

Nonclassical: An Ethnography of a
London New Music Community

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1. Acknowledgments

With thanks to all the remixers and collaborators who made this work possible especially to Mike, Sam, Fabien and Gabriel.

2. Introduction

It was the meeting of two musical cultures: the BBC Philharmonic Orchestra performing Nero's Dubstep Symphony...The result...was an exhilarating listen...it took the genre – which MistaJam reminded us was only a few years ago limited to "clubs in Croydon playing to 15 people" – and recast it in a fascinating new shape and texture (The Guardian 08/06/11).

This performance of Nero's Dubstep Symphony on 6th June 2011 was considered by many commentators as a collision of diverse musical genres in which the forms of both dubstep and the symphonic tradition were reconsidered, recontextualised and ultimately enriched. Such a performance forms part of a wider musical tradition established over the last few decades in which generic forms are challenged, performance opportunities expanded and artists from a variety of backgrounds collaborate on new musical projects.

A key aspect of such a movement is the seemingly free exchange of ideas between musicians from popular music and high art backgrounds. Some central examples include symphonies by Philip Glass – *Low* (1992) and *Heroes* (1997) – based on the work of David Bowie and Brian Eno and the album *Reich Remixed* (1997) in which work by Steve Reich was remixed by famous DJs and techno musicians. More recent high profile projects include: a score by Damon Albarn (frontman of 1990s Britpop act Blur) for an opera by acclaimed Chinese director Chen Shi-zheng in 2007; the Southbank Centre-commissioned Concerto for Beatboxer and Orchestra in 2010¹; and a variety of projects involving Heritage Orchestra, collaborating respectively with British trip-hop duo UNKLE², and beatboxer Beardyman³. This atmosphere of free creative exchange has been largely attributed to a pluralistic approach to music as part of a new era of 'musical postmodernism' which has broken down hitherto boundaries of style, genre, aesthetic value and audience appreciation.

¹ <http://www.shlo.co.uk/category/beatbox-concerto/>

² http://www.theheritageorchestra.com/productions_unkle.html

³ http://www.theheritageorchestra.com/productions_beardeyman.html

It is against this backdrop that the Nonclassical enterprise has emerged. Nonclassical is a record label and monthly club night that was set up in 2003 by the composer, DJ and producer, Gabriel Prokofiev. The primary aim of Nonclassical is to take contemporary classical music to new audiences through two practices. The first main activity of Nonclassical is a monthly club night based in Hoxton which aims to take classical music away from a concert-based performance paradigm. The monthly night consists of short sets of contemporary classical music between which DJs play Nonclassical remixes. Secondly, the record label releases albums which contrast examples of contemporary classical music with remixes of this work. Albums showcase young British ensembles and composers whose original works make up between one-quarter and two-thirds of the album, the rest of which is made up of remixes created by various DJs, producers, sound- and visual-artists, composers and performers. The label has a total back catalogue of twelve albums with four releases in the first five months of 2011 alone.

This essay will focus on Nonclassical's remix project as an example of a wider movement of musical postmodernism. Drawing data primarily from a one-month period of fieldwork in the Bethnal Green offices of Nonclassical, I will present an analysis of the remix project, considering how it produces a particular notion of creativity that is experienced by collaborators as hierarchies, divisions, obstacles and imperatives constraining their working method. I will consider how this notion of creativity stands in opposition to a key tenet of postmodernism in music which considers free creative exchange between musicians as ultimately liberating and positive.

The Nonclassical remix project represents a particularly fruitful object of research as it touches on many issues relevant to the study of music today. Firstly, by focusing on a

project of remixing, this essay can shed light on both an important process of contemporary creativity and a key site through which discourses of musical postmodernism are articulated. The term remix refers to both an object and process of creative composition which uses another work as a primary source (Arroyo, 2008: 2). A new, derivative composition (the remix) is produced through the creative combination and manipulation (remixing) of an original source or range of sources (Knobel & Lankshear, 2008: 22; Lessig, 2008). Remix is not only an object and process of composition but also a culture and ethos of music-making more generally. Remix culture encourages the appropriation of ideas, the sharing, borrowing and even stealing of creativity and, most importantly, the production and aesthetic valuation of derivative works (see Miller, 2004). The proliferation of this cultural mindset means that the remix has become a general condition of consumer culture also. As such, the re-combination, manipulation and hybridization of cultural artifacts has become a key method for cultural industries in their efforts to create new products for mass consumption. In doing so, self-referentiality, pastiche and parody, which are key aspects of remixing, have become central postmodern aesthetic tools. Thus, the remix is at once an object, a process, a culture and a commodity of contemporary music-making (Goodwin, 1990: 260).

This study will present an innovative analysis of the process of remixing as it is carried out within the operations of a small commercial record company. Through a consideration of the musical, technological, social and commercial mediations of the remix project this essay provides important insights into the ways that the various permutations of the remix – as at once object, process, culture and commodity – interact and co-implicate. Moreover, as an ethnographic study, this essay sheds light on the various ways that the remix is experienced through the daily lives of participants and how they make use of these meanings in their interactions.

This study will also consider the particular notion of creativity that is produced at Nonclassical through the remix project. As such it could be viewed through the lens of recent work on creativity within the popular music industry. Literature in this area was initially concerned with dispelling the myth that artistic creativity stands outside of systems of labour production (see Becker, 1982; Wolff, 1993). More recently, writers have considered a range of issues relating to creativity including: how music corporations draw and define the limits of what can be contested as creative (Negus, 1999: 24); how centres of music-making can be the site for a number of conflicting discourses of creativity (Born, 1995); how creative processes are experienced by individual producers operating within commercial structures (Hesmondhalgh & Baker, 2011) and in particular how these bear on the ideological imperatives of those involved (Hesmondhalgh, 2000); how popular music producers sustain a degree of institutional autonomy in their creative processes (Toynbee, 2000); and how creative work is particularly compliant with the demands of modern capitalism (Menger, 2006). This essay will examine the construction of creativity at a small record label, considering how creativity is produced, contested and embodied by participants. This will not only shed light on the ways in which creative practices are experienced by collaborators but also suggest how these are constrained by wider forces such as discourses of modernism/postmodernism, gendered divisions of labour, unsettled power dynamics and the forces of commercial structures.

In order to consider these issues this essay will be structured as follows. Firstly I will consider the technological processes of remixing through an analysis of the remixing process. Secondly I will examine the sounds of the remix project, contextualising musical analysis alongside ethnographic evidence and interviews with remixers. Thirdly I will focus on Nonclassical as a community of collaborators, considering the social relations that

govern the community and the ways in which tensions, divisions and hierarchies are navigated. And finally I will examine Nonclassical as a commercial enterprise.

3. Theoretical Perspectives on Musical Postmodernism

Musical postmodernism can be broadly defined as a reaction to the aesthetic, institutional and socio-cultural constructions of musical modernism (Kramer, 2002). The beginnings of musical modernism can be located in early 20th century Europe, formed out of the ashes of the classical-romantic tradition in Western art music. Music of the modernist canon is characterised by atonality, arrhythmic textures and its reliance on the serialist method. However modernism is more than just an aesthetic form. As Born (1995: 41-44) points out, it is also a theoretico-philosophical discourse of music-making, whose key features include: a relationship of deep hostility or complete non-recognition to popular music; a belief in audience alienation as proof of the value of a work; a pedagogical mission to convert and educate audience members; an understanding of the artist as an “involuntary vessel” through which inspiration flows; a conceptualisation of the process of composition as a unique, singular and individual moment of enlightenment, referred to as “aesthetic individualism” (Toynbee, 2004: 131); a relationship of patronage with cultural institutions – reflecting a complete rejection of the market and commodification of music; and a belief in the autonomy of the aesthetic.

Finding its roots in the 1960s, musical postmodernism aimed to subvert the discourses and practices of modernism, instead asserting a new musical pluralism in which: the ‘great divide’ between high art and popular music styles is challenged (Hassan, 1987; Howard, 2002); the notion of the ‘pure aesthetic’ is abandoned in favour of an acceptance of music as a political, social and cultural force (see Potter, 1995 on the political power of hip-hop) in which the audience plays an important role in constructing musical meaning; a pluralistic approach to composition is adopted in which genres are freely interchanged and a variety of musical traditions are referenced and quoted (Kramer, 2002: 15) leading

particularly to the development of 'remix culture' (see Lessig, 2008); the commodification of high art styles is accepted and even embraced (Taylor, 2002: 93); and the elitism of modernism, which raises the individual genius of the composer above all else, is rejected in favour of a more democratic approach to music-making.

There has been much debate over the legacy of musical postmodernism amongst scholars of music and the arts, with many commentators questioning the assumption that it encourages a liberating and positive atmosphere of creative musical exchange. A key critique in this area involves the problematisation of musical postmodernism's unquestioning relationship with market forces. This literature has generally drawn a bleak picture of postmodern culture, considering its unification of art and commerce as encouraging the devotion of an array of meaningless consumer goods while similarly pointing out the inherent contradiction between postmodernist values of egalitarianism, democracy and collectivism and the forces of consumer culture (Baudrillard, 1988; Featherstone, 1981; Jameson, 1998; Lyotard, 1984).

Another key critique suggests that by focusing almost exclusively on composers and the stylistic orientations of their compositions, musical postmodernism is often mistakenly construed as an uncontentious or at least relatively unified phenomenon. Most obviously outlined through Born's (1995) notion of mediations, this critique suggests that one must consider all levels through which musical meaning is constructed in order to reach a considered examination of postmodernism. For example, in *Postmodernism: A Very Short Introduction*, Butler (2002: 73-4) comments:

There is not a great deal about music in this book: this is partly because long before the period we are concerned with, many composers had already given up background conventions like those attacked by postmodernism...At the very least much musical composition since 1970, notably in the extraordinary willingness to mix styles of younger composers, has avoided some of the dialectical battles of the past.

Butler's exclusive focus on the actions of composers leads to a false simplification of postmodernism in music to such an extent that he suggests it barely deserves mention in his otherwise wide-ranging discussion of postmodernism in the arts.

In any case musical postmodernism is crucially based on the *negation* (rather than complete rejection) of musical modernism thus these seemingly opposing discourses are inextricably intertwined since it is through their antagonistic dialogue that each is co-defined and co-implicated. Furthermore, neither modernism nor postmodernism represent unified fields (see Born, 1995: 295ff). Jameson (1984: 56-70) outlines four key standpoints relating to understandings of postmodernism which also suggest the ways in which modernism is mutually conceived. Firstly there are those who unambiguously salute the arrival of postmodernism from a largely anti-modernist stance (see Hassan, 1987; Wolfe, 1993). Literature in this vein heralds the postmodern era as inherently positive, caricaturing the preceding modernist era as oppressive and backward. Secondly, there are those that attempt to emancipate modernism from such a totalizing critique and in doing so repudiate the theory and practice of postmodernism. A key writer in this field is Habermas (1984) who has argued for the political power of high modernism. Despite their divergence, both of these positions subscribe to the notion that postmodernism represents a definitive break with the modernist era. In contrast, a third and fourth viewpoints challenge this notion and assert that postmodernism is merely the name for that which is truly modern in our contemporary era. This standpoint can proceed from generally positive or negative ground – either conceiving of postmodernism as the pinnacle of modernist achievement or as a continuation of an overwhelmingly oppressive form.

