

21A.505 / STS.065
Anthropology of Sound
Spring 2022 MIT

8. Mar 31 HELMREICH / CONDRY
Sound, Culture, Technology, Property

Questions for today:

How should we think about ownership and property claims in music and sound?

With respect to

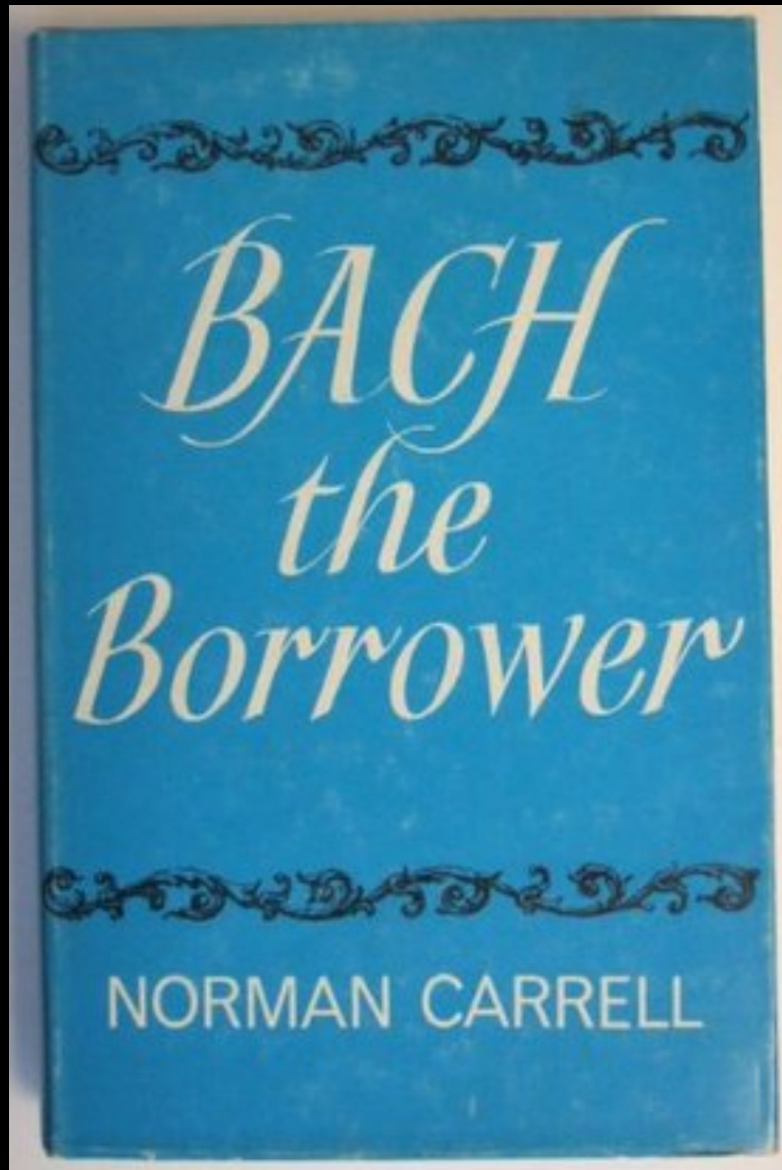
the authorship of musical pieces?

copyright claims in musical pieces or portions of pieces?

music as a commodity that can be bought, sold, shared, stolen, liberated?

music as a shared resource or tradition that can be modified, sampled, remixed?

the operation of technologies of recording, sampling, mixing?



Carrell, Norman. *Bach the Borrower*. George Allen & Unwin Ltd., 1967. © George Allen & Unwin Ltd. All rights reserved. This content is excluded from our Creative Commons license. For more information, see <https://ocw.mit.edu/help/faq-fair-use/>.

FROM J.C. BACH TO HIP HOP: MUSICAL BORROWING, COPYRIGHT AND CULTURAL CONTEXT

OLUFUNMILAYO B. AREWA*

Musical borrowing is a pervasive aspect of musical creation in all genres and all periods. Copyright doctrine does not adequately reflect the reality of such borrowing. Instead, copyright doctrine incorporates notions of Romantic authorship that assume independent and autonomous authorship and even genius in the creation of original musical works. This individualistic and autonomous vision of musical authorship, which is central to copyright law, has deemphasized the importance and continuity of musical borrowing practices generally. The tension between conceptions of musical production and actual music practice is particularly highlighted in the case of hip hop music, which is now the second most popular type of music in the United States and an important musical and cultural force globally. The advent of hip hop has raised serious copyright law concern as a result of sampling, which is a form of musical borrowing that involves the use of pieces of pre-existing recorded music within hip hop works. Courts have held sampling to constitute copyright infringement. The pervasive nature of borrowing in music suggests that more careful consideration needs to be given to the extent to which copying and borrowing have been, and can be, a source of innovation within music. Existing copyright frameworks need to

Arewa, Olufunmilayo B. "From J.C. Bach to Hip Hop: Musical Borrowing, Copyright and Cultural Context." *North Carolina Law Review* 84, no. 2 (2006): 547-645. © North Carolina Law Review Association. All rights reserved. This content is excluded from our Creative Commons license. For more information, see <https://ocw.mit.edu/help/faq-fair-use/>.

