

# Appendix

**Bedroom producer.** Widespread label for musicians who produce their music independently in private surroundings such as bedrooms. They have full sovereignty over the production process of their music. The label is criticized as derogatory and a racial cliché. In this book, the term → **laptop producer** is used instead.

*Literature: Hepworth-Sawyer and Golding 2011; Sinnreich 2010, 122; Whelan 2008, 20.*

**Borrowing, musical.** Academic field that studies the uses of existing music in new musical compositions. Beyond sampling, this could encompass allusion, copy, parody, → **quotation**, remix, reworking, transcription, variation, versioning, and other techniques.

*Literature: Burkholder 2001a.*

**bpm.** Beats per minute. Measure of the speed of a musical piece.

**Chopping.** Used by hip hop producers and fans to describe the technique of slicing a → **sample** into smaller pieces and reordering them.

*Literature: Schloss 2014 [2004], 106; Kajikawa 2015, 164.*

**Collage.** Mostly associated with haptic processes and with the combination of external material from various contexts. The term is used in various historical contexts, or at least in relation to analogue phenomena. In relation to sound, *collage* has particularly been used to describe the techniques of *musique concrète*. Often used interchangeably with → **montage**.

*Literature: Burkholder 2001b; Großmann 2005, 329–30; Tollmann 2004, 292.*

**DAW.** Digital Audio Workstation. Music production software such as → **Live** by Ableton.

**Direct observation.** Method of anthropological fieldwork where the researcher does not actively participate. Following Bernard, there are two forms of *direct observation*: in a *reactive* observation the researcher is “blatant” about the research; “people know that you are watching them.” A *nonreactive* observation is conducted “unobtrusive[ly].”

*Literature: Bernard 2011, 306.*

**Electronic dance music EDM.** Used as a neutral catchall term encompassing a broad range of → **popular music** genres and styles such as techno, house, garage, drum and bass, dubstep, trance, and their respective subgenres. Not primarily dance-oriented genres can be subsumed within *EDM* as well (academic understanding). Or, a label for highly commercial electronic music, mostly applied by journalists and fans (public understanding). In this book the term is used in the first sense.

*Literature: Butler 2012, xii; Demers 2010; Feser and Pasdzierny 2016; Morey 2017, 268.*

**Experimental.** Used in this book, in a popular understanding, to describe the innovative character of electronic → **popular music**. In contrast to this understanding, in the tradition of art music, *experimental* is conceived as being outside a tradition (the European art music tradition), while the “avant-garde” is characterized as an “extreme position within the tradition.”

*Literature: Nicholls 2008 [1998], 518.*

**Experimental electronica.** Heterogeneous and multi-sited field of research of this study; not an existing, coherent scene or genre. The mostly unconventional and → **experimental** tracks are heavily → **sample**-based, rooted in one or various → **EDM** genres and beyond, and distributed online. The sound aesthetic is often abrasive, shaped by cuts, disruptions, noises, and dissonances. The music is made by → **laptop producers** from niche scenes and often from marginalized communities. The protagonists are close to club culture, but the music is not primarily produced for the club. Political themes

such as diversity, gender, queer identity, racism, social justice, and colonialism are often addressed. Other terms used by fans and music journalists are “deconstructed club music,” “post-club,” “experimental club,” “club-not-club,” and “avant-club.” A phenomenon that arose during the 2010s.

*Literature: RYM 2019.*

**External/internal sound material.**

*External sound material* has been produced or recorded by someone other than the sampling artist. *Internal sound material* is self-recorded or self-produced using → **synthesis**.

→ **field recordings** are treated as *external sound*.

*Literature: Théberge 1997, 213.*

**Field recordings.** An audio recording that has been produced outside a traditional setting of musical production (e.g. professional recording studio, home studio, or rehearsal room). This can encompass both environmental and human-produced sounds.

**Intention.** The concrete aim of an actor behind a particular action.

Setiya describes the form of *intention* referred to here as the *intention* with which someone acts. In this book, → **motivations** and *intentions* are used as the vocabulary to describe more concrete → **reasons** explaining why a particular action has been carried out.

*Literature: Setiya 2018.*

**Intertextuality.** A relation between two texts, more specifically “practices that aim at including some elements of a previous text within the present text.”

*Literature: Lacasse 2007, 37–38.*

**Laptop producer.** Musicians that compose and produce their music on their own, often in private surroundings such as the bedroom, and with the laptop as their main musical instrument. Used instead of → **bedroom producer**.

*Literature: Prior 2008.*

**Listening, active and passive.** When *listening* actively, listening is the primary action. When *listening* passively, music or sounds are played/occur in

the background, and another activity is performed as the primary action.

*Literature: DeSantis 2018, 30–33; Clayton 2016, 256–72; Wegerle 2019b.*

**Live.** Software launched in 2001 by Ableton. Today, *Live* is the most influential and widely used → **DAW** in → **electronic dance music**. It has substantially facilitated and stimulated the processing of → **samples**.

*Literature: Brett 2019; Butler 2014, 19; Goldman 2015, 23; Ismaiel-Wendt 2016, 119–53.*

**Material.** Working sources of the → **sampling** artist. Although samples consist of digital code, the editing steps in a → **DAW** resemble the treatment of physical material. A → **sample**-based track consists of several building blocks (=samples). These building blocks are considered the sampling *material*. In a second sense, the term is used to describe a particular approach to sampling where samples are selected because of their *material nature*, such as pitch, timbre, or rhythm.

**Meaning.** “An object of any kind takes on meaning for an individual apprehending that object, as soon as the individual places the object in relation to areas of his lived experience – that is, in relation to a collection of other objects that belong to his or her experience of the world. (...) *Meaning* exists when an object is situated in relation to a horizon.” *Meaning* is thus always “extra-musical,” and when the expression “(extra-musical) *meaning*” is used in this book, this particular quality of the term shall be underlined.