I recognise that musical modernism and postmodernism are neither monolithic, easily definable nor necessarily separable discourses of music-making. Despite this, the terms have taken on a life as useful shorthands for mutually contradictory, even dialectical discourses relating to the politics, aesthetics and creative processes that surround the making of music in the contemporary world. Therefore in order to analyse the processes through which a notion of creativity is produced at Nonclassical, it is beneficial to operate within a framework that allows for the conceptualisation of competing discourses of music-making. This is not to suggest that the unruliness of Nonclassical's notion of creativity can be explained entirely through the lens of an unsettled dialectic between modernism and postmodernism. Rather I will draw on Born (1995) to use the categories of modernism and postmodernism to make observations about conflicts experienced by collaborators in processes of contemporary music-making. Against this backdrop I will consider how discourses of musical modernism and postmodernism inhere at multiple mediations of the remix project, examining how these discourses conflict and produce contradictions and tensions. Through a consideration of these tensions I will build an understanding of Nonclassical's notion of creativity. I will argue that this construction of creativity reproduces notions of authorship as singular, individualistic, masculine and in conflict with commerciality that stand in opposition to many key tenets of musical postmodernism.

4. The Remix Process

The practicalities of the Nonclassical remix project proceed as follows. The project begins with an original source material which is derived from the ‘original artist’ whose work – as a composer or performer – is to be released on the Nonclassical label. This work may be a new piece for small ensemble (see *First String Quartet*, 2004 and *Second String Quartet*, 2007 by Gabriel Prokofiev), a concerto (see *Concerto for Turntables*, 2009 by Gabriel Prokofiev), a set of new compositions (see *Troubaritz*, 2011 by Tansy Davies), or work by a range of composers performed by an ensemble (see *Tangled Pipes* by Consortium5, 2010 and *Songspin* by Juice Vocal Ensemble, 2011). The common thread linking all source material is that it is self-consciously derived from a contemporary classical genre. This original material is then sent to a variety of remixers from a broad range of musical backgrounds who each offer their own new version of one track or a selection of tracks.

This process of taking a contemporary classical work and then re-contextualising it in line with different musical genres forms part of what Gabriel Prokofiev describes as an effort to “[fill] in this massive void between genres.”⁴ The remix is therefore the process through which Nonclassical attempts to encourage audience-members from a wide variety of generic backgrounds to listen to and enjoy contemporary classical music. The remix project is not just about audiences, however, but is also an attempt to widen the participation and enjoyment of contemporary classical music among producers from a wide range of generic backgrounds. As such, Nonclassical commissions remixes from DJs, producers, performers, visual artists, sound artists and composers. The process of opening up the original work to a variety of collaborators who can then select, manipulate and re-

⁴ Interview with Gabriel Prokofiev 04/05/11

contextualise the original material, promotes an environment of free and democratic creative exchange between artists from a variety of backgrounds.

My analysis will focus on two key Nonclassical releases: *Cortical Songs* (2009) and *Songspin* (2011). *Cortical Songs* (2009), by composer, musician and physicist John Matthias and composer, producer and sound designer Nick Ryan, is a four-movement suite for string orchestra and solo violin that is based on the ‘firing’ patterns of neurons in the human brain. While all notes played by the musicians are prescribed in the score, the moment at which they are played is controlled by a model of neuronal firings and firing times are represented visually as a flashing LED light. As a neuron fires, a light flashes and the musician responding to that particular light follows a written instruction in the score. The suite features largely static harmonies maintained by dense homophonic string textures and melodic lines played by a solo violin that consist of simple step-wise fragments. The stems⁵ of these four movements plus a variety of textures recorded in the rehearsal process as well as a document detailing the neuronal time code used in the piece were all sent to a variety of remixers who were asked to present their reaction to the work. There are four original tracks and eleven remixes on the album.

Juice Vocal Ensemble are a female a cappella trio made up of Kerry Andrew, Sarah Dacey and Anna Snow whose album *Songspin* (2011) was in the post-production phase during my period of fieldwork at Nonclassical. The majority of original tracks are works by contemporary classical composers (*Of The Snow*, *Depuis La Montagne Sur La Ville*, *Lieu Commun*, *Skuld*, *Triadic Riddles of Water*, *Sanbiki No Kashikoi Saru* and *Dream Of You*), although the album also includes new arrangements of traditional English (*Cruel Mother*) and American folk songs (*Didn't Leave Nobody But The Baby*) and one pop-inspired piece

⁵ The individual tracks of a recording that are then mixed to create the final mix.

(*Lullaby For The Witching Hour*). The original works on *Songspin* are written or arranged by a variety of composers including Gabriel Prokofiev and members of *Juice Vocal Ensemble* themselves. The stems of these tracks, plus other tracks that were recorded but not selected for the final album, were sent to a variety of remixers who then presented their reactions to them. There are eleven original tracks and seven remixes on the album⁶.

⁶ See Appendix for full tracklisting of both albums. Both *Cortical Songs* and *Songspin* can be listened to for free through Spotify.

5. Nonclassical Mediations

5.1 Technological

Remixing is a highly technical process of audio transformation. As such, the technological mediations through which the remix is created are a key site of the construction of discourses of musical modernism and postmodernism. I found that Nonclassical remixers shared an understanding and approach to transforming the source material and here a discussion of the working method of one particular remixer, is illuminating:

When they made the recordings...I was given those as a Logic file and I didn't actually have Logic on my machine... So I had to choose to either reconstruct it in Pro Tools⁷ or whatever or to just go into the folder I'd been given and pick bits and use them as I wish and I decided on the latter approach. I didn't try to put the piece back together...I just went through at random listening to chunks...and picked the bits I like.

(Interview 9: 28/05/11).

Although this remixer had already heard a version of *Cortical Songs* in performance, he never actually listened to the audio file of the piece on which his remix was based. His work was thus developed from a selection of individual sound samples that he found interesting rather than on *Cortical Songs* as a holistic musical object. Although most remixers that I spoke to listened to the tracks in full before creating their own version, I found this remixer's micro approach to the audio files to be common. As such, many remixers searched deep in to the audio files they were given in order to extract sounds to manipulate:

One way to have done it would have been just to take part of the original and then manipulate that but I was more interested in going back to the smallest constituent parts (Interview 1: 05/04/11).

This approach often resulted in a highly practical style of listening amongst remixers in which they would consider the audio files as sound resources rather than holistic musical objects:

⁷ Logic and Pro Tools are two forms of sequencing software whose usage is almost standard in the music industries.

There were tons of neat sounds in there so...I sort out what I want to use as far as percussive sounds like a lot of the sort of (*makes sound of kick drum with her voice*) like right away I want to use that as a kick drum
(Interview 5: 14/04/11).

When asking one remixer what drew him to a particular track, he made clear that he listened to the audio files specifically in order to identify sounds that could be useful to his project:

SL: *Of The Snow* is quite detached and there's lots of musical moments which are quite separated, was there an aspect that that one might be easier to cut up and do your own thing with because the textures aren't so dense?

GY: Absolutely and you're looking for things that are...okay here there's a note that sustains itself...there's a very beautiful long held sustained note that has a nice decay or something like that and then that could be used for...set with a long type of weird reverb to make a strange texture and pitch shifted and stuff like that (Interview 2: 13/04/11).

And on asking another remixer why he chose to work with a particular song on *Songspin*, he explained:

It's not because I thought it was the better song but because...the voice was used in a wider range. So there were percussive sounds and there were also harmonies. So I thought this gives me enough material to create beats and also harmonies around it. (Interview 3: 14/04/11).

Thus, when discussing the process of remixing, remixers talked less of connotations of the source material as a whole and instead focused on the practical properties of the audio. This approach to the remix process suggests that Nonclassical collaborators operate within an understanding of the source material as an elaborate sound resource, considering particularly the practicalities of the musical object in terms of how they can be used to create a new piece. This meant that extracted sections of the original source audio were considered as the 'tools' for composition.

[I looked at it as]...you have to paint but you have to paint using these pictures of trees or whatever, make a collage using these sorts of things. (Interview 2: 13/04/11).

It would be not dissimilar to an artist preparing a palette of colours to use (Interview 8: 26/04/11).

I have been involved in working with the voice as a material for about a decade now, you know for a long time. So...working on this is part of the same process using obviously different tools (Interview 3: 14/04/11).

This understanding of extracted audio as the ‘tools’ for composition constructs a notion of creativity that separates audio extraction and audio manipulation as distinct processes with different creative value. Nonclassical remixers stated that compositional tools had to be extracted before the real creative work could begin, often referring to this process as the most laborious aspect of creating the remix. It was only after this process had been completed that the work of audio manipulation and layering could begin, conversely considered as more creative and innovative. Thus the alternate processes of audio extraction and manipulation were considered quite distinct – both in terms of their temporal location and the levels of artistry and enjoyment they elicited.

This remixing technique of extracting audio material prior to the process of manipulation can be related to a Benjaminean (1992) notion of the destruction of the ‘aura’. Benjamin posited that all art before the age of mechanical reproduction was tied to the time-space context in which it was created. This positioning of the work was central to forming the observer’s reaction to it as it constructed a unique and fixed relationship of distance between the work of art and the observer which he referred to as its ‘aura’. This ‘aura’ is, however, destroyed by methods of mechanical and commercial reproduction which rip an artwork away from its specific time-space context, rendering the artistic function of the object merely incidental. In the context of the Nonclassical remix project, through extracting the audio material the remixer tears the sound material away from its original sound source and in doing so destroys its original ‘aura’ or relationship of distance from the listener. I would add that this process also destabilises the relationship between source material and original artist. By extracting audio material in a process that is temporally

distinct from that of sound manipulation, remixers ritualise the removal of the audio from its relationship with its original author. This ritual of separation is key in that it was only when audio material had been distanced from its original source, and therefore from its original author, that remixers considered their working practices as truly creative. Thus, through the technological mediations of the remix project, collaborators construct creativity as that which occurs only after audio has been ritually separated from its original source and author.

This ritualised process can be considered a dramatisation of struggles between discourses of musical modernism and postmodernism. The process of remixing represents key aspects of postmodernism in its promotion of democratic and plural approaches to authorship in which a variety of actors can be credited for their creative work. And yet remixers considered their own creative processes as fundamentally distinct from those of the original author. Thus Nonclassical creativity is here tied to modernist notions of authorship as singular and bound to an individual creator. Although a modernist/postmodernist dialectic helps bring this conflict to light, this process need not only be viewed through such a lens but can also be conceived as part of a struggle for prestige between Nonclassical collaborators. Many remixers noted that the desire to ‘create something different from the original’ was an important imperative in the remix process which legitimised their role as remixer and creative collaborator. Therefore at the same time as dramatising a conflict between discourses of modernism and postmodernism, a ritual of audio extraction allows remixers to produce work that they felt would be more unique and thus more highly valued.

5.2 Musical

A second key site of the construction of discourses of modernism/postmodernism is the sounds of the remix and as such, I will now focus on two examples in detail.

5.2.1 Marcas Lancaster Second Movement Remix

Marcas Lancaster is a London-based musician who received much of his musical education as a singer in bands in the 1980s and 1990s. His eclectic musical interests encompass styles such as synth-based electronica, punk, rock and R&B. He now works largely in the genre of dance music in which he both writes his own material and produces other artists.

