MAKING MUSIC IN THE RADIAL MAINSTREAM: REPRESENTATIONS OF CREATIVE PRACTICE IN UK-BASED POP/ROCK

By

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1. PRELIMINARIES

Abstract

Popular music is one of the United Kingdom's most readily engaged with and exported cultural forms. Commensurate with such a positioning, there exists a wealth of academic literature on the subject across a breadth of interests and research focus. However, there also appears to be a somewhat lower level of attention to the experience of the professional practitioners who are engaged in creating this cultural form. An attention to creators' discourses and how they may represent their experiences of practice will then be of value in adding some additional 'real world' context and content to existing thought on popular music.

Drawing on an original data set from interviews with leading practitioners, this thesis is the production of such a work. Through the application of relevant sociological models, the study forms a participant-based characterization of creative practice in UK-based pop/rock in an area that I have termed the 'radial mainstream'. Themes drawn from the research participants and my own experiences of professional practice characterize creative work as being an assemblage of activities that are informed by the lived environment, mediating forces, musical influences, and creators' ideals of practice.

Underpinned by tenets of phenomenology and ethnographic inquiry, this is also a multi-voiced representation of how specific professionals think and feel about their practice and the contexts within which they operate. The wider study of popular music may benefit from the production of a 'micro' representation of creative practice, wherein subsequent thought can be more properly attentive to the depictions and preoccupations that emerge in this discourse on creating UK-based pop/rock in the 'radial mainstream'.

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This research is dedicated to my father David Anthony Minchella, 08/11/1938 – 23/04/2015.

The biggest inspiration anyone could have.

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2.   GENERAL INTRODUCTION

The content of all my experience, or of all my perceptions of the world in the broadest sense, is, then, brought together and coordinated in the context of my experience. (Schutz 1967: 76)

Popular music in the United Kingdom is one of the most readily recognised, engaged with and consumed cultural forms. It is also one of the United Kingdom's most successful exports, with a global reach that is almost unparalleled. Commensurate with such a positioning, there exists a wealth of literature on popular music but also, conversely, a lower level of attention to and research into the *experience* of the professional practitioners who create this cultural form. The precise reasons for this are unclear, though the difficulty of access to the people who make this music on a professional level may be a possible factor. An attention to creators' discourses and how they may represent their experiences of practice will then be of value in adding some additional 'real world' context and content to existing thought and literature on popular music. This thesis is the production of such a work, being a participant-based characterization of creative practice in UK-based pop/rock. Drawing on tenets of phenomenology and ethnographic inquiry, it is also a discourse that is a multi-voiced representation of how specific professionals think and feel about their practice and the contexts within which they operate.

2.1   RATIONALE AND BACKGROUND TO THE STUDY

There is a simple two-fold rationale to the conducting of this thesis, which may benefit from the presentation of some background information. From 1987 up to the present day, I have worked as a professional musician, in the capacity of a performer, songwriter and co-producer. Across this timeframe, I have had the pleasure of recording and performing with some of the UK's leading talents, including The Who, Paul McCartney, Amy Winehouse, Jimmy Page, Paul Weller and

Richard Ashcroft. Also, with the band that I was a member of from 1989 until 2004, I succeeded in having fifteen 'Top 20' hit singles, five 'Top 5' albums and I was also the recipient of several gold and platinum discs awarded by the British Phonographic Institute. These activities have not only given me a reasonably comprehensive working knowledge into some areas of professional music-making but also a grasp of how technological advances may have (and have not) changed aspects of music practice.

Parallel to this career as a professional musician, I have also spent the last decade as a music lecturer, working in higher education institutions. This dual career came about through happenstance rather than planning. A hand injury sustained in 2008 meant that I was unable to play an instrument for the best part of six months. Only a month into this enforced lay-off, I was approached to do some lecturing in performance practice and studio work at a popular music education provider. Finding that this was something that I enjoyed, I continued with the academic side when I was given the go-ahead to resume my professional music career. Subsequently, I have spent these recent years with a dual vocation as a practicing professional musician and as a lecturer in music academia. This double perspective is at the heart of the rationale for this study.

Alongside this 'insider' knowledge of areas of professional music making, I have also engaged with a wide and hopefully comprehensive amount of peer-reviewed published works on the subject of popular music, in all its manifold forms and guises. Whilst there are many outstanding contributions to this area, the past few years spent conducting my twin vocational practice have highlighted a potential gap in current thought; one wherein my own perceptions of experience as a professional music practitioner have not been sufficiently reflected. This possible 'lack' in extant literature comprises the first part of the two-fold rationale for this study.

The second part of the rationale bears a more 'political' leaning, with the use of this term taken as to mean an attempt to change a state of affairs, rather than in regards to matters of state, government or public-administration. Contemporary consumption practices arguably place

popular music as an entertainment *product* that can be accessed for free and if and when it is purchased, is usually done so on a price level only marginally more than a high-street branded cup of coffee. This thesis aims to create a representation of the levels of creative insight and complexities of work that may be involved in the making of popular music, with the intent to further existing dialogues wherein this music may be regarded as an art form rather than the production of throwaway 'freemium' artefacts. Whilst a reversal in consumption trends is an impossibility, the furtherance of such a discourse on an institutional level may be beneficial and, in some small way, possibly help to influence arts funding policies and attitudes in media and cultural circles.

The aforementioned 'lack' in existing literature is not to imply that popular music practice has been neglected in academia. Negus (1992) focuses on the networks of the wider music industry – though he does not appear to adequately define what this term may encompass – in an analysis and detailing of the systems of production and distribution of popular music. However, this macro study of popular music has little focus on the practice of the professional popular musicians who operate within the 'industry'. Toynbee (2000) addresses this somewhat in his study of popular music making but relies on journalistic and biographical sources, resulting in some arguably unfounded assumptions of practice. Rogers (2013) does include a wealth of primary sources but his work is centered solely on the dissemination of music and the workings of music industry managers and executives.

Sources that have relied on primary accounts from UK-based musicians include Sara Cohen's (1991) study of music making in Liverpool and Ruth Finnegan's research based in Milton Keynes (1989, 2009). However, the main focus of these studies comes from the first hand accounts of the 'proto' markets of music making rather than specifically from full-time professional popular musicians. While Finnegan reveals the sheer diversity and level of creative practices and pursuits of local amateur musicians, Cohen's main focus is on two amateur groups – though both with aspirations to 'make it' – and how the musical choices that are made by these

groups are often done so as a perceived opposition to mainstream or 'muso' acts. In chapter three of this thesis I provide a more comprehensive overview of existing literature but it is sufficient to note at this point that UK-based professional popular music makers' *discourses* are still somewhat under-represented.

Literature on one specific area that has benefitted from the perspective of working professional knowledge is that of recording studios and attendant engineering and production techniques and methods. For example, Moylan (2002) focuses on the creative manipulation of sound in studio recording, whilst Zagorski-Thomas examines the ways in which music is recorded and how different recording practices may produce diverse meanings or "sonic metaphors" (2014: 131). Clearly salient to one of the experiential aspects of the creation of popular music, these works are dealt with further in section 5.1. However, they only have a low level of engagement with the first hand accounts of musicians and songwriters, resulting in a focus that is limited, in the main, to recording techniques, technologies, and the role of the record producer.

Studies that do directly pertain to musicians' creative practice in the context of recording studios – though not UK-based – include the work of Meintjes (2003), Moehn (2012), Veal (2007), Hitchins (2016) and Bates (2016a). Focusing on the recording of one specific record in Johannesburg, Meintjes studies the work of a collection of musicians and engineers and how their musical and social practice is constructed and informed, including wider-reaching questions of politics, ethnic difference and mediation. The opaque area of authenticity – in this case the disparity between image and reality – is also given attention wherein the past is "mobilized" and "imagined" by the participants' "narratives to serve the present" (2003: 270). Studying the musical work undertaken by ostensibly middle-class practitioners in Rio De Janeiro, Moehn provides a focus on how the participants' sense of place, both geographically and socially, informs the way they create and intend towards the music that they are making. Drawn from a socio-historical background of miscegenation and mixing of cultures – regarded as Brazil's 'cultural cannibalism' – the musicians are argued to create their music and sense of agency from an "intersubjective and localized process of

aesthetic transformation" (2012: 174). Veal's study on the studio-bound creation of Dub music in Jamaica presents a three-way demarcation of sound – "technology…technicians…and aesthetics" (2007: 14) – to saliently argue for the pervasive influence of this style of music on the wider global area of popular music making, in particular the practice of remixing an existing recording. Hitchins also focuses directly on the creation of music in Jamaica, drawing on interviews with studio engineers and his own 'emic' experiences as a musician to highlight an attention to and drive for "creative rather than technical endeavor" (2016: 70) in the making of dancehall and reggae. Bates (2016a) discusses the sedimented nature of, and demand for, traditional music in present-day Turkey and how the role of digital music technologies impact on the production of these contemporaneous versions. With effects on networks of musical practice, labour relations, and production aesthetics, the reliance on newer digital working processes, over and against more traditional analogue practices, has seen a reshaping of this whole social field – from the micro-practice of the studio to the macro level of the wider Turkish music industry. Participant-based research data, including field notes from direct collaboration on music projects, is combined by Bates with 'screenshots' of digital software used on recording sessions to discuss specific details in the recording and overdubbing of musical parts involved in the creation of the new 'digital-traditional' music.

The closest studies to this thesis, in terms of research methodology, are those by Henriques (2011), Burgess (2013), Martin (2014) and Pruett (2007, 2011). Henriques considers the working practices of Jamaican sound system crews – from audio engineers through to MCs – in order to see how meanings may be represented for the research participants. Partially drawing on Weheliye's (2005) idea of "thinking sound/sound thinking", wherein interactions with recorded forms of music may help to construct modes of social identity, Henriques argues that by "thinking through sound" (2011: x) we may be able to uncover, upon reflection, that which is not usually or overtly articulated. Aligning with my use of phenomenological inquiry (see sections 3 and 4.2.6), Henriques suggests that although insider or 'emic' reflections on working practices "cannot…be considered neutral information or entirely objective data" (ibid.: 110),

such an approach can be used as a basis for understanding and representing how practitioners may reveal a "doing-in-the-world" (ibid.: 35) and a depiction of the "activity of making" (ibid.: 245).

