

TECH1002-17 Social Media & Technology

Lecture Five: The Art of Sampling

	<p>Introduction: The real is not only what can be reproduced, but that which is already reproduced, the hyper-real.” (Baudrillard, 1983, p. 146).</p> <p>Art of Noise - Beat Box Version 1 https://youtu.be/Kk1Kvpds15o</p>
001	<p>Futurism A Brief Guide to Futurist Art and Futurism https://youtu.be/NZHpmJvU7sM</p>
002	<p>The most important Italian avant-garde art movement of the 20th century, Futurism celebrated advanced technology and urban modernity. Committed to the new, its members wished to destroy older forms of culture and to demonstrate the beauty of modern life - the beauty of the machine, speed, violence and change. Although the movement did foster some architecture, most of its adherents were artists who worked in traditional media such as painting and sculpture, and in an eclectic range of styles inspired by Post-Impressionism. Nevertheless, they were interested in embracing popular media and new technologies to communicate their ideas. Their enthusiasm for modernity and the machine ultimately led them to celebrate the arrival of the First World War. By its end the group was largely spent as an important avant-garde, though it continued through the 1920s, and, during that time several of its members went on to embrace Fascism, making Futurism the only twentieth century avant-garde to have embraced far right politics. http://www.theartstory.org/movement-futurism.htm</p>
003	<p>Zang Tumb Tumb Filippo Tommaso Marinetti https://youtu.be/u1Yld7wGWEI</p> <p>Filippo Tommaso Emilio Marinetti (Italian: 1876 – 1944) was an Italian poet and editor, the founder of the Futurist movement. He was associated with the utopian and Symbolists artistic and literary community Abbaye de Créteil between 1907 and 1908. Marinetti is best known as the author of the first Futurist Manifesto, which was written and published in 1909.</p> <p>Marinetti is known best as the author of the Futurist Manifesto, which he wrote in 1909. It was published in French on the front page of the most prestigious French daily newspaper, Le Figaro, on 20 February 1909. In The Founding and Manifesto of Futurism, Marinetti declared that "Art, in fact, can be nothing but violence, cruelty, and injustice." George Sorel, who influenced the entire political spectrum from anarchism to Fascism, also argued for the importance of violence. Futurism had both anarchist and Fascist elements; https://en.wikipedia.org/wiki/Filippo_Tommaso_Marinetti</p> <p>Zang Tumb Tumb (usually referred to as Zang Tumb Tuuum) is a sound poem and concrete poem written by Filippo Tommaso Marinetti, an Italian futurist. It appeared in excerpts in journals between 1912 and 1914, when it was published as an artist's book in Milan. It is an account of the Battle of Adrianople, which he witnessed as a reporter for L'Intransigeant. The poem uses Parole in libertà, (words in freedom) -creative typography- and other poetic impressions of the events of the battle, including the sounds of gunfire and explosions. The work is now seen as a seminal work of modernist art, and an enormous influence on the emerging culture of European avant-garde print. https://en.wikipedia.org/wiki/Zang_Tumb_Tumb</p>
004	<p>The Art of Noises https://en.wikipedia.org/wiki/The_Art_of_Noises</p> <p>The Art of Noises (Italian: L'arte dei Rumori) is a Futurist manifesto, written by Luigi Russolo in a 1913 letter to friend and Futurist composer Francesco Balilla Pratella. In it, Russolo argues that the human ear has become accustomed to the speed, energy, and noise of the urban industrial soundscape; furthermore, this</p>

