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 21st century music-making.

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
This book aims to reveal, listen to, and analyze narratives behind popular music.

"It's sharing your narrative. That's what it is." This phrase could also serve to explain Sarkissian’s reasons for sampling. It is through sampling—the technique of musical production whereby external sound material is taken and processed in new musical compositions—that Sarkissian shares these narratives. It is through sampling that she talks about Armenian culture and history and her own role as a female electronic music producer.

In this introduction I first want to embed my research in a historical context and to offer a very brief overview of the history of musical sampling. Second, I will comment on the relation between sampling and the political. This book focuses on electronic music tracks that contain political sampling material. I have identified at least seven dimensions on which sampling and the political clash; only two of them are covered by this book. A historical overview and a discussion of the social-political potential of sampling will then help to identify gaps in the research on sampling. Accordingly, this book focuses on the reasons behind the sampling of non-copyrighted material beyond hip hop. At the core of this book there are five in-depth anthropological, musicological, and production-oriented analyses of experimental electronic popular music tracks. Ultimately, I will close this first chapter by presenting in detail the object of study, its core interests, and its structure.

A Very Brief History of Musical Sampling

Four rough stages have so far shaped the development of sampling in popular music and the research on this production technique.¹

Stage One: Technological Development (1970s and 1980s)

The first devices to make sampling available to music producers were developed in the 1970s. Most authors claim the Fairlight CMI (Computer Musical Instrument), arriving in 1979, as the first instrument with a built-in sampling function. Paul Harkins emphasizes that the Fairlight CMI was not the first tool allowing the reproduction of externally recorded sounds. It was, however, "the most commercially successful of the first digital sampling instruments; it was also the most widely used instrument for sampling" (Harkins 2016, 16).

Still, due to its high cost, the Fairlight CMI was only affordable to a few producers with high-end studios—such as Stevie Wonder, Peter Gabriel, and Kate Bush—or institutions such as broadcast companies and academic departments. This first stage of sampling was thus shaped by technical and economic developments. Laptop computers with built-in samplers, such as the E-mu SP-12...
socio-political potential of sampling and the lack of anthropological perspectives from which I can develop the scope of my research: the broader part of society. I have identified at least seven dimensions of popular music practice with significant consequences for the aesthetics and ethics of music making.

In approaching narratives behind sample-based music, I focus in this book on political sampling material or political strategies. I conceive of “political” as a signifier of the social. In search of significant instances and traceable intentions and motivations, I was looking for tracks in electronic popular music whose sample material contains layers of meaning, pointing beyond a merely musical or personal level. In other words: I was interested in sampling material (or sampling processes) with significance and relevance for a broader part of society.

Meanwhile, these areas—sampling and the political—potentially clash in many ways. I have identified at least seven dimensions of this clash. In combination, they illustrate the socio-political potential of sampling. To strengthen these perspectives, I have else-where published a collection of short essays (Luecht, Burkhalter, and Rhenius 2020) which provides examples for most of these categories. Some of these articles are thus presented briefly below, among other references from the academic literature on sampling. For further reading I refer to the corresponding sources.

The Socio-Political Potential of Sampling

The processing of political material is a common strategy in popular music. Especially in hip hop, samples from black political leaders and activists such as Malcolm X, Martin Luther King Jr., and Stokely Carmichael became “commonplaces,” as Russell A. Potter asserts (1995, 43). Beyond hip hop, early examples include the avant-garde synth-pop group Art of Noise, who sampled a political speech in their 1984 track “A Time for Fear (Who’s Afraid)” (Warner 2003, 93). A political sampling strategy can also be found in popular music from multinational enterprises (as Radio Boy).

The processing of political material is a common strategy in popular music.

The case studies on M.E.S.H.’s track “Methy Imbiß” (Chapter 2, Figure 1) and The Prodigy’s track “Firestarter” (Chapter 3) illustrate the political potential of sampling. In these examples, political material is reused in political contexts to create new meanings.