Rather than the more widely adopted approach of analyzing different theoretical and technical aspects of music production, Burgess focuses on the "philosophies and methodologies" (2013: xi) of record producers. Combining his own insights drawn from a background of music production and artist management, Burgess uses participant interviews to present an "auto-ethnographic work combining qualitative research from an insider's perspective" (ibid.: 2). Defining a record producer, at least under his own representation of practice, as "someone in the room who rejects the good and reaches for the great" (ibid.: 70), Burgess places the "sense of elation" that may come from "capturing the creative moment" (ibid.: 79) as one of the central motivations for his producer-participants. Utilizing a similar research method and focus on record producers, Martin provides an account of how his eight participants may "make sense of their position" (2014: 6) by considering "the creative and social processes of music production rather than the final products" (ibid.: 24). By "studying the lived and subjective experience" (ibid.: 39) of practitioners, presumptions regarding what record producers may do can be removed in order to uncover potentially deeper lying metaphors or representations of creative practice. In a similar manner to my study, Martin points out that his research focus "does not directly invoke" (ibid.: 45) the application of theories related to creativity, as "creativity itself is not the main focus" but, rather, on how individuals may "utilise or comprehend" (bid.) the idea of creative practice.

Moving outside of a directly studio-based focus, Pruett (2007, 2011) uses primary data gathered from professional music practitioners in the domain of country music in the United States in order to investigate modes of practice and attendant meanings that may inhere for the participants. While this approach includes a partial multi-voiced aspect and the direct use of participant dialogue, this is where any direct similarities end. Focusing on a "social collective

and commercial enterprise" (2007: xiv) called the 'MuzikMafia', Pruett's work is confined to the single location of Nashville and is primarily concerned with the production of community amongst his 'collective' of professional practitioners, rather than on a phenomenology-based inquiry into representations of creative practice. However, Pruett does usefully highlight that the "subjective and often incongruous experiences of individual musicians are often overlooked" (2011: 6) and, as such, can instead be used in the "on going development of ethnomusicology and popular music studies" (2007: xiv).

2.2   RESEARCH FOCUS AND STRUCTURE

This research consists of a phenomenology-based inquiry into representations of creative practice in the making of pop/rock in the UK. As such, the research participants' discourse about their experience – and the themes drawn from these viewpoints – will be shown to enhance and, at times, contest existing works and thought on the creation of popular music. These are explored in chapter five's 'Representations of Situated Practice'. I also explore the attendant value of this research in the concluding chapters to this thesis but for current purposes the presentation of a brief example is salient. Hennion (1983, 1989) clearly argues that everyone involved in the studio based production of recorded popular music works together to construct an audience for each record, whether real or imagined, thereby making such a consideration a key factor in the process and creation of popular music. Whilst dealing specifically with the French genre of '*chanson*' and writing from the 'singular' viewpoint of a sociologist (with no professional experience in the making of this form of music), Hennion's views have widely been taken as axiomatic in popular music studies. However, the research participants in this thesis characterize a rather more nuanced approach to such concerns. Accordingly, audience considerations reveal themselves to have no definite *a priori* and unavoidable for role for them in the making of popular music. Indeed, a strong theme based on *avoiding* any second-guessing of such considerations emerged.

This is not to suggest that Hennion is in error, but rather the consequent adoption of his views by many popular music scholars. As Hennion's study is based on a French pop song 'factory', his arguments can be seen to be relevant outside of their specific historical and geographic location when applied to the right *context*, such as the commercial songwriting industries of Sweden and Norway that have produced chart hits for a multitude of current UK and US pop acts. My study highlights that perceptions of real world practice for the research participants may have a far less rigid approach; one with a suggested attention to artistic and aesthetic considerations over and above such direct audience 'construction' conjectures. This addition of practice-specific content and context has also enabled a reinforcement and addition to existing thought regarding creative practice. The outmoded idea of a solitary creator – the Romanticized 'lone genius' – has generally been replaced on an institutional level by an attention to possible collectives and networks within which creation may occur. However, such a focus has somewhat removed the initial stages of a form of non-rationalised creative insight or 'spark'. This research suggests that real world creative practice may indeed take place within networks and collectives but that it also potentially starts with what one of the participants calls a "form of autism", wherein initial ideas appear to stem from the subconscious rather than from the purely rationalised domain. In point of fact, this sits in direct opposition to the thought of Toynbee (2000, 2012) who regards the making of popular music solely as a form of 'assembly' where popular music creators are merely "designers and assemblers" (2000: xiv). In furtherance of existing thought, I argue that four discrete areas of experiential practice can be considered in any depictions of creative practice. Consequently, I suggest a (hopefully) richer and more contextualised representation in chapter six.

Having provided a brief outline of what this research pertains to, it is also salient to highlight what it is not. Whilst there are clear elements of ethnographic work in this thesis, namely the gathering and interpretation of primary data through extensive interviews with the research participants, this study is not to be regarded as a traditional work of ethnomusicology *per se*. A fuller discussion of the

varying types and forms of such work is provided in chapter four but the importance of stating *what* this research aims to represent and for *whom* is a valid matter. Much ethnomusicological work is concerned with questions pertaining to what, on a socio-cultural level, may be being produced through creative labour beyond the specific works or objects of music itself, along with what kind of cultural work that music may do. For example, building on her founding work 'Rock Culture in Liverpool' (1991), Cohen (1995, 2005) places as much an emphasis on the production and construction of place in that city as on the creation of amateur level music. In a similar way, Bates (2010, 2016a) through his research into modern day studio work in Turkey places a significant emphasis on the production of minority ethnic communities and questions of lasting Ottoman traditions. Although the wider area of macro-analyses of music-as-culture are clearly of import in the realm of popular music studies, such an inclusion here would constitute an entire thesis on its own. Instead, this study focuses on micro-level representations of creative practice for specific practitioners in the making of UK-based pop/rock. This narrower focus is not to imply a lack of ambition or scope, even though this approach has been criticized by Born (2005). Instead, this in-depth study into particular characterizations may allow for an increased level of context and content to be factored into existing works and thought on popular music and creative practice; allowing amendments and furtherance to some, and direct contestation of others.

The study follows a clear path, which will now be given a brief overview. The next chapter consists of a comprehensive literature review of three different areas, all of which are pertinent to this study. Some of the literature covered in these areas directly relates to the findings in chapter five and the conclusions in chapter six. However, some of the works discussed act as a background to the more directly relevant literature. While I feel that it is important to include these in order to provide some context, I have tried to keep these more 'background' works to a minimum.

i)   Music Analysis and Discourse. This section covers the origins of popular music discourse and study; the moves away from a reliance on art music practice and the tensions that resulted; the attempted integration of semiotics and linguistics into

the study of popular music; further moves into interdisciplinary areas to try to build more robust frameworks for the study of popular music; and a highlighting of the importance of turning attention to the creation aspects of music to cater for such a rich musical and cultural form.

ii) Phenomenology. This section explores the background to phenomenology; the work of Edmund Husserl and adaptations made by others; the idea of culture-as-lived and embodied perception; the conceptualization of experience as being constituted through inter-determinacy; and the usefulness of a phenomenology of music.

iii) Sociological Aspects. This section introduces the at-all-times social agency involved in creative acts; the work of Pierre Bourdieu and the ideas of fields of production and habitus; the similarities and disparities with the work of Anthony Giddens; an overview of what 'creative industries' may constitute; how these may form sociologies of production and inform ideologies of creativity; and the tensions that exist within socially-bound creative practice.

Chapter four contains the methodology used in this research and is divided into two sections:

i) Ethnographic Positions. This section explores the nature of ethnographic based inquiry and how this relates to my study; the tensions inherent within the interpretation of data collected from research participants; an overview of 'applied' and 'affective' methods and their relevance to this study; an engagement with ethnomusicology and some of its differing forms; and the usefulness of interpretative research when its issues are problematized and included in the resulting discourse that is produced.

ii) Frameworks. This section details the criteria that I used to choose the participants for this study; an in-depth exploration of the use of interviews as forming the research strategy; questions relating to validity and quality control; the concept of coding qualitative data; and the specific application of thematic networks in this thesis. The use of phenomenology as a method of inquiry is also explored.

Chapter five, 'Representations of Situated Practice', is the findings section of this research. These are presented in four different and distinct areas, each containing an engagement with relevant specialist literature not previously covered in chapter three. While this may be something of an unconventional format, I have placed this extra review of existing thought here to make chapter three more of a manageable size and also to avoid the need for too much referring back to earlier sections whilst reading the current chapter. Each of the four areas has a concluding section that presents overarching or 'global' metaphors drawn from the research.

i) The Lived Environment. In this section the impact of the spatial setting on the musical, aesthetic, social, and navigational aspects of situated practice is presented; how space can be regarded as a workplace; an argument against the idea of transferable spaces; and the pervading importance of the environment in regards to creative practice.

ii) Questions of Autonomy and Mediation. This section explores participant perceptions of 'outside' forces and considerations on the making of pop/rock; the issues and contradictions that may arise from situated practice; the values that the practitioners appear to hold for the making of popular music; and how creative practice may be impacted upon by their perceived realities.

iii) Dialogues and the 'Deathly Inheritance'. This section examines what impact musical influences and genres may have on the creation of new works of music; the nature and importance of previous works and the concept of a back catalogue for the research participants; the role of an 'inner musical library' and subsequent attempts to create 'beyond' influences.

iv) The Creative Act. This section further explores the participants' perceptions of experience in creating popular music, carrying with it questions of authenticity; the inference of music as a social product formed through collective work; where the 'essence' of a work may reside; and how making music may form part of the participants' characterizations of themselves as music makers.

The next chapter, 'Conclusions', is arranged into two separate areas:

i)   Summation of Findings and Participants Views. This section encompasses a four-part summation of the findings from chapter five, with the addition and problematizing of the research participants' responses to the themes drawn from the research.

ii)   Pop/Rock in the 'Radial Mainstream': a representation of practice. This section clarifies and explores the core wording used in each of the four 'summations' and progresses to the presentation of a 'final' representation of creative practice. All of the research global themes are drawn together here into four meta-themes that have informed the subsequent depiction.

