

plunderphonics

a literature review

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Definitions

The term “plunderphonics” is not an easy one to define. The term first appeared in the title of a lecture given by composer John Oswald in 1985 at the Wired Society Electro-Acoustic Conference. Shortly thereafter it was published as an essay.¹ The essay however never explicitly defines the term. The term was used again shortly thereafter as *plunderphonic*, the title to Oswald’s 1988 four song E.P. Plunderphonics, as defined by Greg Kot, is a term for “any music made completely out of existing audio recordings, including copyrighted material, and then altered in some way to create a new composition.”² Although correct, this is a very broad definition which doesn’t even begin to suggest all the difficulties that come with the term. In a 2003 interview Oswald, when asked for his own definition of the term, stated: “Plunderphonics’ is a term I’ve coined to cover the counter-covert world of converted sound and retrofitted music where collective melodic memories of the familiar are minced and rehabilitated to a new life.”³ Like I said, plunderphonics is a difficult term to define.

Classifications

The material available regarding the discussion of plunderphonics is much like the subject itself. The primary articles on the subject appear in slightly different versions, are reprinted in many places and frequently reference one another. In many ways, listening to a plunderphonic piece (where the listener may just barely recognize sounds as coming from some other sources) feels the same as reading articles regarding plunderphonics; there are

¹ John Oswald, “Plunderphonics, or Audio Piracy as a Compositional Prerogative,” *Musicworks* 34 (Spring 1986): 5-8

² Greg Kot, *Ripped: How the Wired Generation Revolutionized Music* (New York: Scribner, 2009), 164.

³ Paul Steenhuisen, *Sonic Mosaics: Conversations with Composers* (Edmonton, Alberta, Canada: University of Alberta Press, 2009), 128.

many quotes and references that you know you've read somewhere else, but you can't quite put your finger on it.

The literature surrounding plunderphonics can mostly be divided into three main categories, although there is certainly overlapping between them. Since he is the originator of the term, the first contains materials written or created by Oswald himself. This includes several essays, interviews, and Oswald's own recordings. Second, since the term is most frequently used in relation to Oswald, there is the literature written specifically about him and his music which includes biographical information, and analyses of his work. Finally, there is a great deal of writing which, although perhaps not specifically about plunderphonics, deals directly with many of the philosophical and legal issues created by the plunderphonics discussion.

Oswaldian Sources

There are approximately four sources by Oswald which are frequently cited throughout the plunderphonics literature. I say approximately because portions of them have been reprinted in different places with slightly different names. For example, the previously mentioned "Plunderphonics, or Audio Piracy as a Compositional prerogative" has appeared in at least three different sources.⁴ The other frequently cited articles are "Bettered by the

⁴ Oswald, *Musicworks* 34, 5-8; Negativland, *Fair Use: The Story of the Letter U and the Numeral 2*, (Concord: Seeland-Negativland, 1995), 213-217; Oswald John, "Plunderphonics, or Audio Piracy as a Compositional Prerogative," *p l u n d e r p h o n i c s*, <http://www.plunderphonics.com>.

Borrower: The Ethics of Musical Debt,” “Taking Sampling Fifty Times Beyond the Expected,” and “Creatigality.”⁵

Aside from the confusion created through alternate titles, there also seems to be a fair amount of overlapping information from one article to the next. “Bettered by the Borrower” is actually a reworking of “Plunderphonics, or Audio Piracy,” and “Creatigality” contains elements from both. For example, the term “Bettered by the Borrower” appears in all three documents, and in true plunderphonics fashion, it is in fact itself a borrowed phrase. Oswald states, “Piracy or plagiarism of a work occur, according to Milton, ‘if it is not bettered by the borrower.’ Stravinsky added the right of possession to Milton’s distinction when he said ‘A good composer does not imitate; he steals.’”⁶ This exact wording appears verbatim in “Plunderphonics, or Audio Piracy,” and in “Creatigality” Oswald writes: “Stravinsky said, ‘A good composer does not imitate, he steals,’ echoing Milton’s definition of plagiarism as occurring when the work ‘is not bettered by the borrower.’ One wrests ownership from existing work only by improving upon it.”⁷ In other words, Oswald not only steals from others, but he also steals from himself. To further demonstrate this point, Oswald continues in the “Creatigality” essay to say, “Plunderphonics is a term I’ve coined to cover the counter-covert world of converted sound and retrofitted music, where collective melodic memories of the familiar are minced and rehabilitated to a new life. A ‘plunderphone’ is an unofficial but recognizable musical quote. The blatant borrowings of the privateers of sound are a class distinct from common

⁵ Oswald, John, “Bettered by the Borrower: The Ethics of Musical Debt,” in *Audio Culture: Readings in Modern Music*, ed. Christopher Cox and Daniel Warner, (New York: Continuum International Publishing Group, 2004), 131-137; Oswald, John, “Taking Sampling Fifty Times Beyond the Expected,” in *Musicworks 48* (autumn 1990), 16-21; Oswald John, “Creatigality,” in *Sounding Off!: Music as Resistance/Rebellion/Revolution*, ed. Ron Sakolsky and Fred Wei-Han Ho, (New York: Autonomedia 1995), 87-89.

⁶ Oswald, *Bettered by the Borrower*, 136.

⁷ Oswald, *Creatigality*, 89.

samplepocketing, parroting and tune thievery.”⁸ If the first part of that quote seems familiar it is because it was used earlier in this review as the definition Oswald claimed to have just written in a 2003 interview.⁹ However, the second part of that quote brings up the concept of the plunderphone, which is one of the primary ideas that run throughout Oswald’s essays. In “Plunderphonics or Audio Piracy,” Oswald writes, “Musical language has an extensive repertoire of punctuation devices but nothing equivalent to literature’s “ ” quotation marks. Jazz musicians do not wiggle two fingers of each hand in the air, as lecturers often do, when cross referencing during their extemporizations, because on most instruments this would present some technical difficulties – plummeting trumpets and such. Without a quotation system, well-intended correspondences cannot be distinguished from plagiarism and fraud.”¹⁰ The notion of being able to cite others for their musical contributions (as I am doing throughout this paper via footnotes) is one of the key discussions throughout the literature on plunderphonics. Additionally, discussions regarding fair use, the U.S. copyright act, the notion of authorship and originality, and the philosophical implications of sampling appear consistently throughout Oswald’s essays, as well as in the other literature regarding plunderphonics.

The other frequently cited essay, “Taking Sampling Fifty Times Beyond the Expected” is really an interview between Oswald and Norman Igma.¹¹ Perhaps the reason it is cited so frequently is due to the fact that it almost exclusively deals with discussing the legal disputes surrounding the release of Oswald’s album *plunderphonic*. This legal dispute seems to be the

⁸ Ibid.

