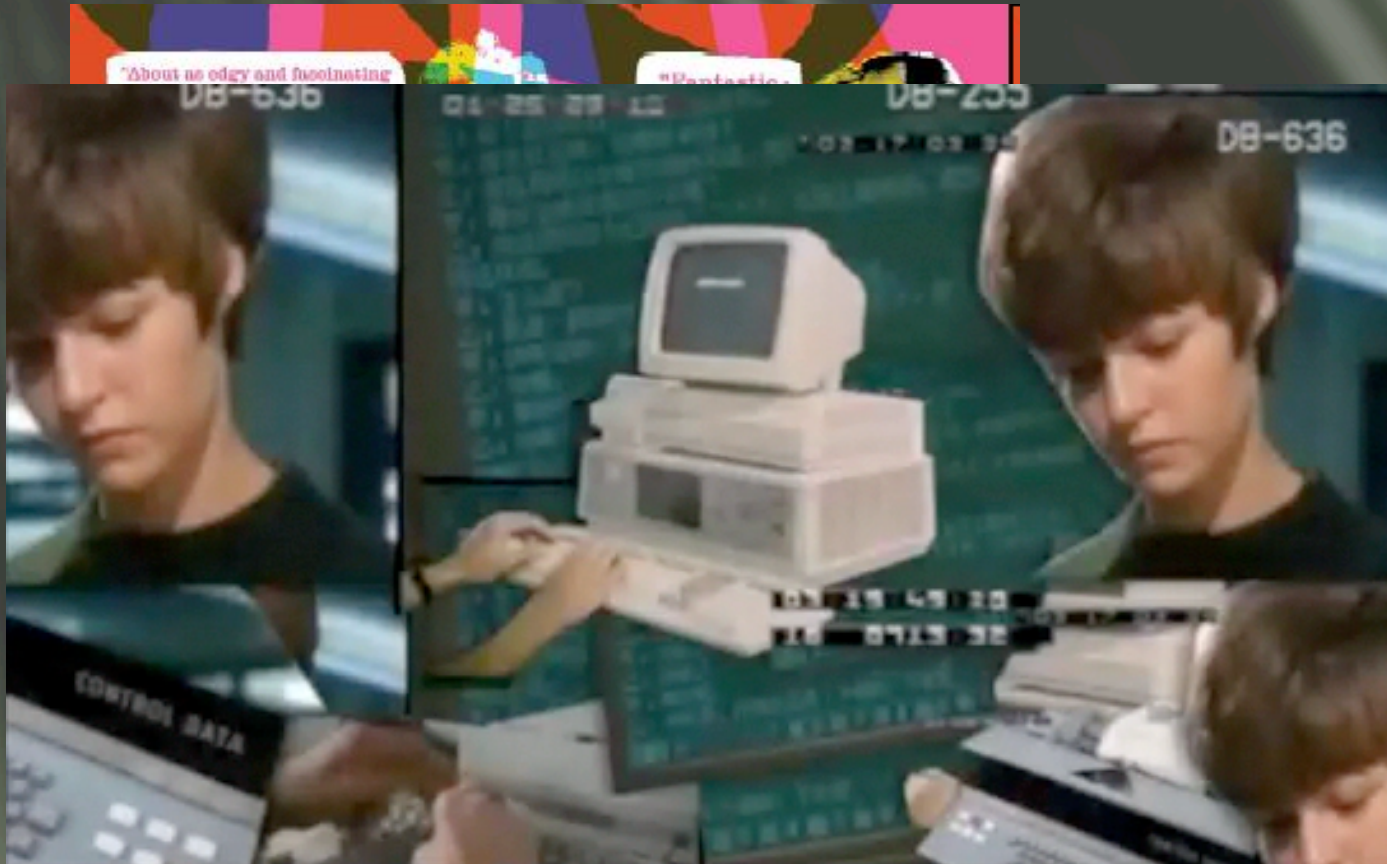
Official Selection
Toronto International
Film Festival

Official Selection
New York
Film Festival

A FILM BY BRETT GAYLOR

PRODUCED BY KYSTENFILM IN CO-PRODUCTION
WITH THE NATIONAL FILM BOARD OF CANADA
PRODUCED IN ASSOCIATION WITH
DOCUMENTARY AND CANAL D

ONF
MISE
EN
SCÈNE



TIP!
A REMIX MANIFESTO

Special Jury Prize
 Grand Jury
 Critics Award

Official Selection
 Montreal
 Festival International
 du Film

Official Selection
 Festival
 du Film

1870

A FILM BY BRETT GAYLOR

PRODUCED BY KYSTENFILM IN CO-PRODUCTION
 WITH THE NATIONAL FILM BOARD OF CANADA
 PRODUCED IN ASSOCIATION WITH
 DOCUMENTARY AND CANAL D

