



Curatorial > VARIATIONS

With this section, RWM continues a line of programmes devoted to exploring the complex map of sound art from different points of view organised in curatorial series.

'Variation' is the formal term for a musical composition based on a previous musical work, and many of those traditional methods (changing the key, meter, rhythm, harmonies or tempi of a piece) are used in much the same manner today by sampling musicians. But the practice of sampling is more than a simple modernization or expansion of the number of options available to those who seek their inspiration in the refinement of previous composition. The history of this music traces nearly as far back as the advent of recording, and its emergence and development mirrors the increasingly self-conscious relationship of society to its experience of music. Starting with the precedents achieved by Charles Ives and John Cage, VARIATIONS will present an overview of the major landmarks in Sampling Music, following examples in twentieth century composition, folk art and commercial media through to the meeting of all those threads in the present day.

Curated by Jon Leidecker.

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Jon Leidecker was born in 1970 in Washington D.C. to two physicists. Since 1990 he has performed appropriative collage music under the pseudonym Wobbly, aiming for extended narratives spun from spontaneous yet coherent multi-sample polyphony. Selected recent works are freely available online. detritus.net/wobbly

VARIATIONS #7

The Composer

If sampling had seemed an inherently revolutionary practice in the eighties that called into question the definition and the authority of the composer, the proliferation of artists in the decade that followed reasserted that authority. Mainstream audiences finally recognized appropriation as a legitimate form of creativity once artists became comfortable practicing it as a form of self-expression.

01. Summary

In the nineties, sampling technology reached a level of sophistication and control that allowed musicians to truly assert themselves over their materials. While some collagists innovated by confidently stepping into the traditional role of the romantic composer, presenting the resulting music as an expression of self, others continued to explore the intrinsic meanings suggested by the craft itself.

In this episode we trace through examples of the popular music that brought the term 'remix' into the popular lexicon, hear the CD player joining the turntable as a live performance instrument, and connect digital sampling to the history of musical borrowing: written notation's classical equivalent to the editing techniques that modern composers use to transform existing music into new compositions.

02. Playlist

- 01 Mauricio Kagel, 'Ludwig Van: Film Soundtrack', 1969 (under narration)
- 02 The Beatles, 'Revolution no. 9', 1968 (under narration)
- 03 Bernd Alois Zimmermann, 'Musique pour les souper du roi Ubu', 1966 (under narration)
- 04 The Beatles, 'Revolution no. 1+9 Take 20', 1968 (under narration)
- 05 Karlheinz Stockhausen, 'Opus 70', 1970 (under narration)
- 06 Mauricio Kagel, 'Ludwig Van: Studio Version', 1970 (under narration)
- 07 Warszawska Jesionka, 'Greatest Hits', 2001 (under narration)
- 08 Pauline Oliveros, 'Rock Symphony', 1965, unreleased (under narration)
- 09 King Tubby, 'Natty Dub', 1975 (under narration)
- 10 Grateful Dead, 'What's Become of the Baby', 1969 (under narration)
- 11 Don Downing, 'Dreamworld (A Tom Moulton Mix)', 1974
- 12 The League Unlimited Orchestra, 'Love Action (I Believe in Love)' (Martin Rushent Remix), 1982
- 13 Duran Duran, 'The Reflex' (remixed by Nile Rodgers and Jason Corsaro), 1983 (under narration)
- 14 Depeche Mode, 'Are People People?' (Adrian Sherwood re-remix), 1984 (under narration)
- 15 Madonna, 'Express Yourself (Shep's 'spressin himself re-remix by Shep Pettibone)', 1990 (under narration)
- 16 Curve, 'Falling Free' (Aphex Twin Remix), 1992 (under narration)
- 17 Robert Plant, 'Tall Cool One', 1988 (fragment)
- 18 Beck, 'Beercan', 1994 (under narration)
- 19 Big Audio Dynamite, 'The Globe', 1992 (fragment)
- 20 Beck, 'The New Pollution', 1996 (under narration)
- 21 Beck, 'Hotwax', 1996 (under narration)
- 22 DJ Shadow, 'KMEL Mix Part II', 1991 (fragment)
- 23 DJ Shadow, 'Midnight in a Perfect World', 1996
- 24 Ben Neill, 'Grapheme' (remixed by DJ Spooky), 1996
- 25 Amon Tobin, 'Wires & Snakes', 1997
- 26 Todd Edwards, 'Perfect Love', 2000



[King Tubby]