*Literature: Nattiez 1990, 8.*

**Montage.** Often used interchangeably with → **collage**. Mostly applied to collaging techniques in film and photography and refers to the combination and recombination of media material of a similar nature.

*Literature: Großmann 2005, 329–93.*

**Motivation.** What produces the desire to perform an act. In this book, *motivations* and → **intentions** are used as the

vocabulary to describe more concrete → **reasons** explaining why a particular action has been performed.

*Literature: Hoffman 1984, 389.*

**Motive.** “The state of mind which makes a particular result attractive enough to the agent for him to effect it,” or “a propensity to act one way rather than another in situations of particular sort.” In this book, *motives* are understood as general → **reasons** explaining the context of a particular action.

*Literature: Hoffman 1984, 389.*

**Multi-sited ethnography.** Introduced by Marcus to describe an approach in cultural anthropology that focuses on “multiple sites of observation and participation that cross-cut dichotomies such as the ‘local’ and the ‘global,’ the ‘lifeworld’ and the ‘system.’”

*Literature: Marcus 1995, 95.*

**Political, the.** A signifier of the social. Music or musical elements such as → **samples** can be perceived as *political* if they discuss socially relevant issues, or if they at least point to them.

*Literature: Canaris 2005; Hay 2007; Heister 2016; Rösing 2004; Street 2012.*

**Popular Music.** This book follows a wide understanding of this term as a “discourse rather than a fixed representation of a particular music” (Wicke). A negative definition conceives of *popular music* as everything that cannot be included in other general categories such as art music, folk, and jazz. A second definitional approach compiles a range of features which locate the → **tracks** covered by this book in the area of *popular music*. These tracks are *popular music* because they circulate through networks that exist for *popular music*, and because their producers live and act in social contexts and structures that are shaped and defined by *popular music* (e.g. club culture). The actual popularity of this music in terms of clicks, views, and likes, is thus not decisive in terms of understanding this music as popular.

*Literature: Wicke 2004, 119.*

**Quotation.** According to Lacasse, a *quotation* “is characterized by the actual insertion of an excerpt from a given text within another.” Bricknell theorized the musical *quotation* as “an intentional re-use: one intended to be heard as a reference to other music.” Sinnreich emphasizes that, in contrast to *quotation*, → **sampling** is “the mediated expression itself, not merely the ideas behind it.”

*Literature: Bricknell 2001, 190; Lacasse 2007, 38; Sinnreich 2010, 124.*

**Reasons for sampling.** A catchall term to describe → **intentions**, → **motivations**, and → **motives** leading to the selection and processing of a particular → **sample**.

**Remix.** A result of one or more processes of → **sampling**. In this book, remix is only distinguished from the term sampling and is not defined further. This would be an endeavor even more complex than the definition of sampling.

*Literature: Gallagher 2018a, 261; Gunkel 2016, 9; Navas 2012, 12.*

**Resampling.** The process by which a sample is first edited and manipulated, and then recorded within the → **DAW** for a second time. The term is not used in this book, as I conceive of → **sampling** in general as a multilevel process that could encompass multiple cycles of recording.

*Literature: Wegerle 2019a.*

**Sample.** A single clip of sound used to produce a new composition.

**Sampling.** The (digital) use of → **external** sound → **material** to produce new music. The processing of internal material can be conceived of as *sampling* if it has not been newly produced (→ **self-sampling**).

**Self-Sampling.** → **Sampling** of sound → **material** that is internal and has been produced and/or recorded by the artist themselves.

**Synthesis.** The technique of generating sound from scratch using electronic software or hardware (synthesizers).

**Track.** An artifact of electronically produced music that can be distinguished as much as possible from the song. I also use the term “audio track” in this book to refer to a single textural layer within a → **DAW**.

*Literature: Binas 2010, 62; Butler 2006, 328; Eshun 2000, 78.*

**Trackology.** A new field of study that calls for the seeking out of traces of → **popular music**, taking its key artifact—be it a → **track** or a song—at its center.

**Transtextuality.** “Any type of relation, explicit or not, that may link a text with others.”

*Literature: Lacasse 2007, 36.*

## Interviews and Personal Communication

### I. Artists

#### Requests with Little or No Success (52)

Acid Arab, AGF, Andrew Pekler, Ara, Angel-Ho, Ash Koosha, bauchamp, Celyn June, Clerk, Cummi Flu, Cuthead, Den Sorte Skole, Dominowe, Eaves, Endeguena Mulu, FAKA, Filastine, Forest Swords, Gazawat, Grayscale Sound, Guzz, Howie Lee, Isis Scott, Jlin, Juliana Huxtable, Kablam, Keiska, Klara Lewis, Klein, Lao (NAAFI), Lotic, Makam, MHYSA, Muqata’a, Mya Gomez, Nkisi, Oxhy, Pan Daijing, Parrish Smith, Petit Singe, Raz Ohara, Romare, Saam Schlamminger, Salviatek, Sam Kidel, Sandunes, Terribillis, The Movement Trust, Tzusing, Valesuchi, Via App, WWWINGS, Ziúr

#### Interviews with Exploitable Data via Email and/or Social Media (46)

Abu AMA, Arash Azadi, bod [包家巷], Brood Ma, BZGRL, Chino Amobi, COOL FOR YOU, Dapper Dan, Dasychira, DJ Kala, DJ Raph, Dr. Das, Dubokaj, Empty Taxi, Eomac, Future Daughter, Gan Gah, Genetics & Windsurfing, Ital, J(ay).A.D., J.G. Biberkopf, kaisernappy, Kalab, Katie Gately, kritzkom, Lara Sarkissian, LXXV, M.E.S.H., Meta, Moro, Muqata’a, Naked, Nicolas Gaunin, Oaktree, Olivia Louvel, Peder Mannerfeldt, Ratkiller, Roly Porter, San Ignacio, Seekersinternational, Sufyvn, Thoom, Tomutonttu, Yearning Kru, Young Palace, ZULI