LED ZEPPELIN II

SIDE ONE

1. WHOLE LOTTA LOVE

(By Jimmy Page, Robert Plant, John Paul Jones & John Bonham. Time: 5:55)

2. WHAT IS AND WHAT SHOULD NEVER BE

(By Jimmy Page & Robert Plant. Time: 4:47)

3. THE LEMON SONG

(By Jimmy Page, Robert Plant, John Paul Jones & John Bonham. Time: 6:20)

4. THANK YOU

(By Jimmy Page & Robert Plant. Time: 5:50)

SIDE TWO

1. HEARTBREAKER

(By Jimmy Page, Robert Plant, John Paul Jones & John Bonham. Time: 4:15)

2. LIVING LOVING MAID (She's Just A Woman)

(By Jimmy Page & Robert Plant. Time: 2:40)

3. RAMBLE ON

(By Jimmy Page & Robert Plant. Time: 4:35)

4. MOBY DICK

(By John Bonham, John Paul Jones & Jimmy Page. Time: 4:25)

5. BRING IT ON HOME

(By Jimmy Page & Robert Plant. Time: 4:19)

All selections are published by Superhype Music, Inc., ASCAP.

PRODUCED BY JIMMY PAGE



Recording engineers: Edwin H. Kramer, Andrew Johns
George Chkiantz, Chris Huston

Director of engineering: Edwin H. Kramer

Art work: David Juniper

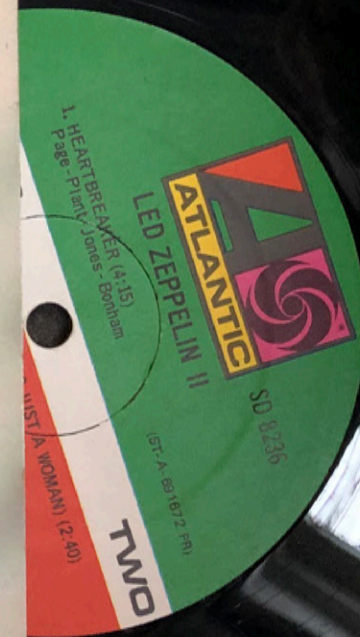
Executive producer: Peter Grant

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Printed in U.S.A.

ATLANTIC RECORDING CORPORATION

1841 Broadway, New York, New York 10023



Pygmy POP. A Genealogy of Schizophonic Mimesis

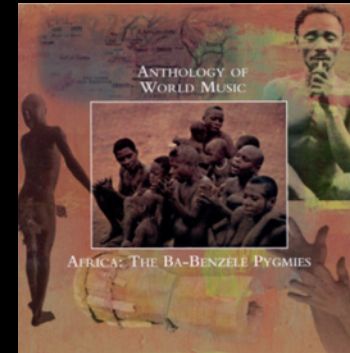
Steven Feld

Yearbook for Traditional Music, Vol. 28 (1996), 1-35.

“the intentions surrounding a recording’s original production, however positive, cannot be controlled once a commodity is in commercial circulation. Both as tokens of academic and of marketplace authenticity, documentary field recordings have served very diverse agendas, many of which were unanticipated and may now be unwelcome or distasteful to recordists or those recorded.”

“as a merchandizing trade in otherness, ethnomusicological recordings demand fresh scrutiny, scrutiny first of the ownership, copyright and royalty relationships between recordists, recorded, and recording and distributing companies. And scrutiny too of the unquestioned ability and power these recordings provide consumers to actively renegotiate the contents the intellectual and cultural property of these sounds that have been split from their sources.”

“what is typically emphasized is the imagination or intuition that links one [type] of artist to another. And what is typically exposed is how the practices are *asymmetrical*, specifically assuming that ‘taking without asking’ is a musical right of the owners of technology, copyrights, and distribution networks”



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"Head Hunters" by Herbie Hancock. Columbia Records, 1973. © Sony Music. All rights reserved. This content is excluded from our Creative Commons license. For more information, see <https://ocw.mit.edu/help/faq-fair-use/>.