⁹ Steenhuisen, *Sonic Mosaics*, 128.

¹⁰ Oswald, John. “Plunderphonics, or Audio Piracy as a Compositional Prerogative” in *Fair Use: The Story of the Letter U and the Numeral 2*, Negativland, (Concord: Seeland-Negativland, 1995), 215.

¹¹ Oswald, John. “Taking Sampling Fifty Times Beyond the Expected” in *Fair Use: The Story of the Letter U and the Numeral 2*, Negativland, (Concord: Seeland-Negativland, 1995), 218 – 220.

thing that gets mentioned more frequently than anything else regarding Oswald's career. An excellent summary of the situation is given by David Toop:

Oswald's first "official" release of his experiments in plunderphonia began with the 4-track vinyl record *plunderphonics* distributed free in 1988. A year later, he released the notorious *plunderphonic* CD, again a free distribution to friends, critics, DJs, libraries and those musicians who had been plundered (the living ones anyway). The dramatic consequences of this are fairly well known but worth rehearsing. Thanks to a bit of gutter journalism, the *plunderphonic* album came to the attention of Brian Robertson, president of the Canadian Recording industry Association. Robertson held the opinion that Oswald's reconfigurations of recordings made by other artists constituted a form of theft and since that was their primary purpose (a judgment made without any reference to a considerable body of evidence to the contrary) they should be curtailed. In particular, this assertion of piracy focused on Oswald's reconstruction of Michael Jackson's "Bad," and by Christmas of that year the CRIA had demanded that Oswald give up all his remaining DCs, plus the master tapes, in order for them to be crushed.¹²

There are perhaps several reasons that this situation gets brought up so frequently in the plunderphonics conversation. Due to the fact that at that time sampling was still relatively new, there had not been many artists doing this kind of work and so no precedent had been set for how to deal with the legal issues regarding a situation like this. Furthermore, it brings up many questions regarding fair use, ownership, appropriation and re-contextualization. While "Taking Sampling" tends to be the portion that is frequently cited (most likely because it has been reprinted in several sources) it is really just an excerpt from a series of interviews between Oswald and Igma. Bits and pieces of these interviews seem to be printed in several different sources¹³ however the complete collection of these interviews is contained within the *69 Plunderphonics 96*¹⁴ box set which will be discussed later on in this review.

Sources on Oswald

¹² David Toop, *Haunted Weather: Music, Silence, and Memory* (London: Serpent's Tail, 2004), 165.

¹³ John Oswald, "Recipes for Plunderphonic" in *Musicworks* 47 (Summer 1990), 4-10; John Oswald, "Taking Sampling Fifty Times Beyond the Expected" in *Musicworks* 48 (Autumn 1990), 16-21; Oswald, *pl u n d e r p h o n i c s*, <http://www.plunderphonics.com>.

¹⁴ John Oswald, *69 Plunderphonics96*, Seeland 515, 2001, Compact Disc.

Chris Cutler's "Plunderphonia"¹⁵ might be the definitive article on plunderphonics, despite the fact that it wasn't written by Oswald. The essay seems to pick up where Oswald's essays left off and expand upon them both through added historical perspective and by looking to the future of plunderphonics. It begins by covering the information regarding Oswald's legal disputes and the problems regarding plunderphonic works. He summarizes these issues very well by stating, "Plunderphonics as a practice radically undermines three of the central pillars of the art music paradigm: *originality* (it deals only with copies), *individuality* (it speaks only with the voice of others), and *copyright* (the breaching of which is a condition of its very existence)."¹⁶ Cutler then continues his essay by giving a brief history of recorded sound and how the practice of sampling developed out of the recorded medium. He cites James Tenney's *Collage No. 1* ("*Blue Suede*") from 1961 as being the first "unequivocal exposition of plunderphonic techniques"¹⁷ and references other recording studio related works by artists such as The Beatles, The Residents, Richard Trythall and John Cage.¹⁸ Cutler then continues to discuss not only pure plunderphonic works, but other genres that utilize plundering for reasons "beyond those of directly referential or self-reflexive intent."¹⁹ Cutler goes so far as to make an attempt to classify different uses of sampling and plundering based on their application (his five categories are designated as "There It Is," "Partial Importations," "Total Importation," "Sources Irrelevant," and "Sources Untraceable").²⁰ To conclude his essay Cutler writes:

¹⁵ Chris Cutler, "Plunderphonia" in *Audio Culture: Readings in Modern Music*, ed. Christopher Cox and Daniel Warner, (New York: Continuum International Publishing Group, 2004), 138-156.

¹⁶ Ibid, 143.

¹⁷ Ibid, 145.

¹⁸ Ibid, 148-149.

¹⁹ Ibid, 152.

²⁰ Ibid, 154-155.

Several currents run together here. There is the technological aspect: plundering is impossible in the absence of sound recording. There is the cultural aspect: since the turn of the century the importation of readymade materials into artworks has been a common practice, and one which has accumulated eloquence and significance. The re-seeing or re-hearing of familiar material is a well-established practice and, in high art at least, accusations of plagiarism are seldom raised. More to the point, the two-way traffic between high and low art (each borrowing and quoting from the other) has proceeded apace. Today it is often impossible to draw a clear line between them – witness certain advertisements, Philip Glass, Jeff Koons, New York subway graffiti.

It seems inevitable that in such a climate the applications of a recording technology that gives instant playback, transposition and processing facilities will not be intimidated by the old proscriptions of plagiarism or the ideal of originality. What is lacking now is a discourse under which the new practices can be discussed and adjudicated. The old values and paradigms of property and copyright, skill, originality, harmonic logic, design and so forth are simply not adequate to the task. Until we are able to give a good *account* of what is being done, *how* to think and speak about it, it will remain impossible to adjudicate between legitimate and illegitimate works and applications. Meanwhile outrages such as that perpetrated on John Oswald will continue unchecked [. . . .]²¹

Through the summarization of his own essay, Cutler seems to summarize the entire overall issue with plunderphonics that still exists today.

Just as Cutler followed in the footsteps of Oswald with his “Plunderphonia” essay, Kevin Holm-Hudson follows Cutler with his article “Quotation and Context: Sampling and John Oswald’s Plunderphonics.”²² Like Cutler, Holm-Hudson begins his article with a brief history of musical quotation and sampling, followed by a summary of Cutler’s “categories of sampling practice.”²³ However, Holm-Hudson then continues to provide his own detailed analyses of Oswald’s work. This is one of the few instances encountered in the literature where anyone has made an attempt to analyze Oswald’s work. Holm-Hudson offers his own transcriptions of

²¹ Ibid, 155.