The Socio-Political Potential of Sampling

Applying the political example of the Vietnam War to popular music, it is striking how the sampling artists have recontextualized and reinterpreted the political material. In the case of the Vietnam War, the political material was discussed in a similar way in the 1970s and 1980s. The war was a complex and controversial event, and many artists and musicians sought to use the war as a source of inspiration for their work. In the 1970s, for example, the album “Machi Vargas” by Art of Noise sampled an interview with a Viet Cong leader, and the track “A Time for Fear (Who’s Afraid)” by The Prodigy sampled a speech by a Viet Cong leader. These examples illustrate how the political potential of sampling can be used to create new meanings and interpretations of political material.

In the case studies on M.E.S.H.’s track “Methy Imbiß” and The Prodigy’s track “Firestarter,” we see how political material can be recontextualized and reinterpreted in new ways. The sampling artists have used the political material to create new meanings and interpretations that are relevant to their own political perspectives. For example, in the case of M.E.S.H., the political material is used to create a new meaning that is relevant to the political and social context of the time. In the case of The Prodigy, the political material is used to create a new meaning that is relevant to the political and social context of the time.

In the case studies, we see how political material can be recontextualized and reinterpreted in new ways. The sampling artists have used the political material to create new meanings and interpretations that are relevant to their own political perspectives. For example, in the case of M.E.S.H., the political material is used to create a new meaning that is relevant to the political and social context of the time. In the case of The Prodigy, the political material is used to create a new meaning that is relevant to the political and social context of the time.

These examples illustrate how the political potential of sampling can be used to create new meanings and interpretations of political material. In the 1970s and 1980s, artists and musicians sought to use the war as a source of inspiration for their work, and the political material was discussed in a similar way in the 1970s and 1980s. The war was a complex and controversial event, and many artists and musicians sought to use the war as a source of inspiration for their work.
of social commentary and denunciation, often taking the shape of danceable satire. Just as this book does, Baraldi examines the aims, motivations, and intentions behind particular sampling strategies. This dimension further includes the processing of political songs and gunshots, a practice popular in various fields, from hip hop and dancehall to recent experimental electronic music (Amobi 2015).

(b) Sampling with Political Intent

Even if sampling material is not political as such, it can be used in combination with intentions or concepts that are political in nature. Prominent examples include John Craigie’s “Drown in You” (1988) and Don Sorte Skole’s “Lektion III” (2013).2 Both projects combine a broad range of samples from external musical recordings—samples that are not explicitly political—to “challenge the laws and the music business” (Den Sorte Skole cited in Lund 2015). They can be conceived of as musical protest against copyright norms.

Agam, Henrik Meier’s highly conceptual sample art serves as an example here, for instance when he processes sounds from a pig’s life (One Pig) to criticize the pig food industry. Another example is mentioned by Money (2017, 212) in the track “Power to the Beasts,” the electronic group Utah Saints' sample testimonies from Metallica and Chuck D again before U.S. Congress as part of the debate about the Rehearing platform Napster. Producer Jex Wills remembered that this was “a was a statement for me (but again, no one got the reference?)” (bid). This example is a first indication that political sampling strategies do not need to be obvious to the listener.

(c) Sampling in Conflict with the Law

A third category collects sampling strategies that neither process political material nor are linked with a political intention per se. Instead, they are in conflict with the law because they process copyrighted samples without clearing the rights. There are countless examples of this political dimension of sampling one could for instance look at the German lawsuit between electro pioneers Kraftwerk and the hip hop producer Moses Pelham, who used a two-second sample from a Kraftwerk track in one of his productions (Jemal et al. 2016, 17–84; Fischer 2020, 13–19).

The academic literature has broadly covered this area. The ramifications of such cases regarding musical practice have, for example, been raised by Michel Ros, who portrays the sampling practice of underground beatmakers in the local hip hop scene of Belo Horizonte, Brazil. Ros shows that the decision to use a particular technique explains this dimension.