#### Skype Interviews (14)

Bassene, Stephen (Ibaaku).  
June 24, 2016.  
Daniel, Drew and Martin C. Schmidt (Matmos). March 8, 2018.  
Drouan, Marine (kritzkom).  
November 24, 2017.  
Guz Bejar, Mauro (Moro).  
January 25, 2017.  
Herbert, Matthew. November 27, 2017.  
Kirchenbauer, Vika (COOL FOR YOU).  
February 22, 2017.  
Louvel, Olivia. November 15, 2017.  
Lutangu, Soraya (Bonaventure).  
May 31, 2017.  
McDonnell, Ian (Eomac).  
December 21, 2018.  
Ptyl. August 26, 2016.  
Riot, Samuel (Young Palace/Wildlife).  
September 20, 2016.  
Sarkissian, Lara. September 9, 2016.  
Whipple, James (M.E.S.H.).  
January 25, 2017.  
Zoker, Yatta (YATTA).  
September 6, 2017.

#### Personal Interviews (5)

Drouan, Marine (kritzkom).  
April 11, 2018. Berlin, Germany.  
Jakob, Daniel (Dubokaj).  
August 19, 2016. Bern, Switzerland.  
Lutangu, Soraya (Bonaventure).  
July 14, 2017. TU Berlin, Germany.  
Stringer, James B. (Brood Ma).  
February 16, 2018. Haus der elektronischen Künste Basel, Switzerland.

Zavoloka, Kateryna (Zavoloka).  
September 8, 2016. Bad Bonn  
Düdingen, Switzerland.

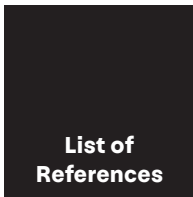
### Personal Interviews (Case Studies) (13)

- Guz Bejar, Mauro (Moro).  
January 28, 2018. Berlin, Germany.  
Kirchenbauer, Vika (COOL FOR YOU).  
January 24; April 9, 2018. Berlin,  
Germany.  
McDonnell, Ian (Eomac).  
January 24, 2018. Berlin, Germany.  
Sarkissian, Lara. March 22, 25, 26, 27;  
April 3, 4, 2018. Zentrum für Kunst  
und Medientechnologie ZKM  
Karlsruhe, Germany.  
Sarkissian, Lara.  
April 6, 14, 2018. Berlin, Germany.  
Whipple, James (M.E.S.H.).  
January 25, 2018. Berlin, Germany.

## II. Scholars

### Personal Interviews (1)

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November 4, 2017.  
Bern, Switzerland.A



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Alajaji, Sylvia Angelique. 2015. *Music and the Armenian Diaspora: Searching for Home in Exile*. Bloomington: Indiana University Press.  
Alexander, Ben. 2008. "Armenian Americans." In *Encyclopedia of Race, Ethnicity, and Society*, edited by Richard T. Schaefer, 90–91. Thousand Oaks: Sage. Accessed online April 16, 2019. [dx.doi.org/10.4135/9781412963879.n36](https://doi.org/10.4135/9781412963879.n36).  
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Ashcroft, Bill, Gareth Griffiths and Helen Tiffin, eds. 2013. *Postcolonial Studies. The Key Concepts*. Oxon: Routledge.  
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pler les bruits de la ville, archiver les traces des balles. La création musicale hip-hop contre les politiques de l'amnésie au Gabon." *Gradhiva* 24: 108–35. journals.openedition.org/gradhiva/3277.

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## I. General Definitions

- "A small part of anything or one of a number, intended to show the quality, style, or nature of the whole; specimen." (Random House Dictionary after Navas 2012, 12)
- "sample, v.
  1. To be or find a match or parallel to; to parallel; to intend as a match for. Also, to put in comparison with.
  2. (a) To set an example to. (b) To set an example of.
  3. To illustrate, to explain by examples or analogies; to symbolize.
  4. To imitate, to copy.
  5. (a) To take a sample or samples of; to judge the quality of (a thing) by a sample or specimen; to obtain a representative experience of. (b) To present samples or specimens of. Also, to serve as a sample of. (c)
  6. To provide with samples.
  7. sample-and-hold. Applied to a circuit or technique in which a varying voltage is sampled periodically and the sampled voltage is retained in the interval until the next sampling.
  8. (a) To ascertain the momentary value of (an analogue signal) many times a second so that these values may be represented digitally (effectively converting the original analogue signal to a digital one). (b) [see below]" (Oxford 2018b)
- "The action or process of taking samples of something for analysis." (Oxford 2019c)

## II. Audio-Related Definitions

### (a) Technical Definitions I: The Conversion of an Analogue Sound Signal

- "Digital sampling is a purely electronic digital recording system which takes samples or 'vertical slices' of sound and converts them into binary information, into data, which tells a sound producing system how to reconstruct, rather than reproduce it—instantly. (...) It is stored rather as discrete data, which act as instructions for the eventual reconstruction of a sound (as a visual object when electronically scanned is translated only into a



The following list of definitions of the term "sampling" (or more rarely of related terms such as "to sample") stems from the academic literature considered in the writing of this book. The list is not exhaustive. The definitions are ordered by the year of publication.

binary code).“ (Cutler 1994, 101)