²² Kevin Holm-Hudson, “Quotation and Context: Sampling and John Oswald’s Plunderphonics,” *Leonardo Music Journal* 7 (1997), 17-25, <http://www.jstor.org> (accessed October 13, 2009).

²³ Ibid, 19.

sections from Oswald's "DAB"²⁴ from the original *plunderphonic* recording and "Cyfer"²⁵ from Oswald's album *Plexure*. These transcriptions are used to help clarify the fact that Oswald is still using compositional processes when composing despite the fact that he is using pre-recorded material. Additionally, Holm-Hudson includes a great deal of discussion regarding the recognition of timbre and its role as "an important conveyor of musical meaning."²⁶ It should also be noted that this article provides the great insight to the concept of electroquotation. In an interview between Holm-Hudson and Oswald, Oswald states that:

Electroquotation is the amalgam of the electronic media quotation and its creditation, which can be imbedded within the media (i.e. a voice saying, e.g., "you're listening to the voice of James Brown" or credit titles on visual media). The term is intended to be used in opposition to the common use of the word "sampling" or even the phrase "digital sampling" (which is most often a misnomer, in that most musical sampling entails an analog stage and therefore a sample is not a true clone or facsimile: not an example of digital copying). "Sampling" at the time of my employment of the term "electroquotation" usually assumed that no credit for the sampled was attached to the sample: sampling was synonymous with pilfering. I was attempting to distinguish my clone-accurate and credit-accompanied usage from samplickpocketing. In the end, what is perhaps more controversial than the "electroquoting" is the "electrotranslation" – how I transfer recognizable material into a new (musical) language while maintaining the essential identity of the original.²⁷

Holm-Hudson has written not one, but two articles giving a detailed look at Oswald's work. While "Quotation and Context" dealt primarily with *plunderphonics* and *Plexure*, his article "John Oswald's *Rubaiyat (Electrax)* and the Politics of Recombinant Do-Re-Mi"²⁸ deals almost exclusively with the Oswald's *Rubaiyat* EP. Holm-Hudson again gives in-depth analyses

²⁴ Ibid, 20.

²⁵ Ibid, 22.

²⁶ Ibid, 21.

²⁷ Ibid, 24.

²⁸ Ibid, "John Oswald's *Rubaiyat (Electrax)* and the Politics of Recombinant Do-Re-Mi," *Popular Music and Society* 20 no. 2 (1996), 19-36, <http://www.proquest.com> (accessed November 23, 2009).

of Oswald's work, focusing his attention three of the album's tracks,²⁹ and providing his own notated transcriptions to help discuss Oswald's compositional process.

While all the sources mentioned thus far have given small sections of biographical information regarding Oswald there is perhaps no source better than William Duckworth's *Virtual Music*³⁰ in terms of giving an overview of Oswald's career.³¹ Starting with some of Oswald's early musical influences, Duckworth covers Oswald's early interest in turntables, makes mention of his background as an improvising saxophonist (which most other sources completely ignore), briefly covers the *plunderphonic* legal battle, references his other releases, and offers his own excellent definition of plunderphonics as "recognizable music that has been transformed in some significant way, making it both a new work of art and a comment on the original material."³²

Non-Oswaldian Sources

There is a great deal of literature available which directly relates to the inherent issues surrounding plunderphonics without necessarily using that term. Discussions regarding fair use, authorship, collective culture, copyright, and appropriation occur frequently without any reference to Oswald. While it would be impossible to cover all those sources here, there are several that I would like to mention because the arguments they offer are highly relevant to the discussion of plunderphonics.

²⁹ "O'Hell" based on recordings by the Doors, "Vane" based on recordings by Carly Simon and Faster Pussycat, and "Mother" based on recordings by the MC5.

³⁰ William Duckworth, *Virtual Music: How the Web Got Wired for Sound* (New York: Routledge, 2005).

³¹ The exception to this is perhaps the series of interviews from the *69 Plunderphonics 96* box set which will be discussed later.

³² Duckworth, *Virtual Music*, 27.

While Oswald certainly suffered through his own difficulties due to the legal ramifications of his work, no one has perhaps suffered more for their artistic ideals than the band Negativland. As a result of having gone through several lawsuits due to copyright infringement for their album *U2* the band subsequently released the book *Fair Use: The Story of the Letter U and the Numeral 2*³³ as a means of commenting and criticizing the state of copyright law and fair use. The book is primarily a collection of all the legal documents surrounding the various court cases against Negativland. This includes press releases, newspaper articles, court documents, letters, faxes, etc. The documents are placed in chronological order and thus document the case in a fairly objective manner.³⁴ Perhaps even more useful is the book's appendix 1 titled "A Fair Use Reader."³⁵ This appendix includes a large selection of documents dealing with musical copyright and fair use issues including the previously mentioned articles by Oswald, as well as Negativland's "Fair Use," "Copyright, Fair Use, and the Law," and "Tenets of Free Appropriation." In the epilogue to *Fair Use*, Negativland argues that:

Art has always been a reflection of the culture from which it emerges, and has always evolved in uniquely self-referential ways. Art does not come to us as one "original" idea after another. The law must educate itself to the fact that ever since monkeys saw and did, *the entire history of all art forms has been BASED ON THEFT* – in the most useful sense of that word. Without detailing all the recent technology available to artists which *encourages* this creative tradition, we suggest adjusting these pre-electric ideas of the supreme and absolute necessity for private property rights *within this one, specific area*: the private "ownership" of our culture. We are suggesting that our modern surrender of the age-old concept of shared culture to the exclusive interests of private owners has relegated our population to spectator status and transformed our culture into an *economic* commodity.³⁶

³³ Negativland, *Fair Use*.

³⁴ It should however be considered that since Negativland compiled these documents there may be some bias based on what they chose to include or exclude.

³⁵ Negativland, *Fair Use*, 193.

³⁶ *Ibid*, 189.

This is the overall sentiment that is consistently expressed throughout the Negativland documents found in the appendix of *Fair Use*.