(d) Sampling in Political Contexts

(e) Provoking Conflict

In the previously discussed dimension, sampling is political because sample material becomes problematic through established power relations. This fifth dimension now categorizes direct provocations through the use of particular sound material. The British techno DJ Dax J was sentenced to one year in jail after playing a track that sampled a Muslim call to prayer in a live set at the Leeds Festival in 2018. On social media, he later apologized for the incident, mentioning that “It was never my intention to upset or cause offense to everybody” (D’Connor 2017). This case is also discussed by Liam Maloney (2020). He considers sampling “a microcosm for political and ideological disparities across the globe” and argues that sampling has become a “politically charged act, trapped between secularism and theocracy.” Despite its unifying history, he says, sampling has become “a divisive process.”

(f) Sampling in Politicalized Contexts

Another encounter between sampling and the political occurs when a non-political sample, or sample-based music devoid of political intentions, is played in a political context. One striking example would be the use of sample-based music as propaganda or within a political campaign. The meaning(s) of the sampled material might change considerably in such contexts. While I cannot offer concrete examples here, it should be evident that such situations are the provenance of the process.

Another fitting example, discussed by Mathis Zanotti (2020) and Nico Manghiesta (2019), is Stregoni, an Italian music project working with asylum seekers and refugees. The project draws on participants’ smartphones as individual sample libraries for improvisation and the reading of performances. Sampling, in this case, facilitates an attitude of community, and Zanotti wonders whether the production method can even help to represent and recollect identity. This practice of sample-based music is political not least because it brings together refugees and native Italians and because it relies on the smartphone, a symbol “mentioned with grievance by those who feel discriminated against and who live in the former Yugoslavia” (ibid.). In the words of Jex Wills, “strongbox that preserves identity” (The refugees) (Zanotti 2020).

(g) Sampling as a Political Act

A final perspective considers sampling on a meta level. It regards sampling as a cultural technique, containing processes of selection and combining creative material. This technique could be considered political as such. Three articles from my publication on political sampling explain this dimension.

Marcel Zaes (2020) examines what he calls the “textual sampling” of Japanese electronic artist Kyoko. He finds its political quality in the producer’s blending of the lines between sample-based club music and synthesis-oriented experimental music by “destroying out-of-context materials, stripping them of their meaning, and [rendering] them extremely dense collages.” In doing so, sampling challenges listener expectations and value sets attached to the experimental or popular music markets. In Kyoko’s so-called “techno punk” Zaes sees the “subtle resistance of a conscious, self-desig- nated outsider.”

Victor Fernandez (2020) analyzes the cut-up technique, one of sampling’s predecessors, developed by writer William S. Burroughs in the 1960s. “The reallocation and deformation of signs” enacted through cut-up “produces a trespass of normative expectation.” Fernandez argues that this dimension of sampling, material has the potential to create a “subversion” or “deconstruction.” This ecological sampling technique “restores the listener’s autonomy, and thus transforms him into a producer” (ibid.).

The above categorization is neither exhaustive nor systematic. A further study that pays particular attention to political sampling could further verify and elaborate these categories. In the present book, I primarily discuss the first two dimensions: the sampling of political material (a) and sampling with a political intention (b).
Gaps in Sampling Research

Sampling studies have so far been largely centered on questions of copyright, authorship, originality, and creativity. This is no surprise: legal issues are key when one examines the political dimensions of sampling. However, Harkins (2010) and Rodgers (2013) noted that interest might “overemphasize the role of the law in making musical decisions.” A second focal point of sampling studies has been the genre of hip-hop, which has been so influential in recent years that a larger number of studies started to focus on genres associated with EDM. Today, there are a few studies that address this gap, with a focus on pop than there are on EDM. The emphasis, however, remains largely absent. Even if tracks or songs are thoroughly analyzed, as in the case of the song “Interlude,” there is no example with a considerable emphasis on the processes behind sampling artists and sampling material. There are only a few studies that substantially analyze sampling material (von Appen et al. 2015). To pave the way for a closer focus on aspects of production, a call that was already made in 2003 by Tara Rodgers (2003, 313), who recognized that the “musical and political goals of sampling artists have not been adequately explored,” Rodgers proposed a set of questions that should be addressed by further studies. She asked, for example, “Do electronic music users ‘lifely’ and ‘cultural’ devices to achieve nuanced musical expression and cultural commentary?” (ibid.). In the following years, Rodgers’ call was answered. Many subsequent studies refer to her demand and state that sampling must be conceived as a result of conscious creative decisions and as a part of the compositional process. However, the actual in-depth analysis of these chains of decisions, and an analysis of the perspective of the artists involved, remains an unfinished task. This might be due to the considerable methodological challenges such an endeavor entails.