ONF
 NFB
 SFM



Brett Gaylor and Mashup Fans

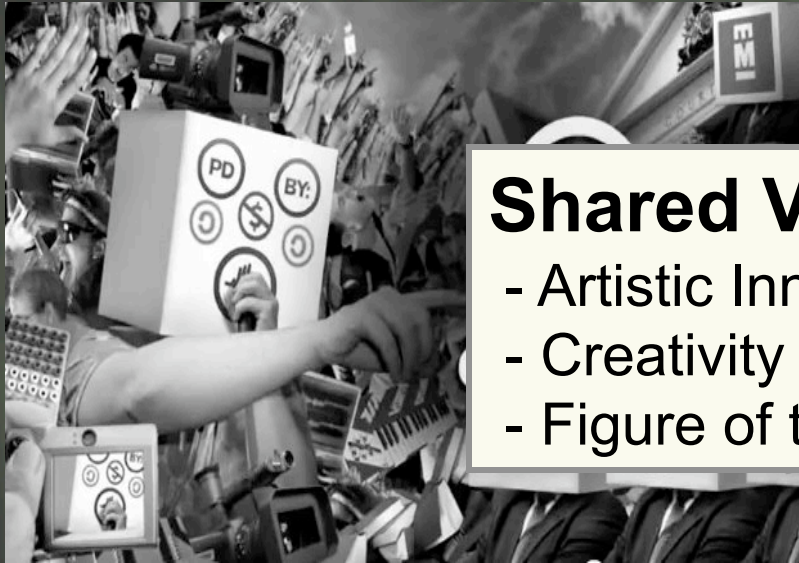
- Mashups are innovative and original
- Empower consumers to be producers
- Challenge the culture industry
- Create the "folk art of the future"



New and original art
Hardworking artists
Folk art of the future



Not original art
Lazy and Talentless
Copyright Criminals



Shared Values:

- Artistic Innovation
- Creativity and Originality
- Figure of the artist



Gets the mashup right,
but for the wrong reasons



Gets the mashup wrong,
but for the right reasons



1) For the Record:

The Original Metaphysics of Recording

2) Mash-up & Remix:

The Art of Recombinant Rock and Roll

3) Conclusions:

The Significance of the Mashup



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.

But not even at the opera can you hear in one evening such a celebrated group of artists as you can hear on the Victor anywhere at any time.

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

Victor Gramophone Co., Montreal, Canada Distributors.



1) For the Record: The Original Metaphysics of Recording

Plato's *Phaedrus*

First recorded account of recording technology



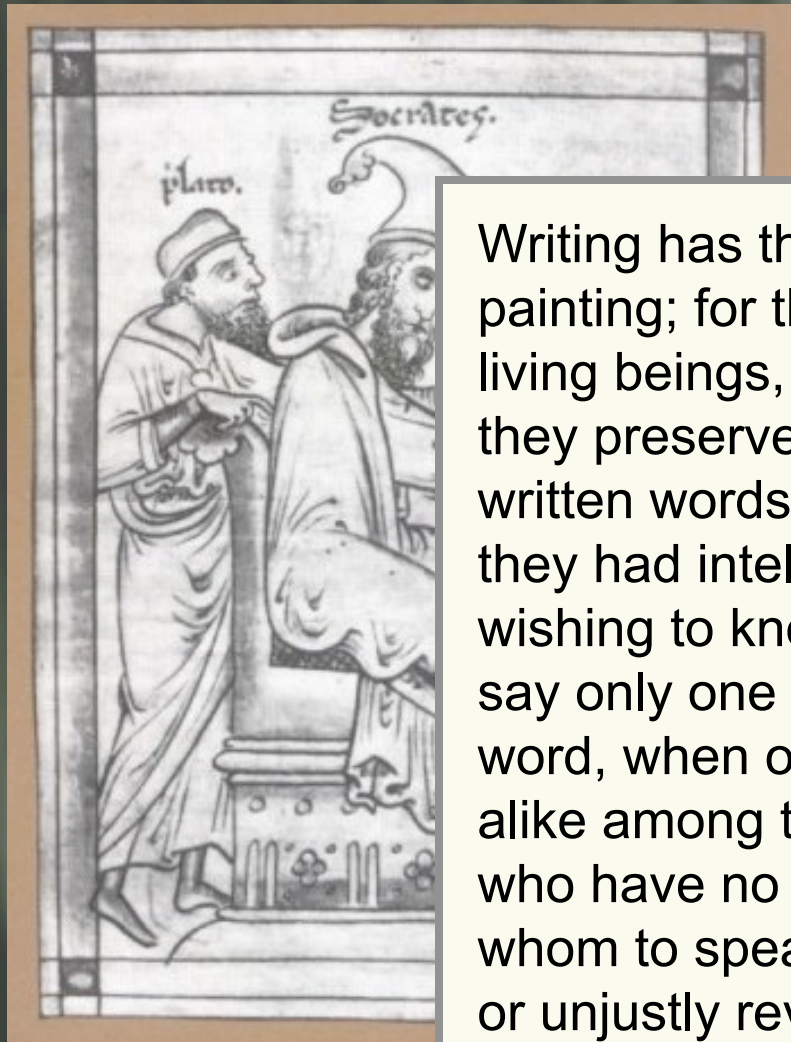
St.
III.
F. 227

ΦΑΙΔΡΟΣ

[ἢ ΠΕΡΙ ΚΑΛΟΥ· ἨΘΙΚΟΣ]