- “Sample. Probe, die beim Digitalisieren einer analogen Schwingung von einem -> A/D-Wandler entnommen wird.” (Supper 1997, 164)
- “Im Kontext der digitalen Klangverarbeitung bezeichnet Sampling die technische Umwandlung eines analogen Signals in digitale Werte.” (Binas 2004, 244–45)
- “Extending the possibilities of tape music is the more recent practice of digital sampling, a method in which sound is converted into highly manipulable data. (...) Digital sampling is a type of computer synthesis in which sound is rendered into data, data that in turn comprise instructions for reconstructing that sound.” (Katz 2005, 46, 138)
- “(...) das, was man als Sampling bezeichnete, nichts anderes war als das digitale Verfahren der Musikaufnahme, und vom Begriff her Sampling im physikalischen Sinne sogar noch viel allgemeiner benutzt wurde – nämlich generell als ein Verfahren, so viele Daten eines Kontinuums zu sammeln, die so wenig Speicherplatz wie möglich benötigten und doch das Kontinuum für menschliche Sinne oder andere Rezeptoren so täuschend naturgetreu wie möglich erscheinen zu lassen.” (Diederichsen 2006, 399)
- “Die Sampling-Funktion dieser Geräte [Sampler] ermöglichte es, Ausschnitte von analogen Schallwellen in digitale Kopien (‘Samples’) umzuwandeln. Diese Kopien konnten dann beliebig in Tonhöhe, Länge oder Arrangement variiert werden.” (Djordjevic 2014, 73)
- “Sampling: das Einfangen von Klang von der analogen auf die digitale Ebene.” (Brockhaus 2017, 446)

**(b) Technical Definitions II:  
Additional Emphasis on the Digital  
Storage of Digital Sound**

- “Die Produktion elektronischer Tanzmusik über Musikstudio-Software basiert auf zwei zentralen Techniken: Dem Sampling und der synthetischen Klangerzeugung (Synthesizer, Effekte). Beim

Sampling werden analoge Signale, z.B. ein Klopfen oder Vogelzitschern per Mikrofon oder speziellen Digitalisierungs-Abspielgeräten aufgenommen und in digitale Signale umgewandelt bzw. bereits als digitalisiertes Signal in Form eines Musik-Files eingespielt.” (Kühn 2009, 57–58)

- “In Bezug auf die elektronische Klangsynthese bezeichnet der Begriff des Samplings die digitale Speicherung von natürlichen oder künstlichen Klangstrukturen in einem Computer bzw. Sampler, so dass dieses Material für die nachträgliche Bearbeitung zur Verfügung steht.” (Binas 2010, 35)

**(c) Technical Definitions III:  
Additional Emphasis on the Sampling  
of Instruments**

- “Sampling is like magnetic tape recording in that both technologies involve the capturing, storing and recreating of audio (sound) waves. In fact, many of the standard terms associated with this technique (e.g. loop, splice, crossfade, etc.) have been borrowed directly from the world of magnetic tape recording. Sampling is the digital equivalent of music concrete, wherein common sounds are manipulated (and sometimes integrated with traditional instruments) to produce musical compositions. Sampling allows the musician to record sounds from other instruments, nature, or even non-musical sources, and transpose and play them chromatically on a standard piano or organ keyboard. This new and emerging technology greatly expands the creative horizons of the modern composer.” (Tully 1968, 27–30 after Schloss 2004, 34)
- “Since the late 1970s the term ‘sampling’ has been applied in music to the method by which special musical instruments or apparatus digitally ‘record’ external sounds for subsequent resynthesis.” (Davies 1996, 3)
- “In short, digital sampling is the conversion of sound from an analogue signal into a digital one and is

the basis of how all digital computer music instruments are used to process sounds. (Harkins 2016, 9)

**(d) Procedural Definitions I:  
Emphasizing the Transfer  
of Pre-Existing Sound Material into  
New Compositions**

- "(...) and the samples of rap which create their 'cuts' on two levels: the ostinatos formed from the samples and the intertextual repetition of previously recorded and circulated material." (Brackett 1995, 118)
- "The transfer of sounds from one recording to another." (Hesmondhalgh 2000, 280)
- "A process in which a sound is taken directly from a recorded medium and transposed onto a new recording." (Fulford-Jones 2001)
- "A digital process in which pre-recorded sounds are incorporated into the sonic fabric of a new song." (Demers 2003, 41)
- "Sampling ist die Verwendung der identischen Kopie eines Fremdmaterials, das technologisch vermittelt in eine Komposition gelangt." (Fuchs 2004, 303)
- "Prerecorded sonic performances that are subsequently used in new songs." (Lena 2004, 298)
- "Sampling is typically regarded as a type of musical quotation, usually of one pop song by another, but it encompasses the digital incorporation of any prerecorded sound into a new recorded work." (Katz 2005, 138–39)
- "A soundbite is lifted from an existing recording." (Moorefield 2005, 6)
- "The use of elements from other performers' recordings, for example, funk records, to make hip-hop beats." (Marshall 2006, 1)
- "Sampling (phrases and sections from records used for color and melody as well as rhythm)." (Dyer 2007, 14)
- "Schon hier ist von 'Sampling' zu sprechen, als Prinzip der Aneignung von (medial-) gespeicherten akustischen Versatzstücken." (Pelleter and Lepa 2007, 201)
- "Ein Sample ist immer ein Teil eines konservierten Klangs, der durch verschiedenste Aspekte individuell geprägt wird." (Klammt 2010, 5)
- "Mit dem ersten Aspekt ist das Prinzip des Samplens gemeint, eine medienbezogene Gestaltungsstrategie der De- und Rekontextualisierung der De- und Rekontextualisierung sowohl von Werkfragmenten als auch von kulturellen Referenzen." (Großmann 2011, 116–17)
- "A technique that incorporates portions of existing sound recordings into a newly collaged composition. Sampling can be done using a variety of media and methods, including cutting up magnetic audiotape on analog equipment, physically manipulating vinyl records on a turntable, and remixing sounds using digital technologies like computers or drum machines, among other techniques." (McLeod and DiCola 2011, 1)
- "Sampling involves using recordings to make new recordings." (Reynolds 2011, 313)
- "Sampling is the practice of re-presenting a recording or portion of a recording as part of a new recorded work." (Tonelli 2011, 40, Fn. 12)
- "The concept of sampling developed in a social context that demanded for a term that encapsulated the act of taking not from the world but an archive of representation of the world. In this sense, sampling can only be conceived culturally as a meta-activity." (Navas 2012, 12)
- "At the time of this writing, sampling is commonly understood to imply copying in material form, not by capturing from the real world, but from a pre-existing recording." (Navas 2012, 14)
- "We will encounter technologies both for the recording and manipulation of pre-existing sound, and for the direct electrical generation of new sound. In one common formulation, these two options are known as sampling and synthesis; there has sometimes been tension between these two approaches, though these days we are much more comfortable with their unification as available techniques." (Collins, Schedel and Wilson 2013, 2)
- "Durch den 'Sampler' erhielten die

