

THE 8TH IRREGULAR RIETVELD MUSIC EVENING

Plunderphonics is a term to make a new composition. There is no attempt to disguise the fact that it can be considered a form of sound collage. Although the radio shows, or any other source, are used, they are not strictly any music complete as plunderphonics were Negativland. While their next album, *Escape From Noise*, extended rant from radio DJ Casey Kasem tape (or later using digital technology using other people's records as the aural collage. Sometimes a in a way similar to are heavily disguised (Introducing, cords create ves, the online trol Committee's non where an acap Residents' "Mayon onto the shelves tal versions of made along similar Residents' "Mayon by extending the record known example is the composers who often prelude and a fugue

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by John Oswald for one of his recording projects, since up the composition broad, in practice the sounds making phonics is seemingly vocal announcers. The process of sampling being taken due to under the fair use of other artist materials falls by William S. Burroughs' cut-up technique. An edited version of ited version of Igor track took material a central idea behind their sought nor given. Jackson, whose "Bad" had been chopped into aid, such as Pleasure, which lasts just twenty minutes but conception (he himself used the term mega a compilation of Oswald's work, including Negativland's sources were sometimes more of spoken-word samples, often to make part What "I'm Looking For", which resulted in phonic work using turntables (and in fact, often treats the records in unusual ways from thrift stores are mashed together tal approach has been taken up by the li perly be called plunderphonics). Other dered from other records. nic ideal to video, is to take two very "Rebel Without a Pause" version of another. A number of club phonic works which clips from online tends to be applied features Goodman as Beatles records. plunderphonics. made up from (who often quoted [Taken from www.

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applied to any have been "bor there are many pling other sour copyright infrin doctrine. The ghs' cut-up tech an Elvis Presley Stravinsky's The by just one arti the record was All undistributed Jackson, whose "Bad" had been chopped into aid, such as Pleasure, which lasts just twenty minutes but conception (he himself used the term mega a compilation of Oswald's work, including Negativland's sources were sometimes more of spoken-word samples, often to make part What "I'm Looking For", which resulted in phonic work using turntables (and in fact, often treats the records in unusual ways from thrift stores are mashed together tal approach has been taken up by the li perly be called plunderphonics). Other dered from other records. nic ideal to video, is to take two very "Rebel Without a Pause" version of another. A number of club phonic works which clips from online tends to be applied features Goodman as Beatles records. plunderphonics. made up from (who often quoted [Taken from www.

music made by taking one or roused" in this way, and sometimes common themes used in what is normally ces is found in various genres (notably gement (some plunderphonic artists use name was first used as the title of an EP nique, he began ma king plunderphonic record; "Pocket" Rite of Spring, st, and included all the sounds were phonics were destroy arranged as "Dab") is claimed to cont lonic for Pleasure), original Plunder Big 10-8 Place, for points. Their most wald and Negativland both made part in DJ culture). Christian a number of records and stuck album cuts up tracks by the likes and Martin Tétreault have both used by plundering the taneously. An early This gave rise to records along these stores (this involv so they recited the words of v wald's coinage of it, there are interspersed with samples from a they played, and although this phonia on written, rather than has also made extensive use of Busoni (a movement from his 1909

more existing audio recordings the sounds may be taken from called plunderphonic music. This hip-hop), but in plunderphonic their work to protest about what release by John Oswald. Oswald's recordings in the 1970s. In 1988 Basic track; "Pretender" featured with different parts by both popular "stolen" should be ed after a threat who alleged copy ain around one thou but the term "plunderphonic" is phonics CD. Another important instance, is made up of record famous release, "The Letter U wald and Negativland both made part in DJ culture). Christian a number of records and stuck album cuts up tracks by the likes and Martin Tétreault have both used by plundering the taneously. An early This gave rise to records along these stores (this involv so they recited the words of v wald's coinage of it, there are interspersed with samples from a they played, and although this phonia on written, rather than has also made extensive use of Busoni (a movement from his 1909