Marcas Lancaster's remix of the second movement of *Cortical Songs* opens with a sparse rhythmic texture of clanks and bangs derived from heavily processed samples of tapping strings. After around eight seconds, a warping string sound emerges whose periodic increases in volume and frequency give the effect of a pulsating heartbeat, beginning to establish a stable 125 bpm pulse. This is underwritten by a regular quaver rhythm made out of very short popping samples. Heavily processed singular string samples periodically emerge and rise over the top of this rhythmic texture for a few seconds before falling away again and leaving the pulsating heartbeat-style rhythm noted before. At 1'12" the kick drum emerges and a regular four-four pulse is established. Over this beat, two synth pads in harmony pick out a short syncopated melody. This is accompanied by the quaver rhythm short popping samples heard earlier and also by the rising and falling of heavily processed singular string samples. At 2'44" the synth pad melody drops out, leaving the pulsating heartbeat-style rhythm heard at the beginning of the track and a sparse and subdued rhythmic bass line. This texture repeats until 3'32" when the synth pad melody

and kick drum return. More layers of processed strings are gradually added to this with the whole texture repeating until the end of the track.

Marcas Lancaster's track displays many of the stylistic conventions of trance music. Trance is a sub-genre of techno, an up-tempo (125-145bpm) dance music style which is considered to have developed in Detroit in the early 1980s. As Waugh (2000: 10-11) points out, techno is generally characterised by "its devotion to the four-to-the-floor beat, its use of heavy sounds, repetition and electronic content" while trance more specifically employs conventions such as "synth effects and layered sounds" through which "the music often builds to a crescendo several times throughout the song". Marcas Lancaster's track clearly employs many of these same characteristics. His use of a regular four-four tempo at 125 bpm alludes to up-tempo dance music. His method of constantly building up and then breaking down textures within the piece is a key feature of trance music, as is the use of lush synth pads and pulsating, warping string samples. The track's dance music lineage is particularly evident at 1'45" when the kick drum and synth pad melody disappear, leaving only the pulsating heartbeat-style rhythm and subdued rhythmic bassline. This 'middle eight' is a common practice in dance music encouraging clubbers to look to the DJ and anticipate the 'drop' where the kick and full bassline return. This is a practice that Butler (2006: 326-328) refers to as "withholding the beat" and then "dropping the beat". Thus his remix is clearly aligned with dance music, especially trance, and as such is closely tied to the genre in which the majority of his current creative work is located.

5.2.1 Tivannagh L'Abbé Blender Remix

Tivannagh L'Abbé is a Vancouver-based musician and composer whose musical education began at a very early age. She describes her early musical experiences as being

entirely based around a classical tradition that she found somewhat limiting and unfulfilling. Her exposure to hip-hop aged 12 was influential in introducing her to the power of beats and samples and as such her early compositions involved looping samples of classical music over hip-hop beats. Her compositional voice continues to be influenced by hip-hop.

Tivannagh L'Abbé's Blender Remix uses as source material a selection of six tracks from *Songspin* (*Cruel Mother*, *Vue Sur La Ville Depuis La Montagne*, *Human Drum* – a track which was recorded but not selected for the final album, *Lunacy*, *Triadic Riddles Of Water* and *Lullaby For The Witching Hour*). Her remix has a relatively slow tempo (102 bpm) and is underwritten by a prominent yet enervating bass rhythm. The rhythm of the bass is not a simple four-four beat as in Marcas Lancaster's remix but a syncopated rhythm that avoids falling on a down beat except for the first beat of every bar. The piece builds up in layers – adding vocal sample onto vocal sample – gradually establishing a minor key harmonic foundation out of samples of 'humming' and 'oohs.' This texture is supplemented by the addition of rhythmic vocal effects, such as exhalations, yelps and screams, that add to the regular pulse. Her remix differs from many others in that there is very little processing on the samples she has used. Clearly, some samples have been electronically manipulated – for example pitch-bent to create the deep bass loop, EQ and reverb adjusted to position the samples in the stereo field, delay used to create echo effects etc. – but overall, samples retain their original essence and are easily linked to their source. As such, although samples have been cleverly cut, looped and layered, Blender Remix remains very much in the 'sound-world' of female vocals. In interview Tivannagh L'Abbé pointed out that this approach to samples was quite self-conscious:

And I know I can pitch-shift and stuff like that but for me I like to try and find things and keep them in the original key and make those work together as well... (14/04/11).

Overall, Blender Remix has strong allegiances to hip-hop culture and borrows many of the aesthetic conventions of this genre. As Waugh (2000: 12) points out, hip-hop is a slow tempo (88-112bpm) derivative form of 'breakbeat', which refers to dance musics that utilise syncopation and poly-rhythms. Hip-hop is said to have emerged in 1973 when DJ Kool Herc pieced together samples of the 'break' sections (where the rhythm section or soloist plays unaccompanied) in funk, soul and R&B records. Tivannagh L'Abbé's use of a slow tempo and enervating bass rhythm creates the sense of a hip-hop groove. Moreover, her use of a syncopated bass rhythm with little reliance on a four-four drum beat reflects the tendencies of breakbeat and differentiates her track from dance music genres like house or techno. Equally, her use of samples is tied to practices of especially 1980s and 90s hip-hop. At this time technological constraints meant that samples could not be highly processed and this lack of processing became a feature of hip-hop tracks of this era. The relatively low levels of processing used on the vocals means that Blender Remix as a whole alludes strongly to beatboxing – a practice by which performers re-create the sounds of a drum machine using only their voice and a microphone. This is most obvious at 1'51" where the vocal strongly reflects the rhythm and sonic qualities of a fast hi-hat beat as performed by a female beatboxer. Further at 3'45" we hear the sound of 'scratching' created out of a manipulated vocal sample. Scratching is a turntablist technique, often first attributed to DJ Grandmaster Flash, where a distinctive scratchy sound is created by rapidly and rhythmically moving a vinyl back and forth while it is playing. Beatboxing and scratching both form key parts of hip-hop culture (Toop, 1991) suggesting Blender Remix's clear allegiance to this generic form. Moreover, in interview, Tivannagh L'Abbé refers to her style of remixing as specifically drawing on the conventions of hip-hop.

For all of the remixes that I've done I try and listen to everything and it is like the hip hop mentality of crate digging that I go in and take the bits from each thing that I want (14/04/11).

Both Tivannagh L'Abbé and Marcas Lancaster remained within their own working practices and produced remixes that were quite clearly tied to their own generic backgrounds. Although I have only considered two remixes in detail here, I found this point to be borne out by other tracks on the two albums I analysed. For example, Jem Finer, who worked as a remixer on *Cortical Songs*, is an artist working particularly in the area of sound installation with many of his works (for example, *Score For A Hole In The Ground*⁸ and *Longplayer*⁹) exploring the sonic qualities of the natural world. This creative background was clearly brought to bear on his remix. He created a visual and textual landscape that explored the timbral qualities of the sound source – clearly alluding to his art installation and electronic music background – which gradually expands into an undulating oceanic immersiveness, reflecting his interests in the sonic qualities of the natural world. Moreover, David Prior, who also worked on *Cortical Songs*, is a composer and sound artist who particularly notes the influence of musique concrète to his working method. These creative influences are evident within his remix which establishes a dense texture of randomised sound 'events' made out of micro-samples of string sounds. The texture is structured in such a way that each sound seems to imply the one that follows, suggesting an expanding event whose implications spill throughout the work. Such acousmatic interplay of sound and surroundings is central to the musique concrète method more broadly. Equally MaJiKer, who was a remixer on *Songspin*, is a musician, composer and producer who has worked in commercial popular music for many years,

⁸ An outdoor installation that amplifies the sound of water dripping between a series of underground wells. See <http://www.scoreforaholeintheground.org/>

⁹ A piece composed for ancient standing bells which is set to play for 1000 years without repeating. See <http://longplayer.org/>

most famously as the producer for French singer Camille. He describes his solo work as “accessible” but also “challenging”¹⁰ pop music which uses body percussion, beatboxing and extended vocal techniques as compositional material. This background is reflected in his remix. His work presents an up-tempo pop track with little processing on the source material to retain the sonic quality of the vocals and suggest the technique of beatboxing. His remix is also one of the few to extract a melodic line from the original material and use it as the lead vocal, further confirming the track’s pop lineage.

As such, I found the generic and stylistic qualities of the Nonclassical remix to be largely tied to the musical background of the particular remixer who created it. Of course it is not surprising that artists align themselves with particular genres that form the backdrop of their work more generally. This reflects Toynbee’s (2000: 40) notion of musical creativity which he constructs as based on a series of “possibles” that are selected or rejected by the creator. Drawing on Bourdieu (1984; 1993), he considers the range of possibles on offer as based on the likelihood of congruence between a musician’s disposition (i.e. their habitus, for example as a rock guitarist) and their position in that genre of works (i.e. their place in the field, for example within the genre of guitar-based rock). Thus creativity can be considered as a radius of possibles that surround the creator; those closest to the musician being the most likely to be selected while those further away gradually fading into inaudibility.

It is thus perhaps unsurprising that Nonclassical remixers produce work that reflects their own stylistic and generic tendencies as artists, drawing on possibles that rest firmly within their own radius of creativity. What is striking is the fact that the source material did not result in deviations from habitual working practices for any of the remixers I have

¹⁰ Interview with MaJiKer 03/05/11

considered. In many cases remixers were charged with creatively manipulating audio that derived from a generic form that was vastly different from their own. And yet, the nature of the source material appeared to have little effect on the stylistic qualities of the work they produced. This further suggests that the ritual of audio extraction discussed earlier plays a particularly important role in the remix process. That is, after the process of audio extraction is completed – the source removed from its context and its relationship with the original author problematised – the sound source can then be absorbed into the habitual working practices of the remixer. Moreover, that Nonclassical remixers remained firmly within their own working practices constructs creativity as an individual and solitary pursuit in which atomised remixers bring their individual working practices to bear on the remix object. Indeed, I found there to be little interaction between the Nonclassical remix community during my fieldwork. All correspondence was centripetal/centrifugal, moving away from or towards the central body of Nonclassical (and the original artists that they represented).

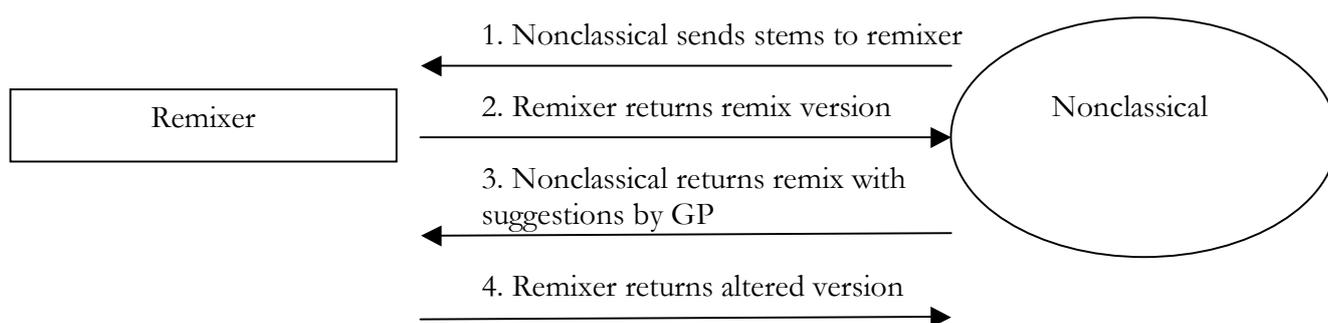
Thus a consideration of the musical mediations of the remix project suggests that Nonclassical produces a notion of creativity that is based on singular and individual authorship carried out by remixers who are both physically and conceptually isolated. This can be considered on the one hand through a lens of a modernist/postmodernist dialectic in which a seemingly collaborative and postmodern compositional process actually promotes modernist notions of isolated creativity and authorship. On the other hand, as noted previously, this process can also be conceived through a notion of musical creative practice in which musicians draw on their own radius of creativity, selecting “possibles” that reside within their own sphere of composition.