Perhaps even more remarkable than *Fair Use*, is Negativland's album *No Business*.³⁷ Although technically considered a CD release, it is packaged within a large folder containing the CD, a book titled "Two Relationships to a Cultural Public Domain," and a yellow whoopee cushion imprinted with the copyright logo. The folder itself depicts many appropriated images including those of Mickey Mouse, Mr. Peanut, Batman, Kool-Aid Man, and the Starbucks Coffee logo, while the book within contains an extended essay which could easily be considered as a companion to *Fair Use*. The essay, broken into three sections, discusses the rise of the internet and its relation to artistic appropriation, gives a brief history of appropriation within the arts, and argues for a reworking of fair use and copyright laws to legally allow for appropriation as a means of creative expression. As if the essay didn't make a strong enough statement on its own, the CD portion of this release manages to utilize plunderphonic techniques as a means of arguing for the use of using plunderphonic techniques. The opening track titled "Old is New" is made entirely from samples of The Beatles "Because."³⁸ The original lyrics "Love is Old, Love is New," have been rearranged as "Old is New," as if to make a statement for the use of found materials to create new art. The second track, "No Business" is created entirely from two versions of Ethel Merman singing "There's No Business Like Show Business."³⁹ This time the original song's lyrics have been cut up and rearranged to proclaim, "There's no business like stealing, like no business I know. Everything about it is appealing, stealing everything that traffic will allow." I don't think Negativland's point could be made any clearer.

³⁷ Negativland, *No Business*, (Seeland 025, 2005), compact disc.

³⁸ From the *Abbey Road* album.

³⁹ Originally written by Irving Berlin.

The other source to brilliantly argue for appropriation as a means of creation through its own use of appropriation is Jonathan Lethem's essay "The Ecstasy of Influence: A Plagiarism Mosaic."⁴⁰ Although not specifically about music, this essay discusses plagiarism and appropriation throughout the arts. Subjects covered include Vladimir Nabokov's *Lolita*, Bob Dylan, T.S. Elliot's *The Wasteland*, Leonard Bernstein's *West Side Story*, and the films of Walt Disney and the fact that all of these artists owe a debt to other works of art. Lethem's overall argument is perhaps best summed up as such:

Any text that has infiltrated the common mind to the extent of *Gone With the Wind* or *Lolita* or *Ulysses* inexorably joins the language of culture. A map-turned-to-landscape, it has moved to a place beyond enclosure or control. The authors and their heirs should consider the subsequent parodies, refractions, quotations, and revisions an honor, or at least the price of a rare success.⁴¹

This is one of the key points that are frequently brought up in regard to plunderphonics and Lethem argues it perhaps better than most. To further prove his point the essay contains two excellent quotes which can clearly make a case for the use of plunderphonics. The first, by John Donne, begins the essay by stating, "All mankind is of one author, and is one volume; when one man dies, one chapter is not torn out of the book, but translated into a better language; and every chapter must be so translated. . . ."⁴² The second, by Thomas Jefferson, argues that, "He who receives an idea from me, receives instruction himself without lessening mine; as he who lights his taper at mine, receives light without darkening me."⁴³ It should be noted that it was Jefferson who helped to write the copyright law into the U.S. Constitution in the first place. It is not until the end of the essay that a "skeleton key" is revealed in which

⁴⁰ Jonathan Lethem, "The Ecstasy of Influence: A Plagiarism Mosaic," in *Sound Unbound: sampling digital music and culture*, ed. Paul D. Miller, (Cambridge: MIT Press, 2008), 25-51.

⁴¹ Ibid, 42.

⁴² Ibid, 26.

⁴³ Lethem, "The Ecstasy of Influence," 34.

Lethem “names the source of every line [he] stole, warped, and cobbled together as [he] ‘wrote,’”⁴⁴ further proving his point that appropriation and re-contextualization should exist as valid and legal means of creativity.

Plunderphonic Recordings

As mentioned before by Cutler, James Tenney’s *Collage No. 1 (“Blue Suede”)*⁴⁵ is probably the first known plunderphonic piece.⁴⁶ While there are possibly other pieces that precede it, none seem to have been recognized in the literature. A few years later Tenney released *Collage No. 2 “Viet Flakes”* as the score to filmmaker Carolee Schneeman’s *Viet Flakes*.⁴⁷ It should be noted that Oswald was a student of Tenney and that these two pieces are frequently cited as being highly influential for Oswald.⁴⁸

Due to legal reasons, Oswald’s albums can be difficult to come by. The *plunderphonics* and *Rubaiyat* E.P.’s as well as the *plunderphonic* album are no longer available, and in some instances never really were to begin with. *Rubaiyat*, although commissioned by Electra records, was never commercially released due to legal disputes, and the *plunderphonic* album

⁴⁴ Ibid, 44.

⁴⁵ James Tenney, *Collage No. 1 (“Blue Suede”)* in *James Tenney: Selected Works 1961-1969* (New World Records, 80570, 2003).

⁴⁶ Cutler, *Plunderphonia*, 145.

⁴⁷ It is unclear as to whether Tenney’s piece was released separately from the film and there seems to be a discrepancy between sources as to when the film was released. Additionally, there seems to be a discrepancy between the title of Tenney’s piece as *Collage No. 2 “Viet Flakes”* or simply *Viet Flakes*. I have used *Collage No. 2 “Viet Flakes”* to help make the connection between it and *Collage No. 1* more apparent.

⁴⁸ For example, Oswald cites referential acknowledgement to “JAMES TENNEY (VIET FLAKES)” in the liner notes to *Plexure*

was never commercially sold but was instead given out for free by Oswald to radio stations and many of the artists he had sampled in a effort to protect himself from legal action, which of course failed in the end anyway. Still, many of the pieces from those albums have been collected into the *69 Plunderphonics 96*⁴⁹ box set. This collection is not easy to find, although with some effort one can find used copies and it appears that it can still be ordered new through Negativland's website.⁵⁰ Additionally, the release includes selections from *Greyfolded*⁵¹, *Plexure*⁵², and other pieces by Oswald that were never released on album. Aside from the fact that *69 Plunderphonics 96* is the only release where many Oswald's pieces are still available, the box set contains a substantial book that collects all the interviews between Norman Iγμα and Oswald. This includes the interviews that were originally printed in *Musicworks* and in Negativland's *Fair Use* as well as several others. In these interviews Oswald frequently speaks of individual pieces and discusses both his creative process when creating them as well as the circumstances surrounding their initial release. Also included are many of the plunderphonic images that have been created by Oswald over the course of his career. These images, like his music, were composed through the use of cut out pieces of pre-existing photos (usually of the artists he samples in his music) and fused together to create images of what one might think of as non-existent, imaginary rock stars. Oswald's other releases that are somewhat available include *Plexure* and *Greyfolded*. While excerpts from both these albums are available elsewhere, they are works that really should be evaluated in

⁴⁹ The title of this release is also somewhat mysterious. It is sometimes also referred to as *Plunderphonics 69/96* as well as simply *Plunderphonics*. I have used *69 Plunderphonics 96* because it seems the most correct as the "69" and "96" are representations of quotation marks before and after the word. It should also be noted that, for legal reasons, Oswald's name has been left off the packaging. Affixed to the outer shrink wrap for the packaging was a sticker stating that "Oswald has been restricted from releasing this music so SEELAND has stepped in and 'borrowed' this package and made it available to you. Profits will be invested in the future of plunderphonics."