ΤΑ ΤΟΥ ΔΙΑΛΟΓΟΥ ΠΡΟΣΩΠΑ
ΣΩΚΡΑΤΗΣ ΚΑΙ ΦΑΙΔΡΟΣ

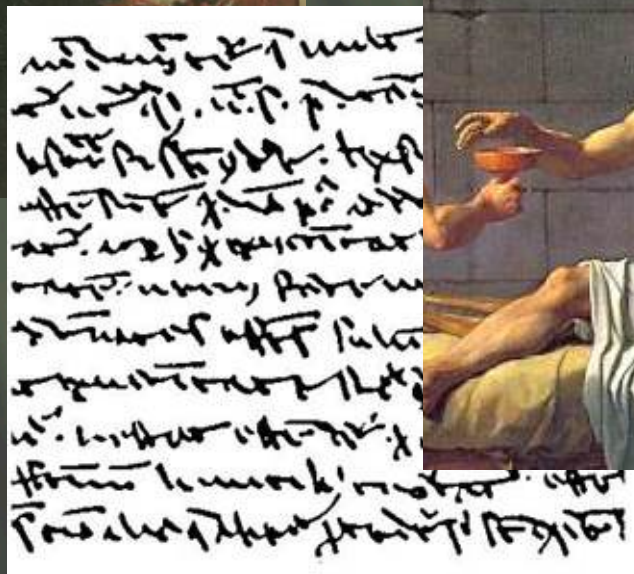
- Α 1. ΣΩΚΡΑΤΗΣ. ὦ φίλε Φαίδρε, ποῖ δὴ καὶ πόθεν;
ΦΑΙΔΡΟΣ. Παρὰ Λυσίου, ὃ Σώκρατες, τοῦ
Κεφάλου· πορεύομαι δὲ πρὸς περίπατον ἔξω
τείχους. συχνὸν γὰρ ἐκεῖ διέτριψα χρόνον καθή-
μενος ἐξ ἰωθινοῦ· τῷ δὲ σὺ καὶ ἐμῷ ἑταίρῳ
πειθόμενος ἄκουμένῳ κατὰ τὰς ὁδοὺς ποιούμαι
τοὺς περιπάτους· φησὶ γὰρ ἀκοπωτέρους εἶναι
Β τῶν ἐν τοῖς δρόμοις.
ΣΩΚΡΑΤΗΣ. Καλῶς γάρ, ὦ ἑταῖρε, 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, εἴ σοι σχολῆ 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. (Plato, 1982: 275d-e).



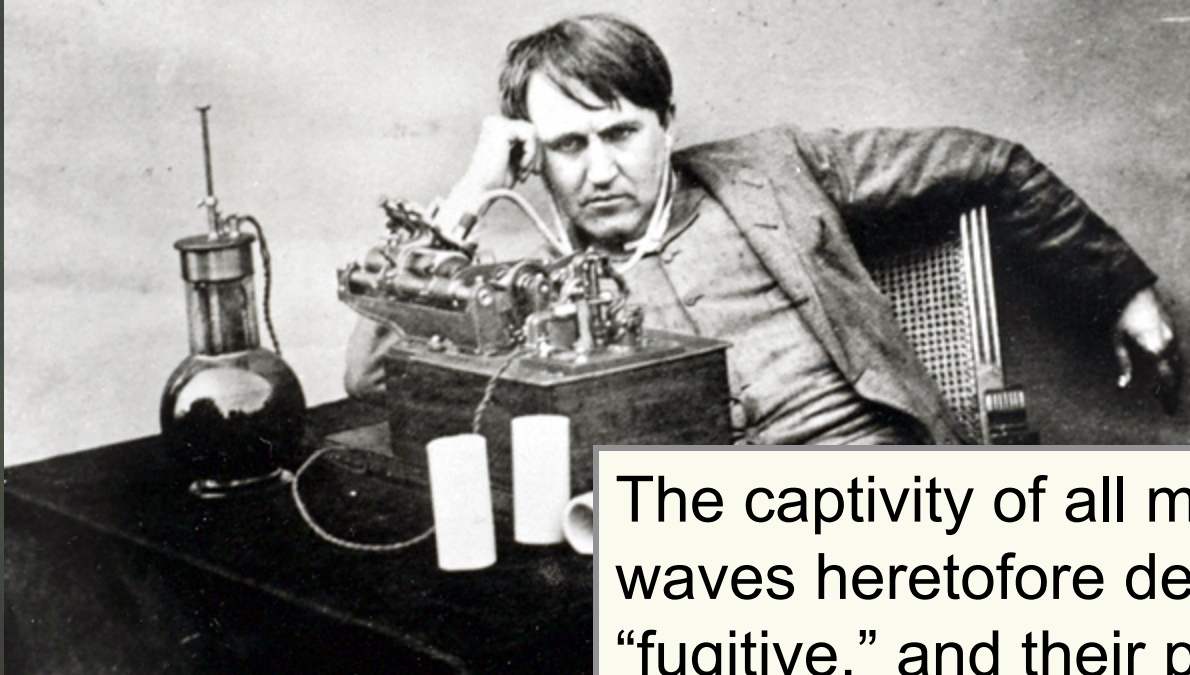
Speech is alive because it is animated by the breath of a living speaker; while writing, which utilizes artificial and external apparatus, is dead and lifeless (Plato)