"Bedtime Stories" by Madonna. Maverick/Sire Records, 1994. © Warner Music Group. All rights reserved. This content is excluded from our Creative Commons license. For more information, see <https://ocw.mit.edu/help/faq-fair-use/>.



"Adventures In Afropea 1" by Zap Mama. Luaka Bop Records, 1992. © Luaka Bop Records. All rights reserved. This content is excluded from our Creative Commons license. For more information, see <https://ocw.mit.edu/help/faq-fair-use/>.

- Home
- Search
- Your Library
- Create Playlist
- Liked Songs

- Good night moon
- Mar 22
- Feb 22
- Jan 22
- tocover
- b
- On Repeat
- 23 Love Songs: Abridged
- Short and sweet
- song recs for Sammy
- across this universe
- Other Rufus
- too listen to
- Beatles recs for Rivka



ALBUM

Xerophonics: Copying Machine Music

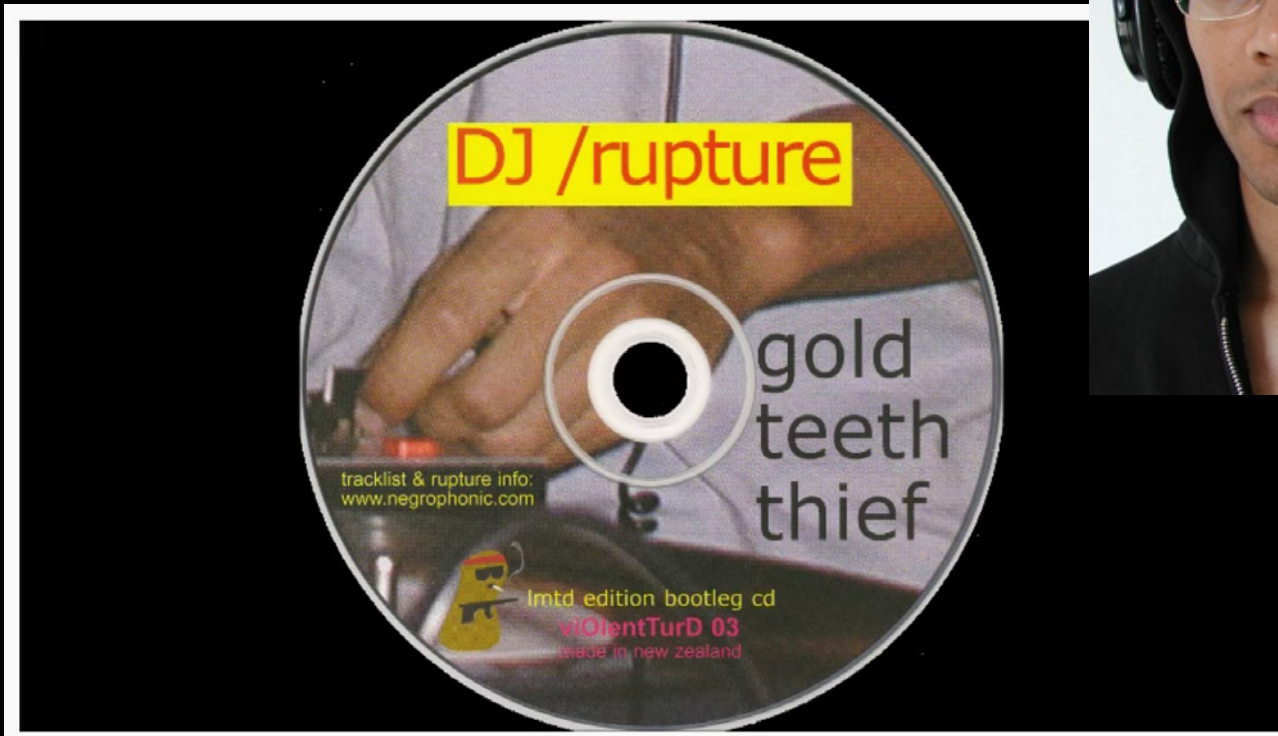
Stefan Helmreich • 2003 • 14 songs, 43 min 9 sec

#	TITLE	PLAYS	
1	Xerox 265DC Stefan Helmreich		2:58
2	Xerox 5828 Stefan Helmreich		2:20
3	Xerox 5818 Stefan Helmreich		3:33
4	Panasonic FP-7742 Stefan Helmreich		4:18
5	Canon Imagerunner 210S Stefan Helmreich		3:36
6	Toshiba 2060 Stefan Helmreich		2:26
7	Xerox 5828 2 Stefan Helmreich		3:34
8	Canon NP 6545 Stefan Helmreich		2:45
9	Konica 4355		2:11



Xerox 5828
Stefan Helmreich

0:20
0:20
2:20



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"DJ/rapture: Gold Teeth Thief." Various Artists. Violent Turd, 2010. © Violent Turd. All rights reserved. This content is excluded from our Creative Commons license. For more information, see <https://ocw.mit.edu/help/faq-fair-use/>.