⁵⁰ www.negativland.com

⁵¹ Oswald, *Greyfolded*, (Swell/Artifact 1969-1996).

⁵² Oswald, *Plexure*, (Avant, Avant 016, 1993).

their entirety. *Plexure* is comprised of material sampled from (mostly) pop recordings created between 1982 and 1992. It is one 20 minute piece within which the overall tempo of the songs sampled steadily increases from the beginning to the end. According to the sample score provided in the liner notes, the first two minutes of the piece contains over five hundred samples, with some samples taking as little time as a tenth of a second. Also included in the liner notes is a transcription of the new “lyrics” that are created through the juxtaposition of the samples. If *Plexure* was a study in the threshold of recognition,⁵³ *Greyfolded* may be the polar opposite. Spanning over two albums, *Greyfolded* is made up entirely of various live recordings of the Grateful Dead’s song “Dark Star.” The physical release contains an essay by ethnomusicologist Rob Bowman which includes interviews with Oswald and members of the Grateful Dead and discusses how the album came about as well as Oswald’s creative approach. Perhaps even more interesting is the fold out chart depicting a waveform of the overall density of each of the two discs as well as annotations indicating when and where each recorded source came from.

Conclusion

In her essay “The Musician as Thief: Digital Culture and Copyright Law,” Daphne Keller states, “Human culture is always derivative, and music perhaps especially so. New art builds on old art. We hear music, process it, reconfigure it, and create something derivative but new.”⁵⁴ When Oswald coined the term “plunderphonics” as a way to better discuss his own work, he was one of the few artists working exclusively with samples to create new art from old art. The sampler was a relatively new tool, and its possibilities were just beginning to be realized. This, however, is no longer the case today. Over the last fifteen years, particularly

⁵³ Oswald, *69 Plunderphonics 96*, 14.

⁵⁴ Daphne Keller, “The Musician as Thief: Digital Culture and Copyright Law,” in *Sound Unbound*, ed. Paul D. Miller, (Cambridge: MIT Press, 2008), 135.

with the rise in availability and affordability of computers and digital technology, sampling has become much more prevalent. As David Sanjek has stated, “The range of options available either to the consumer or the creator for the recontextualization of existent recordings has been substantially enlarged by computer technology” and that “this has undeniably enlarged, if not ‘democratized,’ the ranks of potential creators. Instrumental dexterity is no longer a prerequisite for creation.”⁵⁵ Now, any kid with a computer and a little time on his hands can become a composer and this is essentially what’s happening today.

Oswald, in the last ten years seems to have shifted the focus of his work away from plunderphonics, but that doesn’t mean the art is dead. If there is one person who seems to be carrying on where Oswald left off, it is Greg Gillis, who performs under the name Girl Talk. His output seems to be directly related to Oswald’s, and in many ways his music has gone through the same evolutionary trajectory. Tracks from his first album, *Secret Diary*,⁵⁶ could easily be mistaken for works by Oswald, and his album *Night Ripper*⁵⁷ follows almost the same form as Oswald’s *Plexure*. In describing the album, Greg Kot writes that “the album’s sixteen tracks are sequenced like a deejay set, with the beats per minute gradually ascending from 90 to 125,” and that “the opening track, ‘Once again,’ crams sixteen samples into 180 seconds, some so fleeting they barely register on the consciousness before new sonic treats drift within earshot.”⁵⁸ Kot’s book seems to be one of the few sources making the connection between Oswald’s work and that of more current artists such as Girl Talk and Danger Mouse.⁵⁹ The

⁵⁵ David Sanjek, “‘Don’t Have to DJ No More’: Sampling and the ‘Autonomous’ creator,” in *The Construction of Authorship: Textual Appropriation in Law and Literature*, ed. Martha Woodmansee and Peter Jaszi, (London: Duke University Press, 1994), 344-345.

⁵⁶ Girl Talk, *Secret Diary*, (Illegal Art 107, 2002).

⁵⁷ Girl Talk, *Night Ripper*, (Illegal Art 113, 2006).

⁵⁸ Kot, *Ripped*, 166.

⁵⁹ Who, like Oswald, faced serious legal issues after releasing *The Grey Album* which was made up of samples from Jay-Z’s *The Black Album* and The Beatles’ *The White Album*.

other source which deals with Girl Talk is Brett Gaylor's film *Rip!: A Remix Manifesto*. There is extensive footage of Girl Talk throughout the film, and it briefly touches on the genre known as "Rio Funk"⁶⁰ (which no other sources seem to mention), but its overall message, much like Negativland's, is that creators build on that which came before them and that the current laws of copyright and fair use are discouraging the creation of "remixed" works.⁶¹ Although Girl Talk has at least been credited as one of the leading artists working with samples today, there is still very little written about his work in terms of analysis and there are still many other artists, such as Diplo, Jason Forrest, DJ Earworm, and DJ Shadow, doing the same kind of work without any such acknowledgement.

The concept of "remixing" culture has become common in today's world. You cannot turn on the television without seeing a commercial that operates on cultural reference or listen to the radio without hearing songs built on other artist's songs. This is the way the society is today, but very little has been written about it from a musical standpoint. For example, the Fox television show *Glee* recently aired an episode dealing with the concept of "mash-ups," which featured a song combining Beyoncé's "Halo" with Katrina and the Waves' "I'm Walking on Sunshine."⁶² On Girl Talk's most recent album, the track "In Step" uses Nirvana's "Lithium" with Dee-Lite's "Groove Is in the Heart" (a song itself made mostly of samples) as an accompaniment to Salt-n-Pepa's "Push It"?⁶³ This kind of musical re-contextualization offers a world of questions that have yet to be answered. It is clear that a "remix culture" is here to stay and "plunderphonics" is an integral part of that culture. While the term "plunderphonics" may

⁶⁰ Also known as "Baile Funk" or "Funk Carioca."

⁶¹ Brett Gaylor, *Rip!: A Remix Manifesto*, (Los Angeles: Disinformation Films, 2009).

⁶² Episode #7, "Vitamin D."

⁶³ Girl Talk, "In Step," from *Feed the Animals*, (Illegal Art, 2008), 1:00.

be somewhat outdated, the concept is still very much alive and the works of artists that utilize its concepts as a means of expression deserve continued analysis and discussion.