1. Recordings are secondary and derivative



1. Recordings are secondary and derivative

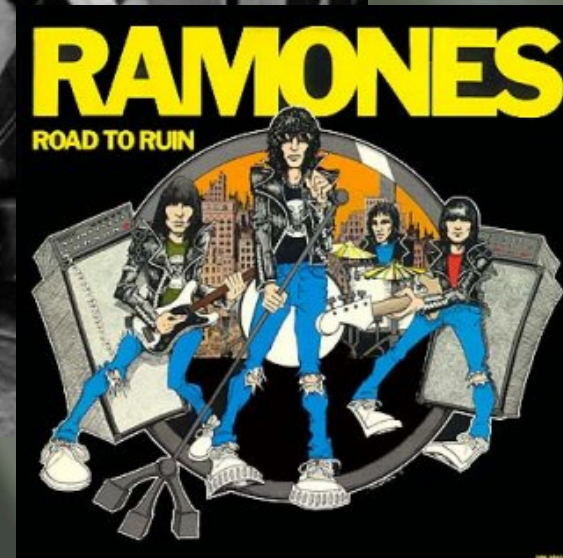
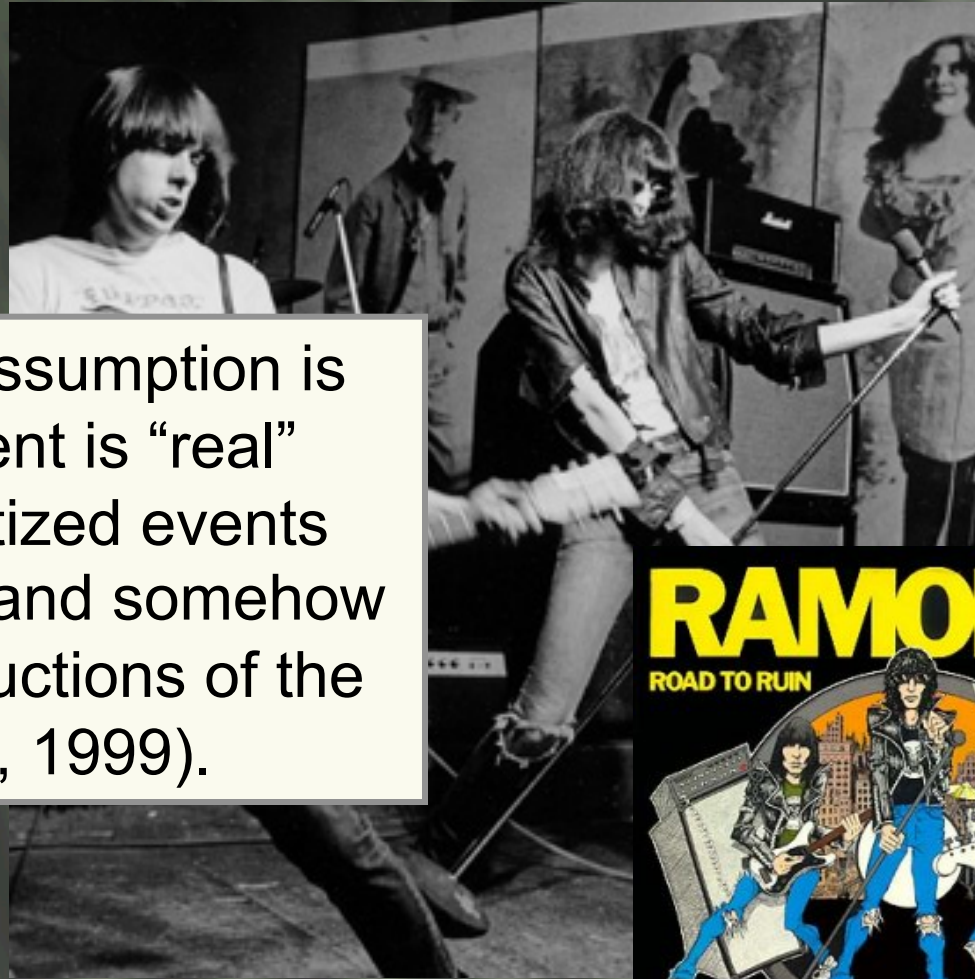


The captivity of all manner of sound-waves heretofore designated as “fugitive,” and their permanent retention (Edison, 1878).

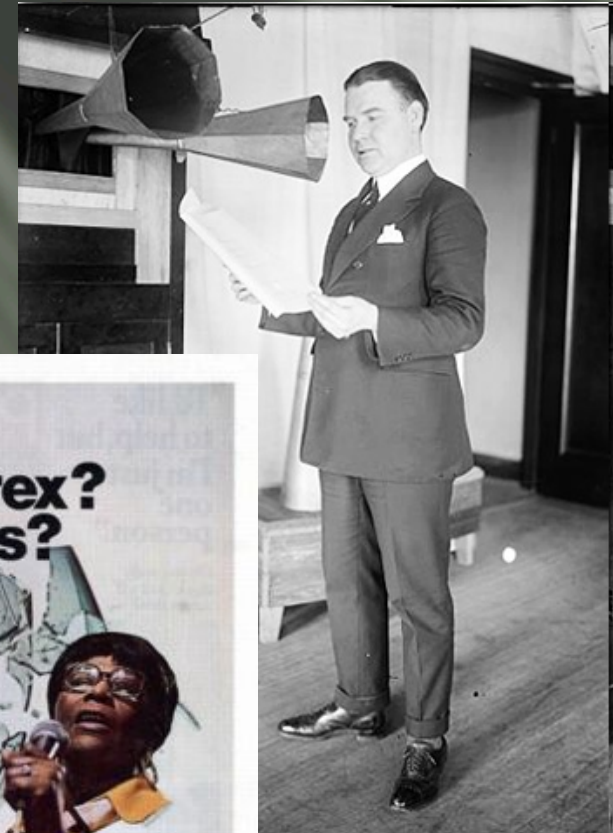
1. Recordings are secondary and derivative

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?**

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 MRX₂ Oxide formulation. In fact, since we introduced MRX₂ Oxide, a lot of other terrific tapes have been scrambling to find something to beat it. Nobody has.

