

**dancecult**

ELECTRONIC DANCE MUSIC CULTURE

**THE CREATIVE STUDIO  
PRACTICE OF CONTEMPORARY  
DANCE MUSIC SAMPLING  
COMPOSERS**

PRODUCTION TECHNOLOGIES AND STUDIO PRACTICE

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## STATEMENT OF CONTRIBUTION

Dr Justin Morey was substantially responsible for the conception and design of the output's primary research, evaluation and analysis; the organisation of and carrying out of the study; and the analysis and interpretation of the subsequent research findings. He was the primary author, writing approximately 70-75% of this journal article which was published in Dancecult. The contribution of co-author, Professor Philip McIntyre of Newcastle University, Australia, was primarily drafting the literature review and outlining and justifying the theoretical perspective taken.

# ABSTRACT

This paper seeks to investigate some of the considerations that inform and help to determine the creative studio practice of contemporary sampling composers. Collaborative writing and production, specifically the co-opted collaboration implicit in using samples, will be assessed to consider those aspects of the production process which the participants consider to be authorial. These considerations include acts of listening, selecting and editing. In examining these matters this paper places emphasis on how sampling composers actively constrain their options in order to promote a creative relationship with their musical material. Techniques such as, firstly, traditional sample manipulation, secondly, the use of a sample as an initial building block for a composition from which the sample is then removed and, finally, live performance in the studio which is subsequently cut up and treated as a sample, will be discussed. Case studies, in the form of semi-structured interviews with sampling composers, will be drawn upon to assess approaches to and views about these forms of studio composition.

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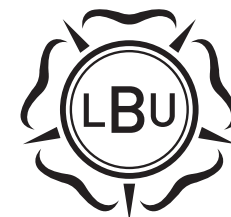
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