5.3 Social

Discourses of musical modernism and postmodernism are equally enacted through the creative dynamics and relationships that govern Nonclassical and as a result, I will now consider its social mediations. Fig. 1. represents the practicalities of the remixing process:

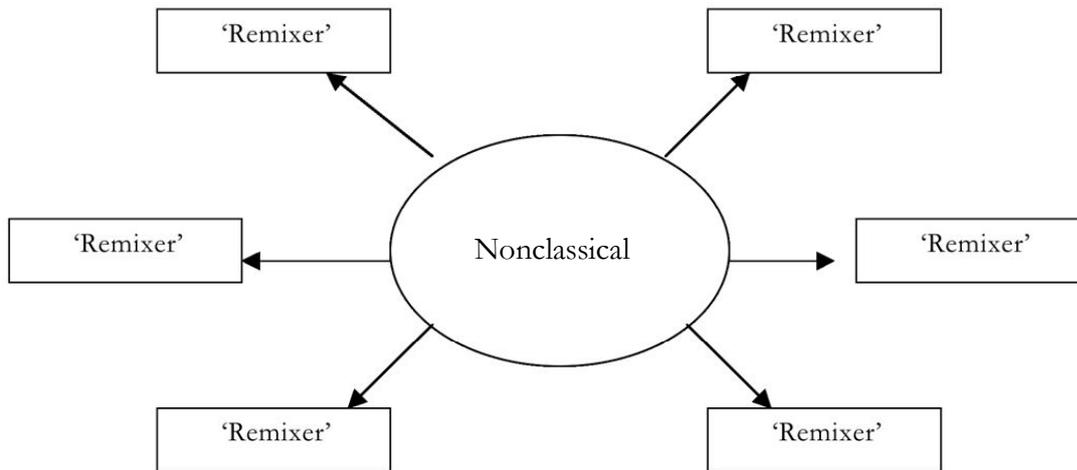
5.3.1 Remixing Rules

Fig. 1. The remix process.



Steps 1 and 2 represent the main stages of the remix process through which remixer are sent stems via email or post and then return their finished remixes in a similar fashion. Thus, interactions between remixer and Nonclassical are fairly minimal and allow for little collaboration during the actual process of creating the remix. In many cases the remix process proceeds to steps 3 and 4. At this point Gabriel Prokofiev offers feedback on the remix, usually via email, and suggests changes to the work. In the cases that I considered, remixer then made alterations in line with Gabriel Prokofiev's suggestions and submitted a new (and final) version of the remix. Thus feedback and quality-control is a largely centripetal process, emanating from the central body of Nonclassical (with Gabriel Prokofiev as the figurehead) outwards to the variety of remixer, see fig. 2 for a representation of this process.

Fig. 2. Representation of Nonclassical remixer feedback and quality-control



This informal stage of ‘feedback’ was not unique to remixers and original artists were also involved in discussions about the quality of their work. However I found that while remixer feedback was entirely centripetal, original artists were afforded a much more active role. A consideration of the processes of compiling *Songspin* is here particularly enlightening. An especially complicated part of the album-assembly process involves deciding which tracks should go on the album (regularly far more are recorded than can be selected) and in what order. After much thought and discussion, a final album format was decided on which was based on the ethos of ‘front-ending’ – a commercial practice in which the tracks deemed strongest are put at the beginning of the album with the hope that listeners browsing through chronologically will be encouraged to buy on this basis. This technique was particularly supported by Gabriel Prokofiev who stated his belief that *Songspin* should be constructed in this way and with a preference for the song *Cruel Mother* to come first. However at a later date I found that the running order of the album had been changed again and the new first track – *Triadic Riddles of Water* – was one that Gabriel Prokofiev had specifically opposed as opener for the album. This new tracklisting devised

by *Juice Vocal Ensemble* was retained for the final album released in May 2011. This example shows how the original artists at Nonclassical are afforded an active role in the processes of feedback and, in some cases, decisions made by Gabriel Prokofiev and the Nonclassical team are overturned to appease them.

In contrast, remixer feedback is much less interactive. Here a series of diary extracts are enlightening:

30/03/11

Discussion in the office about issues with OX's remix. BL and IO are unsure how to tell him they don't like it when he spent time (and money) creating it. They suggest that they could perhaps ask him to make it shorter as a compromise. In the end it is decided that Gabriel Prokofiev will be in charge of feedback email.

08/04/11

Received new version of remix by OX. Gabriel Prokofiev thinks it sounds much better but is still a bit meandering and experimental. It is decided that the remix cannot go on the album as it isn't good enough and will be available as a download-only bonus track instead.

Processes of feedback therefore work to constrain remixer creativity far more than that of the original artists. While original artists are afforded an active role in discussing (and potentially rejecting) feedback, remixers tend to have little choice in the matter and still in some cases have their work omitted from the final album.

Centralisation of quality control does not only take place through the informal process of feedback but is also more formally enshrined in the Nonclassical 'house rule' which is aimed entirely at remixers. The 'house rule' stipulates that remixers may only use audio from the original track in their remix, no imported audio is permitted. This rule was implemented by Gabriel Prokofiev and his explanation of the concept is as follows:

If I say you can only use sounds from the recording then people will be forced to be a lot more creative in terms of any beats or loopy stuff they make. Because that will come from the original recording...it will relate directly to the original, it will be a really true remix (04/05/11).

Nonclassical's 'house rule' was implemented with the intention of discouraging producers and DJs from simply taking an 'off-the-peg' beat and adding it to the original source material. However, ethnographic evidence suggests that the Nonclassical 'house rule' produces its own internal contradictions. Audio transformation software is today so powerful and widely available that a sound source can be mutated in almost limitless ways. Thus, the 'house rule' of no imported audio does not really present major challenges to many of the remixers since, as many point out, given enough time they could create the sound they want out of *any* source material.

Marcas Lancaster noted that he was particularly in favour of the 'house rule' as a concept but that it soon became impractical given the time constraints of the remix process.

It appealed to me as an idea and then when I was actually doing it things like that came up straight away and you've only got a short amount of time to do it so it struck me as unnecessary (16/04/11).

In fact, Marcas Lancaster decided to use an audio instrument kick drum (i.e. imported audio) in his final remix:

I think I cheated, I think I put a kick drum in. I could have made a kick drum...you can make a kick drum out of anything but I just couldn't be arsed. I don't need to prove that I can make a kick drum out of anything I'll just put one in because it saves time (16/04/11).

He notes particularly that he did not *need* to show that he could make a kick drum because this is not a particularly skilful process. As far as Marcas Lancaster was concerned, any user of programmes like Logic Pro or Pro Tools could make a kick drum in a matter of minutes by using tools such as EQ and pitch-shifting. Thus the 'house rule' does not in itself encourage him to be more creative or allow him to show his skills and therefore he decides to disregard it in order to save time.

Moreover, a diary extract detailing a conversation with one Nonclassical employee suggests further problems related to the 'house rule'.

04/04/11

Had conversation with BL about HY remix. BL suggests that in some cases the principle that they can't use any original material is a bit redundant seeing as with today's technology you can do absolutely anything you want. It means that sometimes things can sound a bit conventional. HY remix would have probably sounded better if he'd just used proper drum loops rather than trying to create his own out of the audio.

In this case, it is suggested that the remixer's attempt to make drum loops using only the original audio leads to the track sounding low quality and badly produced. The employee suggests that the 'house rule' sometimes leads to poorer quality remixes and, in some cases, it would be easier if it was simply abandoned. Here we see a direct conflict between an 'official' notion of creativity promoted by Nonclassical and an 'unofficial' counter-notion produced by collaborators. While Nonclassical promotes the valuation of remixes on the basis of their compositional autonomy, both remixers and employees noted their (limited) opposition to such a construction.

I would suggest, however, that unofficial constructions of creativity do not threaten the primacy of Nonclassical's official model. Both informal and formal processes of quality control (as both feedback and the 'house rule') protect the autonomy of the original work by fundamentally separating the creative processes of original artists from those of remixers. By discouraging remixers from using imported sounds, the Nonclassical 'house rule' also defines as less-creative those practices that tend towards a heteronomous/derivative compositional approach which is key to the notion of remixing. This produces a Nonclassical hierarchy in which remixers are invariably at the bottom since they are less empowered to respond to criticism of their work. In contrast, original artists are considered as active participants in the creative process with substantial levels of power in resisting Gabriel Prokofiev's musical suggestions. Both processes of feedback

and the 'house rule' reproduce discourses of musical modernism. This is because they protect the primacy of the original work and consider as more creative those processes that go into producing the original while concomitantly devaluing the creativity of the remix and thus disempowering those who produce it. That an unofficial counter-notion of creativity is largely produced by (relatively powerless) remixers further contributes to the devaluation of this alternative understanding of creativity. Thus conflicts over creativity can here be conceived not only through an understanding of struggles between modernism and postmodernism but also as tensions between relatively empowered and disempowered participants and official and unofficial notions of creative practice.

5.3.2 Remixer Demographic

I also found the Nonclassical remix community to be largely homogenous. Of the eleven remixers I spoke to, nine had continued their education at least up to undergraduate level (82%) with three of these receiving a PhD (33% of those with BA; 27% of total). These statistics are well above the national average which in the 2001 census showed that only around 20% of the total UK population, or 30% of residents of London and the South-East held an undergraduate degree or higher qualification¹¹, and, although there are no specific figures for PhD, estimates sit at around 1-3%. Thus the level of education amongst Nonclassical remixers is vastly higher than national rates. Remixers were based respectively in the UK (eight remixers, 72.7%), Canada (two remixers, 27.2%) and France (one remixer, 0.1%) and while noting that the lines of ethnicity are complex and variously drawn, I also found the Nonclassical remixing community to be overwhelmingly white. Interestingly, the largely white demographic of the remixing community stands in opposition to that of the area in which Nonclassical's operations are based. The London Borough of Hackney is one of the most diverse boroughs in the city and in the 2001

¹¹ <http://www.statistics.gov.uk/census2001/profiles/commentaries/people.asp>

census, recorded 40.6% of its residents as non-white compared to an average of only 28.8% across London.¹²

Perhaps most strikingly, of the eleven remixers I encountered during my time at Nonclassical, ten were men (91%). Although I did not speak to every remixer involved in the two albums that formed the focus of my study, this sample was representative as there were no female remixers (out of eleven) on *Cortical Songs* and only one (out of seven) on *Songspin*. Thus, in total, 95% of remixers on these two albums were male. The underrepresentation of women in the role of remixer at Nonclassical was also noted by the all female group *Juice Vocal Ensemble* in interview:

We had an idea that we...quite wanted a lot of female remixers on there because you know we have a lot of female composers and as it happens we're all girls, we like to keep promoting girls in music. We did suggest people but as it happened none of them ended up happening (15/04/11).