MEMOREX 60
MRX₂ OXIDE
Memorex's finest cassettes for sale in all equipment
MEMOREX Recording Tapes
30-15 (Rev. 10-12) MMS-207

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2. Recordings preserve live performances

Victor Talking Machine Company



“His Master’s Voice”

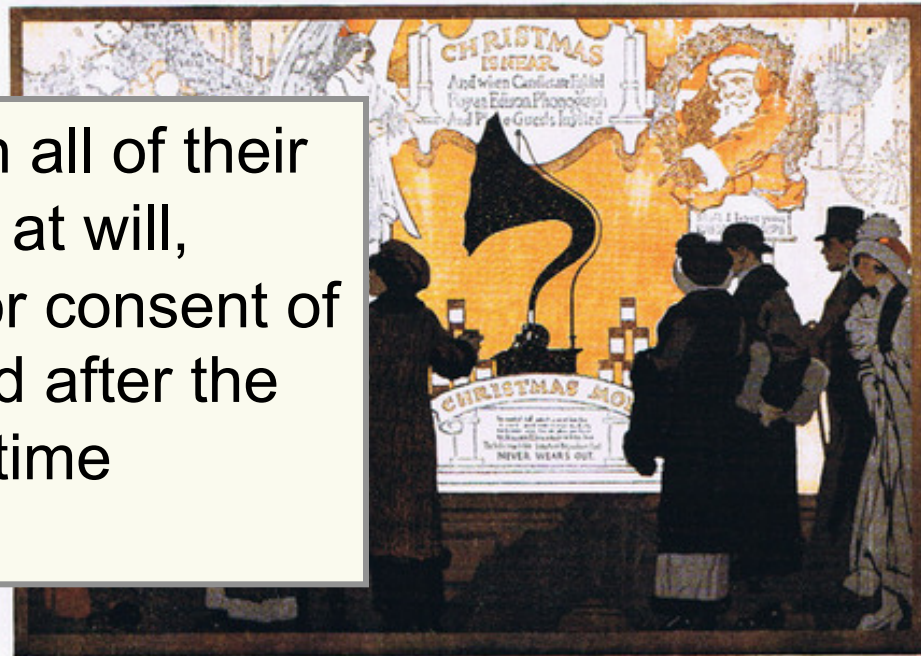
2. Recordings preserve live performances



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 (Sessions, 1950).

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 *its 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

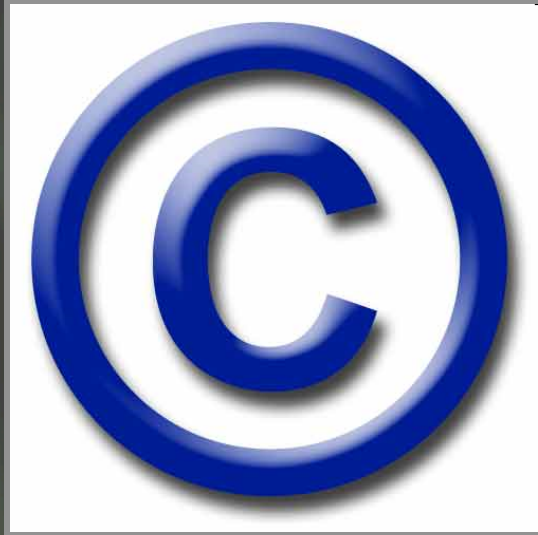
(four-and-one-half minute) Records rendering every composition *completely*, without cutting or hurrying; and home recording. This is a great feature: Talk to me, sing to me! I answer you back in your own words, in your own voice. I, the Edison Phonograph, am *you yourself*!

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, 25c; Edison Amberol Records (1 1/2 to 4 1/2 minutes), 50c; Edison Grand Opera Records, 75c to \$2.50.


THOMAS A. EDISON
11 LEXINGTON AVENUE, NEW YORK, N. Y.

3. Recordings are promiscuous bastards



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**HOME TAPING IS
KILLING MUSIC**



3. Recordings are promiscuous bastards



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) Mash-up & 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 HELIX
MOUSSE T vs THE DANDY WARHOLS AND MANY MORE...