musikalische Praktiken nun auch einen prägnanten Namen, der explizit auf die Interaktion von Mensch, Maschine und Klang verwies: Fortan hieß das Verfahren, Klänge aus ihrem ursprünglichen Kontinuum herauszulösen und sie in ein neues einzubetten, 'Sampling'. (Fischer 2013, 90)

- "Sampling is the process of extracting recorded sound and reusing those sounds in a new sound product." (Sewell 2013, 1)
- Sampling refers to the act of digitally recording pieces of preexisting music and placing those bits in a new song. (McLeod 2015, 83)
- "The term sampling is often used to explain the use and re-use of any pre-existing sound source in a new musical context. (...) The definition of sampling that runs through this thesis is the use of digital technologies to record, store, and reproduce a sound." (Harkins 2016, 20)
- "Sampling is part of a wide range of musical practices that involve prior works, since it is almost impossible to create new music without some reference to what came before, and certainly impossible to develop a musical voice or skills in isolation. What distinguishes sampling, however, is its rootedness in the materiality of recorded music, rather than the underlying work." (Behr, Negus, and Street 2017, 2)
- "The manipulation and arrangement of pre-recorded sounds to produce new music. As a technique, sampling is practiced with a variety of technologies (tape loops, records, samplers, drum machines, etc) and source materials (found sound, vinyl records, field recordings, film/television excerpts)." (Suechting 2017)
- "Sampling. The practice of recording or taking part of a previously published work for reuse." (Gallagher 2018b, 278)
- "Sampling bezeichnet eine musikalische Kopierpraxis, bei der eine digitale Kopie eines Klangs in einen neuen musikalischen Zusammenhang gestellt wird." (Fischer 2020, 13)

**(e) Procedural Definitions II:  
Emphasizing Aspects of Extraction  
and Fragmentation**

- "The term 'sampling' in whatever mode it is operationalized, focuses attention on an act of cutting, extracting, citing, and/or recording." (Gunkel 2016, 7–8)
- "Sampling—that is, isolating a fragment of some media source, or quoting it, within the mixing of layers." (Borschke 2017, 59)

**(f) Procedural Definitions III:  
Emphasizing Aspects of Manipulation  
and Editing**

- "Eine Kulturtechnik des Medienzugriffs, die mit Bruchstücken dieser Strukturen spielt und diese dem gesellschaftlichen und ästhetischen Diskurs zuführt." (Binas 2010, 208)
- "Sampling als ästhetisches Verfahren betrifft die Gestaltung von Samples und nicht von aufgezeichneter Musik." (Großmann 2005, 321–22)
- "Sampling ist kurz gesprochen eine Methode, bei der aus vorhandenem Klangmaterial Ausschnitte ('Samples') extrahiert, diese nach eigenen Kriterien verändert und eventuell mit anderen Samples kombiniert werden, um auf diese Weise neue Musikstücke zu kreieren. (...) Als Grundlage für ein Baukasten ähnliches Kompositionsprinzip hat Sampling in der Musikproduktion eine enorme Relevanz erlangt." (Fischer 2013, 3, 106)
- "The digital recording and manipulation of sound that forms the foundation of hip-hop production—requires source material. In order to sample, there must be something to sample from." (Schloss 2004, 79)

**(g) Procedural Definitions IV:  
Emphasizing Various Stages  
or Aspects**

- "Sampling is a means of recording, storing, and manipulating sounds." (Metzer 2003, 163)
- "In the production of electronic music, the sampling process encompasses selecting, recording, editing

and processing sound pieces to be incorporated into a larger musical work.” (Rodgers 2003, 313)

- “The phenomenon of sampling in popular music, that is, the reuse of quotations extracted from previously recorded materials. (...) the term sampling has acquired the more specialized meaning of the recording, storage, manipulation, and retrieval of musical sounds using digital tools.” (Leydon 2010, 194)
- “Damon Albarn, der gemeinsam mit dem Zeichner Jamie Hewlett die Band Gorillaz erfunden hat, beschrieb die Arbeit an dieser Comic-Band so: ‘Ich verstehe das Songwriting als eine Art Sampling ohne digitales Sampling. Ich nehme alles, was ich höre, filtere es und schaffe was Neues. Wir machen Musik und Kunst als Produkt all der Einflüsse, die auf uns einwirken.’” (von Gehlen 2011, 220–21)
- “Sampling constitutes a continuum of activity, sometimes distinct from other musical practices but very often merged into them. (...) The sampling continuum, instead, refers to a musical field in which listening practices, creative habits and habitus are informed by and realised through a technical and musical sphere to which sampling is integral.” (Behr, Negus, and Street 2017, 12, 15).
- “The use of digital technologies to record, store, and reproduce any sound.” (Harkins 2020, 4)