In this way, the Nonclassical remix project forms part of a long history in popular music in which, as Bradby (1993: 156) points out, technological expertise has been linked with masculinity with the effect of keeping women out of discourses of individual authorship in the digital age of composition. If women have had an acknowledged role in popular music it is largely as performers since, as Middleton (2009: para 11) points out, to perform is to put a body on display in a role which is typically associated with women. This point is similarly evidenced in the workings of Nonclassical in which, of the twelve albums released on Nonclassical so far, four have featured majority-female or all-female ensembles and three were by female composers or performers. Since one of these twelve albums was a compilation album, this means that seven out of eleven original releases (64%) on Nonclassical showcase female talent as original artists.

¹² <http://www.hackney.gov.uk/Assets/Documents/hackney-Population.pdf>

These statistics construct the Nonclassical remix project as a process through which the musical performances of women are creatively and technologically manipulated by men. This practice was particularly evident in the case of the album *Songspin*, in which the vocal performances of three women were the source material for an almost exclusively male group of remixers. In this case, the resulting remixes can be considered an exemplification of wider processes of the masculine domination of feminine creativity. In the context of *Songspin*, the process of remixing involved the distortion of the lyrical and semiotic meaning of *Juice*'s original vocal material into a series of melismatic musical moments which were then creatively layered by the remixer. Thus the process of remixing had the effect of rendering female expression unintelligible by reconstituting the performances of *Juice Vocal Ensemble* in ways that restricted their ability to make linguistic sense through their performance. As Bosma¹³ suggests, producing non-verbal vocal sounds is an important stereotypical role for women in opera which is tied to associations of the female voice in music as bodily and irrational. Therefore in the context of *Songspin*, the remix process had the effect of shoring up stereotypes of female musical expression as based on non-linguistic, emotional utterances. That audio samples were then creatively layered and reconstructed by male authors relates to constructions of the male voice in music as conversely based on intelligibility and verbal expression.

As Bradby (1993: 169) points out with reference to dance music in the 1990s, the gendered division of labour between female performers and male technicians has resulted in the devaluation of female vocalists. However, in the case of Nonclassical it has been pointed out that largely male remixers actually stand in a position of relative powerlessness in comparison to the majority female original artists who play a much more active role in

¹³ <http://www.hannahbosma.nl/paperFTM4.html>

mediating feedback on their work. As such, the gendered division of labour at Nonclassical does not necessarily devalue the creative work of female performers but rather constructs remixer creativity as a masculine pursuit. That remixer creativity at Nonclassical is based on technological mastery and the ability to manipulate largely female performances makes it difficult for women to adopt the role of remixer. Instead they are grouped within the role of original artists which, although it affords them higher levels of prestige within the operations of Nonclassical, does not challenge hitherto constructions of technology in music as a masculine domain that have a long history in musical modernism.

A modernist/postmodernist dialectic is a useful lens through which to view such conflicts in Nonclassical. That is, through a process that pertains to collaboration and creative exchange in line with musical postmodernism, modernist discourses that devalue remixer creativity and reproduce technological prestige as masculine are confirmed. However, hierarchical struggles between performers and technicians can also be understood as gendered debates opposing male and female creativity.

5.4 Commercial

Nonclassical is not just a creative community of musicians and collaborators but also a commercial operation. Thus I will now consider some of the commercial mediations relevant to the Nonclassical remixing community, specifically in relation to the remix as a commodity.

5.4.1 Copyright and Ownership

Copyright of recorded music protects two key aspects of the recorded sound: firstly the musical performance embodied in the recording or the ‘sound image’ and secondly the composition labour that went into creating the sound (Evans, 2011: 2). Whole or partial ownership of either of these aspects of the recording entitles the bearer to a percentage of the earnings from that work referred to as ‘royalties’. As the record label, Nonclassical owns the rights to the sound recordings of all the music they release¹⁴ therefore it is in relation to composition labour that issues of ownership become of concern to the remix community. As Toynbee (2004: 123) points out, a key function of copyright law is to divide musicians into types and assign different values to each of them and in the case of remixers, this results in the consistent devaluation of their creative contribution. Standard practice within the UK music industry dictates that remixers are remunerated in a once-only lump sum referred to as a remixers’ fee. This fee effectively acts as a ‘buy-out’ in which the remixer rescinds all claim to composition copyright and royalties by selling their labour in a once-only transaction. The size of this fee is directly proportionate to the reputation of the individual remixer. Thus, while famous remixers can receive very high fees for their services, an unknown remixer who produces a track that goes on to sell millions worldwide may well have only been paid a few hundred pounds for their work.

¹⁴ *Cortical Songs* is an exception to this as the recording was organised and paid for by Nick Ryan and John Matthias.

That remixers are denied the right to composition royalties is linked to constructions of authorship in Western music. As Toynbee (2004: 131) and Evans (2011: 19-20) point out, copyright law in the UK and US is based on a modernist discourse of ‘aesthetic individualism’ that constructs the act of composition as a moment of singular enlightenment flowing through the individual composer. From this model, authorship is uniquely assigned to the composer as ‘creative genius’ and enacted at the moment of original composition only. While authorship is enacted in a singular moment of creativity, it creates a long-lasting relationship between composer and ‘work’ which allows composers to accrue royalties long after their work has been created. This individualistic notion of authorship means that a remix is considered a derivative version and not a new piece in its own right; the act of creative composition still located in the production of the original work. As such, copyright law and industry practice deny the longer-term relationship of authorship to the remixer and force them to sell their labour instead. This constructs the remixer as more akin to a performer who plays music written by someone else: both have no right to copyright because, in terms of the law, they are producing no tangible new ‘work’ of creativity (Toynbee, 2004: 123).

Nonclassical’s remix project endeavours to address what they see as an unequal relationship between remixers and composers by offering the remixers a percentage of the composing royalties. Their policy is to offer remixers “20-30%” of the composing rights for the track they produced “depending on how creative they have been”¹⁵. This arrangement is highly unusual both in terms of current copyright law and industry practice. Gabriel Prokofiev explains that there were both financial and moral imperatives behind this decision:

¹⁵ Interview with Gabriel Prokofiev 04/05/11

Now, we at Nonclassical can't offer people big remix fees so...the best thing we can do is offer a share in a royalty which I think is righting a wrong anyway. I think we're correcting a decision that maybe shouldn't be there in the first place (04/05/11).

By offering the remixers a percentage of the composing credits, Nonclassical recognises the creative input of the remixer as well as their ongoing relationship with the work they have created. This counters industry practice and subverts individualistic and singular notions of creative authorship based on a tradition of musical modernism. However in conversation with individual remixers it became clear that they had very different ideas as to their status of ownership. While some remixers over-estimated the writing credit they would receive, others assumed they had no legal claim over their work whatsoever:

I think they split the proceedings 50-50...half the writing credit goes to the original composers and half to the remixers (Interview 8: 26/04/11.)

Legally I don't own it at all (Interview 9: 28/04/11).

They kind of own it because they own the original track that I've remixed so I've used their material but I get a writer's credit (Interview 10: 28/04/11).

I'd expect at least a 50% writer's credit, no 100% writer's credit for that track, they can take other percentages for mechanical copyright using their materials (Interview 10: 28/04/11).

So...I'll be the composer of the remix (Interview 2: 13/04/11).

This confusion amongst remixers stems from the fact that the remixer royalty agreement discussed previously is entirely informal. Here again we see a conflict between official and unofficial notions of creativity at Nonclassical. The offer of 20-30% of composing credits to remixers is effectively unofficial since, in reality this offer is only the suggestion of Nonclassical and any ownership would have to be agreed between composer and remixer. Furthermore, technically the composer would have the right to refuse to share any composer royalties with the remixer if they wished. Here, unofficial constructions of creativity stand in opposition to official notions but not in a relationship of opposition or

limited protest. Rather, the failure of unofficial notions to be institutionalized has the effect of practically enforcing official processes. In interview, Gabriel Prokofiev suggested a method for formalizing this situation:

I realise that what we need to do is write a letter saying this is the situation, we're advising you to do this, register your remix and give yourself this much and this much to the composer (04/05/11).

And yet, still the ability of the remixer to earn composer royalties would be heavily dependent on the relationship between remixer and composer and in particular the composer's willingness give up a share of their own royalties in order to recognise the creative input of the remixer. This arrangement would be particularly difficult to manage in the cases where Nonclassical albums feature works by a wide range of composers (see for example *Songspin*) who may be unknown, distanced or even deceased. Practically speaking, however, the difficulties of this situation have not yet arisen since albums released on Nonclassical rarely make a profit, many of them struggling to recoup the costs of manufacture. Thus, of the Nonclassical remixers I spoke to, none had received any form of remuneration for their work to date even with the symbolic gesture of partial copyright ownership of their track. This reflects a more general situation in music in which copyright offers little financial rewards for musicians. As York and Laing (2000: 8) point out, a survey of UK musicians from jazz, folk, classical and pop/rock genres between 1978 and 1999 shows that less than 5% of musicians earnings came from broadcasting, recording, writing and royalties. Thus, despite attempts to remunerate remixer creativity, Nonclassical operations struggle to reconcile the symbolic gesture of a writing credit with the practical exigencies of the market.

5.4.2 Nonclassical and Gabriel Prokofiev

Issues of commercial authorship are further complicated by the often uneasy synonymy between Nonclassical the community and Gabriel Prokofiev the individual. Gabriel Prokofiev's role within the Nonclassical community is central. His contributions include: recruiting the majority of ensembles or composers whose music has been released on the label; co-recording and co-engineering the majority of album releases; providing a remix for every album release, and, in the case of four albums, writing the original material also; and providing the financial means through which Nonclassical continues to exist. Many collaborators point to Gabriel Prokofiev as a central figure, often citing his enthusiasm and talent as the driving force behind the community as a whole. One remixer stated plainly, "Nonclassical is Gabriel". Thus an issue of central importance is the way in which Gabriel's own career as an increasingly successful classical composer runs alongside the fortunes of Nonclassical and how his individual success bears on the community as a whole.

It is amongst the institutions and artists of contemporary classical music that Gabriel Prokofiev has begun to achieve a great deal of success as a composer. During the time I spent at Nonclassical, he worked on a variety of composition projects including: a remix for singer Meredith Monk; a commission for a new staging of the ballet 'A Midsummer Night's Dream' in Switzerland; a new work for cello and eight loudspeakers to be performed at LSO St. Luke's in May 2011; a commission from a French orchestra for a new work based on Beethoven's ninth symphony; and a new orchestration of his Concerto for Turntables to be performed by National Youth Orchestra as part of The Proms 2011. In many of these projects, the fortunes of Gabriel Prokofiev the composer and Nonclassical the community are tied together and the performance of his work at LSO St. Luke's is here a particularly enlightening example. The programme at this concert

was made up of four works by Gabriel Prokofiev (two of which were released on the Nonclassical label - *Concerto for Turntables* and *Import/Export: Suite For Global Junk*) and one by American composer David Lang. The concert title for this event was 'Nonclassical Directions'. LSO publicity here assumes the synonymy (or at least interchangeability) between Gabriel Prokofiev and Nonclassical. The concert name alludes to the record label, club night and general community while the programme features music by only one member of the Nonclassical community and assumes that his work stands for the community as a whole.