and altering them in some way very familiar sources. Plunderphonics includes heavy sampling of educational works the sampled material is often the they consider to be overly-restrictive original use of the word was to indicate he distributed cop ies of the Plunder Dolly Parton singing "The Great Preten another. In 1989, musicians like The Beatles, and clas quite blatant. The of legal action from the Canadian right abuses. All sand very short sam ples of pop music used today in a looser sense to indicate early purveyor of what can be described ings of people talking on the radio. and the Numeral 2" featured an example of this is the Evolution Con legging" phenome also a number of rious popular songs several examples of wald's coinage of it, there are interspersed with samples from a they played, and although this phonia on written, rather than has also made extensive use of Busoni (a movement from his 1909

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Musical instruments produce reproduce sound. A device such phonographic needle as a plectrum, documenting device and a creative de able to render the whole orchestral pa on what is not allowable auditory appro sical property properly private, and if a long-deleted Mer cury Living Pre -funk section of your emulator sition be some their musical ter ritory? Some a timbre any of us? Let's see integrity of the recently publi red a part of the first time. artistic creations, "but mere uses or than the original U.S. Act of 1909, and are now more diverse than anyone back computers. Among "the intimate cultural conniving ingenuity. The popular Disney accuses Sony of conspi privacy-of-your-own own choices, to se music industry, with nuing concern for a ten millisecond Art of Noise, a studio melodic contours, way the buck says demics and the sala rarely if ever peck to literature's " plummeting trumpets tion of common catchy permutations would advise Beate

sounds. Composers as a wind-up music produces sounds vice, in effect re nopoly, plus all that pration is to be so, when and how sence LP of Charles concerto. Or perhaps times considered memorable compos tions were created sessable than a me that be have to say. any distortion, mu shed report on the proposed revision of the this real estate. § BLANK TAPE IS DERIVATIVE, Before this, only written music was consid applications of creative works in the form up here "copyright does subsist in records, at the turn of the century forecasted, but secretions of electronic, biological, and intrigue of computer theft has inspired ring with consumers to make unauthorized is actually the tip from the filler. stables of artists, equivalent of a Fairlight can whis targeted recording sound just like him. rhythmatists, timbra the orchestral swarms, anymore. Of course, musicians do not and such. Without a underestimating the in endless arrays of the same blunder

produce music. box produces sound which are unique ducing a distinction grunts, or squeaks. heard. Some of you, does one trespass Ives' Symphony #3 I, you would simply compositions them tions were created sessable than a me that be have to say. any distortion, mu shed report on the proposed revision of the this real estate. § BLANK TAPE IS DERIVATIVE, Before this, only written music was consid applications of creative works in the form up here "copyright does subsist in records, at the turn of the century forecasted, but secretions of electronic, biological, and intrigue of computer theft has inspired ring with consumers to make unauthorized is actually the tip from the filler. stables of artists, equivalent of a Fairlight can whis targeted recording sound just like him. rhythmatists, timbra the orchestral swarms, anymore. Of course, musicians do not and such. Without a underestimating the in endless arrays of the same blunder

Musical and reproduced - the record manifested by copyright. § FREE The noun "sample" is, in our commodified current and potential samplersists, are upon it's like myself, you may covet some unauthorized procu octave of hiccupps the musical crea digital recorder claims divine ins creative progenitor, modification that of land owners' Way back in 1976, tection. Forms of Some music oriented other contrivances for the writers of media" the electro back thrillers whi George Harrison is rudimentary creati variety of sounds vasive policy of tents to the Edison their rhythm and arrays of timbres And sonic impersona tion is quite legal. lists and mixologists under various moni an orderly display of fermatas and hemi if appearances are necessary, a computer wiggle two fingers of each hand in the quotation system, well-intended cor value of melody writing? Well, I tuneable tunes, from which a again. § (...)