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Cultures of music piracy

An ethnographic comparison of the US and Japan

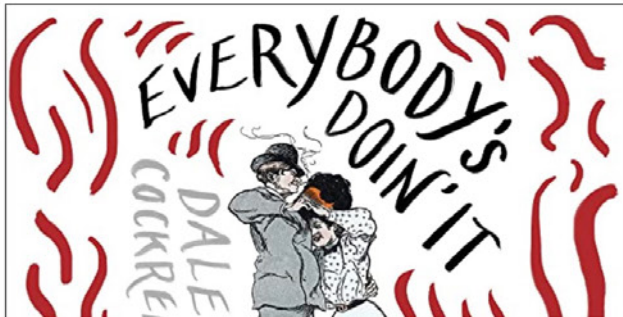
● Ian Condry

Massachusetts Institute of Technology, USA

ABSTRACT ● In 2003, the US recording industry, hoping to change what some view as a 'culture of piracy', initiated lawsuits against its own consumers. What is this culture of piracy and what is at stake in trying to change it? In this article, I take an ethnographic look at music file-sharing, and compare the situation in the US with Japan, the second largest music market in the world. My findings are based on fieldwork in Tokyo, and surveys and discussions with US college students. By considering the ways social dynamics and cultural orientations guide uses of digital media technology, I argue that a legal and political focus on 'piracy' ignores crucial aspects of file-sharing, and is misleading in the assumptions it makes for policy. A focus on fan participation in media success provides an alternative perspective on how to encourage flourishing music cultures. ●

KEYWORDS ● ethnography ● fan cultures ● file-sharing ● internet ● Japan ● music ● piracy ● US





Everybody's Doin' What?

🕒 September 15, 2020 💬 No Comments

As I prepare to teach various classes about ragtime (and its roots), I've returned to Dale Cockrell's recent book, *Everybody's Doin' It: Sex, Music, and Dance in New York, 1840-1917* (Norton, 2019). It's a revelatory peek at the roots of popular music and dance in the public houses, dives, brothels, and concert saloons of New [...]

[Read More →](#)



Ragtime Country / American Clave, A Mini-Essay and Mega-Mix

🕒 September 3, 2020 💬 No Comments

It all started when I tried to learn to play Scott Joplin's *Maple Leaf Rag* on the piano. I never really got past the first couple of bars. Instead, I just found myself banging out this particular rhythm with my right hand. Loving such collections of 3s and 2s, I started counting along: 1-2, 1-2-3, [...]

[Read More →](#)



Wayne Marshall is an ethnomusicologist by training, a technomusicologist by calling, and an erstwhile blogger/DJ.

Here you'll find thoughts about music, writing about music, and music about music, among other things. Please poke around and lend an ear.

Holler at a scholar:
wayne at wayneandwax dot com



INFO

Since 1991 British artist Vicki Bennett has been an influential figure in the field of audio visual collage, through her innovative sampling, appropriating and cutting up of found footage and archives. Using collage as her main form of expression, she creates audio recordings, films and radio shows that communicate a humorous, dark and often surreal view on life. These collages mix, manipulate and rework original sources from both the experimental and popular worlds of music, film, television and radio. People Like Us believe in open access to archives for creative use, and have made work using footage from the Prelinger Archives, The Internet Archive, and A/V Geeks. In 2006 she was the first artist to be given unrestricted access to the entire BBC Archive. People Like Us have previously shown work at Tate Modern, The Barbican, Sydney Opera House, Pompidou Centre, Maxxi in Rome and Sonar, and performed radio sessions for John Peel and Mixing It. The ongoing sound art radio

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terre thaemlitz
テーリ・テムリッツ

Terre Thaemlitz (1968) is an award winning multi-media producer, writer, public speaker, educator, audio remixer, DJ and owner of the Comatonse Recordings record label. Her work combines a critical look at identity politics - including gender, sexuality, class, linguistics, ethnicity and race - with an ongoing analysis of the socio-economics of commercial media production. He has released over 15 solo albums, as well as numerous 12-inch singles and video works. Her writings on music and culture have been published internationally in a number of books, academic journals and magazines. As a speaker and educator on issues of non-essentialist Transgenderism and Queerness, Thaemlitz has lectured and participated in panel discussions throughout Europe and Japan. As of January, 2001, he resides in Japan.



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