Similarly, in January 2011 Nonclassical held their monthly club night at Kings Place as part of the Out Hear new music season. The evening featured performances by three ensembles who had released albums on Nonclassical: *Elysian Quartet* who performed Gabriel Prokofiev's Second String Quartet; *Mercury Quartet* who performed two sets of free improvisation; and *Consortium5* who played repertoire by a wide range of composers. While the Nonclassical-produced publicity highlighted the ensembles playing at this event (see fig. 3), the Kings Place-produced tickets highlighted Gabriel Prokofiev the individual, despite the fact that he had composed only one of the many pieces performed that evening. Moreover by describing the evening concert as "Nonclassical – Gabriel Prokofiev" (see fig. 4) the Kings Place publicity draws a direct relationship between the two and constructs Gabriel Prokofiev as the author of the Nonclassical oeuvre. This practice did not seem to be encouraged by Gabriel Prokofiev himself and I often noted his discomfort when publicity highlighted his famous lineage as the grandson of Sergei Prokofiev in order to sell tickets. In any case, this practice of assuming the synonymy between Nonclassical the community and Gabriel Prokofiev the individual has the potential to undermine efforts to democratise authorship that were noted previously.

Fig. 3 Nonclassical-produced publicity for club night at Kings Place, January 2011

Fig. 4 Kings Place-produced ticket for club night at Kings Place, January 2011

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As Hesmondhalgh (2000) points out, small music producers like Nonclassical often have to balance their ideological imperatives with the fact that they operate within conceptual categories of musical ownership defined by markets. I found that it is when their fortunes became most obviously intertwined with commerciality that many of the self-confessed ideals of Nonclassical were challenged. In relation to issues of copyright, despite their attempts to redress the balance of authorship in favour of remixers, Nonclassical continues to uphold a notion of individual authorship and primacy of the original composer that is tied to musical modernism. That remixers would only be offered a composing credit with the agreement of the composer constructs authorial influence as flowing directly from the composer and towards the remixer in limited cases. In this case Nonclassical is not only bound by commercial practice but also compelled by the likelihood that few composers or artists would be willing to work with them if they thought they would have to rescind their composing royalties to various remixers. Moreover, when Nonclassical's fortunes become intertwined with institutions of classical music in the UK, such as national orchestras or large concert venues, the Nonclassical community is presented as essentially an extension of Gabriel Prokofiev's own work and success. This reflects the marketing tendencies of the classical music industries which promote individual stardom over collective creativity and also ties in once more with modernist discourses of creativity and individual genius. Thus constructions of creativity at Nonclassical can be conceived equally through struggles between modernism and postmodernism on the one hand and through conflicts between labour markets and ideals on the other.

6. Concluding Comments

There is a wide literature considering the remixing process as the ultimate example of musical postmodernism since it de-stabilises hitherto constructions of genre, classification and copyright (see Evans, 2011; Goodwin, 1990; Porcello, 1981; Potter, 1995: 15; Sanjek, 1994: 346). And yet, when considering the working methods, sounds, social interactions and commercial activities of the Nonclassical remix project, I found it to be a site through which discourses of musical modernism and postmodernism co-exist in tension. Through an understanding of this discursive tension it is possible to conceive of a particular notion of remixer creativity at Nonclassical which is strongly aligned with musical modernism, constructing authorship as singular, individualistic, masculine and in conflict with commerciality.

Through a consideration of the technological mediations of the remix, I found that remixers enact a process of audio extraction which ritualises the removal of the source material from its relationship with the original author. It was only once this process had been completed that remixers considered their own creative work as beginning and as such creativity is constructed as a singular pursuit carried out by an individual author. Through an analysis of the musical mediations of the remix I considered how remixers remained within their own generic and stylistic working practices. Since this practice is accompanied by a complete lack of collaboration between remixers, this has the effect of constructing remixer creativity at Nonclassical as individualistic and carried out by a series of atomised creators. Moreover through an analysis of the social mediations of Nonclassical, I considered the divisions and hierarchies within the Nonclassical community. Such stratification separates relatively powerful original artists from relatively disempowered remixers while also dividing female performers from male technicians. This

has the effect of fundamentally separating the creativity of original artists from that of remixers; while the former is carried out by women with greater levels of power in resisting measures of quality control, the latter is carried out almost exclusively by men who conversely have little ability to resist creative criticism. Finally, through a consideration of the commercial mediations of Nonclassical I examined how Nonclassical's ideological imperatives are constrained by market forces. Despite attempts to acknowledge the authorship of remixers, industry practice and a lack of funding means that remixer creativity continues to go unremunerated. Moreover, when Nonclassical's fortunes become intertwined with those of the classical music industry, the Nonclassical community is considered an extension of Gabriel Prokofiev's own success as a composer. As a result, Nonclassical produces a notion of creativity that is fundamentally in conflict with market forces.

Importantly, however, a model of the modernist/postmodernist dialectic is not the only means of conceiving of the construction of creativity at Nonclassical. As noted previously struggles can also be understood as between female and male creativity; face-to-face and virtual interaction; empowered and disempowered collaborators; official and unofficial notions of creativity; and labour markets and ideological imperatives. As Negus (1999: 24) points out, drawing and defining the limits of what can be contested as 'creative' is a key practice of centralised music production bodies. In the case of Nonclassical, these debates are experienced by collaborators as hierarchies and divisions between creative producers as well as obstacles and imperatives constraining their working method. As we have seen, the contestation of creativity in Nonclassical touches on debates relating to authorship, creative practice, hierarchy, gendered divisions in music, issues of commerciality, copyright and marketing. Through a focus on creativity, Nonclassical collaborators are

able to consider and contest these debates without resorting to language outside of a musical discourse.

The notion of what it is to be creative is of central importance to music-makers such that, as Schlesinger (2007: 378) notes, in recent years the discourse of creativity has become “an object of unceasing advocacy by its proponents”, a doctrine which artistic workers play an increasingly important role in propagating. This means that struggles over the framing of creativity are of particular importance to Nonclassical collaborators since it involves a consideration of their *raison d'être* as a musician. As a result, debates around modernism/postmodernism are not experienced as political or aesthetic tensions but rather as intimately bound up with the processes of music-making. A discourse of postmodernism in this case involves a reconsideration of what it is to be creative which exists at the very heart of musicians' self-conception as an artist; an intensely personal reflection on how to value your work and yourself as a music-maker.

Of course creativity is not just a matter of individual genius but is a key component of the labour of music-making within commercial markets or as Hesmondhalgh (2000: 207) puts it, “discourses of creativity...continue to play an important economic function”. As such, the imperative to conform to discourses of creativity in Nonclassical is not only related to collaborators' personal reflections on the nature of music-making but is also linked to competition in the labour market of musicians. Although collaborators who work with Nonclassical are rarely paid for their work, they are acutely aware of the marketing opportunities it affords. Not only could work with Nonclassical lead to more commissions from the label, it could also influence further paid work in the future. As such, collaborators attempt to manage relationships during their time at Nonclassical to optimise their chances of receiving more commissions. It is perhaps unsurprising,

therefore, that hierarchies and divisions between collaborators as well as obstacles and imperatives constraining working methods go largely unchallenged. Opposing modernist constructions of authorship that are firmly established through a notion of creativity would involve not only a reconceptualisation of what it is to be a musician but also a potential souring of relations with an important employer. This perhaps explains why, although unofficial notions of creativity exist at Nonclassical, they tend to be subservient to more official doctrines. Collaborators thus tend to embody an official notion of creativity because both personal understandings of the creative process and commercial relationships are at stake.

Ultimately, small commercial operations like Nonclassical are still constrained by large-scale markets and commercial forces. Drawing on Hesmondhalgh (2000) I would suggest that there are limits to what a small commercial operation like Nonclassical can achieve. Despite their attempts to raise consciousness about contemporary classical music, they continue to exist within the commercial structures that support the conventions they try to oppose. As such, the Nonclassical construction of creativity serves to promote modernist notions of authorship as singular, individualistic, masculine and in conflict with commerciality, standing in opposition to the postmodernism of the remix project and the self-confessed aims of Nonclassical more generally. An examination of Nonclassical sheds lights on struggles over authorship in the digital age of composition, making it clear that a commitment to mixing musical genres does not necessarily afford musical plurality. It also points to an elective affinity between commercial markets and modernist constructions of authorship since small operations like Nonclassical find their ideological imperatives cowed by industry convention and market forces.

7. References

Arroyo, J. (2008) *Evolving the Remix*. Accessed via:

<http://www.johnarroyo.com/files/thesis/JohnArroyo-EvolvingTheRemix.pdf>.

Arroyo considers the creativity of remixing through analysis of a derivative works project. By collecting metadata and tracking the movement of musical materials, Arroyo represents a community remix process as it transforms and developments in its movement between participants.

Baudrillard, J. (1988) in M. Poster ed. *Jean Baudrillard: Selected writings*. Stanford, CA.: Stanford University Press.

This selection of essays brings together a series of articles by Baudrillard that consider the question of consumer society and its relationship to the symbol. Drawing on the work of structural linguist, Ferdinand De Saussure, Baudrillard considers the ways in which consumer society and the continual reproduction of commodities destabilizes the construction of meaning through difference. Baudrillard considers the eventual state of simulation, in which nothing separates original from copy, as ultimately oppressive.

Becker, H. (1982) *Art worlds*. Chicago: University of Chicago Press.

This book seeks to establish a systematic sociological study of art. Becker considers art as much like any other form of labour and in doing so opposes Romantic constructions of the artist as a disinterested genius. He considers artworks not as the fruit of individual and enlightened labours but as the product of cooperation between a wide range of individuals who operate within the conventions of a particular art world.

Benjamin, W. (1992) *Illuminations*. London: Fontana.

Frankfurt school theorist Benjamin examines how processes of mechanical reproduction affect the status of an artwork and destroys its aura or relationship of fixed distance between work and audience. In contrast to colleagues Adorno and Horkheimer he considers the processes of mechanical reproduction as positive since they democratise and demystify the artwork allowing for the growth of lay expertise in criticising and judging it and also in re-drawing the boundaries of authenticity along collectively experienced, political lines

Born, G. (1987) 'Modern Music Culture: On Shock, Pop and Synthesis' in S. Frith ed. *Popular Music: Music and Identity*. Abingdon, Oxon: Routledge. pp. 293-323.

In this article, Born sketches the positions of musical modernism and popular music. She considers their historical precedent and their history of divergence as well as their limited interactions and co-implications.

Born, G. (1995) *Rationalizing Culture*. Berkeley: University of California Press.

In this book, Born presents ethnographic research on IRCAM (Institut de Recherche et de Coordination Acoustique/Musique), an organization in Paris dedicated to integrating cutting-edge computer techniques with contemporary composition. Through her ethnographic evidence, she examines the debate between modernism and postmodernism in relation to the question of authorship. She constructs IRCAM as a site of competing discourses of music-making particular in relation to the official discourses of the institute and the unofficial narratives of individual workers.

Bourdieu, P. (1984) *Distinction: A Social Critique of the Judgement of Taste*. London: Routledge and Kegan Paul.

In this book, Bourdieu considers how the tastes, dispositions, language and bodily presentations of particular social classes become universal. He considers an array of cultural products and practices as both legitimating and legitimated in relation to class structural relations.

Bourdieu, P. (1993) 'Some Properties of Fields' in *Sociology in Question*. London: Sage. pp. 72-77.

In this essay, Bourdieu outlines some of the key aspects of the field, a concept developed in greater depth in his wider work. He constructs the field as a space of positions and also a system of power relations in which agents struggle for dominant positions. Power is conceived as economic, political, social and cultural capital and is accumulated by individuals who attain a position of high prestige within the field.

Bradby, B. (1993) 'Sampling Sexuality: Gender, Technology and the Body in Dance Music' in *Popular Music*, 12: pp. 155-176.