	<p>new sonic palette requires a new approach to musical instrumentation and composition. He proposes a number of conclusions about how electronics and other technology will allow futurist musicians to "substitute for the limited variety of timbres that the orchestra possesses today the infinite variety of timbres in noises, reproduced with appropriate mechanisms".</p> <p>Russolo claims that music has reached a point that no longer has the power to excite or inspire. Even when it is new, he argues, it still sounds old and familiar, leaving the audience "waiting for the extraordinary sensation that never comes." He urges musicians to explore the city with "ears more sensitive than eyes," listening to the wide array of noises that are often taken for granted, yet (potentially) musical in nature. He feels these noises can be given pitch and "regulated harmonically," while still preserving their irregularity and character, even if it requires assigning multiple pitches to certain noises. The variety of noises is infinite. If today, when we have perhaps a thousand different machines, we can distinguish a thousand different noises, tomorrow, as new machines multiply, we will be able to distinguish ten, twenty, or thirty thousand different noises, not merely in a simply imitative way, but to combine them according to our imagination.</p> <p>https://en.wikipedia.org/wiki/The_Art_of_Noises</p>
005	<p>F.T. Marinetti's Futurist Manifesto https://youtu.be/HY8kVa0qB9Q</p> <p>Bernstein -- Marinetti's Futurist Manifesto https://youtu.be/EJNlaDkCXZA</p> <p>THE FUTURIST MANIFESTO demo Thomas Koner https://youtu.be/wqzMTWhaYWk</p>
	<p>Recap:</p>
006	<p>ZTT Records - Art of Noise</p> <p>Buggles – Video Killed the Radio Star https://youtu.be/W8r-tXRLazs</p> <p>The Buggles were a British new wave performing and record production duo consisting of Trevor Horn and Geoff Downes. They are best known for their 1979 debut single "Video Killed the Radio Star" that was No. 1 on the singles charts of sixteen countries. The music video for that song was the first to be shown on MTV; it aired in the U.S. at 12:01am on 1 August 1981. It was the lead single of the Buggles' first album, The Age of Plastic, which also had three other UK-hit singles.</p> <p>Art of Noise – Close to the Edit https://youtu.be/-sFK0-lcjGU</p> <p>Art of Noise (also The Art of Noise) was an English avant-garde synthpop group formed in early 1983 by engineer/producer Gary Langan and programmer J. J. Jeczalik, along with arranger Anne Dudley, producer Trevor Horn and music journalist Paul Morley. The group is perhaps best known currently for the international Top 20 singles "Kiss" and the instrumental "Peter Gunn", the latter of which won a 1986 Grammy Award. The group's mostly instrumental compositions were novel melodic sound collages based on digital sampler technology, which was new at the time. Inspired by turn-of-the-20th-century revolutions in music, the Art of Noise were initially packaged as a faceless anti- or non-group, blurring the distinction between the art and its creators. The band is noted for innovative use of electronics and computers in pop music and particularly for innovative use of sampling. From the earliest releases on ZTT, the band referred to itself as both Art of Noise and The Art of Noise. Official and unofficial releases and press material use both versions. https://en.wikipedia.org/wiki/Art_of_Noise</p> <p>Art of Noise – Moments in Love https://youtu.be/YfkJ53S2x-w</p>