The seventh and final chapter, 'Critiquing the Research and Final Words', focuses on the application of the research methodology used in this study, along with some suggestions for future practice, and a return to the 'political' underpinning to the study's rationale.

2.3   MEANS AND METHODS, LIMITATIONS AND DEFINITIONS

In Chapter four of this thesis I provide a full discussion on the methodology used in the gathering and interpretation of the research qualitative data, along with attendant detail on the selection of the participants and their standing as professional music practitioners. What is of note here is to highlight that the selection of candidates was not limited to professional *musicians* only. The participant base does, on face value, have a majority number of these, but also contains songwriters, producers, engineers, record industry executives and a studio designer amongst its number. This was deliberately done in order to reflect some of the positioning of making UK-based pop/rock as one that operates within the concept of wider networks or creative collectives. The 'collective' concept of various roles being involved in the making of pop/rock also pertains quite extensively to the research participants as *individuals*. In my

own professional practice, I have operated as a musician, songwriter, producer and, occasionally, as a recording engineer. As such, for many of the participants there is often a perceived plurality (and occasional blurring) of roles in situated practice. For example, research participant Geoff Dugmore, who has played on numerous 'hit' albums as a musician, also has credits as a producer and songwriter.

These differing co-roles and the use of a research base that encompasses more than 'just' musicians is why the term 'professional music practitioner' and the shortened version of 'practitioner' are widely used within this study to denote a professional engaged in the making of pop/rock in the UK. I felt that is was important to include a more expansive view of the phenomenology of creative practice, hence the inclusion of some participants who ostensibly have differing titles or job descriptions than that of 'musician'. This study is not only concerned with representations and characterizations made by professionals playing instruments, but with a more inclusive view of the making of pop/rock. While many of the participants can be seen to be directly 'hands on' in the creation of music – such as musicians, songwriters and producers – those who operate in the potentially more outside or 'hands off' areas – such as marketing and management – all have valid perceptions of what the 'hands on' actants do, alongside equally valid perceptions of how these more outside aspects may contribute to the making of pop/rock in the UK. While a more even balance of participant roles may have been beneficial to the study, after thirty-three practitioners had been interviewed, I felt that enough data had been collected. This hopefully wider 'view' also caters for what Henriques terms as "sounding…(or) everyone and all the activities that go into the making of sound" (2011: xxix). Section 4.2.1 further explores what particularizes a 'professional practitioner' in terms of this specific study, along with how such a 'definition' may exclude other music makers and areas of practice. The additional terms of 'pop/rock' and 'radial mainstream' that further demarcate this particular study group now require some explication.

The term 'popular music' has no generally agreed upon definition; for some it is used as a

derisive title for music made from a purely commercial "rhetoric" (Born 1987), whilst for others it has more positive connotations (Frith 1996; Green 2008; Shusterman 1993, 2002). Whatever the wider overtones or associations that the term 'popular' may have, it is generally used to encompass a whole swathe of musical styles and genres and to demarcate it from other non 'pop' forms such as 'classical' or 'art' music. As there is a tendency to use stylistic terms to 'define' music – "if generic categories were not important to the process of making and making sense of music we could simply use the term 'music'" (Johansson 2016: 47) – I conducted a general search under the name of each research participant or the main acts that they are associated with to see what extra 'categories' may be attached to the music that they are involved in making. Across the platforms of iTunes, Spotify, Deezer and YouTube, the following descriptors were found: alternative, indie, soul, dance, electronic, synth, punk, brit, singer-songwriter, trip hop, pop, and rock. Often a combination of terms is seen, such as indie-pop, alternative-rock, synth-pop, brit-rock, and so on. What is generally apparent though is the widespread use of *both* the terms 'pop' and 'rock' across the varied descriptors.

This prevalence of 'pop' and 'rock' bears direct comparison with the label 'pop/rock' that Regev (1992, 2002) uses to encompass music that implies "that there is an authorial presence...either in the form of individuals that conceive and master all components of popular music making, or in the form of collective creative entities" (2002: 255). While the idea of an individual being a potential 'master' of all aspects of their music is rather unworkable (see sections 3.3.4 and 3.3.5), Regev's collapsing of pop and rock into one umbrella term is highly useful. Many styles and genres of popular music are *not* covered in this study (see. 4.2.1) but this is an investigation into representations of creative practice for these specific practitioners, whose more discrete genre or stylistic 'categories' can be covered by the wider term of 'pop/rock'. They also discuss motivations of creative practice that arguably characterize their views of music making as *artist-led,* which again aligns with Regev's use of 'pop/rock' to encompass music that is "made by authors – that is, by genuine artists" (2002: 255) with an aesthetic drive for "artistry...(and) intentionality" (1992: 2).

For the purposes of this research, then, the term 'pop/rock' is used to denote music that is made based in some part upon *original artist-led* compositions. This demarcation is useful to distinguish the research practitioners and their music from the more overtly 'manufactured' side of popular music – often referred to as 'chart music' – wherein artists are provided with material to record and perform by their record label and/or management. Although this does present a somewhat condescending and binary 'division', it is a useful term to apply as it allows for some discursive clarity and also reflects the participants' motivations, ideals of practice, and perceptions that emerge in chapter five of what may be, for them, 'valid' creative practice and activities. It is also equally useful as a differentiation that avoids the need for additional stylistic and genre terms or names. Somewhat reductively, it can be seen as music that is potentially made or based upon artistic and aesthetic considerations *before* commercial concerns; and also as an aesthetic form of music which may then enter the mainstream and hence become 'popular'.

Another contention that helps to particularize the study group is that of the 'radial mainstream'. What this may encompass can be first approached by attention to a highly useful study by Keunen on popular music in Holland and Belgium. Writing from the twin perspective of a music practitioner and an academic, Keunen focuses on the "various actors in the music industry that surround the artist…(who) decide to select or *choose to choose* the music they wish to offer a stage, airplay or press coverage" (2014: 11-12). Arguing that a centralized mainstream or 'chart music' "occupies the national hit radios…supermarkets, waiting rooms and train stations" (ibid.: 32) that no normally socialized individual "can avoid running into" (ibid.: 38), he demarcates two further areas of popular music as being the 'underground' and the 'alternative mainstream'. Unlike the mainstream, it is "not possible to make contact with the underground without putting some personal effort into it" (ibid.) With the mainstream being concerned with generating economic profit and the more recondite underground being based on cultural 'profit', Keunen suggests that an 'alternative mainstream' forms a bridge or buffer between these two domains. Unlike the 'economic' mainstream and the 'cultural' underground, the alternative mainstream is where these two differing 'profits' or

"logics" meet and where there is, then, a "'double code': innovative music for a large audience" (ibid.: 48). Within the alternative mainstream's "junction of the cultural and economic" (ibid.: 195), actors are "pulled out of love toward the former, but the organizational logic pushes them back to the latter." (ibid.: 215) With an apparent preference for a more 'underground' "belief in legitimacy…(and) how music is supposed to be…players are not supposed to work openly with the sole purpose of serving a (mainstream) financial gain…in the alternative mainstream, the symbolic prevails over the economic." (ibid.: 375) These "discourses of independence" (ibid.: 378) that characterize how 'alternative mainstream' artist managers, record label personnel, agents, promoters, and radio producers in Holland and Belgium perceive and represent themselves carry some interesting parallels with the themes drawn from the research participants in this study. However, such a placing of an 'alternative' between the 'mainstream' and the 'underground' is problematic for three reasons.

Firstly, and as acknowledged by Keunen, such a characterization of a middle-positioned 'alternative' implies that it is rather a separate and *discrete* domain from the other two, which is an arguably too acute or sharp 'division' to work on anything but a conceptual level. Secondly, and in terms of UK-based popular music, the word 'alternative' still carries particular historicized connotations of a specific style of quite discordant music and attendant dark imagery that emerged in the 1980s based around post-punk rock bands (Fonarow 2006). While these artists then had an influence on US rock acts such as Nirvana, with a subsequent level of crossover success to form what Bannister also calls an "alternative mainstream" (2006: 79), the term is rather too 'rock'-laden and style/imagery specific to be completely aligned to some of the UK-based pop/rock that the research participants are engaged in creating. Lastly, the connotations of the word 'alternative' itself can imply an *opposition to* or a *substitute for* an existing state of affairs or conditions. Although Keunen's "double code" of aesthetic and financial 'logics' is directly applicable to some of the participants' representations of practice that emerge in this research, a replacement of 'alternative' with 'radial' can allow for a more flexible and less oppositional demarcation of this potential area of practice.

The adjective 'radial' carries definitions of "diverging in lines from a common centre" (Oxford English Dictionary) and "going from the center outward or from the circumference inward" (Dictionary.com). Unlike the more separate/oppositional 'alternative', the conceptualization of a 'radial' mainstream then places it *directly* in touch with the core or center of the mainstream, from which it can be seen to emanate and also *return* towards. Contextual practice for the professional practitioners in this study can then be depicted as being connected to mainstream economic 'logics' but also moving recursively forwards and backwards to more aesthetic-based cultural 'logics'. This then caters for the participants' represented motivations or underlying ideals of music practice as being primarily based on artistic concerns, but also for their *situated* perceptions of practice as being – to varying degrees – connected and underpinned by more central economic 'logics'. The participants do not perceive themselves as operating in the "centralized hierarchy" (Fonarow 2006: 62) of manufactured 'boy bands' and 'girl groups' that can be placed at the immediate core of the mainstream but are still connected and impacted upon by the shifting "double code" of wider mainstream practice. Some participants characterize a rejection of such 'logics', whether in practice or as an aspiration (see section 5.2 and 5.4), and then move outwards towards the liminal aspect of the 'radial mainstream'. The majority, however, continue to traverse backwards and forwards, engaged in creating artist-led pop/rock that can harness the economic 'logic' of the mainstream to reach a hopefully wide audience. Simply, if somewhat reductively put, they are mainstream operatives who regard 'valid' creative practice as occurring on a radial path away from – but not in opposition to – the immediate center of the popular music mainstream.

One final term requires some clarification. With its roots in the Greek "to make", "to formulate" and "to create", *poietics* is a pertinent term that I have used occasionally in this research. Aligning with creation and production aspects, it is a useful overarching metaphor to encompass the various – and often blurred – aspects and activities such as 'write', 'record', 'produce', 'play', 'compose', 'edit', 'arrange' and so on that are collapsed within the experience of making new works of pop/rock. The term has also been saliently used by Nattiez to demarcate the "genesis" (1990: 9) of music from its reception aspects.