Bradby examines the practices of dance music production in the 1980s and early 90s. In opposition to commentators who consider dance music as embodying egalitarianism and democratic creative exchange, she argues that dance music production has led to the devaluation of female vocalists in line with discourses of rock that construct technological mastery as masculine.

Butler, C. (2002) *Postmodernism: A Very Short Introduction*. New York: Oxford University Press.

In this short volume, Butler introduces key concepts related to postmodernism in relation to a variety of cultural forms. He initially examines postmodernism in the academy and its roots in post-structuralism and then goes on to consider how this theoretical form has influenced art, architecture, literature and music.

Butler, M. (2006) *Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music*. Bloomington, IN.: Indiana University Press.

Butler's analysis of electronic dance music proposes to consider both the sounds and social contexts of this form. He examines the importance of rhythm and meter in dance music both in producing the social contexts in which it is consumed and in encouraging its appreciation by audience-members.

Cottrell, S. (2004) *Professional Music-making in London: Ethnography and Experience*. Swanley: Ashgate Publishing Ltd.

This book represents both an ethnographic study and a personal memoir of the experience of working as a musician in London. Drawing on both a period of fieldwork and many years of working as a professional saxophonist, Cottrell defines key concepts such as musicianship and professionalism that bear on the experience of working musicians.

Clarke, E. F. (2010) 'Rhythm/Body/Motion: Tricky's Contradictory Dance Music' in A. Danielson ed. *Musical Rhythm in the Age of Digital Production*. Farnham: Ashgate Publishing Ltd. pp. 105-120.

In this article, Clarke considers the music of trip hop artist Tricky through the lens of a continuum from autonomy to heteronomy that is tied to relations between high art and popular music styles. He argues that Tricky's music problematises such a differentiation as it derives from a heteronomous generic form but affords listening practices more closely aligned with autonomous practices.

Evans, T. M. (2011) *Sampling, Looping, and Mashing ... Oh My!: How Hip Hop Music is Scratching more than the Surface of Copyright Law*. Accessed via: http://works.bepress.com/cgi/viewcontent.cgi?article=1000&context=tonya_evans&seiredir=1#search=%22SAMPLING,+LOOPING,+AND+MASHING+â%20%80!+OH+MY!:+HOW+HIP+HOP+MUSIC+IS+SCRATCHING+MORE+THAN+THE+SURFACE+OF+COPYRIGHT+LAW%22

Evans considers creative processes tied to hip hop that promote the sampling, looping and re-combining of pre-existing musical forms. She examines these processes from a legal perspective and argues that they problematise current US copyright law which has failed to evolve in line with these new processes of creativity.

Featherstone, M. (1991) *Consumer Culture and Postmodernism*. Newbury Park, CA.: Sage.

Featherstone uses postmodernism as a critical theory to enable the study of consumer culture. To do so he examines the contributions of a number of social theorists - Bourdieu, Baudrillard, Lyotard and Jameson – and argues that consumer culture has created a new space for the development of postmodernism. He points to the consumer boom experienced in Asia in the 1990s as a recent example of this process.

Goodwin, A. (1990) 'Sample and Hold. Pop Music in the Digital Age of Reproduction' in S. Frith & A. Goodwin eds. *On Record. Rock, Pop and the Written Word*. London: Routledge. pp. 220-235.

In this essay, Goodwin considers musical practices of pastiche in popular music as examples of postmodernism. He argues that these processes problematise romantic notions of creativity but he questions the need for a postmodern theory to enable the understanding of such processes.

Habermas, J. (1984) 'Modernity - An Incomplete Project' in H. Foster ed. *The Anti- Aesthetic: Essays on Postmodern Culture*. Port Townsend, Washington: Bay Press. pp. 3-15.

In this article, Habermas argues for the reaffirmation of the value of modernism and in doing so repudiates both the practices and theory of postmodernism. He considers postmodernism as ultimately politically reactionary in contrast to modernism whose politics remain critical and Utopian.

Hassan, I. (1987) *The Postmodern Turn: Essays in Postmodern Theory and Culture*. Ohio: Ohio State University Press.

The book assembles a variety of Hassan's essays on postmodernism from a number of volumes. He argues for the differentiation of postmodernism from modernism, noting that the work of postmodernists is deliberately less unified, less obviously 'masterful', more playful or anarchic and more concerned with processes of understanding than with the pleasures of artistic unity.

Hesmondhalgh, D. (2000) 'International Times: Fusions, Exoticism, and Anti-Racism in Electronic Dance Music in D. Hesmondhalgh & G. Born eds. *Western Music and its Others: Difference, Representation and Appropriation in Music*. Berkeley; London: University of California Press. pp. 280-304.

This article presents the findings of a period of ethnographic research at Nation Records, a small West-London record label committed to antiracist struggle and racial equality. Hesmondhalgh examines the practices and products of the label especially in relation to dynamics of sampling between Western and non-Western cultural producers. Hesmondhalgh argues that Nation Records' ideological mission is internally inconsistent and often cowed by market forces that constrain this small operation.

Hesmondhalgh, D. & S. Baker (2011) *Creative Work in Three Cultural Industries*. Abingdon: Routledge.

Synthesising ethnographic fieldwork in three creative industries (television, music and journalism) with existing studies, this book examines the daily realities of working in a cultural industry. Issues considered include the relationship between commerce and creativity, the conditions and experiences of workers, alienation and self-exploitation.

Howard, L. (2002) 'Production vs. Reception in Postmodernism: The Gorecki Case' in J. Lochhead & J. Auner eds. *Postmodern Music/Postmodern Thought*. London: Routledge. pp. 195-206.

Through an analysis of the commercial success of Gorecki's third symphony, Howard considers postmodernism in music from the standpoints of both production and reception. By examining how Gorecki's work provided inspiration to a variety of popular music producers, Howard constructs postmodernism in music as relating to the transcendence of high/popular divides. He argues that it was the collective consumer and CD-buying public who influenced this cross-pollination and not the composer.

Jameson, F. (1984) 'The Politics of Theory: Ideological Positions in the Postmodernism Debate' in *New German Critique*, 33 *Modernity and Postmodernity*: pp. 53-65.

In this article Jameson reviews a number of positions in relation to debates on postmodernism. From this basis he examines the moralising political positions of various perspectives on postmodernism and argues for a consideration of postmodernism as a form of cultural production within the structuration of late capitalism.

Jameson, F. (1998) 'Postmodernism and Consumer Culture' in *The Cultural Turn: Selected Writings on the Postmodern, 1983-1998*. London: Verso. pp. 1-20.

Jameson considers some of the key features of postmodernism arguing that they do not represent a definitive break from modernism but rather can be conceived as a continuation of the discourses of high modernism. He argues that the emergence of postmodernism is closely tied to that of consumer capitalism, asserting that key features of postmodernism, such as the transformation of reality into images and the fragmentation of time into a series of perpetual presents, are consonant with this new system of production and exchange.

Knobel, M. & C. Lankshear (2008) 'Remix: The Art and Craft of Endless Hybridization' in *Journal of Adolescent and Adult Literacy*, 52 (1): pp.22-33.

This article considers remixing – the processes of combining and manipulating existing artifacts to create to creative forms – as a general condition of all cultures. The authors argue for an integration of remix theory into the classroom specifically in relation to literacy education.

Kramer, J. D. (2002) 'The Nature and Origins of Musical Postmodernism' in J. Lochhead & J. Auner eds. *Postmodern Music/Postmodern Thought*. London: Routledge. pp. 13-26.

In this article Kramer considers the meaning of postmodernism in music. He argues for differentiation of postmodernism from antimodernism, suggesting that postmodernism does not necessarily contradict but merely extends the ideas of modernism. He includes a list of key features of the postmodernist style and the orientations of those who adopt it.

Kramer, L. (1995) *Classical Music and Postmodern Knowledge*. Berkeley: University of California Press.

In this book, Kramer advances an understanding of eighteenth and nineteenth century classical music as textual and bound by socio-cultural contexts and practices. His arguments position him in opposition to formalist, internalist strains of thought in musicology that are tied to modernism and consider music as relating to nothing but itself. He argues for the re-introduction of music into public discourse in contemporary society to emancipate a musical form that is losing both its prestige and its appeal.

Landry, C. (2005) 'London as a Creative City' in J. H. Cornwall ed. *Creative Industries*. Cornwall: Blackwell. pp. 233-258.

In this article, Landry considers aspects of London that render it a particularly effective base from which to operate creative industries. Landry argues that London's cultural industries support artistic activity and that this activity creates a vibrancy within the arts scene that contributes to London's standing as a world city in economic, social and cultural terms.

Lash, S. & J. Urry (1987) *The End of Organized Capitalism*. Cambridge: Polity.

This book argues that capitalist economies are moving from systems of organisation to systems of disorganisation as a result of transformations of time, space, economy and culture. The authors argue that a new bourgeoisie both make and consume new kinds of cultural forms that can be considered as postmodern. It is because of the influence of this class that postmodern cultural production is pervasive, both in the United States and other developed countries where disorganised capitalism is the dominant condition.

Lessig, L. (2008) *Remix: Making Art and Commerce Thrive in the Hybrid Economy*. St. Ives: Bloomsbury Academic.

In this book, Lessig considers a wide variety of contemporary cultural artifacts – from art to music and literature – through the paradigm of the remix. He represents the difference between old and new forms of cultural production through a differentiation between a read only creativity and read/write creativity. He argues for changes in current copyright law to embrace this second kind of creativity based on the remixing of existing forms.

Liotard, J-F. (1984) *The Postmodern Condition: A Report on Knowledge* translated by G. Bennington & B. Massumi. Minneapolis, MN.: University of Minnesota Press.

In this book Lyotard outlines the postmodern condition as signaling the end of meta-narratives and resulting in a delegitimisation of scientific knowledge, thus arguing for the contingency of discourse.

McRobbie, A. (2002) 'Clubs to Companies: Notes on the Decline of Political Culture in Speeded up Creative Worlds' in *Cultural Studies*, 16 (4): pp. 516-31.

This article examines the recent rise in work and employment in the UK culture industries. McRobbie argues that creative work increasingly follows the neo-liberal model and is governed by the values of entrepreneurialism, individualisation and reliance on commercial sponsorship. She asserts that consequences of this include the decline of workplace democracy and personal feelings of failure felt by the relatively youthful workforce on taking part in creative work.

Menger, P-M. (2006) 'Artistic Labour Markets: Contingent Work, Excess Supply and Occupational Risk Management' in V. A. Ginsburgh & D. Throsby *Handbooks of the Economics of Art and Culture Volume 1*. Kidlington: Elsevier. pp. 766-806.

This chapter considers the reasons why artistic labour markets have developed to favour short-term assignments and worker flexibility. Menger finds that workers learn to manage the risks of their trade by holding multiple jobs. He argues that this state reflects key demands of modern capitalism in terms of extreme flexibility, autonomy, tolerance of inequality and innovative forms of teamwork

Middleton, R. (2009) 'Last Night a DJ Saved my Life': Avians, Cyborgs and Siren Bodies in the Era of Phonographic Technology' in *Radical Musicology*, 1.

Accessed via: <http://www.radical-musicology.org.uk>

This article considers the power of the voice in recorded music. From the starting point of the track 'Last night a DJ saved my life' by Mariah Carey, Middleton examines the links between the voice in recorded music and the body in performance, particularly in relation to gender, embodiment and subjectivity. Middleton argues that phonographic developments have put the 'human' status of the sounding subject in question since boundaries between voice and embodiment, human and machine are transgressed.