	<p>Art of Noise – Peter Gun https://youtu.be/iH33RIfi2KI</p> <p>Art of Noise – Robinson Crusoe https://youtu.be/B5O4F86SnTA</p> <p>Trevor Horn Interviewed by Paul Morley https://youtu.be/lAGj6xi0tmM</p> <p>Paul Hardcastle - 19 https://youtu.be/b3LdMAqUMnM</p> <p>"19" is a song by British musician Paul Hardcastle released as the first single from his self-titled third studio album Paul Hardcastle (1985). The song has a strong anti-war message, focusing on America's involvement in the Vietnam War and the effect it had on the soldiers who served. The track was notable for early use of sampled and processed speech, in particular a synthesized stutter effect used on the words 'nineteen' and 'destruction'. It also includes various non-speech, re-dubbed sampling, such as crowd noise and a military bugle call. "19" features sampled narration (by Peter Thomas), out-of-context interview dialogue ("I wasn't really sure what was going on") and news reports from Vietnam Requiem[3] the ABC television documentary about the post-traumatic stress disorder suffered by Vietnam veterans. In 2009, the song placed at 73 on VH1's 100 Greatest One-Hit Wonders of the 80s. https://en.wikipedia.org/wiki/19_%28song%29</p>
007	<p>Frankie Goes to Hollywood</p> <p>Frankie Goes to Hollywood – Relax https://youtu.be/mCpz3LAjxek</p> <p>Frankie Goes to Hollywood (FGTH), formed in 1980, were a British band popular in the mid-1980s. The group was fronted by Holly Johnson (vocals), with Paul Rutherford (vocals, keyboards), Peter Gill (drums, percussion), Mark O'Toole (bass guitar), and Brian Nash (guitar). The group's 1983 debut single "Relax" was banned by the BBC in 1984 while at number six in the charts and subsequently topped the UK singles chart for five consecutive weeks, going on to enjoy prolonged chart success throughout that year and ultimately becoming the seventh best-selling UK single of all time.</p> <p>Relax - Remixed</p> <p>Although the 7-inch version of the single remained unchanged throughout its initial release (a mix generally known as "Relax (Move)"), promotional 7-inch records featuring a substantially different mix of "Relax" (entitled either "The Last Seven Inches" or "Warp Mix" because it is a compilation of other versions) were the subject of a limited 1984 release. Three principal 12-inch remixes of "Relax" were eventually created by producer Trevor Horn:</p> <p>"One of the reasons we did all the remixes was that the initial 12-inch version of 'Relax' contained something called 'The Sex Mix', which was 16 minutes long and didn't even contain a song. It was really Holly Johnson just jamming, as well as a bunch of samples of the group jumping in the swimming pool and me sort of making disgusting noises by dropping stuff into buckets of water! We got so many complaints about it — particularly from gay clubs, who found it offensive — that we cut it in half and reduced it down to eight minutes, by taking out some of the slightly more offensive parts [this became the "New York Mix"]. Then we got another load of complaints, because the single version wasn't on the 12-inch — I didn't see the point in this at the time, but I was eventually put straight about it."</p> <p>Horn attested that visits to New York's Paradise Garage club led to the creation of the final "Relax (U.S. Mix)", which ultimately replaced the original "Sex Mix"/"New York Mix" releases:</p> <p>"It was only when I went to this club and heard the sort of things they were playing that I really understood about 12-inch remixes. Although I myself had already had a couple of big 12-inch hits, I'd never heard them being played on a big sound system, and so I then went back and mixed 'Relax' again and that was the version which sold a couple of million over here [in the UK]."</p>

	<p>The original 12-inch version of "Relax", labelled "Sex Mix", ran for over 16 minutes, and is broadly as described by Horn above. The subsequent "New York Mix" was an 8-minute-plus edit of the "Sex Mix", and can only be distinguished by having 12ISZTAS1 etched on the vinyl. The final 12-inch mix, containing no elements from the foregoing versions, was designated the "U.S. Mix", and ran for approximately 7:20. This was the most commonly available 12-inch version of "Relax" during its worldwide 1984 chart success. https://en.wikipedia.org/wiki/Relax_%28song%29#Original_1983.E2.80.931984_mixes</p> <p>117 Remixed Versions Listed on Discogs http://www.discogs.com/Frankie-Goes-To-Hollywood-Relax/master/74500</p> <p>Relax – Cover Illustration Artist: Frankie Goes To Hollywood title: Relax format: 12" single design: XLZTT photography: John Stoddart and Anne Yvonne Gilbert illustration: Anne Yvonne Gilbert cat. no: 12ZTAS 1 date: 31/10/83 art of notes: Both photographer John Stoddart and illustrator Anne Yvonne Gilbert were friends of the band before they signed to ZTT. The cover illustration was originally created for an article about breasts in Men Only magazine, June 1983. The two bodies image is at a completely different angle on the 12" to the 7". Many people questioned which was the correct way to display the sleeve(s) at the time as the original image has the man kneeling but, if you take it that all ZTT sleeves opened on the right hand side, then this is the correct orientation, back up by the reverse design when flipped over. Note the subtle re-wording of the lyrics on the 7" sleeve compared to the 12", 'suck' on the 7" is replaced by 'go' on the 12". The person in themain photo on the back cover is Paul Rutherford. http://artofztt.com/?p=595</p> <p>Frankie Goes to Hollywood – Two Tribes https://youtu.be/SXWVpcyfp0w</p>
008	<p>Propaganda Propaganda – Dual https://youtu.be/nnQ2zOmb6Hg</p>
009	<p>Propaganda - Dr Mabuse https://youtu.be/bHKm4mLTs8</p> <p>Propaganda are a German synthpop group, formed in 1982. They were one of the initial roster of acts signed to Trevor Horn's ZTT label, between 1984 and 1986, during which they released the critically acclaimed album A Secret Wish. https://en.wikipedia.org/wiki/Propaganda_%28band%29</p>
010	<p>Grace Jones</p> <p>Grace Jones - Slave To The Rhythm https://youtu.be/Vy3fsj-aGWw</p> <p>Jones recorded 'Slave To The Rhythm' for ZTT with Trevor Horn in 1985. A hit single across Europe and the US, it was co-written by Horn and Bruce Woolley originally for Frankie Goes To Hollywood. But Jones made the track all her own, telling her life story through its verses and the resulting album.</p> <p>For the Slave To The Rhythm (1985) album, again on ZTT, Horn and his team remixed, re-edited and resampled the track, pulling it into a million pieces and throwing them back together in a myriad of new formations to create an entire album from just one song. http://www.ztt.com/artists/grace-jones/</p>
	<p>Recap:</p>