Perhaps the first scholar to focus considerably on the perspective of sampling artists was Joseph Harkins. In his seminal study on the practices and ethics of American hip hop producers (2014) he identified a set of ethical and practical rules guiding the compositional process of hip hop beat makers. Based on anthropological fieldwork, he also addressed how particular beats are made and the reasons behind creative decisions within the sampling process. After Schloss, it is only in recent years that scholars have con-


duced to fill this research gap. In his dissertation, Harkins (2015) described the sampler “as a compositional tool,” focusing on the history of sampling from the perspective of the technical devices deployed. He showed that the use of music technologies is shaped by an “interpretative flexibility.” This means that the perspectives of the users of sampling devices were not congruent with the purposes these devices were originally designed for.

In another dissertation, Justin Morey (2017) studied sampling practices in British dance music between 1987 and 2012 with a close focus on concepts of creativity and creative practice. He examined the political and cultural meaning ascribed to them by artists they became successful. He further elaborated on the ramifications of copyright law on the sampling practices under analysis. In his history of sampling in EDM-associated genres in the UK, Morey primarily focused on what has been sampled and how producers processed their material, without much stress on the “why”.

By focusing on the production- and artist-related aspects of sample-based music, this book aims to close some of the analyzed gaps. This study does, however, focus more on the culture of making music than on musical production itself. Moving beyond issues of copyright and the genre of hip hop, this book takes a track-oriented approach by analyzing five particular sampling strategies. The triangulation of methods—between musical analysis and anthropological fieldwork—will offer new and expanded perspectives on the artistic application of the producing method in question. Concerning what Rodgers (2003, 313) refers to as the “musical and political goals” of sampling artists, this study is an endeavor entails.

This constraint has substantially facilitated access to the circum-

stances of production: the more time spent observing the crea-

tion process of a track, the more confused a producer’s memories may become. Second, I have focused on the production stage only: I do not analyze processes of reception. Therefore, it is not to say that a study of reception is not important. On the contrary: for a holistic analysis of a musical phenomenon, a perspective on reception is essential. Based on the writings of sociologist John Fiske, John-Jacques Nattiez (1990) has theorized this view in his understanding of the poetic (creation), production, neutral, and aesthetic (reception) di-

men of analysis. However, because it is not possible to encompass processes of reception would go beyond the scope of this book.

In search of the narratives behind popular music, this study focuses on the key medium of electronic popular music that has shaped the tastes of the 21st century: the track. The track is the format through which electronic popular music is widely distributed. Tracks circulate on-line and are accessed through platforms such as SoundCloud and Bandcamp. In clubs, we dance while listening to tracks played by a DJ. Tracks are joined together in DJ mixes, playlists, electronic dance music events, and radio sets. Most of the time, artists start releasing individual tracks before presenting their first EP or LP—be they digital or phonographic. These first release tracks are the first chance through which artists try to reach a larger and global audience.

The analyzed tracks in this book all belong to what I call the field of experimental electronics. This field allows for a fruitful analysis of sampling strategies. Experimental electronics tracks are predominantly instrumental and, in place of lyrics, it is the task of samples to connect them with extra-musical content. These tracks represent 21st century music: they are hybrid, digital, and globally connect-

ected. The sound is ambient, ambient, and apoc-a-

typic: These tracks regularly discuss socio-political issues such as gender, queer identity, racism, and colonialism. As I will show, this field allows for an in-depth analysis of sampling strategies and gives access to narratives of present-day music-making.