**MASHED THE ULTIMATE
BOOTLEG COLLECTION**
OUT 12.02.07
WWW.GOHOMEPRODUCTIONS.CO.UK/MASHED.HTML

MASH UP Your Bootz

www.mashupyourbootz.com

Mash-Ups
Bootlegs
Bastard Pop
Remixes

U5-Club

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

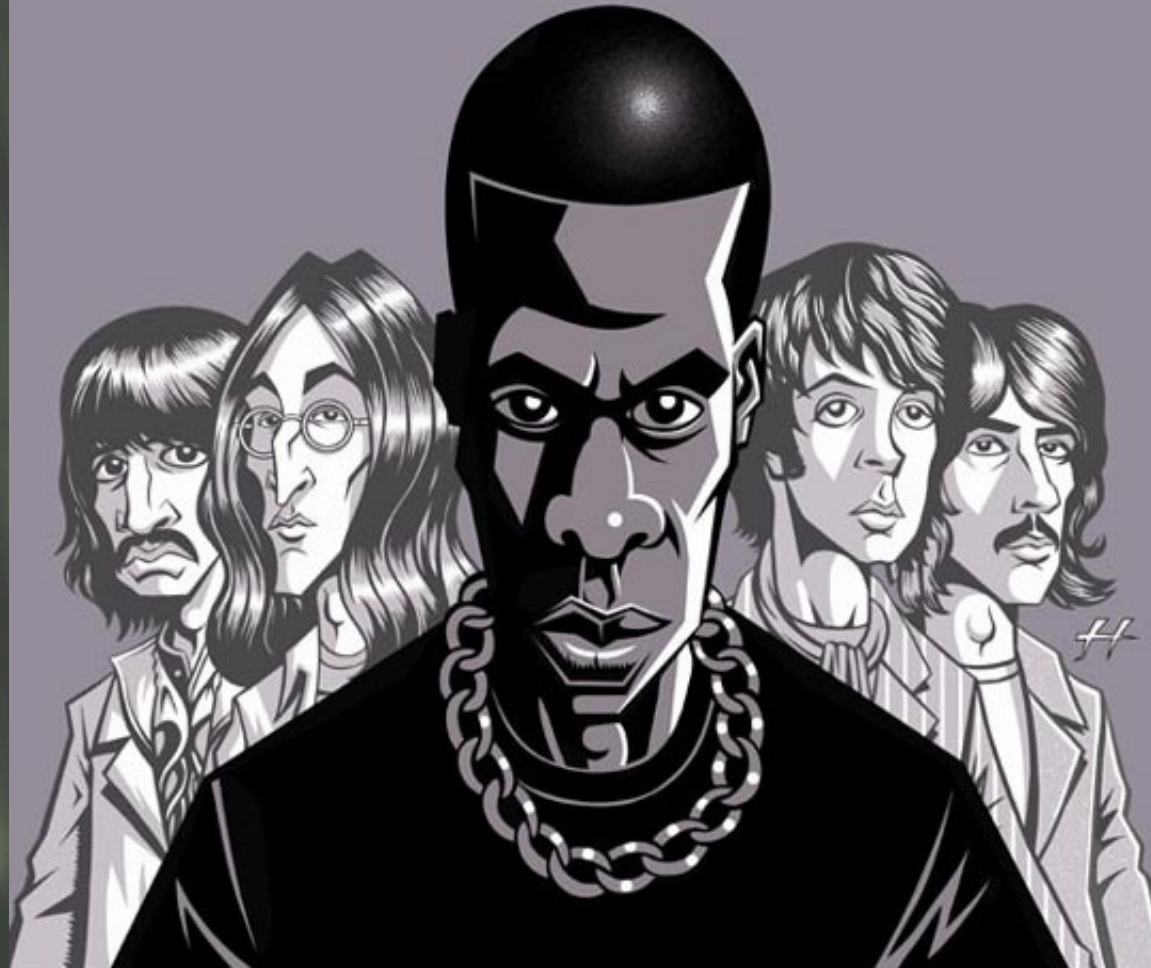
PARTYDATES

January
February
March
April
May

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

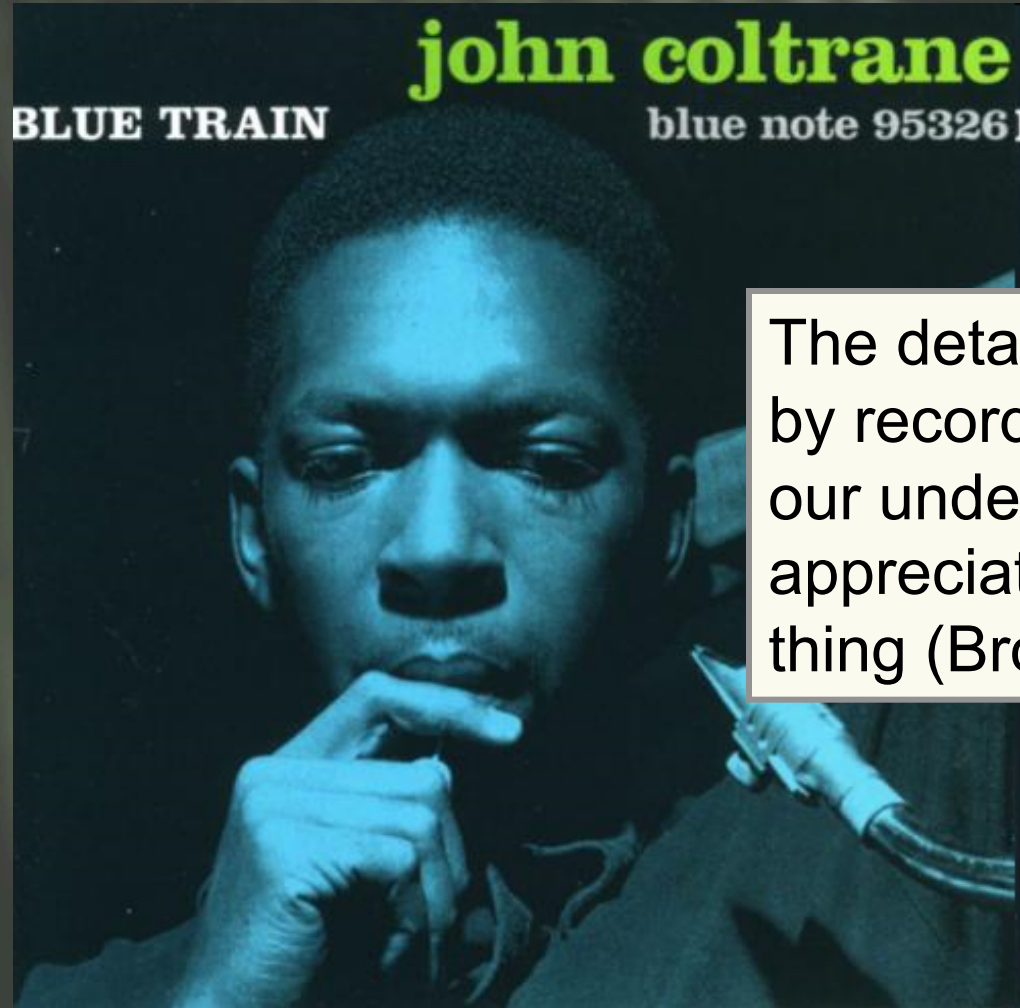
DANGER MOUSE PRESENTS:

THE GREY ALBUM



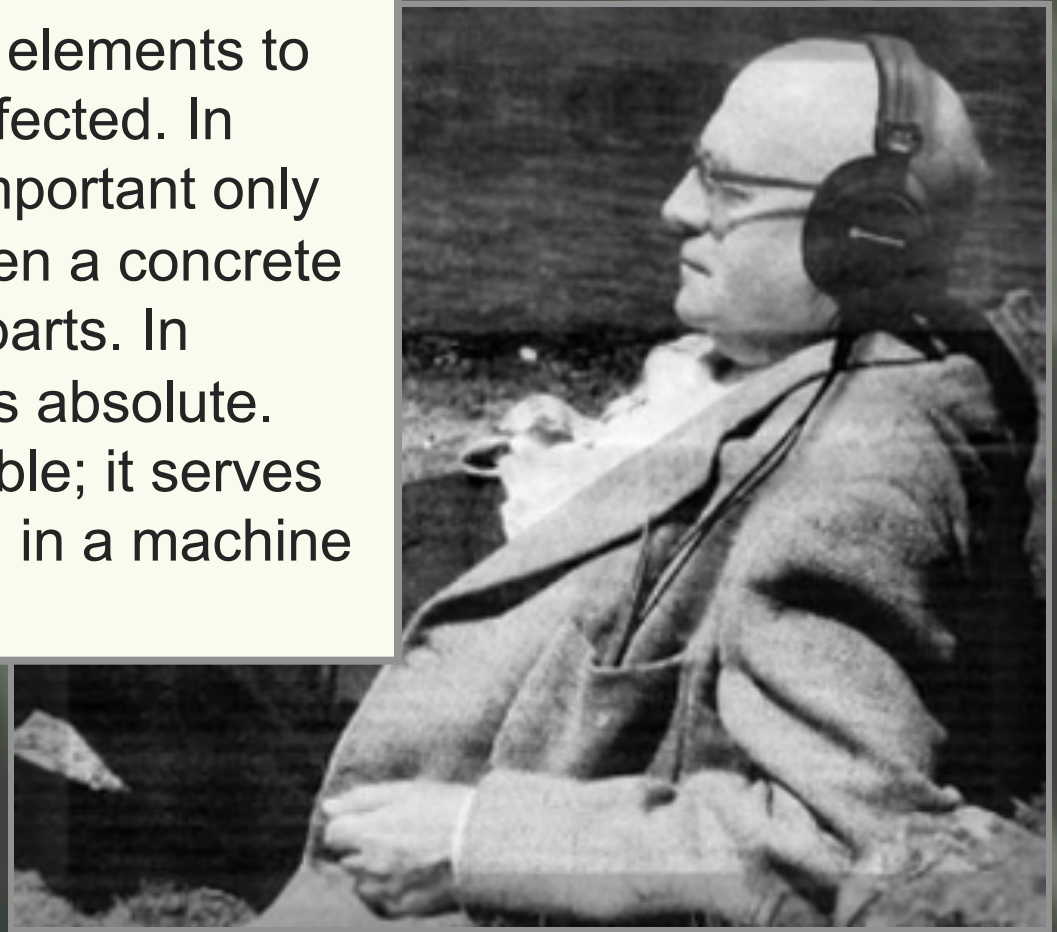
2) Mash-ups are exceedingly and unapologetically redundant





The detail made available by recordings can increase our understanding and appreciation of the living thing (Brown, 2000).

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).

