

Production and Technology

MUS 3308: Topic 4

how the technology is being used

- Production
 - Consumption
- How does technology affect the ways in which music is created and delivered to an audience?



“The history of music is, in part, one of a shift from oral performance to notation, then to music being recorded and stored, and disseminated using various mediums of sound transmissions.”



-Shuker 2013, 26

Sound Production

Positive and negative aspects of technological advancements in sound recording

- Technology can open up new performance spaces and practices
- These spaces are not always available to everyone
- Change is not always welcomed

Examples incl.

- Pianoforte replacing the harpsichord
- Developments in 19th C brass band instruments
- The microphone and electric guitar
- The Moog synthesizer and MIDI





Sound Recording

- New recording technologies have opened up creative possibilities that have led to the emergence of new genres



Sound Formats

- Music as a “thing,” (a commodity)

Sound Reproduction and Dissemination

- Developments in sound systems correspond to how, when, and where we listen to music.



Introduction to Electronic Dance Music

- The rise of 1990s electronic dance music begins with the fall of disco
- DJs developed a number of techniques to create new music
- The DJ became central to the dance-music experience



Larry Levan and the Paradise Garage

- While disco was still popular, Larry Levan established himself as one of New York's top dance DJs
- As disco faded, Levan developed his own approach to re-working and combining records
- This New York approach to dance music is often called "Garage"
- E.g. The City Peech Boys' "Don't Make Me Wait" (1982)



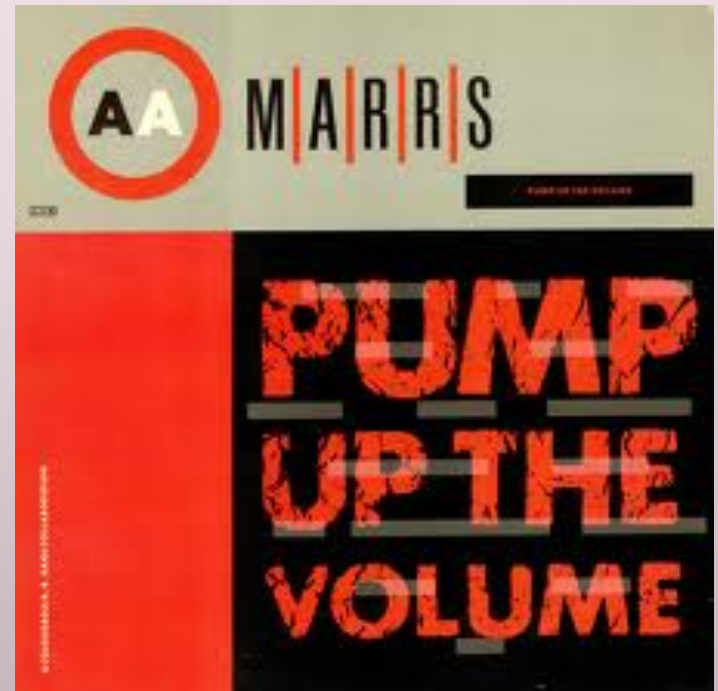
House

- Developed at a Chicago dance club called the Warehouse
- Frankie Knuckles brought Levan's techniques with him to Chicago (c. 1977)
- By the early 1980s the Chicago sound was developing (would soon be called "house")
- E.g. Jesse Saunders' "On and On" (1983)



House

- House takes disco's use of a prominent bass/kickdrum on every beat (four-to-the-floor beat)
- Heavy electronic synthesizer bassline, electronic drums, electronic effects, funk and pop samples



Techno


- The Belleville Three (Juan Atkins, Derrick May, and Kevin saunderson) began producing a refined, futuristic, and sonically sophisticated version of dance music that many called “Detroit House”
- Style now referred to as Techno
- E.g. Juan Atkin’s “No UFOs” (1985)



Jungle/Drum and Bass





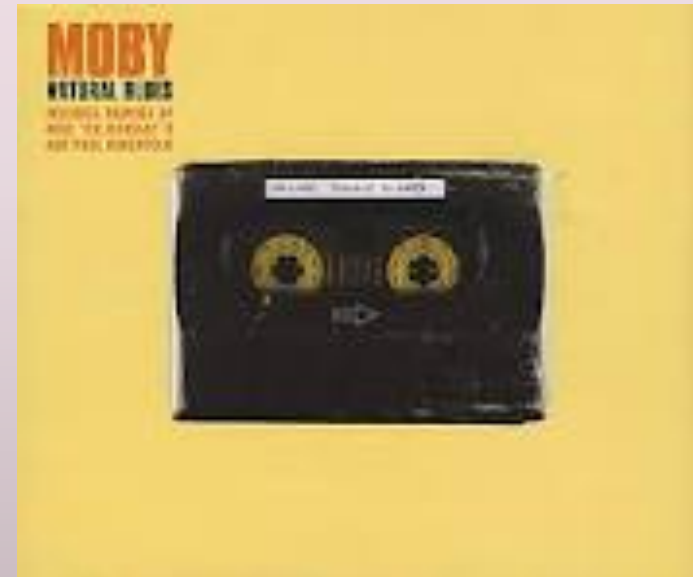
Goldie

- Emerged in the early 1990s
- Fast tempo broken-beat drums 
- Tracks often used ragga vocals 
- E.g Goldie “Angel” (1995) 




Electronica

- This subgenre includes a wide range of contemporary electronic music designed for a wide range of uses 
- This music is not always intended for dancing (unlike most other types of EDM)
- E.g. Moby “Natural Blues” 



“Historia Electronica Preface” Simon Reynolds (2001)






- He lays out parameters that define a “field of possibility” within which electronic dance music exists 






- 1) Machine Music
- 2) Texture/Rhythm vs. Melody/Harmony
- 3) You're so Physical
- 4) Against Interpretation
- 5) Surface vs. Depth
- 6) Drug Me
- 7) This is a Journey Into Sound
- 8) Faceless Techno Bollocks
- 9) Death of the Auteur anonymity & undergroundism
- 10) We Bring you the future
- 11) Let's Submerge
- 12) Site-Specific
- 13) Only Connect

EDM in the Mainstream (post-2000)

- Tensions between commercialism and creativity
 - Artists often criticized for selling out
 - Anonymity 
- Moby
 - Licensed music on *Play* 
 - <http://bigthink.com/videos/the-new-rules-of-music-licensing>
- David Guetta
 - “Titanium” feat. Sia
- DJ Tiesto/Allure
 - “Wasted” feat. Matthew Koma 
- Avicii
 - Compare “Levels” to “Wake Me Up”



Wayne Marshall, “Mashup Poetics as Pedagogical Practice” (2011)

- Mashups embody musical collisions
- They often rely on irony and nostalgia
- They have the potential to convey cultural critique
- When listening to mashups, “we discover correspondences, connotations, and critical readings of performances that we may not have given a second thought” (307)
- They have turned consumption into production 



DJ Danger Mouse



- Brought the genre into public discourse
- Combined vocals from Jay-Z's *The Black Album* (2003) with backing tracks from the Beatles' *White Album* (1968), creating *The Grey Album* (2004)