However, the examined and documented tracks do not focus on all forms of sampling, instead highlighting sampling strategies that have been addressed to a great extent by previous research. Accordingly, I will not examine the sampling of music that has been officially released. This can be conceived as the “classical” sampling method, and is already well documented in numerous academic and practical works on sampling. Moreover, I do not examine the processing of single notes from a sound sample, which has been the focus of Rodgers’ research. In her seminal study on the perspectives of individual tracks, and I will further investigate the development of appropriate analytical tools for sample-based mu-

sic—which, owing to the aforementioned gaps in the academic literature, remain absent. Furthermore, existing track analyses rarely place the listeners within the tracks they analyze, which is consistent with the dominant conception of sampling as a referential and neutral, and esthesic (reception) di-

metry of reception would go beyond the scope of this book. This study will focus on understood sampling material such as found footage, environmental noise, media material, and other either unreleased or not officially released material.

This study will focus on unnotic-
In summary, this book examines the culture of sampling in experimental electronic music. Its basic goal is to shed light on the techniques (how) and reasons (why) behind processes of sampling in experimental electronic music. On the basis of the case studies presented in the present research, I will further illustrate how political sampling material is processed in experimental electronic music, and how seemingly “neutral” or non-contextual sampling material is processed in experimental electronica, and how certain sampling material is processed in experimental electronica.

The following authors invest certain efforts in the analysis of individual tracks, and I will further investigate the strategies behind these tracks: what attitudes, intentions, motivations, and decisions are at issue. A few researchers hold the present research, separated into a first set of general (1–2) and a second set of more specific (3–4) issues. This study seeks to:

(1) shed light on the underexploited field of the culture of musical production. How is music produced? What kind of choices is made, and how are these choices shaped by the creative process?

(2) unlock narratives. The research seeks to reveal what I call the “subliminal narrative” of what happens in the creative process. By exploring this subliminale, the creation of the artwork, we learn something about the world as it exists, and about humanity. Questions like these are at the core of my analytical endeavors.

Second, the understanding of production can lead to more informed debates around controversy issues. How can we, for example, effectively discuss the issue of authorship in music? How can we identify the intentions behind the different production processes? How can we understand the intentions behind the different production processes?

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In this regard, Richard Dyer also points to the problematic aspects of the concept of “intention.”

I want to illustrate how political sampling material is processed in experimental electronic music, and how seemingly “neutral” or non-contextual sampling material is politicized.

In this chapter, the research question is divided into further sub-questions. A brief overview of the key conclusions from the five case studies gives a further impression of what the reader can expect in the following pages. Thus, the following pages will reveal:

- how specific, sub-cultural identities and fixed experiences are articulated through processes of sampling, and how seemingly “neutral” or non-contextual sampling material is politicized.

I want to make one more remark before closing this introduction. As I mentioned above, this study also highlights the significance of the research question or the research question with regard to the following pages. Therefore, I want to illustrate how political sampling material is processed in experimental electronica, and how seemingly “neutral” or non-contextual sampling material is politicized.

In this regard, Richard Dyer also points to the problematic aspects of the concept of “intention.”

I want to know why something sounds the way it does and what went into its creation.
In Chapter 2 I will introduce and clarify the terms and concepts most important to this study. Starting with an extensive definition of “sampling” from three angles (field-based, literature-oriented, and personal), I will continue by discussing the political and the two cultural concepts of “meaning” and “material.” Another concern of this chapter will be the description and characterization of the field of research, experimental electronics, and a short definition of my understanding of “popular music.” The second part of this chapter is dedicated to a discussion of my methodological approach, including a suggestion for a new field of study, technology, focusing on the analysis of tracks.

Chapter 3 once again discusses the academic literature on sampling. Here I assemble a broad range of typological approaches so far made by scholars to describe various parameters of the sampling process. In doing so, I will identify crucial gaps in the research, including the little-studied focus on questions of the “why.”

Chapter 4 and 5 introduce and develop two analytical tools: the fader of visibility (FOV) and the spider of sampling reasons (SSR). These tools are based on the preceding discussion of the literature and offer a well-grounded discussion of sampling as a multilayered process, as I have defined it in this book.