#### (h) Combining Definitions: Emphasizing Technical and Procedural Aspects

- “Sampling kann auf verschiedene Weise definiert werden. Signale werden identisch repliziert mit dem Ziel einer nachfolgenden Umwandlung und Neugenerierung. Sampling fordert die Kontrolle dieses Umwandlungsprozesses und ist deshalb (1) zu definieren als Digitalisierung von Signalen, wobei analoge Schwingungen in digitale Daten unter der entscheidenden Hinsicht umgewandelt werden, dass innerhalb der Abtastung von Signalen das abzutastende Signal

jederzeit aus den abgespeicherten Daten rekonstruiert werden können muss. Sampling ist weiter (2) eine Auswahl und Re-Kombination bestehender Elemente, egal welcher Herkunft, Form, Beschaffenheit und Koexistenz. Formal ist Sampling im Unterschied zu Variation, Kopie etc. eine technisch vermittelte identische Replikation, die mittels Elementarisierung des Datenmaterials hergestellt wird und, analog zu den linguistischen Grundeinheiten Lexem, Morphem und Phonem, syntagmatische wie paradigmatische Manipulationen ermöglicht. Insbesondere erlaubt Sampling die Erarbeitung von Strategien, die das bisher bekannte Hacking als Manipulation der visualisierten Programme auf eine subversive und illegitime Umformung nicht-visueller Programmatiken ausdehnt (4). Eng gefasst ist Sampling jeweils nicht nur eine Strategie der Appropriation – replizierbaren Materials –, sondern immer auch eine der Erweiterung (5). Sampling ist demnach nicht nur eine Technik, sondern auch ein Kulturmodell, dass die Exemplarik der Produktionsformen und des Zeichenmaterials der Künste ebenso verändert, wie es die Rolle der Autorschaft transformiert und einen transdisziplinären Horizont der Symbolproduktion eröffnet (6).” (Reck 1995, 6)

- “Sound-Sampling, oder kurz Sampling, ist ein digitales Verfahren zur Speicherung von Klängen. In der Praxis ist Sampling als Kombination mit digital oder analog vorgenommenen Klangmanipulationen bereits eine eigenständige Klangsynthesetechnik geworden, obwohl es sich im Prinzip nur um die Wiedergabe zuvor aufgezeichneter, also bereits vorhandener Klänge handelt.” (Ruschkowski 1998, 336)
- “(1) Medientechnisch: Vorgang der Digitalisierung von Audiosignalen, (2) musikalisch: Verwendung digital gespeicherter Klänge und Klangstrukturen in der musikalischen Produktion.” (Großmann 2002, 320)
- “In diesem Sinne lässt sich der Begriff Sampling nicht auf einzelne Gebiete einschränken, wo er in sehr

unterschiedlichen Funktionszusammenhängen steht. Er beinhaltet mehr als die Digitalisierung von analogen Signalen und ihre Überführung und Speicherung in numerischer Form." (Feuerstein 2004, 252)

- "Sampling, however, is largely a digital phenomenon, involving the conversion of an analog sound to digital information through periodic 'snapshots' of its electrical signal (and the reversal of this process when sound is generated). In the context of electronic dance music, a 'sample' is a recording of any sound captured through this technique, and 'sampling' refers more generally to the process of obtaining sounds in this manner." (Butler 2006, 60–61)
- "First of all, the concept of sampling is used to describe the core technology of contemporary sound production, that is, how sound is converted from the analogue to the digital domain. Here, 'analogue' simply means 'continuous,' and 'digital' means 'discrete.' (...) Each such measurement is called 'a sample.' The list of measurements is a digital representation of the sound, and may be processed in a number of ways [(sampling1)]. (...) A second meaning of sampling (sampling2) is used in connection with instruments called samplers that use recorded sounds to emulate or mimic the sounds of other instruments. (...) A third way to use the concept of sampling—sampling3—is to describe the process whereby a musician/ composer includes part of an earlier recording in his/her own music, as a more or less recognisable citation. Here, 'a sample' is a continuous part of an earlier recording and may be very short (like a «sound» used in a sampler instrument), several seconds, or even minutes long. (...) Sampling2 and sampling3 are possible with both digital and analogue technologies, and are not in any way intrinsically digital phenomena, even if digital technology is the basis for almost all sampling tools today. (...) While sampling3 is supposed to be recognised, the opposite is true

here—an edit is successful only if it is not noticed at all by the listener.

Let us call this technique sampling4.

(...) the repair technique of sampling3 is fully possible with both analogue and digital means. (...)

These examples are meant to show that there is no simple connection between digital technology and the practice of sampling. With the exception of sampling1, all described versions of sampling may be carried out by either analogue or digital technology, and, on the other hand, the use of digital recording technology does not necessarily imply sampling as an aesthetic or artistic technique." (Kvifte 2007, 106–111)