instruments re phonograph in the player becomes a SAMPLES § These new culture, often pre- perhaps curious about thing similar to a rements. Or imagine from the stock sound tion of Bartolommeo of that era, the music pration is perhaps no matter if they pro is prejudicial to the rights, where unauthori zed use is syno ninety nine years after Edison went into music that were not intel ligible to the organizations still retain this "view". by means of which sounds may be mechanical copyright is the new electronic contrivan nic brain business is cultivating, by gra le the robbery of music is restricted to found guilty of an indiscretion in choo vity. After deca des of being the passive world, or at least from around the common denominator. COMMERCE OF NOISE § trivial components in ubiquitous beat. The rights organizations been given composi on a page is still ter can do it for ften do, when cross not be distinguished long we'll have affluent songwriter of this essay by

produce music. hands of a hip musical instrument. -angled, much- fixed by the adje the extent to which you can legal played and recorded a few retrograde a Mirage to the 1731) or merely the set sounds in today's possibility to this compose hardcore. or reputation." nymous with trespass the record business, human eye were dee The current Canadian ly reproduced." Of ces, including digi ce of its relative elementary reaching sing a vaguely fami recipients of music the breadth of their The Chiffons/Harrison The precarious co nize of cacophony. Emulator fills the continue to farm tional credit. At often thought indis tuage. Musical lan referencing during from plagiarism and marketable expert can choose; with John Oswald go to

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Tape recorders, hop/scratch artist A sampler, in es talked-about digital tive free, and if which you can legal played and recorded a few retrograde a Mirage to the 1731) or merely the set sounds in today's possibility to this compose hardcore. or reputation." nymous with trespass the record business, human eye were dee The current Canadian ly reproduced." Of ces, including digi ce of its relative elementary reaching sing a vaguely fami recipients of music the breadth of their The Chiffons/Harrison The precarious co nize of cacophony. Emulator fills the continue to farm tional credit. At often thought indis tuage. Musical lan referencing during from plagiarism and marketable expert can choose; with John Oswald go to

radios, disc who plays a record like an sence a recording, transforming sound sampling devices, are, we are one is to consider predicating this ly borrow from the ingredients of other singularly well by the strings of the Fygy (no slur on spring-loaded tape vehicle engineered sequencers and synth layers of author is entitled to "right of integrity" is limited. Only the U.S. Copyright Act was revised to traditional attitude the Act came into being course the capabili tal samplers of sound youth, pioneering and blundering inno liar sequence of pit in packages, liste record collections, case, and the general modify in music today nize of cacophony. bill. Singers with far proceeds for tunesters and poet to consider the op pensible to a defi tuage has an extensive repertoire of punc their extemporizations, because on punc fraud. But anyway, the quoting of notes tune writing software which will be perhaps a built-in checking www.plunderphonics

players, etc. electronic washboard with a instrument, is simultaneously a told, music mimics par excellence, subject, perhaps some thinking aloud people's sonic manifestations. Is a mu estimable Eastman Rochester Orchestra on ded) chants would sound in the quasi Melotron 2. Can the sounding materials Van and others to manoeuvre through ples, or the musical property of the ship. But what about the unblesse rest claim authorship and and it's from the Canada recently have sound record protect sound recordings in was that recordings were not in 1924, an electric con later ties of mechanical contrivances and their accountant cousins, creativity and a corresponding cence. The plots are trivial: ches. The dubbing-in-the means to assemble their of a diversity unavailable from the melodic originality, indicates a conti tune. A fan can re cogize a hit from can read music with any facility. The aren't studying Bru ce Springsteen's ricians, those who are shaping the posite end of the field, among aca even though some earnest composers tuation devices but nothing equivalent instruments this would present some te is but a small and insignificant por able to generate the banalities of lexicon of used-up tunes which .com/xhtml/plunder.html]

OR AUDIO PIRACY AS A COMPOSITIONAL PREROGATIVE

a live plundering session organized by andré avelãs

RIETVELD ACADEMIE,
Thursday 4th november 2004
from 19.00 till 20.00
free entrance