To close this book, I will finally present a few conclusions and an outlook in Chapter 12. I will compare the case studies, illustrate the range of the sampling strategies examined, and offer some concluding perspectives on sampling in experimental electronics. I will discuss sampling as a substitute for the voice, as a deeply personal project, and as a digital experience that is shaped and influenced by media. In the second part of the chapter I will look beyond this study, summarizing its value for a multi-perspective ethnography of sampling.

Although the case studies will be analyzed at length in Chapters 6 to 12, I will refer to them in other parts of the book wherever appropriate. As such, it is useful to first offer a short introduction to the five analyzed tracks and their producers. For a more detailed introduction, see the respective case study chapters. All tracks can be accessed via online platforms (SoundCloud and/or Bandcamp). Note that throughout the book, artists presented in the case studies are referred to by their full names rather than their pseudonyms to illustrate my relative closeness to them during my research. Further artists not represented in a case study, with whom I had more superficial contact, are referred to by their pseudonyms.

COOL FOR YOU: “STABILIZED, YES! (2017)”

The brain behind the project COOL FOR YOU is German interdisciplinary artist Vika Kirichenbauer (1983), based in Berlin. Kirichenbauer has so far released two EPs: GIVING CONVENIENT ABSENCE (2016), self-released and MOOD MANAGEMENT (2017) on Creamcake. In spring 2019, she released her debut album COMMUNAL MIST on Creamcake. On all three releases she exclusively processes material from the Northern-American Sacred Harp tradition, a religious choral tradition stemming from a colonial context. The track “STABILIZED, YES!” comes from her second EP and had received 2,800 plays on SoundCloud by June 2019 (Creamcake 2017b).

Lars Sørksoien: “Kersen” (2018)

Lars Sørksoien (1982) is an electronic music producer based in Oakland, California. She further acts as a DJ (DJ FOCUS), film-maker, party organizer, and label owner (Club Chai). Sørksoien is of-American descent, and grew up as part of an American diaspora community. This American heritage is a strong influence on her compositional practices, including her sampling strategies. “Kersen” was one of her first published tracks. Released in January 2018, the track had reached 3,512 plays on SoundCloud by July 2021 (Sørksoien 2018). Sørksoien released her debut EP INDIFFERENT on her own label in 2018. In the same year, she contributed to the Hektoroom project from the Berlin-based Institute for Sound and Music (ISM), at the invitation of research platform Norient. In this context she undertook a four-week artist’s residency at the Center for Art and Media (ZKM) in Karlsruhe, Germany, where I had the chance to observe her production process.

Moro: “Libres” (2018)


Eomac: “Perversas” (2017)

Eomac is the pseudonym of Irish-born electronic music producer and DJ Ian McDonnell (1979). Since 2010, he has released a range of singles, EPs, and albums on various labels, including his own Eomac Records. McDonnell is part of other projects, such as the duo Laker and neveynth, and the solo project Eo. In 2014, he moved from Dublin, Ireland, to Berlin. On his track “Perversas” (Candela Rising 2017), he sampled a clip from a documentary on people who maintain sexual relations with animals (the practice of besti- aty). The track was released as part of the compilation Elephant Road (2017 on Candela Rising). No statistics on clicks or plays of the official track are accessible. A non-official YouTube upload had reached 1,777 views as of July 2021.


M.E.S.H. is the artist James Whipple (1985), who was born, grew up, and was educated in various places in the U.S. before moving to Berlin in 2009. There, he co-founded the Janus collective, which organizes club nights and releases electronic music. Since 2011, he has released singles, EPs, and DJ Mixes on various labels, though mostly on PAN records. Whipple published his first album Aileou Gaite in 2015 and his second album Heaxis in 2017. The track “Methy Imbil” (PAN Records 2015) forms part of his first full-length album and contains a hidden sample of war sounds from the military conflict in Eastern Ukraine in 2014. Unofficial uploads on SoundCloud and YouTube reached 4,129 plays and 7,735 views as of July 2021.

Having introduced the production method of sampling, the focus of the present study, and the tracks and producers examined in the case studies, I will now continue by defining the terms and concepts most important to this book, introducing the field, and explaining my methodological approach.