

Acknowledgements

This book marks the provisional end of a long journey researching the phenomena of musical sampling. I would like to thank a range of people who supported me in diverse ways during this project. First of all, my family, especially Regina, Ferdinand and Filippa, who enabled the space for working on the book and who provided love, joy, energy, and inspiration. Second, my thanks go to my PhD supervisors Britta Sweers and Thomas Burkhalter, who gave valuable input and advice at every stage of the process. I would also like to thank Anja Brunner for her helpful comments on early drafts of the project, David Leuthold for taking a critical look at the musical analyses, and Alexander Tschumi for providing knowledge on the context of Eastern Ukraine.

As I am not a native English speaker, I had to rely on the excellent services of various language teachers and proofreaders: James Barber, Christina Cavedon, Angus Finlayson, Paul Harkins, Tannon Kew, Tess McClernon, Orsolya Serkédi, Meredith Slifkin, and Chris Walton.

The interdisciplinary workshops at the Graduate School of the Arts (GSA) at both the University of Bern and the Bern University of Arts (HKB) have been inspiring, in particular those with Eduardo Navas (Pennsylvania) and Rolf Großmann (Lüneburg). Moreover, I conducted an exploratory reception study in an earlier stage of the research among the following participants: Immanuel Brockhaus, Maurice Könz, Andres Pfister, Lukas Polowczyk, and Andreas Ryser.

My colleagues at the research platform Norient supported me with valuable feedback, input, resources, and contacts: Theresa Beyer, Thomas Burkhalter, Sandra Passaro, Vinzent Preuß, and Philipp Rhensius. Carla J. Maier carefully supervised the publication through Norient Books and encouraged me to finish and to further improve the project during the very last stage.

Johannes Rühl and Sabine Rühl-Thomasberger provided their lovely *rustico* in the Onsernone Valley, Ticino, for a productive writing retreat, and Thea Bächler and Valentina Calabretti and family enabled a longer stay in a beautifully inspiring house at Lake Maggiore, Italy.

Last but not least, I have to thank all the artists who contributed to this study, who took the time to answer my questions via email, Skype, or in person, and shared close insights on their personal production processes with me. I am deeply grateful for this, and I know that without them this study would not have been possible. All of these contributing musicians are listed in the appendix of this book. I would like to particularly thank the producers presented in

my case studies, whose endeavors are in some way representative of all the artists featured in this book: Mauro Guz Bejar, Vika Kirchenbauer, Ian McDonnell, Lara Sarkissian, and James Whipple.

This book was part of the project “Glocal Sounds—Re-Working and Re-Coding Place References” (SNSF No. 162797), directed by Dr. Thomas Burkhalter, and was funded by the Swiss National Science Foundation (SNSF) and enabled by the Bern University of the Arts (HKB).