011	<p>The Fairlight Sampler</p> <p>The Fairlight CMI is a keyboard that most of us have probably never even seen, let alone played, yet it was one of the most prominent synths of the early- and mid-'80s and set the agenda for the way 'ordinary' synths would later develop. Sampling, graphic sequencers, multitimbrality, software-based synthesis and the concept of the 'workstation' can all be traced back to this instrument. http://www.soundonsound.com/sos/apr99/articles/fairlight.htm</p> <p>BBC Tomorrow's World Fairlight CMI https://youtu.be/dCu0NyZauzY</p> <p>The revolutionary Fairlight CMI (Computer Musical Instrument) was actually a lot more than just a sampler. Its combination of sampling, synthesis and sequencing was revolutionary when it went on sale in 1979. The one flaw was that it was staggeringly expensive: about £18,000, roughly the same as the average house price in the UK that year. By the time the new and improved Series III model went on sale in 1985, a full system cost over £60,000. http://www.attackmagazine.com/features/worlds-most-desirable-valuable-synthesisers-drum-machines/7/</p> <p>Early users of the new system were Peter Gabriel, Richard James Burgess of Landscape (who demonstrated it to many British musicians and on BBC TV's Tomorrow's World), Iva Davies of Icehouse, Thomas Dolby, and Kate Bush. Raymond "Boz" Burrell of Bad Company bought the second Fairlight 1 to be sold in the UK after Peter Gabriel bought the first. Hans Zimmer hired Boz's Fairlight for many recordings during the early part of his career. The British new wave band The Art of Noise and producer Trevor Horn used the instrument extensively. https://en.wikipedia.org/wiki/Fairlight_CMI</p>
012	<p>The Seduction of the Modern – The Post Modern</p> <p>Art of Noise - DeBussy EPK https://youtu.be/tE4Quya04S0</p>
013	<p>Art of Noise Interview - Seduction Interview https://youtu.be/MUilCga79YM</p>
014	<p>Art of Noise - Holy Egoism of Genius Live https://youtu.be/kSzAcqmWBq0</p>
015	<p>T.S. Eliot's The Wasteland / Joy Division https://youtu.be/Dge9OZxexio</p> <p>Pet Shop Boys – West End Girls https://youtu.be/VIBHm007GqE</p>
Recap:	
016	<p>Simulation & Simulacra</p> <p>“Simulation is no longer that of a territory, a referential being or substance. It is a generation by models of a real without origin or reality: a hyperreal” (Baudrillard, 1994).</p> <p>“We live in a world where there is more and more information, and less and less meaning.” (Baudrillard, 1994).</p> <p>Disneyland is presented as imaginary in order to make us believe that the rest is real, whereas all of Los Angeles and the America that surrounds it are no longer real, but belong to the hyperreal order and to the order of simulation. It is no longer a question of a false representation of reality (ideology) but of concealing the fact that the real is no longer real, and thus of saving the reality principle.” (Baudrillard, 1994).</p>