With all ethnographic based work, and more specifically the act of gathering data through participant interviews, there exist issues pertaining to time and access. Possibly due to my positioning as an 'insider' or fellow practitioner and, therefore, a potential willingness to discuss their thoughts and feelings regarding creative practice, such concerns had a relatively low impact. A handful of potential participants were unable to be interviewed, due to workloads and logistics, but all expressed interest and support for the study, particularly with the 'political' rationale of the research. Regarding the research participants' responses to the findings of this thesis, there was a low level of non-response to the request. Perhaps this was due to an unwillingness to further engage with the project once the two-tiered interview process had been completed. However, this level of disengagement was approximately only 15%, so the level of responses received was entirely workable.

Whilst this study specifically reveals the participants' *discourse about* their experiences of creative practice in UK based pop/rock in the 'radial mainstream' – and therefore will have potential differences to representations made from other 'areas' of popular music making – there exists a possible far wider reach for this work. As Pruett suggests, the concept that "similar fieldwork strategies are...applicable to all genres of music" (2011: 2) only strengthens the validity of this research and its potentiality to inform and contrast with studies based on other forms of music, areas of practice, and geographic locations. The final and very supportive words in this introduction goes to one of the research participants, Mike Smith, who works with The Gorillaz and PJ Harvey and is also a part-time lecturer in popular music education: "you've uncovered more layers to the creative process than I thought existed. Your research will help us all, whether as musical practitioners or as teachers."

3.   LITERATURE REVIEW

3.1   MUSIC ANALYSIS AND DISCOURSE

3.1.1   Introduction: art music mindsets

The first forms of institutional popular music scholarship did not begin in Music departments but, rather, in English, Comparative Literature, Sociology and Media Studies areas. However, the direct use of music theory concepts from which to approach popular music grew out of mindsets drawn from the Romantic aesthetic of art music. On face value this may seem a rather reductionist statement, encompassing as it does decades of discourse and, at times, division within the study, practice and appreciation of music. However, there is a far more salient reason for such an assertion; namely to use this statement as something of a doorway through which to look at some of the reasons why methods used to critique 'high' art music have been applied to the world of 'low' popular music.

With the historicized emergence and acceptance of fine art at the turn of the nineteenth century – one in which art was removed and discrete from the realms of crafts and work – there became a need to provide a substance and essence to music; an actuality that would allow music to take its place amongst the other elevated arts. As Goehr (1992) and Benson (2003) both argue, this resulted in the Romantic idea of the composer as an autonomous artist and their musical productivity as one being secured in a unique instantiation. This became the accepted way of conceptualising music, where the composer's 'work' could now take the form of a free-standing artefact; namely, the score. In this way, the notion of an autonomous work was used to show music's importance and independence from mere crafts and meant that music could attain a position as an art form detached from outside non-artistic constraints. Music was now free to refer only to itself – to obtain its own purely musical meaning – one where it was intelligible through, and on, its own terms. The resulting referential status of the score meant that theoretical discourse on

music had been given substance by this unique point of reference and "the work-concept became the focal point" (Goehr 1992: 152).

Based on this view of text-based musical works as instantiations of creative autonomy, the idealized *werktreue* and *textreue* position became the accepted norm in Western European art music practice and discourse: these two 'truth' based terms can be usefully summed up as a devotion to the notion of a work (and its composer) through a fidelity to the score. This way of thinking about the creation and preservation of music, and its dominant position within institutionalised and theoretical discourse, led to the rise of musical formalism. As Solomon (2012: 94) states, "the structural elements internal to the musical text itself" became a cornerstone to their analysis and appreciation. This ideological aspect of autonomous art music was now fully entrenched in musical thought, with works having "the ability to be endlessly repeated and still retain their identity" (Benson 2001: 7). With musicological claims to knowledge being at all times influenced by academic and institutional criteria, Hooper (2006) makes the central point that we need to construct or recognize a 'something' to think about in the first place, before analysis can begin. This 'something', the *werktreue* beliefs of absolute forms, now had a formidable hold on discourse, with a resulting influence upon popular music analysis.

The reliance on the score and its regulative format became a "concept so entrenched…that it gradually took on all the airs and graces of a necessity" (Goehr 1992: 13). Such an early prominence in popular music discourse is all the more understandable considering some analysts' home ground as residing in art music, being "theorists trained in the western classical tradition" (Saslaw 2000: 259). As I discuss later, the domain of popular music cannot receive a fair evaluation from these analytical models, largely due to its separate derivation and differing practices from absolute music. However, the application of understandable and familiar frameworks to the rather more foreign area of popular music should not be held as a criticism of early attempts in this field; rather, it can be seen as an understandable starting point from which

to approach this area of music analysis. Unfortunately, the use of such sedimented concepts also carried, and at times still do carry, some ideologically loaded listening practices and attendant, if undisclosed, power agendas.

Such political motivations, as Korsyn (2003) argues, are freely intelligible and recognizable when the conditions of institutionalized discourse are considered. The academic writer can often be seen to labour under a split or division: on the one hand, faith to music and its immediacy and practice are required; on the other, the use of norm‑based specialized language is also required in order to uphold academic values and standards. As Tagg remarks, the discourses and practices of classical music "are all associated with doctrinal texts codifying the philosophical, aesthetic, performance, interpretation, understanding and structural basis of the music in question." (2013: 87) On face value, the analysis of popular music should have been able to avoid such considerations due to its discrete and separate derivation from art music. However, the potential conditions that underpin institutionalized discourse can be seen to be intrinsic to the actual making and direct content of the statements themselves. Accordingly, the "pragmatic contexts" of discourse should be considered; "how they address us, how they station their speakers, how they are used in games of power" (Korsyn 2003: 5). Aligned to such hierarchies and value‑laden discursive practice, the roots of an art music dominated educational system can be seen to play a role – a function that Cook (1992), after Thomson (1939), calls the "appreciation racket": a placing of 'high' over 'low' music, 'elite over 'popular' art forms, and the potential use of music to represent and reinforce social positioning. Such an ingrained educational and institutional dominance and foregrounding of absolute music and its *werktreue* ideals would be a difficult mantle to remove.

3.1.2 Adapting the Absolute: nuanced approaches

The reliance on art music approaches as a basis for popular music analytical discourse revealed

three problematic aspects. Firstly, notation--centric training amongst analysts highlighted a weighting towards 'canonical' popular music works as those most worthy of attention. Such understandable biases had their origin in the aforementioned "appreciation racket"--based listening practices, wherein analysts tried to legitimize their work on 'low' music by applying their 'high' music methods on the most 'serious' of popular works. This same academic background and schooling in absolute music methods also led to difficulties in foregrounding, through a reliance on the score, the aspects of popular music to which notation was unsuitable. Popular music's use of technology and production techniques, along with a foregrounding of timbre and pitch nuances, were aspects that seemingly operated outside of the full representational abilities of a score; or at least a legible and usable one. Whilst this is not to suggest that a score can never be useful in representing and analyzing some aspects of a popular music work, the use of such a focal point of absolute music analysis was necessarily of limited applicability, as Meyer (1995), Middleton (1990) and Moore (2001) have all argued. Thirdly, the origins of *werktreue* based practices did not engage with one of the main reasons why popular music has its own distinct and separate derivation from art music; that of popular music's social aspect as a cultural product with its own unique terms of engagement, conditions of production and domain--specific vocabulary. Whilst Nehring rather disparagingly regards notation--centric analysis of popular music as a "disengaged armchair approach" (1993: 783), the need for some attempt at adaptation, or what Middleton (1990) regarded as a remapping of the terrain, was all too apparent.

The notion of the score as being fundamental to inquiry was not then fully disregarded, however, but instead took on a more nuanced role. For Frith (1996: 233) "There is a sense in which the record in popular music takes on the role of the score in art musics, as a kind of register of what music is ideally". Whilst I discuss the conception of the ontological status of a work of popular music in section 5.4, for now it is suffice to concede that this 'idealness' is only one aspect, with the performative contingent having its own unique values and discursive aspects. As Moore saliently points out, there is an inherent misalignment even at the heart of this nuanced idea of the

record-as-score: the score in art music is an "encoded version of the composer's *intended* sounds" (my emphasis) whilst the record is an artefact of *specific* sounds, something which has "already been performed and produced." (2001: 34). Such a temporalized differentiation between these two distinct types of artefacts – something of a 'before' and 'after' positioning in a chain of musical production or practice – highlights another problematic separation in any attempted conceptualization of popular music that seeks to collapse together these two separate domains of music.

Both Benson (2003) and Moore (2001) have called for a reworking of matters to seek to overcome such issues. Regarding works of music as "bounded entities", Benson suggests that a rejection of the Romanticized positioning of art music can be achieved by looking backwards to pre-*werktreue* practice wherein music had not yet achieved its autonomous stationing; a time when music was "intertwined with (its) cultural history." (2003: 22). Whilst this backward-looking approach will necessarily lack any historicised analytic models – there was no concept of musicology in these pre-*werktreue* times – this would appear to align more concretely with the distinct aspects of popular music as a culturally bound and produced creative form. However, what Benson suggests is more of a concept than an achievable actuality, purely because academic and institutionalized discourse has grown out of such Romantic aesthetics and mindsets and cannot then be merely sidestepped by looking to the past. Moore, on the other hand, does not call for a form of historical revisionism, but suggests that the score should be replaced with what is heard in a popular music work, which he refers to as the 'primary text.' On face value, such a move to fully replace the score with the popular music recording – the primary text – could enable a complete break from art music norms, one that would finally allow an analysis of popular music as a discrete entity: "as the rejected other" (Partridge 2014: 31) of absolute music.