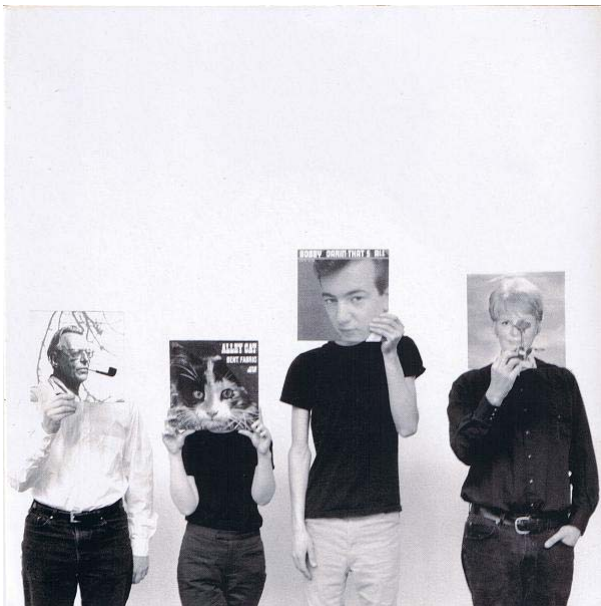


[DJ Shadow]

- 27 John Wall, 'Alterstill (Nothing Is Sacred)', 1995 (under narration)
- 28 John Wall, 'Stunde Null (I)', 1995
- 29 People Like Us, 'A Crossed Line', 1996 (under narration)
- 30 People Like Us, 'Medley', 1993
- 31 People Like Us, 'Kitten', 2000 (fragment)
- 32 Stock, Hausen and Walkman, 'Why?', 1998 (under narration)
- 33 Stock, Hausen and Walkman, 'Hoots', 1998
- 34 Stock, Hausen and Walkman, 'Rash', 1998
- 35 Dymaxion, 'I-Man Transport', 1996 (under narration)
- 36 Dymaxion, 'Ant'Ird Ally', 1995
- 37 David Shea, 'Satyricon Solo Excerpts', 1997
- 38 Lecture on Nothing, 'Get a Job', 1997 (under narration)
- 39 Lecture on Nothing, 'Turk Song', 1997
- 40 Tom Recchion, 'Out of the Dunes', 1986
- 41 Scanner, 'Scanner² Track 3', 1993
- 42 eRikm, 'Insolitude', 1999
- 43 eRikm, 'Dust ©', 1999
- 44 Philip Jeck, 'Anatomy', 1995 (under narration)
- 45 Philip Jeck, 'Vinyl Coda III', 2000
- 46 The Beat Junkies, 'Scratch Monopoly Pt. II', 1995 (under narration)
- 47 Invisibl Skratch Piklz, 'Invisibl Skratch Piklz Vs. Da Klamz Uv Deth', 1996 (under narration)
- 48 Invisibl Skratch Piklz, 'Insect Mind Numb', 1998
- 49 Kid Capri, '52 Beats', 1989 (under narration)
- 50 Doo Wop, '95 Live', 1995 (fragment)
- 51 DJ Screw, '3 'N The Mornin'', 1994
- 52 The Evolution Control Committee, 'Whole Lotta Royalty Payments', 1994 (fragment)
- 53 Yasunao Tone, 'Solo for Wounded CD Part I', 1997
- 54 Oval, 'Textuell', 1996
- 55 DISC, 'DISC2-08', 1995 (under narration)
- 56 DISC, 'DISC1-07', 1995 (under narration)
- 57 DISC, 'Transfer04', 1998
- 58 Otomo Yoshihide, 'Fuji Film (The Night Before the Death of the Sampling Virus)', 1993 (under narration)
- 59 Otomo Yoshihide, 'HK', 1997 (under narration)
- 60 Ground-Zero, 'Rush Capture of the Revolutionary Opera. Part I', 1996 (fragment)
- 61 Ground-Zero, 'Red Mao Book By Sony', 1996
- 62 Ground-Zero, 'The Story of Hong Kong', 1996
- 63 Ground-Zero, 'Kabukicho Conference', 1996
- 64 Negativland, 'One More for the Rodeo', 2002 (under narration)
- 65 Negativland, 'Truth in Advertising', 1997
- 66 Steev Hise, 'Stuck Together, Falling Apart', 1998
- 67 Steev Hise, 'Remain Calm', 1999 (under narration)
- 68 Porest, 'Pasture Pressure', 2002 (under narration)
- 69 Edgard Varèse, 'Poème Électronique', 1958 (under narration)
- 70 Franco Battiato, 'Ethika Fon Ethica', 1974 (under narration)
- 71 James Tenney, 'Viet-Flakes (Collage #2)', 1966 (under narration)
- 72 Vladimir Ussachevsky, 'Line of Apogee Part 2', 1967 (under narration)
- 73 Pauline Oliveros, 'Rock Symphony', 1965, unreleased (under narration)
- 74 Paul Boisselet, 'Symphonie Jaune – Poème Cinémato-Chorégraphique (Part 3)', c. 1965 (under narration)
- 75 Joseph Nechvatal, 'Sleep' (Side 1), 1983 (under narration)
- 76 Puff Daddy Featuring Mase, 'Can't Nobody Hold Me Down', 1996 (under narration)
- 77 Moby, 'Natural Blues', 1999 (under narration)
- 78 Kenny G with Louis Armstrong, 'What a Wonderful World', 1999 (under narration)
- 79 Caccini, 'Sfogava con le stelle (Maurizia Barazzoni)', composed in 1602
- 80 Monteverdi, 'Sfogava con le stelle (Concerto Italiano, Rinaldo Alessandrini)', composed in 1603
- 81 Traditional, 'Kraut und Rüben' (performed by Mike Loukides), composed c. sixteenth/seventeenth century (under narration)
- 82 Bach, 'Goldberg Variation no. 30, Quodlibet' (Glenn Gould), composed in 1742