	<p>"But what if God himself can be simulated, that is to say can be reduced to signs that constitute faith? Then the whole system becomes weightless, it is no longer anything but a gigantic simulacrum - not unreal, but simulacrum, that is to say never exchanged for the real, but exchanged for itself, in an uninterrupted circuit without reference or circumference." (Baudrillard, 1994).</p> <p>"Power floats like money, like language, like theory." (Baudrillard, 1994).</p> <p>"Hell of simulation, which is no longer one of torture, but of subtle, maleficent, elusive twisting of meaning..." (Baudrillard, 1994).</p>
017	<p>How Is Orphan Black An Illustration of the Simulacrum? https://youtu.be/Eg7Z_28Uk6g</p> <p>Matt Frewer – Dr. Aldous Leekie http://www.bbcamerica.com/orphan-black/characters/dr-aldous-leekie/ http://www.imdb.com/name/nm0001242/</p> <p>Art of Noise - Paranoimia https://youtu.be/pDvm_MlgxdU</p>
018	<p>Hyperreality http://xroads.virginia.edu/~DRBR2/eco_travels.pdf</p> <p>"Once upon a time there were mass media, and they were wicked, of course, and there was a guilty party. Then there were the virtuous voices that accused the criminals. And Art (ah, what luck!) offered alternatives, for those who were not prisoners to the mass media. Well, it's all over. We have to start again from the beginning, asking one another what's going on." (Eco, 1986)</p> <p>"This is the reason for this journey into hyperreality, in search of instances where the American imagination demands the real thing and, to attain it, must fabricate the absolute fake' where the boundaries between game and illusion are blurred, the art museum is contaminated by the freak show, and falsehood is enjoyed in a situation of "fullness," of horror vacui." (Eco, 1986).</p> <p>"What is falsified is our will to buy, which we take as real, and in this sense Disneyland is really the quintessence of consumer ideology." (Eco, 1986).</p>
019	<p>The Audience is Immersed</p> <ul style="list-style-type: none"> • What is an authentic experience? <p>Bringing the experience of an intimate, dimly lit space with unnatural lighting, along with a carefully selected soundtrack, Hours Gallery in Bristol will be hosting a new exhibition that hosts that nightclub environment in an innovate way, alongside artwork that explores the iconic celebrity imagery from the disco era.</p> <p>http://www.stampthewax.com/2015/10/22/bristol-gallery-brings-immersive-nightclub-experience-to-new-art-exhibition/</p> <p>http://www.theguardian.com/music/2012/apr/21/madchester-manchester-interviews-hook-ryder</p> <p>http://www.theguardian.com/uk-news/2015/nov/03/the-lapsed-clubber-catching-up-with-manchesters-80s-and-90s-party-people</p>
020	<p>808 State</p> <p>808 State – Cubik https://youtu.be/7Y9SYNWkuow</p>

	<p>808 state – In Yer Face https://youtu.be/yQwFECwotBw</p>
	<p>Recap:</p>
	<p>Conclusion: “A decision was made earlier that year [1983] that the group should be a faceless outfit although this led to confusion in the USA when they were awarded Best Black Act of 1984. Beat Box was the track that everyone went crazy over and boosted the EP to number one in the dance charts in the USA.” The Art Of Noise - Beat Box. http://theartofnoiseonline.com/The-Art-of-Noise.php https://youtu.be/R0zpwVmsZ4k</p>
	<p>Critical Questions:</p>
	<p>References:</p>

Baudrillard, J. (1983). *Simulations*. Cambridge, MA: MIT Press.
Baudrillard, J. (1994). *Simulation & Simulacra*. Ann Arbor: University of Michigan Press.
Eco, U. (1986). *Travels in Hyper Reality*. San Diego: Harcourt Brace.