However, in situated practice such a break from the analytical methods attached to absolute music has proven harder to achieve, in part due to a continuing reliance on the vocabulary of

werktreue norms. Several popular music analysts show this continuing influence by their use of repertory-specific modes in their inquiries into 'canonical' popular music works. Moore states that the best way to analyse popular music chord structures, in order to highlight their "rich harmonic formulae" (2001: 52), is to employ a modal system, where the benefit of using such a format "is that not only does it make sense of tonally strange harmonic sequences, it also does not assume them to be abnormal. This system is certainly an intrinsic aspect at least of guitar and bass players." (2001: 55) There would be no specific issue with adopting this approach, which Moore applies to the works of Slade, Jimi Hendrix, The Doors and David Bowie, if it was a system commonly employed by popular music practitioners. By way of example, Moore states that a bIII chord in C major is best conceived of as an Aeolian III if the triad is Ebm Gm Bb, or as a Locrian III if the triad is Ebm Gbm Bb. Leaving aside the issue as to why the major third (G) of the chord would change to a minor third (Gb), there is a simpler resolution to this that reflects the way popular musicians approach such areas. As Frith (1996) suggests, they may appear unschooled relative to musicians from an art music background, but are not 'unlearned', having their own vocabulary and analytic practices. Utilizing the terminology of popular musicians, Moore's "Aeolian III" is simply the root chord of Eb with C acting as the relative minor; and the "Locrian III" is the second chord of Db. Such approaches stem from a knowledge base of imitation – in this case the idea of implied modulation 'learnt' from more expansive blues records – somewhat different to the system that Moore suggests, alongside compositional practices partially informed by the kinaesthetic aspects of writing music on instruments rather than in the more abstracted process of composition via a score.

Tagg enters similar territory when he calls for a renaming of the major scale to a "heptatonic Ionian mode" (2009: 138) and states that C major should be written as bIII in the key of A minor. Popular music practitioners (myself included) would presumably ask what is so wrong with the chords of C, A minor, and the widely used (and named) major scale? While popular music did not invent its own chord sequences – many of them are drawn from church repertoires and the rhythmic language originating in West Africa – such repertory-loaded analysis highlights a separation from a practice

that would be recognizable by many popular musicians, either in composition or performance. Middleton's reading of Jimi Hendrix's "Hey Joe" (1967) as a recursive elaboration of a IV-I sequence, and The Who's "My Generation" (1965) as being "a classic subdominant branching tree" (1990: 198-199) instead of a series of simple key changes, further confirm something of a division between institutional-based analysis and musician-based practice in popular music.

3.1.3   Divergent Methodologies: a state of disunion and discourse

Although there are tensions between the discursive practices of analysts and popular musicians, common sense expectations would be of a less fractious field of discourse within the music academy itself, due to a potentially closer alignment of institutionalized conceptions of music along with attendant uses of practice-led vocabularies. Instead, there appears to be something of a level of disunity across the field regarding what may constitute a 'correct' approach to inquiry, with Korsyn (2003: 20) remarking "how can we have a research community when there is no "we"?" This is immediately apparent in the differing stances taken on how meaning is engendered in music, with the core area of contention seeming to be which aspect of music may be the most salient area on which to focus inquiry: the production of a work, its structural aspects, its reception, or the relation of a work to its surrounding socio-cultural context?

Nattiez provides a model that is of potential use in navigating this issue with his conception of a "tripartition" of music analysis. Within his model, the "essence of music is at once its genesis, organization and the way it is perceived." (1990: 9) Whilst focusing solely on art music, Nattiez's 'across the board' approach would appear to be of worth to popular music analysis if only for his provision of discursive inquiry needing to take account of three levels or areas of music; namely the "poietic", "trace", and "esthesic" dimensions (ibid.: 12). However, even this approach, which Dunsby (1977) regards as having a fundamental justification due to its inclusive nature, creates a bone of contention for Frith and Moore. According to Frith "High art critics often write as if

their terms of evaluation were purely aesthetic, but mass culture critics can't escape the fact that the bases for cultural evaluation are always social; what is at issue is the effect of a cultural product...The aesthetic question – how does the text achieve its effects? – is secondary." (1983: 54) In direct contrast, Moore states that "The aesthetic question is primary. Our concern has to begin with the sounds, because until we cognize the sounds, until we have created an internal representation on the basis of their assimilation, we have no musical entity to care about." (2001: 17)

Taking a rather less reductive approach than Frith or Moore, both Viljoen (2004) and Hooper (2006) offer variations on Nattiez's three-fold model. For Viljoen, the reception or esthesic level is seen to impact on how the musical work (the trace) is given meaning, through "imaginative re-enactments" by listeners and analysts, wherein they "constantly emancipate...the text" (2004: 21). What results is a continually shifting individualization of interpretation wherein "meanings are no longer bound" (ibid.). Whilst there is arguably a level of subjectivity to any idiolect level of interpretation, Viljoen, by neglecting the poietic (genesis) level from his critical model, in reality proposes an unanchored conception of interpretation; a model containing a plurality or even infinite number of 'unbounded' readings. Hooper regards such a position as leading to "real problems in so far as the purpose and legitimacy of an institutionalized discourse is concerned." (2006: 66) Instead, Hooper details a tri-partite approach of process-object-subject, but removes the object of music itself as Nattiez understands it – the trace – and replaces it with what he refers to as the "structural-institutional" (ibid.: 76) aspect. This substitution of Nattiez's more formalistic conception of the work-as-trace, with a consideration of the processes of mediation that occur across the three levels, is a an attempt to provide an account of "how a given work may itself impact upon the very contexts that give rise to it." (ibid.: 78) This "dialectical model of mediation" (ibid.) can be seen as allowing for a reading of a work not merely in a straightforward linear manner along a poietic-trace-esthesic axis but in a more circular way in which some level of socio-historical effect comes *from* the work to the production and reception levels. Unfortunately, Hooper does not provide any concrete examples of how this mediation may work in practice nor, unless I have misread his concept, discusses how

this aligns with the theory of dialogism authored by Mikhail Bakhtin (1981[1934]) with which it appears to bear some similarities. I explore the concept of dialogism more fully in section 5.3, along with the areas of structural and institutional mediation in section 3.3.

Debate and dialectic aspects are, of course, intrinsic to any form of academic inquiry but such fundamentally differing stances regarding how meaning is engendered in music has led to a plethora of contrasting conceptualizations and methodologies being deployed, leading to what Korsyn (2003) regards as a crisis of identity in the academic community. Such divisions have also led to elements of strategic positioning being at the heart of some discourse, which Cook somewhat scathingly describes as "sleights of hand" (2001: 186) and power agendas. The apparent disunity and its attendant political positioning may be somewhat overstated as a 'crisis' – a fluctuating stasis may be more appropriate – but the point remains that at the heart of areas of divided discursive practice in regards to popular music lies the much older division between formalist and positivist approaches to the academic inquiry into music. Lorraine (1993) describes this division as a positioning of positivistic musicology against a formalistic music theory, which could somewhat reductively be characterized as a formalist attention to what comprises the structuring of a work of music against a musicological attention to the mediated, historical and sensory/interpretative aspects of a work.

However, even this simplified description can run aground in regards to where the work of a specific scholar may reside. For example, Neal, in describing the resistance of some popular musicologists to the use of formal methods in their work, states that "Middleton (1990) discounted such approaches entirely", and warned of the problems that would be encountered by "adopting established analytical methodologies to popular music." (2005: 175) However, in the very same work that Neal is discussing, Middleton applies generative models based on Schenker's *ursatz* and *urlinie* method in order to mark underlying deep structures in works of popular music, including Wham's 'I'm Your Man' (1986) and The Beatles' 'Twist and Shout' (1963). In this approach, a background consisting of a I–V–I bass cadence and a melodic descent to the tonic is combined with

middle-ground voice-leading and fore-grounded rhythmic and melodic articulations to investigate the structure of a piece of music. Without contesting whether this approach is necessarily flawed in regards to the analysis of popular music, this is a practice derived from art music backgrounds and formalistic analysis, something of a far cry from a complete rejection of such methods as Neal suggests.

Whilst this apparent oversight on behalf of Neal can be excused from the privileged position of hindsight – along with the fact that Middleton regards such an approach to only be relevant to some aspects of popular music and argues for the use of a "modified Schenkerianism" (1990: 196) – it does highlight an aspect of confusion that may be due, in part, to the apparent levels of disunity within the field of popular music analysis. In an attempt to sidestep such underlying issues, Moore presents his codified norm with which to analyze popular music from the reception position, shown through his idea of the "sound-box" (2001, 2012, 2013). This model consists of four layers for analysis: rhythm, where pitch is deemed irrelevant; low register melody, consisting of the deepest notes; a third level of high frequency melodies; and lastly, the harmonic filler, which is "the registral gap between the second and third" (2001: 33) levels. Sounds are arranged in a '3D' format; on the vertical axis as a representation of register; on the horizontal axis for placement in a stereo picture; and depth-positioning to portray elements of fore-, middle-, and back-grounding. Building on this model, Moore (2012) argues for a move from "what" a song means to "how" a song means in his "interrogative hermeneutics". Combining the sound-box model with detailing how the constructed persona of the singer and other sound-sources may intervene between music-as-heard and the listener, Moore attempts to uncover how a song is processed on the reception level through an ordering system into an embodied image or schemata. According to Moore, the "how" a song 'means' reveals ways in which "sound worlds have potential to signify in our experiences" (2013: 15).

However, problematic areas are potentially raised by such an approach. In the application of his methods to an Annie Lennox song, Moore in a somewhat far-fetched manner equates the parts played by the rhythm section as ""represent(ing) the placing of the protagonist's feet on broken

glass" (2012: 255). As such, Moore's disengagement with the poietic level in his analytical model means his 'norm' is possibly of restricted value due to limiting his interpretation to an interpretative inquiry on the reception level. As Kennett states, such an approach "has been more revealing about the analyst and the listening conditions of the analysis, rather than it has been about the music...Change the listener's demography or prior lived experience, and you change the very nature of the text" (2008: 15--17). Secondly, the whole question of how and why certain things "signify in our experiences" – the question of semiotics – is brought to the fore.