- "In signal processing, the process by which a continuous signal is converted to a discrete signal. In music, sampling refers to the act of replaying preexisting recordings in new works. The term applies to digital sampling as well (but with less precision) to turntablist and splicing techniques that interject old recorded material into a new context. Hip-hop in the 1980s and 1990s relied heavily on sampling of unlicensed material. A number of high-profile lawsuits created today's environment in which it is highly risky to sample without permission." (Demers 2010, 173)
- Expansion of Kvifte's definition (see above): "Found are more likely to use the sampler to retain and experiment with 'mistakes' rather than erase them, as I will go on to discuss, and it seems that their work, and that of producers who operate in a similar way, does not fit neatly into any of Kvifte's four categories. It adheres to processes related to the first, second and third definitions of sampling, although not without a slight reconfiguration. Their approach develops out of a clearly defined aesthetic of appropriation and evolves into using the sampler to create new musical instruments rather than imitate existing ones." (Harkins 2010a, 8)
- "It is worth noting that the term 'sampling' has at least three distinct meanings in music technology, each at a different timescale. The

first meaning, given above, is the periodic measuring of an analog waveform's amplitude. In this sense, an individual sample represents an imperceptibly small amount of time. The second meaning is the act of recording single notes of musical instruments to be triggered later by MIDI messages. These are the samples forming sample libraries that are commonly used by composers to mimic the timbres of real instruments (...). The third meaning is drawn from hip-hop, in which a recognizable portion of an existing recording, such as several measures of music or a characteristic vocal sound, is used in the creation of a new song." (Hosken 2014, 73)

- "(1) Bezeichnung für die Umwandlung analoger in digitale Signale, die im Computer bzw. mit Sampling-Geräten weiter bearbeitet werden können. (2) Musikalische Gestaltungsweise mit Hilfe von digitalisierten Klangzitaten ('Samples')." (Von Appen 2014, 262)
- "Many authors who have considered sampling in their work acknowledge the fundamental stages of remix, which include: (1) the appropriation of an extant recorded artifact as source material; (2) the manipulation or editing of a sample from the source; and (3) the repurposing and recombining of the sampled element with other elements as part of a new remixed work." (Gallagher 2018a, 260)
- "To record (sound) digitally for subsequent electronic processing; to store (an excerpt of recorded sound) in digital form, esp. in order to reuse it, often modified, in a subsequent recording or performance. Also: to obtain an excerpt of (a musician, instrument, or piece of music) in this way." (Oxford 2018b)
- "The technique of digitally encoding music or sound and reusing it as part of a composition or recording." (Oxford 2019c)

### III. Delimitation from Other Terms

#### (a) Remix

- "Der Begriff [Remix] dient ihm [Ma-

novich] – wie auch einem weiteren Verkünder der Remix-Culture Lawrence Lessig (s.u.) – eher als naives Etikett, um zwei Prinzipien zusammenzufassen: Erstens geht es um das Zusammenführen von Material aus unterschiedlichen Quellen, zweitens um die neue Option, dieses Material programmgesteuert zu bearbeiten. Mit dem ersten Aspekt ist das Prinzip des Samplens gemeint." (Großmann 2011, 116–17)

- "Sampling is the key element that makes the act of remixing possible. In order for Remix to take effect, an originating source must be sampled in part or in whole." (Navas 2012, 12)
- "Because of this attention to the activity or process of extraction, sampling has been distinguished from and situated as the antecedent to remixing, which is then characterized as the subsequent process of recombining these sampled fragments." (Gunkel 2016, 9)
- "Sampling plays a fundamental role in the creation of any remix; however, there are important distinctions between the two activities. Sampling is a precursor to remixing. It is an essential stage in the process towards producing a remix." (Gallagher 2018a, 261)

#### (b) Quotation, Collage, etc.

- "Traditional musical quotations typically cite works; samples cite performances." (Katz 2005, 141)
- "Obgleich Sampling keinen einheitlichen oder verbindlichen Begriff darstellt, ist er von Formen des Zitats, der Kopie, Replik, Appropriation oder Collage abzugrenzen." (Feuerstein 2004, 256)
- "Sampling bezeichnet ursprünglich die analoge und digitale Montage von Sound-, Text- und Bildeinheiten. Im gleichen Methodenfeld angesiedelt ist die Collage, die eher im historischen, oder zumindest im analogen Zusammenhang gebraucht wird und die mit einer haptischen Assoziation verknüpft ist. Der amerikanische Medientheoretiker und -künstler Mark Amerika bezeichnete Sampling als 'das digitale Äquivalent zur Collage'. Sampling



wird aber durch die Verbreitung von Computern Ende der Achtzigerjahre in vielen Editierprogramme nüchtern auf eine bestimmte Anwendung der Funktionen von 'cut und paste' reduziert und hat sich als etablierte technische Produktionsstrategie durchgesetzt." (Tollmann 2004, 292)

- "Wenn man das Zitat darüber bestimmt, dass an ihm immer schon etwas verstanden wird, dass es grundsätzlich verständlich, lesbar ist, lässt sich als Grundzug des Samples deshalb eine fundamentale Fremdheit annehmen. Das Sample ist fundamental etwas anderes, das hinzukommt." (Bonz 2006, 338)
- "Während Samples (...) erst mal eine Wiederholung des Signifikanten darstellen, sind Zitate der Versuch einer Wiederholung des Signifikats." (Sascha Kösch after Bonz 2008, 81)
- "[Sampling is] not 'quoting,' because (a) it's the mediated expression itself, not merely the ideas behind it, that's being used, and (b) the output often bears little or no resemblance to the input." (Sinnreich 2010, 124)
- "Sampling, as Mark Katz has noted, is a performative quotation because it 'recreates all the details of timbre and timing that evoke and identify a unique sound event.'" (Sewell 2013, 13)
- "Abgrenzung Sampling gegenüber Begriffen wie Zitat, Analogie, Adaption, Allusion, Fusion, Collage, Pastiche, Parodie durch eine 'doppelte Fremdreferenzialität'." (Döhl 2016, 14)
- "The term 'sampling,' in whatever mode it is operationalized, focuses attention on an act of cutting, extracting, citing, and/or recording. For this reason, it is this word, more so than 'collage,' for example, that has become the privileged term in discussions and debates about intellectual property law and ethics." (Gunkel 2016, 8–9)