Annotated Bibliography

Baldwin, Craig, dir. *Sonic Outlaws*. DVD. San Francisco: Other Cinema, 1995.

This documentary attempts to discuss the issues surrounding the appropriation of sound in art and the legal issues associated with it, though the use of fusing found video with the artists who use appropriation in their creation. It primarily focuses its attention on Negativland. The quality of the film seems extremely low budget. While it is one of the few films on the subject of plunderphonics, it really offers very little in terms of adding any contribution through its visual medium. It could have just as well been an audio documentary and conveyed nearly all the same information.

Cox, Christopher, and Daniel Warner, eds. *Audio Culture: Readings in Modern Music*. New York: Continuum International Publishing Group, 2004.

In the short time since its release, *Audio Culture* has become one of the most well regarded collections of writings on contemporary music. Divided into subject sections, the book contains writings from artists such as Jacques Attali, John Cage, John Zorn, William S. Burroughs, and Karlheinz Stockhausen. In relation to plunderphonics, the book contains two important articles - John Oswald's "Bettered by the Borrower: The Ethics of Musical Debt" and Chris Cutler's "Plunderphonia". Both of the books editors are professors at Hampshire College in Massachusetts. Included is a chronology, glossary, selected discography, and what is referred to as a selected bibliography although it is quite extensive.

Danger Mouse. *The Grey Album*. Self-Released, 2004. Compact Disc

The Grey Album was a "mash-up" album created entirely from recordings pulled from Jay-Z's *The Black Album* and The Beatles *The Beatles* or *The White Album* as it is more commonly known. Shortly after its release Danger Mouse received legal threats from EMI records and distribution was stopped, however it became a highly downloaded album and also created fantastic publicity for Danger Mouse, allowing him to rise to fame.

Duckworth, William. *Virtual Music: How the Web Got Wired for Sound*. New York: Routledge, 2005.

While at first glimpse it may seem that the objective of this book is to trace the interaction between music and the internet, Duckworth really seems to be investigating what he calls "interactive music" or music that "in some way involves the audience in the process of its own creation". One of the most scholarly titles found on the subject, the book contains an extensive bibliography and notes as well as a companion CD. While most of the book relates to non-plunderphonic issues, there is a very insightful section regarding John Oswald as well as an entire chapter devoted to *The Grey Album*.

Gaylor, Brett, dir. *Rip!: A Remix Manifesto*. DVD. Los Angeles: Disinformation Films, 2009.

This film is an exploration into the relationship between copyright and culture and specifically how that relationship has changed since the advent of the internet. Its primary argument focuses on the notion that creativity builds off of the efforts of others and that creativity is being restricted by the current state of copyright law in America. It features extensive footage of the artist Girl Talk, otherwise know as Greg Gillis as well as interviews and conversations with Lawrence Lessig and Cory Doctorow. While the film never mentions the term plunderphonics, it is very directly dealing with the subjects related to the genre. Unfortunately, this film is more an argument for rather than an investigation of the use of sampling and remixing.

Girl Talk. *Secret Diary*. Illegal Art 107, 2002. Compact Disc.

The first album by Girl Talk, otherwise known as Greg Gillis.

Girl Talk. *Night Ripper*. Illegal Art 113, 2006. Compact Disc.

Girl Talk's third album and his first to treat the album as an entire piece rather than a selection of tracks. The liner notes contain almost no information other than a list of artists sampled throughout the album.

Girl Talk. *Feed the Animals*. Illegal Art, 2008. Compact Disc.

The most recent of Girl Talk's four full length albums. It is notable that before the CD release was available, Illegal Art offered the album for download through their website on a "pay what you want" basis. This occurred not long after Radiohead released their album *In Rainbows* in the same manner.

Holm-Hudson, Kevin. "John Oswald's Rubaiyat (Electrax) and the Politics of Recombinant Do-Re-Mi." *Popular Music and Society* 20, no. 2 (1996): 19-36. <http://www.proquest.com> (accessed November 23, 2009).

This article gives an in-depth examination of Oswald's *Rubaiyat* album. It includes excellent information regarding the actual techniques used by Oswald, as well as the author's own analysis of several of Oswald's pieces from the album. Also includes an interesting section regarding the issue of plunderphonics and the sampling of timbre.

_____. "Quotation and Context: Sampling and John Oswald's Plunderphonics." *Leonardo Music Journal* 7 (1997): 17-25. <http://www.jstor.org> (accessed October 13, 2009).

This is perhaps the most scholarly article in this bibliography in terms of investigation and analysis of Oswald's music. While other articles just briefly mention Oswald and the concepts of plunderphonics, Holm-Hudson delves deeply into a discussion of what sampling does to the listener in terms of timbre and recognition. Includes notated transcriptions of works by Oswald as well as extensive bibliography and discography.

Holmes, Thom. *Electronic and experimental music; technology, music, and culture*, 3rd ed. London: Routledge, 2008.

Designed as a general overview of the history of electronic music and the merging of technology and music. While it deals less exclusively with the discussion of Plunderphonics, it is an excellent resource in terms of the overall development of electronic music and issues involving the use of prerecorded sound for compositional purposes. The third edition has been updated to make it more useful for students or classroom textbook use.

Hoshowsky, Robert. "Plunderphonics Pioneer." *Performing Arts & Entertainment in Canada* 31, no. 1 (1997): <http://iimp.chadwyck.com/marketing/index.jsp> (accessed October 13, 2009).

Profile piece on John Oswald. Gives a nice overview of his career, but offers no new arguments or discussion into the subject matter of plunderphonics. Additionally there is no bibliography or citation notes.

Jones, Andrew. *Plunderphonics, `Pataphysics & Pop Mechanics: An Introduction to Musique Actuelle*. Nashville: Saf Publishing Ltd, 1999.

While this book is subtitled as "an introduction to musique actuelle" it is organized as a collection of essays/interviews on a person by person basis. The introduction attempts to define musique actuelle by describing it as part of third stream, part downtown music, and part totalism. Loosely, the term seems to suggest the mixing of various styles of music to create a new whole, but not specifically limited to the use of recorded sounds. While the term "plunderphonics" is included in the title, the section titled "Cut and Paste" is the only part that seems to make actual reference to the subject. While this book does offer interesting insight to the discussion of plunderphonics and John Oswald, it is not nearly as much as one might expect given the book's title.

Kim-Cohen, Seth. *In the Blink of an Ear: Toward a Non-Cochlear Sonic Art*. New York: Continuum Pub Group, 2009.