3.1.4   Compare and Contrast: the role of semiotics and the question of language

Semiotics is regarded by Manning as a route to "sorting out and organizing what might be called the 'coding of the world'" (2001: 145) wherein such a 'coding' refers to the role of signs and the potential meanings derived from them. The centrality of signs and their significations is seen by Eco to be the basis of any and all communication; to such an extent that the "whole of culture should be studied as a communicative phenomenon based on signification systems." (1979: 22). Signs are not, however, 'static': there is no given and absolute meaning to which they refer for one and all due to the different ways in which a sign can be 'decoded' by an individual. Nattiez (1990) regards this creation of an individual's own 'referent' when interpreting a sign as leading to a possibly infinite number of connotations to be drawn: there is no 'final' sign that is decoded but, instead, a process wherein signs overlay signs with meanings derived and drawn through a person's social and cultural background and expectations. With signs to be regarded as texts – "whose content is a multi--level discourse" (Eco 1979: 57) – the question of how these fluid and unstable significations can be usefully applied to music analysis is an on going area of contention and debate.

Agawu (1992) and Cook (2001) both argue against the saliency of employing semiotics in the analysis of music due the inherent instability of signs and their referents. As music has the

"capacity to give rise to a complex and infinite web of interpretants" (Nattiez 1990: 37), there also arises the possibility of what Eco regarded as the "referential fallacy" (1979: 59) – the potential for a misreading on the reception level of what may or may not have been intended, if anything at all, on the poietic level – and "traits can be heard without being intended and they can be intended without being heard" (Nattiez 1990: 96).

In an attempt to provide a more nuanced perspective on semiotics and music, Lincicome (1972: 193‑194) regards analysis as being able to problematise this instability by approaching a work from one of four different levels of sign‑signification. Firstly, the "zero level" where music is heard "simply as a display. Nothing is presented to us but sounds in motion." On the second "level", music is heard as though it may be referring to something – having a "semblance of meaningfulness" – but what this meaning may be is left on a level of unfulfilled expectation; an interpretation yet to come. The third level is one where "the heard music becomes meaningful, but in such a way that multiple meanings suggest themselves." This can be regarded as the 'norm' level of semiotic involvement. Lastly, on the fourth level, music provides a "univocal symbol of some definite single thing". Lincicome regards this more open‑ended approach as an important way to cater for the plurality of individuated meanings produced through and by the instability of signs and their significations. Whilst this approach can potentially provide a 'sliding scale' method for any semiotic inquiry into music, one which Lincicome regards as essential unless musical activity is to be seen as "an entirely pointless affair" (: 179), its specific application is left somewhat undisclosed, leading to Moore (2001) questioning its relevancy as an analytic framework.

One area where there is rather more of a consensus as to the relevancy of adopting a semiotic approach is within the focus on music genres. Both Fabbri (1982, 1999) and Dunbar‑Hall (1991) argue for the role of semiotics as a coherent way to delineate genres from each other and to mark each particular genre as possessing its own characteristics. Utilizing the idea of "laws of signification" (Eco 1979: 22), which are the codes that give meaning to musical events, the signs

that contribute to and support a genre, along with the signs that mark its opposition to other genres, can then be expressed. Fabbri's conceptualisations regarding genres will be further explored in regards to the representations and discourse of the research participants in section 5.3.

The development of meaning, created through semiotic relationships, is seen by Shusterman (2002) to widen out into understandings that rest within language itself. Carrying a variety of titles such as 'the linguistic turn', 'the new musicology', and the 'linguistic analogy', the question of the alignment of music with language has provoked an even wider ground of contention than that of music and semiotics. Even though the first International Conference on Popular Music Research was held in Amsterdam in June 1981, the pre-dating of the institutional-level establishment of popular music departments by its initial study in other academic fields and areas may partially explain the influence of the 'literary turn' on popular music discourse. In point of fact, Simon Frith, widely held to be one of the leading writers in this area, only took up a post in a music department in 2006. Whilst Eckstein saliently remarks that "we may only make sense of music by associating sounds with personal experiences" – experiences which "at the end of the day are communicated verbally" (2006: 273) – he also asks, "what exactly happens when language attempts to "pass" into music?" (ibid.: 272). This question has revealed a division within institutionalized discourse of rather marked proportions. Cross (2012), Kramer (2012), Lincicome (1972), and Steedman (1984) all regard music and language, as modes of communication, to have some level of shared or parallel similarities and functions. In opposition to these, Cook (1992), Hooper (2006), Moore (2001) and Nehring (1993) regard such concepts as misjudged and often lead to music having to be 'repackaged' to fit within linguistic frameworks. Whilst the 'vogue' for the 'literary turn' has somewhat faded with a decreasing attention to such post-structuralist methods in literary criticism (Kirby 2009), both Sloboda (1999) and Nettl (2005) take a more middle-ground view suggesting that, whilst there are differences between language and music, there are sufficient similarities to not discount further inquiry into their functions. Whilst my brief overview has somewhat glossed over the wealth of work carried out on this subject, it does provide a rationale for the model that Tagg

(1987, 2013) proposes; namely his non-verbal "hermeneutic-semiotic method" in which he aims to present a "way of understanding the phenomenon of music as a meaningful system of sonic representation" (2013: 5).

Under this system, Tagg (1987: 279-298) draws together similar units from what he deems to be adjacent or comparable styles of music, with interpretations being confirmed when meanings in the comparative material are seen to be the same as those in the subject works. This proposed ''hermeneutic-semiotic method'' aims to replace traditional formalist analysis with a non-verbal method, thereby circumventing the issue of the suitability of linguistic models being applied to music, along with a rejection of prior art-music based methods of inquiry. Similarities in musical structure between an analysis object (AO) and other objects of music are looked for, resulting in "inter-objective comparison material" (IOCM). In this process, several "expert" informants look for phrases and rhythms that they feel they have heard before. The IOCM is then searched through for structural elements similar to those found in the AO. These correspondences are then tested for "para-musical associations", or common denominators. If a particular set of structural elements are found in different IOCM, they can then be regarded as a "para-musical field of association" (PMFA), and these corresponding musical elements as "items of musical code" (IMC). If objective structural correspondences are established between the AO and the IOCM, then those elements in the AO are considered as IMCs.

Further to this, Tagg (2013) uses the term "diataxis" for any diachronic musical form – such as a narrative structure or verse-chorus format – and "syncrisis" for any synchronic musical form. It is reasoned that the diachronic or extensional layout of a piece of music is best conceived of cyclically and that the ordering of song sections or episodes helps to create a piece's identity. Along with this, Tagg regards synchronic patterns within a piece of music to potentially have specific social connotations and iconic representation, which he calls 'anaphones'. As such, Tagg's overarching rationale is to explore and show "how a musical message relates to the set of affective and associate concepts" (1982: 39), wherein music is the 'channel' that "establishes relations between the emitter

and receiver" (ibid.). His in-depth and highly original method has been applied to a multitude of music forms and genres, ranging from the Swedish National Anthem, to TV theme tunes, popular music works and library and film music. Similar to Moore, however, there is an unavoidable normative aspect to Tagg's model. Kennett (2008) concurs with this viewpoint, highlighting Tagg's supposition that the absence of drums and bass in a particular section of an Abba song should be taken to connote sincerity and worry as an unfortunate example.

Whilst the reasoning to use such a non-verbal and less historicized notation-based method is creditable, as Tagg himself admits, ''the situation becomes even more complex when there is incongruence between musical and para-musical process in the same analysis object.'' (1987: 295) Relying on the inference of a situation in which the chosen listening community has a near identical biographic practice and the fact that ''not many people have actually tried to learn all his terminology and consistently apply his method'' (Solomon (2012: 92), somewhat reduces the possible applications of this approach. Inskip *et al* (2008) suggest that Tagg's model is too one-sided, being purely seated on the reception level of music, and Nettl remarks that any insights gained from using comparison models are "insights that we can, more or less, establish rather quickly just through listening." (2005: 102).

The linguistic debate, along with Tagg's attempts to bypass such concerns, has led Middleton (1990) to caution against applying such overtly semiological methods. The perceived lack of specificity, alongside the plurality of variables involved at every stage of encoding and decoding, would suggest that music analysis could benefit from casting its gaze a little wider, beyond linguistics, to other areas in order to try to construct some more robust frameworks.

3.1.5   Interdisciplinary Approaches: unravelling some complexities

No longer content to view music as a free-standing autonomous text – wherein a work refers

only to itself – interdisciplinary approaches to music inquiry have attempted to focus attention on the 'extra-·musical' or connotative aspects surrounding music. These methods have built discourses that have, variously, catered for some of the wider cultural, social and technical relationships that are argued to form an intrinsic part in the articulations of popular music. Frith's central position is a focus on the sociological aspects of listening and performance and how "our reception of music, our expectations from it, are not merely inherent in the music itself" (1996: 26) but, rather, are formed by the broader contexts within which it is received. Drawing on the work of Fabbri (1982), Frith argues that the significances obtained in the reception of music are partially mediated by the influence of music genres and their "rules", which are seen to "determine how musical forms are taken to convey meaning and value" (ibid.: 96). Whilst the basis of such work relies on a semiotic approach to analysis and, therefore, necessarily brings into question the pluralistic elements involved in the 'decoding' of the extra-· musical signs, these attempts by Fabbri and Frith to focus on the frame within which music is heard have helped to contextualize the reception of music as a socially mediated process. As such, these expanded views can usefully highlight some of the wider aspects with which music inquiry can constructively engage.

Alongside the focus on genre-·framing in the construction of meaning, the role of technology within popular music provides another fruitful avenue of inquiry. Arguing against the role of record production as being regarded as a separate and discrete area of study, Zagorski-·Thomas (2005) suggests that meaning in music can be derived from a series of "sonic metaphors" that are received mimetically as physiological and cultural gestures shaped by the use of technology in the production stage of music. Accordingly, production plays a role in the shaping of such metaphors due to its manipulation of timbre and through any creative decisions taken as to which "elements are highlighted or subdued" (ibid.: 5) within the music that is heard. Lacasse (2000, 2005) furthers this metaphorical aspect by detailing the phonographic "staging" that can contribute to the narrative aspects of music and its expressive nature. Lacasse suggests that the use of varying degrees of sound manipulation to channel and direct emotive and spatial content

can "convey quite specific connotations". (2005: 164). Arguing that such manipulations are applicable to any and all sound sources used in the production of music, Lacasse saliently concludes that "audio recording staging has become one of the essential features of all popular music aesthetics, and the dominant factor in a large number of them. Not to consider this aspect would invariably lead to incomplete, even misleading, conclusions." (ibid.: 249).