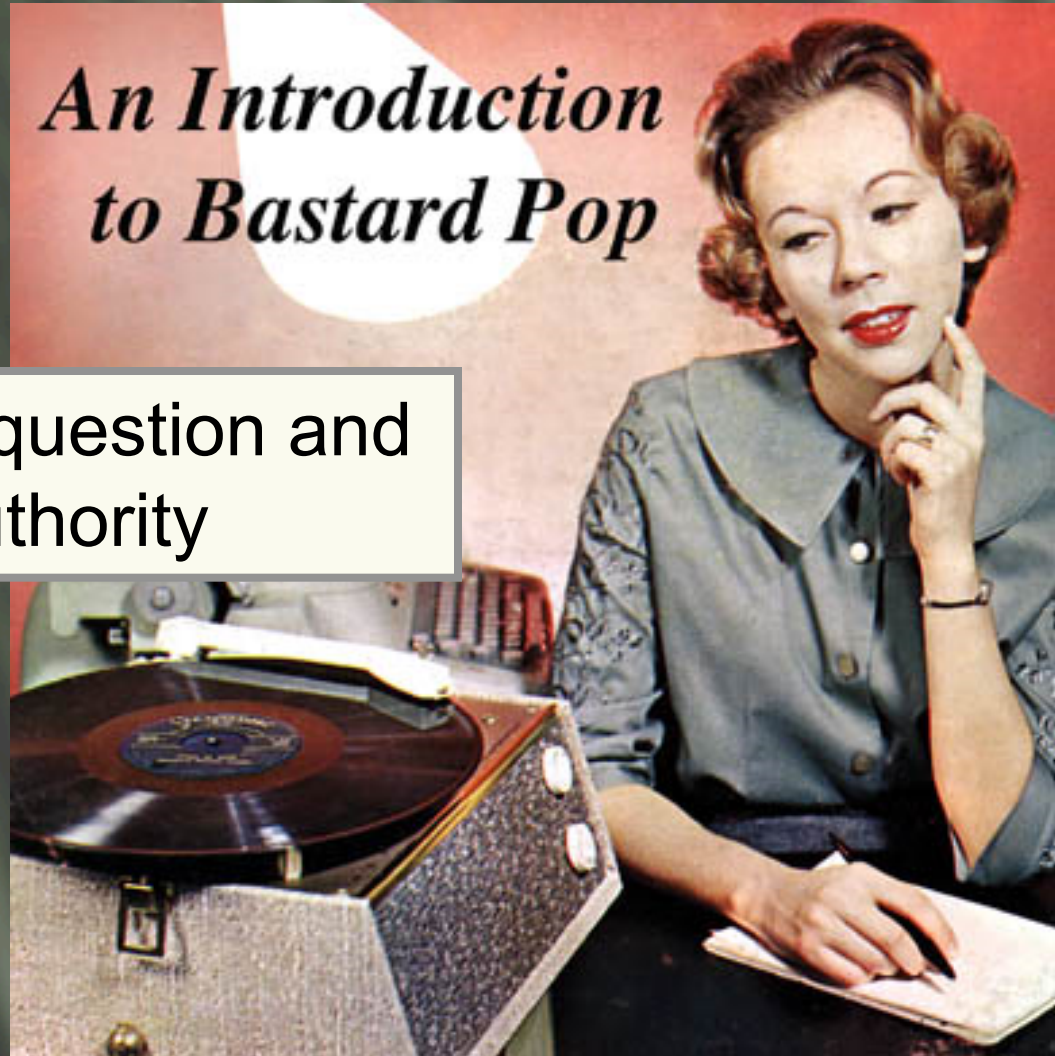




GOHOMEPRODUCTIONS

*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.



Respect Copyright Laws.

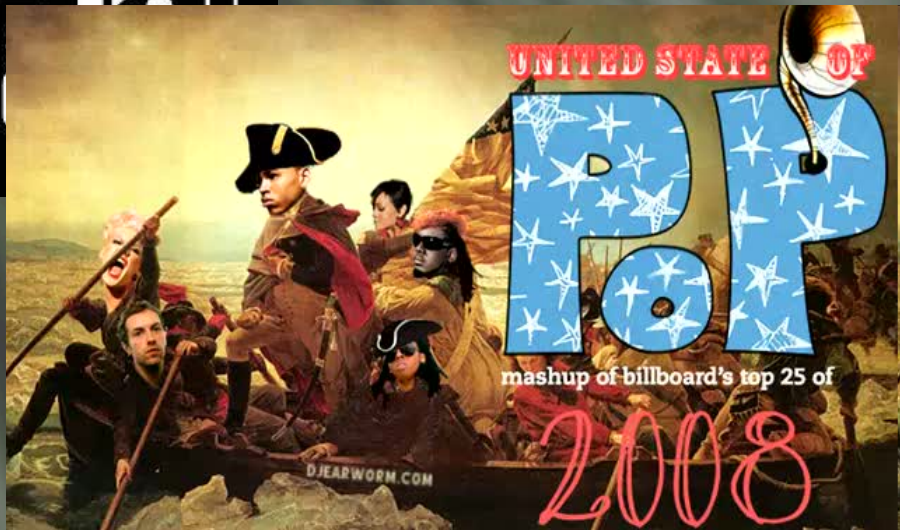
Visit ww2.umflint.edu/piracy to learn how you can ensure that you're on the right side of the law.



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

3) Conclusions

The Significance of the Mashup

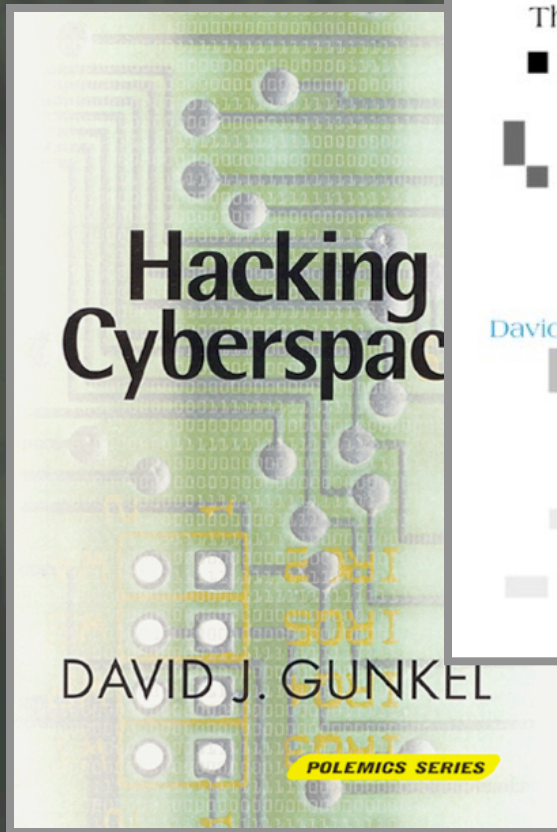




- Originality
- Creativity
- Authenticity
- Artistry



- Derivation
- Plagiarism
- Inauthenticity
- Promiscuity
- Repetition



<http://gunkelweb.com>
dgunkel@niu.edu