[People Like Us]



[Dymaxion, *Sound Recording*, 1998]

- 83 Biber, 'Battalia à 10: Die liederliche Gesellschaft von allerley Humor: Allegro' (Le Concert des Nations / Jordi Savall), composed in 1673
- 84 Handel, 'Theodora, Overture: Trio' (Philharmonia Baroque / Nicholas McGegan), composed in 1749 (under narration)
- 85 Muffat, 'Componimenti Musicali per Il Cembalo: Trio', composed c. seventeenth century (fragment)
- 86 Brahms, 'Hungarian Dance No. 50', composed in 1869 (under narration)
- 87 Traditional, 'Dudanóta / Bagpipe Song on Trumpet' (recorded by Zoltan Kodaly), 1913 (fragment)
- 88 Bartók, 'Sonatina' (June de Toth), 1915 (under narration)
- 89 Truth Hurts featuring Rakim, 'Addictive', 2002 (under narration)
- 90 Buggles, 'Video Killed The Radio Star', 1979 (fragment)
- 91 Usha Uthup and Bappi Lahiri, 'Auva Auva: Koi Yahan Nache', 1982 (fragment)
- 92 Lata Mangeshkar, 'Kaliyon Ka Chaman', 1983
- 93 Erick Sermon featuring Redman, 'React', 2002
- 94 Meena Kapoor & Mohammad Rafi, 'Chandi Ka Badan Sone Ki Nazar', 1963 (under narration)
- 95 Le Mystère des Voix Bulgares, 'More Zajeni Se Ghiouro (Ghiouro Gets Married)', 1984 (under narration)
- 96 Land of the Loops, 'Multi-Family Garage Sale', 1995 (under narration)
- 97 Fatboy Slim, 'The Rockafeller Skank', 1998 (fragment)
- 98 The Tape-beatles, 'Beautiful Necessity', 1999 (under narration)
- 99 Otomo Yoshihide, 'HK', 1997 (fragment)

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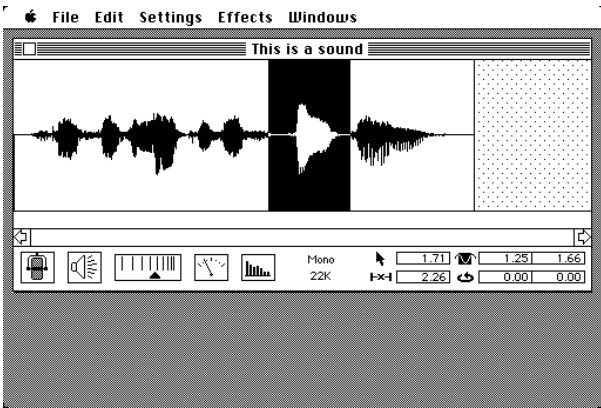
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[Otomo Yoshihide]



[Graphic User Interface, SoundEdit v1, c. 1988]

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[Invisibl Skratch Piklz]



[Handel]

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