With a wider purview stretching from art music through to pop, Katz (2010) argues that recording technology – from the early inception of the phonograph through to the near-present day of digital processing – has left an indelible imprint on the making and reception of music. "Phonographic effect" is Katz's term for the "observable manifestation of recording's influence" (ibid.: 2) on music, and carries a comparative (if somewhat more historicized) alignment with Brøvig-Hansen and Danielsen's (2016) narrower concept of a "digital signature". With a focus on "musical moments when the use of digital technology is *revealed* to the listener…(as) audible traces" (ibid.: 2), the authors state that such 'signatures' can be seen as acts of "technological mediation experienced as opaque" (ibid.: 6) rather than "transparent mediation…that allows listeners to ignore it" (ibid.: 5). While their contention that the "undo" function of Digital Audio Workstations in recording has led to "stimulating the creative process and encouraging a generally more experimental mindset" (ibid.: 13) is somewhat speculative, they do notably add that digital technologies "tend to further certain operations at the expense of others." (ibid.: 15). This finds partial accord with the views of the research participants that I explore in section 5.4.

The role of technology can also create what Moylan (2002, 2012) refers to as "perceived performance environments" and Brøvig-Hanssen and Danielsen (2013) as "sound-spaces". Due to the multitude of sonic manipulations that occur across the production process, the creation of synthezised or virtual spatial qualities and environments can "dominate the listeners' conception of the music recording" (Moylan 2012: 163) and, thereby, alter the process of 'reading' or 'decoding' upon reception. In this way, the technology that is used within the recording process can be considered as somewhat akin to the use of more traditional

instruments in the specific creation of a work of popular music. As I discuss further in sections 5.1 and 5.4, such considerations can be seen to inherently influence the compositional and creative aspects of popular music-making, thereby moving such concerns to a discourse situated on the poietic level and one not solely residing on the esthesic or reception level of music.

Cottrell argues that the role of technology, encompassing as it does a shaping of recording contexts and resultant works, can be extended to the dissemination of music. In a partial adaptation of Nattiez's tri-partition, this threefold techno-social consideration of music is described as a "new subfield…(called) phonomusicology" (2010: 15). Bayley (2010) regards such an 'ology' of recorded music to combine the ideas of Moore (2001) on the "primary" text with Lacasse's (2005) phonographic "staging" to enable a focus to be given to the possible changes in musical 'meaning' that may occur through shifting media and technological processes. This is not to be seen as something of a 'return' to earlier *werkteue* considerations of the recording as an autonomous 'text' or musical score but one that regards recordings as the "nodal points…(of) sociocultural matrices" (Cottrell 2010: 18). Pre-dated by Weheliye's (2005) "phonographic practices" that reveal the active construction of culture and history through the production and reception of recordings, this "new subfield" can arguably be seen to be merely providing an umbrella term to areas that are already being productively studied. However, the inclusion of such techno-social and cultural "matrices" can potentially allow for the removal of "inappropriate assertions about the recordings themselves." (Cottrell 2010: 18.)

Reinforcing the need to be aware of the wider dialogic aspects relevant to popular music, Tagg regards it as "absurd to treat music as a self-contained system of sound combinations…Music is related to events outside itself after all." (1987: 286) Whilst Currie (2009) cautions against collapsing *all* inquiry into music into a reading of social representations – there must be a musical 'text' for a musical *context* to exist – the concept of an autonomous work of music is outmoded and unusable in relation to popular music. Bates confirms this position and argues that the text of a work should not be removed from the context in which it is created, because

"the poetics of popular music…(are) rooted in sound and process" (2013: 25). The importance of studying such creative and production aspects of popular music are relevant, not only in helping to align scholarship with the positioning of actual music practitioners, as Jones (2006) attests, but also in helping to build a stronger inter-subjective representation of music. As Korsyn suggests, we need not spend time "worrying about the purity of the field" of music academia but should already recognize that popular music discourse and its area of study "forms its objects with the aid of other disciplines" (2003: 42).

3.1.6   Summary: music discourse v music practice?

The intention of the preceding sections was not to give a complete review of all aspects of institutionalized discourse on music but, rather, to provide a succinct overview of some of the areas that are relevant to my study, along with an additional level of background and context to these approaches. As such, I discussed the origins of popular music discourse – as one partially seated within art music practice – along with moves that attempted to adapt such methods to works of popular music. I explored some of the tensions that resulted from these nuanced approaches, with differing positions being taken as to where analysis should focus its attention such as what role a recording may play in replacing the Romanticized view of the classical score; and, indeed, the saliency or not of a formalist approach. I also showed how moves to integrate semiotic methods and the 'linguistic turn' in analysis have further extended areas of contention, leading to some scholars attempting to look beyond 'music itself' to wider interdisciplinary pathways in order to construct more robust frameworks. However, the overriding approach within the majority of these more 'widescreen' methods has still led to a bias towards the reception or esthesic level of music, wherein the relevancy of the poietic aspect has been somewhat overlooked. As such, questions regarding any seeming divisions between institutionalized discourse and the practice of popular musician needs to be approached: to what extent may such divisions lie, what impacts these may have and should this be a problem

at all – should analysis care about the thoughts and intentions of the creators of its analysed works?

Three of the prominent popular music analysts discussed throughout the preceding sections – Middleton, Moore, and Tagg – all employ differing methods to approach their subjects; methods that appear to be distinct from each other. However, as Kennett argues, all these methods actually converge on one plane in that they are all solely concerned with how music is received and, indeed, much of the discourse produced "has been more revealing about the analyst and the listening conditions of the analysis, rather than about the music" (2008: 15). Defending such a focus on the reception of music, Tagg argues that the relevancy of music analysis requires a "turning in the first instance to the final arbiters of musical meaning, to those who hear the music in question, who use it and react to it." (2013: 196) Leaving aside the question of why the listener is deemed to be the "final arbiter" of such meaning, over and above the producers of the musical 'text', this privileging of the esthesic level raises a rather problematic issue. As Anhalt (1989) suggests, where do such readings ultimately end? If, as Tagg implies, the process of listening to a work produces a new text – wherein the receiver 'decodes' the work – then a new "compound text" is created by each and every listener, "seemingly without end." (Anhalt 1989: 11) Clayton regards such a question as a confusing of the inherent rationale of music analysis in the first instance. Saliently stating that any academic discourse on music is inherently mediated by the very nature of being an institutionalized discursive practice, Clayton argues that it should not then be confused with a 'true' account of the music in question. In this way, discourse on music should be seen as an "adjunct to the experience of music" (2012: 87). This mediation is, then, presumably 'decoded' and yet another compound text is produced, which appears to take the issue back to Anhalt's position. This could just be seen as an argument over semantics and whether such a spiralling and seemingly never ending production of 'decoded' musical texts or readings is a good thing or not. However, Clayton also regards the production of a discourse on music as having a bigger influence, in that "the music that we make or choose to listen to is inevitably influenced by this para-·musical activity" (2012: 88). The question then could, and

should, be re-positioned as to one that asks "how a given discourse creates a horizon of intelligibility" (Korsyn, 2003: 187): whether a reliance on the reception of music can ultimately be useful without some account or representation of the poietic aspects of its inception. Can a focus on the production aspects of music provide some clarity to the 'spiralling' discourse coming from the esthesic level?

Meyer firmly provides a positive in response to this question. Arguing that popular music should be regarded as a "third form of musical composition" (1995: 11) – with the first and second forms being those wherein music is disseminated orally and by the score – Meyer places the record at the forefront of analysis but not as a text to be 'decoded'. Rather, he states that "only by understanding what the artists are trying to achieve can we adequately judge them" (ibid.: 14). This shifting of a focus to also include the intentions of the creators of popular music, alongside the trace and esthesic levels, aligns with Tomlinson's call to "widen the purview" (2012: 69) of analysis. However, Meyer does not specifically articulate how these intentions will be considered, nor the fact that such intentions may themselves be subject to mediation: the potentiality for discursive 'sleights of hand' within musicians' discourse. The possibility of such distortions, and how these may be problematized, is addressed in chapter four. For immediate purposes, however, the saliency of extending inquiry into a more comprehensive and inter-subjective area by providing for an inclusion of the poietic aspects of popular music can help to "address the relationship among sound, experience and process" (Clayton 2012: 94). As Nettl suggests, "there is almost no end to…the number of ways music can have meaning…(and) be contemplated, explored and interpreted." (2005: 319) By turning attention to the creative aspects, experiences and aims of the creators of the musical works being considered, these seemingly limitless 'readings' can be given some more clarity and, at times, contrast with the creators' intentions. As Korsyn states, there is "no need to limit what music is" (2003:187) and it is my firm contention that there is also no need to limit inquiry into music to subjective reception-level discourse alone.

3.2   PHENOMENOLOGY

3.2.1   Introduction: the science of experience and the lifeworld

What is it to experience and what is it that we experience? These are two of the central concerns of phenomenology, or the "first person science of consciousness" (Smith 2013: xi). The use of the word "consciousness" is telling in Smith's description as phenomenology aims towards an inquiry into the sense that is made when we engage with the elements of our experience. Edmund Husserl, the founder of phenomenology, sought to categorise the series of relations that contribute to how things are perceived by an individual. Central to this construct is the idea of "intentionality", an idea that is seen to be key to the workings of consciousness due to "perception in itself…(always being) a perception of something" (1970[1936]: §22). With humans intrinsically having an awareness of external objects, along with the ability to reflect on internalised mental states, the 'intend' within Husserl's term "simply means to have, or to be mentally directed to, an object in any way at all." (Smith 2003: 65). Under Husserl's rationale, our consciousness is always related to something that we experience – whether an object or a reflection‑on‑emotion – because of our direct contact with, and existence within, the world around us.

Seen as the underlying fabric of human consciousness and perception, Husserl regarded intentionality as having a structure containing four areas of subject, act, content and object. This intentional 'relationship' begins with the subject intending or acting towards an object, with the resulting perceptual content representing what can be seen or grasped of the object through this process. The content of the intentional act is also constructed through any presuppositions the subject may have about what it is that they are intending towards – is this a new object or is it already known to me? – and how the subject then understands the content can be regarded as the meaning produced by the whole experience. To illustrate the process:

The *act* of seeing a tree is an event in the mind of the *subject*, being an *object* composed of roots, truck, branches and leaves. Very different from both the act and the object is the *content*: an idea, precept or concept of the tree, which Husserl called the *noema*. (Smith 2013: 55-56).