#### (c) Recording

- "According to the basic definition of capturing material (which can then be re-sampled, re-recorded,

dubbed and re-dubbed), sampling and recording are synonymous following their formal signification. (...) Recording is a form of sampling because it derives from the concept of cutting a piece from a bigger whole." (Navas 2012, 12)

- "Any piece of music that is recorded in a DAW, unless done so in one take with no overdubbing, is constructed from a collection of samples of varying length." (Morey 2017, 292)
- "Navas problematically equates the term «sampling» with «recording,» claiming that the two are synonymous, but associated with different time periods. The problem with this analogy is that Navas considers recording to be sampling 'from the world.' (...) The distinction between 'original recording' and 'sampling' is obvious, as they are two very different acts, the first being additive, that is, producing a new recording that did not exist before and the second being subtractive, taking a sample from something previously recorded." (Gallagher 2018b, 29)

#### IV. Alternative Terms and Terminological Critique

##### (a) Alternative I: Copy/Cut & Paste

- "Here I will concentrate upon means of exposing one's use of the digital cut-and-paste tool, and how this act in turn shapes music." (Brøvig-Hanssen 2010, 159–60) Brøvig-Hanssen only refers to the terminology of "sampling" when talking about the technical process of sampling: "The voice is sampled from..." (164)
- "To sample means to copy/cut & paste." (Navas 2012, 15)
- "Cut and paste becomes one of the fundamental organizing principles of how a musician engages with the interface of a DAW." (Strachan 2017, 102–21)

##### (b) Alternative II: Phonographic Work

- "Aufgezeichnete Klänge und – bereits gespielte – Musik auf der Medienebene neu zu gruppieren,

zu kollagieren, zu neuen Strukturen mittels Schleifen und Überlagerungen zu verbinden, also das, was ich – mit Referenz auf die motivisch-thematische Arbeit der haydn'schen Tradition – phonographische Arbeit nennen möchte, ist in der Mitte des 20. Jahrhunderts nicht nur neu, sondern bricht auf den ersten Blick mit Fundamenten westlicher Kunstmusik wie Autorschaft, Originalität, Autonomie und der Trennung von Werkidee, Notation und Ausführung.“ (Großmann 2015, 208)

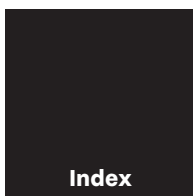
pression itself, not merely the ideas behind it, that's being used, and (b) the output often bears little or no resemblance to the input. Even the term 'expression,' which I use throughout this book, is something of a misnomer; etymologically, the word suggests the process of squeezing out something internal. Instead, sampling would more appropriately be termed 'respiration' – the absorption, alteration, and exhalation of something external and ubiquitous.“ (Sinnreich 2010, 124)

### (c) Critique I: “Digital” Sampling

- “These examples are meant to show that there is no simple connection between digital technology and the practice of sampling. With the exception of sampling<sup>1</sup>, all described versions of sampling may be carried out by either analogue or digital technology, and, on the other hand, the use of digital recording technology does not necessarily imply sampling as an aesthetic or artistic technique.” (Kvifte 2007, 111)
- “Sampling is a somewhat slippery concept, and confusion is also caused by the assumption that it is a specifically digital process.” (Harkins 2010b, 179)
- “I have chosen to use sampler and sampling rather than digital sampler and digital sampling because the latter terms appear to exist solely within academic writing on the subject and appear to be attempting to make an unnecessary distinction, because virtually all sampling is digital; where sampling has been achieved via a non-digital hardware or software medium, for example a tape machine, this will be identified.” (Morey 2017, 107)

### (d) Critique II: Collocating Verbs in Sampling Definitions

- “Sampling isn't 'taking,' because the source material is still available, intact, in its original form. It's not 'borrowing,' because the sampler doesn't ever return the work, except in a holistic sense. It's not 'quoting,' because (a) it's the mediated ex-



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## **This Track Contains Politics**

The Culture of  
Sampling in Experimental  
Electonica

**Hannes Liechti**

**What does it mean to process field recordings from the Ukrainian war in an electronic music track? How can the sampling of an Armenian keyboard melody be read as a critique of traditional gender roles? And what does it say about voyeurism in our culture when a techno producer uses viral YouTube videos as the basic material of his compositions?**

**Across five detailed case studies, Hannes Liechti discusses the culture and politics of musical sampling from a new perspective. Giving particular attention to the reasons behind sampling processes, Liechti's in-depth analysis of sampling strategies by artists such as COOL FOR YOU and Lara Sarkissian shows that sampling political material, and sampling with political intentions reveals a complex net of contexts, meanings, and often deeply personal choices and creative decisions.**

**Offering tangible tools and concepts for further exploration of sample-based music, the book illustrates the potential of popular music to tell stories about the world, and it describes the habits, thoughts, and realities of the laptop producer, one of the core actors in 21<sup>st</sup> century music-making.**

**Hannes Liechti**

is a popular music scholar and lecturer living in Bern, Switzerland. He works as a curator and producer for the platform for music research Norient.

Liechti's careful study is a welcome and needed contribution to our understanding of sampling as a central practice in the production of music – and of meaning. Grounded in ethnographic fieldwork and focusing on poetics rather than reception, this book steers clear of interpretive speculation about what certain samples might mean. With analytical rigor and nuance, and a laudable focus on non-commercial productions spanning various styles, Liechti foregrounds producers' perspectives as he examines a range of approaches to "political" sampling. Going beyond questions of what is being sampled and how it has been processed, Liechti's work crucially addresses why certain producers deliberately link sampling to politics.

**Wayne Marshall,**

Berklee College of Music