Miller, P. D. (2004) *Rhythm Science*. Cambridge, MA.: MIT Press.

This book and CD by Miller a.k.a. DJ Spooky that Subliminal Kid presents itself as a manifesto promoting the valuation of derivative methods of composition and the creativity of composing using found sounds.

Negus, K. (1999) *Music Genres and Corporate Cultures*. Guildford: Routledge.

This book undertakes an analysis of major corporate centres of music production through a number of interviews with senior personnel. The author opposes hitherto representations of the music industry as a dominant and oppressive force. In contrast, Negus argues that although the music industry is involved in the process of producing culture, the culture embedded in genres such as rap, country and salsa shapes and constrains the industry in equal measure.

Pfeil, F. (1990) 'Makin' Flippy-Floppy: Postmodernism and the Baby-Boom PMC' in *Another Tale to Tell: Politics and Narrative in Postmodern Culture*. London: Verso. pp. 97-125.

This chapter examines musical postmodernism in the post-baby boom period in the US. Drawing on Frederic Jameson's consideration of postmodernism as the latest stage of capitalism, Pfeil argues that it is middle-class musicians and artists with large amounts of cultural capital who are most free to toy with other identities, sounds and instruments and participate in the aesthetics of postmodernism.

Porcello, T. (1981) 'The Ethics of Audio-Sampling: Engineer's Discourse' in *Popular music*, 10 (1): pp. 69-84.

This article considers the legal and ethical issues surrounding the process of sampling. Through the consideration of views of sound engineers, Porcello argues for an understanding of hip hop sampling as a political mode of opposition against capitalist notions of public and private property.

Potter, R. A. (1995) *Spectacular Vernaculars: Hip-Hop and the Politics of Postmodernism*. Albany: State of New York University Press.

Potter builds the case for hip hop as a self-conscious political practice and highly sophisticated example of postmodernism. He argues that hip hop is a form of resistance against neoliberal economic policies and the corporate imperative that rules North America.

Rodgers, T. (2003) 'On the Process and Aesthetics of Sampling in Electronic Music Production' in *Organised Sound*, 8 (3): pp. 313-320.

This article establishes an understanding of sampling as a creative, active and skilful process, standing in direct opposition to a large body of literature that considers digital sampling through the concepts of copyright and theft. With reference to her own work as an electronic composer, Rodgers argues that sampling involves selecting, recording and editing sound pieces in processes that are in many cases similar to those in acoustic and non-derivative forms of composition.

Rose, T. (1994) *Black Noise: Rap Music and Black Culture in Contemporary America*. Hanover; London: Wesleyan University Press.

This book considers the lyrics, music, cultures, themes, and styles of rap music. Through a consideration of its links with African-based oral traditions, its racial and sexual politics, Rose constructs rap music as a unique and creative expression by black and Hispanic youth against life in postwar urban America.

Sanjek, D. (1994) 'Don't Have to DJ No More: Sampling and the Autonomous Creator' in *The Construction of Authorship: Textual Appropriation in Law and Literature*. Durham, NC.: Duke University Press. pp. 343-360.

This article examines the processes and techniques of sampling and the possibilities they afford for recontextualising original compositions. Sanjek considers how such processes effect the primacy of the original work and also the working lives of composers. He considers sampling as a creative tactic based on appropriation and theft and analyses how the law could be altered in order to protect producers.

Schlesinger, P. (2007) 'Creativity from Discourse to Doctrine' in *Screen*, 48 (3): pp. 377-87.

This article considers the changing conception of creativity in UK government policy since 1997. Through a consideration of government policy concerned with re-engineering business, re-focusing education and promoting the 'creative economy' the author argues that what was previously a discourse of creativity has subsequently become a quasi-doctrine that is uniformly and unquestioningly reproduced in reports by both government actors and academics.

Taylor, T. D. (2002) 'Music and Musical Practices in Postmodernity' in J. Lochhead & J. Auner eds. *Postmodern Music/Postmodern Thought*. London: Routledge. pp. 93-118.

Taylor considers the study of postmodernism in music to be overly focused on the sounds of the form with less consideration for the circumstances of production. In this vein, the author examines the increasing tendency amongst classical music musicians to market themselves in ways more associated with popular music. He considers new means of marketing and selling classical music while noting that old forms related to modernism remain important.

Toop, D. (1991) *Rap Attack 2: African Rap to Global Hip Hop*. London: Serpent's Tail.

Toop's second edition of *Rap Attack* updates the perspectives outlined in his first work. Toop undertakes a genealogy of rap from the position of an outsider to this genre and chronicles the stylistic development of hip hop through interviews with key proponents of the genre such as DJ Grandmaster Flash and Afrika Bambaata.

Toynbee, J. (2000) *Making Music Popular: Musicians, Creativity and Institutions*. London: Arnold.

This book considers the understanding and practice of creativity in the popular music industry. Toynbee considers creativity in this context as based on institutional autonomy, creative agency and the performance of technology. Through a case study of the British dance music scene since 1988, Toynbee considers how these concepts are being challenged by this new form, eventually arguing that dance music represents a significant change in the otherwise stable construction of creativity in popular music.

Toynbee, J. (2004) 'Musicians' in S. Frith & L. Marshall eds. *Music and Copyright (2nd edition)*. Edinburgh: Edinburgh University Press. pp. 123-138.

In this short article Toynbee considers the effect of copyright law on musicians. He argues that copyright is a means of dividing and selectively valuing both the musicians involved and the work they produce. This process reproduces the ascendancy of musical forms with their foundation in the West – individually composed and conventionally notated – while also valuing the work of composers over that of performers.

Waugh, I. (2000) *Quick Guide to Dance Music*. Kent: PC Publishing.

This book acts as a manual for producers hoping to create their own dance music. It explains the necessary software, hardware and processes involved in creating dance music as well as providing explanations and descriptions of the stylistic tendencies of a wide variety of generic forms within the dance music oeuvre.

York, N. & D. Laing (2000) *Nice Work if You Can Get It! A Survey of Musician's Employment 1978-1998*. London: Musician's Union.

This survey of musicians' employment commissioned by the musician's union in Britain considers the working practices of musicians from jazz, folk, classical and rock/pop backgrounds. The authors consider trends in employment in live performance, broadcasting, recording, education, writing and arranging and use quotes from musicians to explain the reasons behind these trends.

Wolfe, T. (1993) *From Bauhaus to Our House*. London: Picador in association with Jonathan Cape.

This book represents a journalistic consideration of the state of modern European architecture. Wolfe criticises the work of famous modernist architects like Walter Gropius, Mies Van Der Rohe and Le Corbusier and argues that modernist architecture is both aesthetically unappealing and generally unpopular. He links the aesthetics of this period to the sensibilities and personal inclinations of the architects involved.

Wolff, J. (1993) *The Social Production of Art, 2nd Edition*. Basingstoke: Macmillan.

This book proposes a Marxist theory of cultural and artistic production. Wolff considers art as socially positioned in a particular historical context and importantly produced within the systems of labour markets. She opposes the notion of the artist-as-genius and argues that the false construction of art as free was firmly established under capitalism as work in generally became less creative.

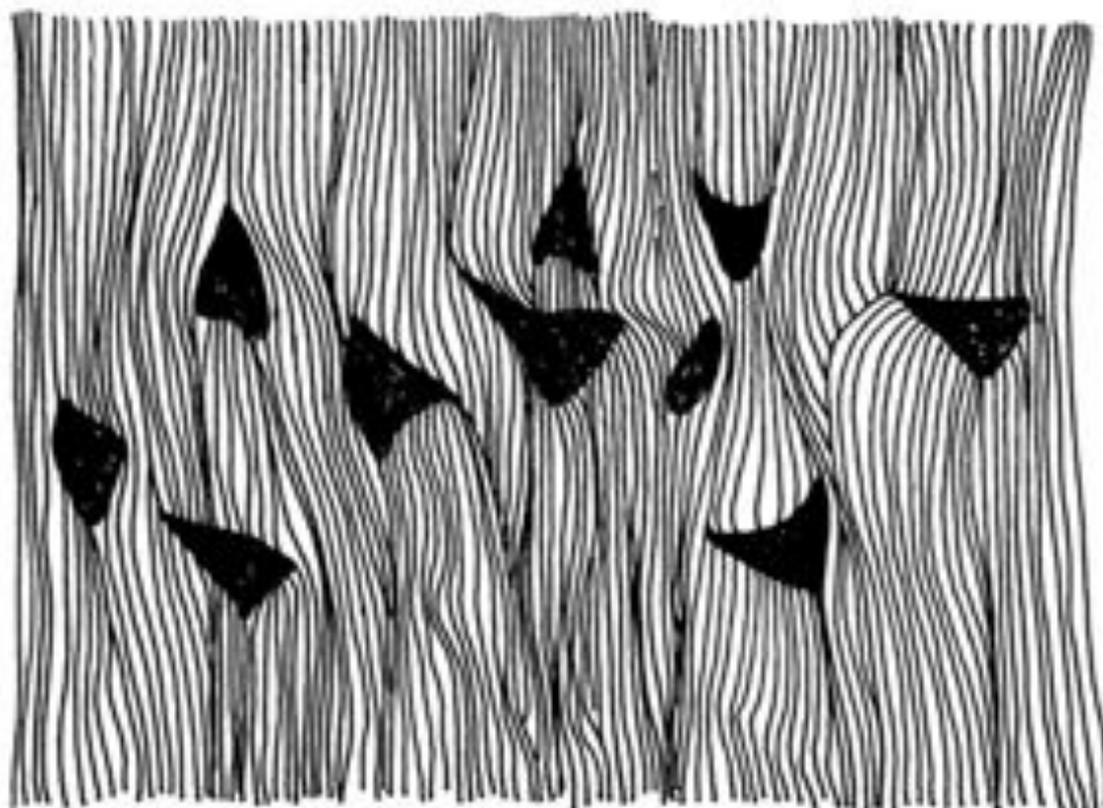
8. Appendix

Tracklisting: *Songspin* – Juice Vocal Ensemble



Tracklisting: *Cortical Songs* – John Matthias and Nick Ryan

CORTICAL SONGS
JOHN MATTHIAS AND NICK RYAN



1. Cortical Songs: 1st Movement	3:02	John Matthias & Nick Ryan
2. Cortical Songs: 2nd Movement	1:56	John Matthias & Nick Ryan
3. Cortical Songs: 3rd Movement	4:47	John Matthias & Nick Ryan
4. Cortical Songs: 4th Movement	5:23	John Matthias & Nick Ryan
5. Cortical Songs (Thom Yorke Neuron Trigger Mx)		2:55
6. Cortical Songs (Neil Grant & John Fisher Electronic Water Feature!)		2:42
7. Cortical Songs (Gabriel Prokofiev Brain Bumper Remix)		4:08
8. Cortical Songs (Jem Finer 'The Squid's Terror of Dry Land)		4:11
9. Cortical Songs (Marcas Lancaster 2nd Movement Remix)		4:43
10. Cortical Songs (David Prior Phineas Gage Remix)		2:01
11. Cortical Songs (John Maclean Landing Remix)		4:12
12. Cortical Songs (Simon Tong Cortical Cluster Remix)		3:37
13. Cortical Songs (Dominic Murcott The Bipolar Shuffle)		4:48
14. Cortical Songs (Andrew Prior 'Thimble Taps' Remix)		3:22
15. Cortical Songs (Marcus Coates 0.2 - 20,000%)		3:18