In the Blink of an Ear sets out to look at the sonic art world since World War II, particularly in relation to the visual art world. It is perhaps the newest book in this list, having just been published in 2009 so it is difficult to tell what kind of impact it will have on the music community, however it seems well researched and highly academic. It speaks not so much specifically of John Oswald and plunderphonics, but more about how artist Jarrod Fowlers work relates to Oswald and plunderphonics.

Illegal Art. <http://www.illegal-art.org> (accessed November 4, 2009).

This website considers itself to function like an art exhibition and is contains audio, video, visual, and literary materials pertaining to art which uses appropriation as its primary means of expression, thus making it "illegal." Also contains an online CD with works by various artists that have infringed upon copyright law.

Kot, Greg. *Ripped: How the Wired Generation Revolutionized Music*. New York: Scribner, 2009.

This book primarily serves as a detailed account of how the rise of the internet has changed the way music is consumed by the American public. It has several

chapters devoted to in depth accounts of individual artists and their relationship between their use of the internet and the growth of their careers. There is little here in regard to the discussion of plunderphonics with the exception of chapters 11 and 12. Chapter 11 chronicles how Hip-Hop has used sampling as a means of expression and seems to make the only reference to the Danger Mouse "Grey Album". Chapter 12 primarily discusses the work of Girl Talk. While there is no bibliography, the author is regarded as a well know music critic.

Miller, Paul D, ed. *Sound Unbound: sampling digital music and culture*. With a forward by Cory

Doctorow and introduction by Steve Reich. Cambridge: MIT Press, 2008.

Sound Unbound is a collection of essays by artists in various disciplines discussing their approaches towards their artistic practice in relation to the things they discover in sound, culture, and society. In terms of the discussion of plunderphonics there seem to be two articles which heavily discuss the issue. The first is Jonathan Lethem's "The Ecstasy of Influence: A Plagiarism Mosaic" which, although not specifically about music, deals with many of the issues regarding plunderphonics in terms of plagiarism and appropriation in the arts though it's own use of appropriate texts. The second article is Daphne Keller's "The Musician as Thief: Digital Culture and Copyright Law" which sets out to lay "a framework for considering the relationship between copyright, culture, and digital technology.

Mosher, Michael. "Gyromancy, and: CMCD: Six Classic Concrete, Electroacoustic and Electronic Works, 1970-1990 (review)." *Leonardo Music Journal* 39, no. 3 (2006): 272-273. <http://muse.jhu.edu/> (accessed November 2, 2009).

This is a review of two compact disc releases - *Gyromancy* and *CMCD: Six Classic Concrete, Electroacoustic and Electronic Works, 1970-1990*. The reason for their inclusion together in the same article is that they were both released on the ReR Megacorp record label. While the review of *Gyromancy* has nothing to do with the discussion of plunderphonics, the second review deals with it heavily. Almost all the pieces included on the CMCD release fall into the plunderphonics genre. Perhaps most useful is the discussion of Richard Trythall's *Omaggio a Jerry Lee Lewis* and its relationship to the work of John Oswald.

Negativland. *Fair Use: The Story of the Letter U & the Numeral 2*. Concord: Seeland-Negativland, 1995.

Negativland's *Fair Use* is a collection of documents pertaining to a series of legal battles between Negativland, SST Records (who released Negativland's recordings), and Island Records (who represent the band U2). The primary action which set off these legal disputes was Negativland's album *U2* which appropriated recordings of U2's "I Still Haven't Found What I'm looking for" and recordings of radio DJ Casey Kasem. The story (presented through legal documents, press releases,

newspaper articles, etc) is one of the most well know in regard to copyright and music. Additionally, the book contains an extensive appendix which includes articles and essays by Negativland, John Oswald and others discussing topics related to plunderphonics, sampling, fair use, and appropriation in art and music. Also included is a CD with new plunderphonic material by Negativland as well as "Crosley Bendix Discusses the U.S. Copyright Act" which was originally released as a radio broadcast and previously released on CD with the magazine release *The Letter U and The Numeral 2* (which is reprinted in it's entirety as the first portion of *Fair Use*).

Negativland. *No Business*. Seeland 025, 2005. Compact Disc.

The first of Negativland's albums to use nothing but found sounds (rather than added material of their own). Packaged in a beautiful 10 inch tall folder (covered with appropriated images of Mickey Mouse, Batman, Mr. Peanut, Smokey the Bear, Frankenstein, etc.) which contains a compact disc, a 50 page book titled "Two Relationships to a Cultural Public Domain" which discusses the ever complicated relationship between creating art through appropriated materials and the legality of fair use, and a bright yellow whoopee cushion which displays a large image of the copyright logo.

Oswald, John. "Plunderphonics, or audio piracy as a compositional prerogative." *Musicworks* 34 (Spring 1986): 5-8.

This article is could perhaps be considered the plunderphonics manifesto (if there is one). It was originally offered as a presentation to the Wired Society Electro-Acoustic Conference in Toronto before its publication in *Musicworks*. It is frequently referenced and is reprinted in it's entirety on the plunderphonics web page.

_____. "Plunderphonics, Part 1." *Musicworks* 47 (Summer 1990): 4-10.

Although credited to Oswald as the author, this entry is actually the transcript of an interview with Oswald conducted by Norman Igma, and is titled on the page it begins as "Recipes for Plunderphonic". This is the first of two parts, the second of which appears in *Musicworks* 48. There is also an extra sidebar at the end of the interview, presumably written by Oswald, that gives a detailed analysis of the construction of Oswald's "Dab" which borrows entirely from Michael Jackson's "Bad".

_____. "Plunderphonics, Part 2." *Musicworks* 48 (Autumn 1990): 16-21.

Subtitled on the page it begins as "Taking Sampling 50 Times Beyond the Expected", this is the second of a two part interview between John Oswald and Norman Igma (the first of which appeared in *Musicworks* 47).

_____. *Plexure*. Avant, Avant 016, 1993. Compact Disc.

Plexure is a single piece, 20 minutes long, made entirely from samples of songs

recorded between 1982 and 1992. The CD packaging contains plundered images created by Oswald as well as score (which is represented as a spreadsheet listing each sample and when it occurs) from the first two minutes of the piece.

_____. *Greyfolded*. Swell/Artifact 1969-1996. Compact Disc.

This two disc album was commissioned by the Grateful Dead and created entirely from recordings of the song "Dark Star". It contains extensive liner notes by ethnomusicologist Rob Bowman regarding Oswald's process in creating the album as well as a fold out graph detailing what specific recordings were used during different segments of the song as well as depicting a waveform time chart representing sonic density at any given moment in the piece.

_____. *69Plunderphonics 96*. Seeland 515, 2001. Compact Disc.

This is probably the definitive collection of plunderphonic works. It is a two CD set of works by John Oswald's, pulled from many different periods of his career. It contains the material from the original Plunderphonics release, selections from *Plexure*, *Greyfolded*, *Rubaiyat*, and other unreleased material (although in some instances these recordings have been remixed or remastered for this release). Also included are many of the "plunderphonic images" that Oswald has created over the years as well as a forty-six page book with interviews between Oswald and writer Norman Iqma.

_____. "p l u n d e r p h o n i c s." p l u n d e r p h o n i c s. <http://www.plunderphonics.com> (accessed October 31, 2009).

Although this website is somewhat awkwardly organized and seems to give little information regarding who maintains it, there is a link at the bottom to FONNY, which is Oswald's record label (which also links back to the plunderphonics page). For this reason I am making the assumption that the site is maintained by Oswald or at least by those affiliated with Oswald. The site contains a wealth of information on plunderphonics and Oswald. There is a complete discography of everything Oswald has released, interviews, essays, press releases, chronologies, liner notes, and mp3's.

Sakolsky, Ron, and Fred Wei-Han Ho, eds. *Sounding Off!: Music as Resistance / Rebellion / Revolution*. New York: Autonomedia, 1995.

Sounding Off is a collection of essays and interviews pertaining to music as a means of cultural subversion, resistance, and subversion. This results in an extremely wide variety of texts with subjects ranging from folk music, Latin music, African music, electronic music, etc. In terms of the plunderphonics conversation, it contains three important essays. The first is "Plunderphonics" by Chris Cutler, the second is "Creatigality" by John Oswald and the third is "Fair Use" by Negativland.

Schneemann, Carolee, dir. *Viet Flakes*. New York: Electronic Arts Intermix. VHS.

This short film depicts a collection of images related to the Vietnam War. The

images are entirely still images in color and black and white. The reason for its inclusion in this bibliography is that it features a musical score by composer James Tenney. This score is one of the earliest examples of plunderphonic music and is made up of a collection of Vietnamese music, 60's American pop songs, and selections from the classical repertoire.

Shapiro, Peter, ed. *Modulations: A History of Electronic Music - Throbbing Words on Sound*. New York: Dap/Caiprinha, 2000.

This book reads as a non-academic introduction to the history of electronic music. While there don't seem to be any errors in the information presented, it certainly seems less carefully researched than other sources and less than completely comprehensive. While many of the contributing authors have significant credentials as music writers, their expertise may be negated by the book's editor whose biography claims him to be "one of the world's leading authorities on air guitar". Additionally, this book serves as a companion to a previously released film of the same title and a series of audio recordings and thus tends to feel like an advertisement for the production company's other products. On the positive side, it contains several interviews with notable artists and is a useful reference tool due to the inclusion of many recommended listening lists.

Steenhuisen, Paul. *Sonic Mosaics: Conversations With Composers*. Edmonton, Alberta, Canada: University of Alberta Press, 2009.

Sonic Mosaics is a collection of interviews between the author and various composers. Many of the composers featured are Canadian although there are several other notable non-Canadian composers featured as well. Its inclusion of an interview with Oswald from 2003 (as well as the fact that it was just recently published) makes it one of the most current sources available today in terms of the conversation on plunderphonics.

Sturm, Bob. "Adaptive Concatenative Sound Synthesis and Its Application to Micromontage Composition." *Computer Music Journal*. 30, No. 4 (2006): 46-66.

This article deals primarily with the subject of adaptive concatenative sound synthesis (ACSS) as it is applied to the compositional process. Although the author is primarily a computer engineer, he seems to have great insight into the world of music composition. While the article seems to give an exhaustive amount of information regarding ACSS, it only briefly mentions the subject of plunderphonics and John Oswald. It is one of a few sources to make a comparison between Oswald and Tenney and composers such as Cage and Xenakis due to the methods they all used for tape splicing. It should also be noted that Oswald is thanked (along with others) in the acknowledgments for being enthusiastic about the authors work.

Taraska, Julie. "Can Do." *Village Voice (New York)*, January 14, 1997. <http://www.proquest.com> (accessed November 2, 2009).

Subtitled "Holger Czukay, Father of Plunderphonics", this brief article suggests Holger Czukay of the band Can "pioneered the recombinant techniques known today as plunderphonics". Overall, this article is really a review of a performance of Czukay at the Knitting Factory in New York.

Tenney, James. *Collage No. 1 ("Blue Suede")*. *James Tenney: Selected Works 1961-1969*. New World Records 80570, 2003. Compact Disc.

This track, dating all the way back to 1961 may be the first "plunderphonic" piece, despite the fact that the term wasn't used until the 80's. Tenney's piece is made up entirely from the manipulation of a recording of Elvis Presley's "Blue Suede Shoes". This piece is frequently cited as being a major influence on Oswald.

Toop, David. *Haunted Weather: Music, Silence & Memory*. London: Serpent's Tail, 2004.

This book seems to pick up where Toop's previous effort *Ocean of Sound* left off; covering how technology is changing the way music is made in the world today. The book is described as being "partly personal memoir, partly travel journal" and so the conversation regarding plunderphonics begins with Toop bumping into John Oswald in an airport and continues by recapping Oswald's career and offering some additional minor insight.

Toop, David. *Ocean of Sound*. 1995. Reprint, London: Serpent's Tail, 1996.

The overall aim of Toop's *Ocean of Sound* is to trace the way that music has changed in the last one hundred years due to technological and cultural advancements. While it seems to be extensively researched and well written, it seems to read more like stream of consciousness rather than academic writing. Chapters will include information on artists as diverse as Frank Sinatra and Karlheinz Stockhausen in the same chapter. While this makes for interesting reading, it is less useful as a research tool. The material related to plunderphonics is brief and focuses mostly on John Oswald and the idea of musical quotation.

Woodmansee, Martha, and Peter Jaszi, eds. *The Construction of Authorship: Textual Appropriation in Law and Literature*. London: Duke University Press, 1994.

A cross between a literature text and a law text, *Construction of Authorship* is a collection of essays pertaining to the discussion of authorship, plagiarism, copyright, and their relation to a creative society. David Sanjek's article "'Don't Have to DJ No More': sampling and the 'Autonomous' Creator" is the only article presented that directs directly to the plunderphonics discussion, however others (especially Rosemary J. Coombe's "Author/izing the Celebrity: Publicity Rights, Postmodern Politics, and Unauthorized Gender") contain material that certainly relates to the discussion without explicitly stating so.