A core term in Husserl's phenomenology, noema is the individualised content within an act of consciousness. Drawn from the Greek for 'what is thought about', noema is used to demarcate the difference between the *essence* of an object and the *sense* gained from the perception of the object. What results for the individual from any intentional act can never encompass the full "manifold of possibilities" (Husserl 1970[1936]) or the entirety of the object. Just as all the dimensions of an object cannot be seen at once and from only one perspective, the intentional relationship, or "noesis" (Berger 2009), produces an object-as-intended, a noematic sense for the subject involved. Intentionality can then be regarded as follows:

Subject → Act → Content → Object → Noematic Sense

[-------*noesis or the intentional relationship*---------]

The resulting noematic sense gained is also influenced by the background of tacit understanding that informs the subject's grasp of the object, necessarily imposing limits on what Husserl called the "horizon of possibilities" (1970[1936], 2014[1913]) surrounding the intended object. This is where Husserl's second crucial concept, that of the lifeworld, or *Lebenswelt,* contributed to his realisation of phenomenology.

Husserl regarded the world that surrounds us to only have "ontic meaning given to it by our experiences, our thoughts, our valuations" (1970: §28). Thus, the objective world is our 'given' but is made to come alive, as it were, by our subjective experience of it, and this consciousness of the world

is in "constant motion…(and) always in terms of some object--content" (ibid.). This "reference--back" (ibid.: §36) to the lifeworld is how the validity of subjective experience is grounded. Subjectivity, therefore, is regarded as inherent to, and constituting of, consciousness itself: "without a certain functioning of subjective life we should not be aware of any objects whatever" (Smith 2003: 42). Furthering this, Husserl stated "what remains invariant in the life--world…(is that) the world is the universe of things, which are distributed within the world--form of space--time" (1970[1936]: §37). In this regard, all things have a spatial and a temporal position for us within the lifeworld, which creates our horizon of perception. An encounter with a new object for any individual then necessarily occurs from a different position within the "horizon of possibilities" than an encounter with an object that is regarded as familiar. Therefore, any background or tacit ideas held regarding the object will impact on the act of noesis that results in the sense made – the meaning gathered – from the encounter. Given such a positioning within the world, intentionality can then be represented as:

Subject → Act → Content → Object → Noematic Sense

[------------------ *lifeworld bounded noesis* ------------------]

Husserl's final conceptualisation within phenomenology was to regard it as a "transcendental" method. The use of this term was intended to allow phenomenology to have access to and attain "the genuine and pure form" (1970[1936]: §26) of its objects of inquiry; to enable phenomenology to be seen as the arena within which "all problems could be decided" (ibid.: §27). In order to reach such a position, Husserl employed the method of "epoché", or bracketing, to shift the focus from the *object* in any experience to the *experience* of the object. Under the epoché, Husserl wanted to transform the "naïve" world – the world as taken--for--granted – into the "universe of phenomena" (ibid.: §53) and to "take the conscious life without prejudice" (ibid.: §68). By stripping away attention to the object and turning attention to how the object is experienced, Husserl aimed to reach the pure content of the act of consciousness. As Smith suggests, "we know or intend things only through structures of sense…yet we are unaware of the sense through which we

experience an object until we step back from the experience and abstract its content." (2013: 249)

Bracketing, or the use of the epoché, was intended to remove the blinkers of a taken-for-granted view on the world and enable philosophy to approach a 'pure' consciousness. This can be summarised, if in a rather abridged way, as a change in *attitude* towards perception of the world; a change from regarding the object in front of me to a regarding of the experience of the object in front of me. Whilst Husserl saw such a philosophical conception as a life-long project, it has met with differing levels of misconception or disregard, with Carman dismissing it somewhat out of hand:

> Nowhere in our perceptual awareness do we come across discrete qualitative bits of experience fully abstracted from the external, perceptually coherent environment...perception is essentially interwoven with the world we perceive, and each feature of the perceptual field is interwoven with others (2005: 52).

The rest of Husserl's concepts, however, have formed the basis for the majority of further phenomenological explorations into the experiences and realities of life, particularly the nature of perception as being formed in and through an individual's constitution in the lifeworld.

3.2.2   Being and Background: the embodied individual

Husserl's famous call for philosophy to attend "to the things themselves" in his *Logical Investigations* (1901) led to several and various adaptations and, at times, dismissals of his core concepts. Nevertheless, many of those who followed on based their inquiries into phenomenology on the writings of Husserl as, at the very least, a starting point from which to construct their own conceptualisations. Heidegger, a former pupil of Husserl, based his adaptation of phenomenology on the concept of "unconcealment", being a focus on "what shows

itself in itself, what is manifest" (2011: 30). From this position, Heidegger argued that phenomenology should replace the intentionality of consciousness with a strict engagement on the relation and interplay between "Dasein" and "Being".

A construction of *da* – "there" and *sein* – "being", Dasein has a multitude of definitions, ranging from "objectivity" through to "existence" and "presence". For Heidegger, this term was meant to "function as the being that is to be interrogated" (ibid.: 18), which can be usefully regarded as an *awareness of being in the world*, or "how we encounter ourselves in our own lives" (Moran 2000: 239). "Being", similar to Dasein in its variety of conceptions, was used by Heidegger to signify the *context of experience* or an individual's state of being. Whilst the combination of these two terms carries a level of opaqueness, Heidegger's focus on the relation and interplay between Dasein and Being – the relation between *awareness* and *context* – can be seen as a move away from Husserl's attempt to uncover a 'pure' consciousness and as a move towards a practical study of the embodied nature of experience: what it means for us to have a "being-in-the-world" (Heidegger 2011). Regardless of any disagreement on the nuances of Heidegger's semantics, what is arguably most important is his call for "human existence (to) be thought radically in its own terms" (Moran 2000: 197).

Merleau-Ponty saw Heidegger's concept of being-in-the-world as a development of Husserl's lifeworld rather than as a rejection of the intentionality of consciousness. Incorporating Husserl's ideas of noesis and "horizon of possibilities", Merleau-Ponty factored in the role of the body to develop his adaptation of phenomenology. Arguing that Husserl regarded the body as being distinct and separate from the intentionality of experience, Merleau-Ponty instead elevated the role of the body to encompass a position of centrality in consciousness. This inseparable nature of the body from experience resulted in the concept of the "body-schema" (1945: 219). Under this idea, Merleau-Ponty regarded embodied perception as being fundamental to consciousness, due to the fact that "thought and sensation as such occur only against a background of perceptual activity that we always already understand in bodily terms, by engaging in it." (Carman 1999: 206) For Merleau-

Ponty, this grounding of experience through embodied perception meant that consciousness does not "give" us an object of perception but, rather is "reconstituted and lived by us" (1945: 341) through the body acting as "the condition of possibility...of all expressive operations and all the acquisitions that constitute the world" (ibid.: 408).

With the body and the world being "two sides of the same coin" (Carman 2005: 68), Merleau-Ponty saw consciousness as a "being-toward-the world" (1945, 1964) wherein the senses combine to present the world "in one blow" (Moran 2000: 403), not as separate and distinct pathways of sensation. This synesthetic aspect of consciousness was held by Merleau-Ponty to highlight the "muddled" (1945: Ixxviii) nature of Husserl's essences: what we perceive "is always in the middle of some other thing...our existence is too tightly caught (up) in the world" (ibid.) for there to be an abstraction of consciousness from the physical world.

Providing a nuance to the ideas of being-in-the-world and being-toward-the-world, Gadamer (2008) regarded existence as "being-with-others". Working almost exclusively within linguistics as an area from which to approach phenomenology, Gadamer drew on Husserl's concept of the lifeworld – the pre-given and universal horizon of consciousness – to formulate his "philosophical hermeneutics" wherein the phenomenological world is *the* world that is experienced and not an "objective world mathematically describable *a priori*" (ibid.: 191). In a similar vein to Heidegger and Merleau-Ponty, the reduction of consciousness to a pure form was seen to be an idea "ensnared in an illusion" (ibid.: 93); the world is "concretized in inter-subjective experience" (ibid.: 191) and, as such, each of us carries our own prejudices which are the necessary foundation or "condition whereby we experience" (ibid.: 9) the world.

Gadamer's application of "prejudice" does not stand for the more common use of the word as referring to unfair opinions, usually formed without due thought or information. Rather, the "literal sense of the word" (ibid.: 25) is taken where it means the "initial directedness of our ability to experience...prejudices are biases of our openness to the world" (ibid.: 9). The 'pre'

stands for the background knowledge and viewpoints that are acquired through immersion in the world, upon which new meanings and understandings – 'judices' – are then built. Akin to the importance that Heidegger placed on the position of "knowing what it is to be a questioner" (Moran 2000: 198), Gadamer regarded acknowledging the "relativity of (one's) own position" (ibid.: 93), through the accumulation of prejudices, as central to any hermeneutical inquiry.

Whether directly based on Husserl's conceptualisation of the lifeworld or otherwise, these three distinct approaches to the "first person science of consciousness" all highlight the integration of an individual and their world-bounded modes of perception. As Moran suggests, "our experience properly described must acknowledge…(such) a direct engagement" (2000: 6) and the embodied nature of consciousness necessarily calls into question how experiences are directly influenced by the sociocultural aspects of a person's being–with, being-in, or being–toward their world.

3.2.3   Phenomenologies of Music: sound and situation

The two previous sections provide a relatively succinct overview of the basic tenets of phenomenology (see Appendix 1 for further background to Husserlian thought). Due to the embodied nature of musicians in an inter-subjective world, the issue is then raised as to how such phenomenological considerations may impact on their creative practice and value systems. As Burnard states, paraphrasing Husserl's *The Idea of Phenomenology*:

> The context of composing can be defined phenomenologically as the situation: not only the activity itself, but also the environment and those within the environment. How the activity is experienced will depend on the whole context and the contextual elements that are mutually constituted and situated (Burnard 2006: 116).

The question of how phenomenology may cater for such "contexts" and "environments" in regards to the experience of creative practice in popular music can be approached by introducing some relatively recent works that link phenomenology with music and music making.

Lewin highlights the fact that a phenomenology of music can be traced back to Husserl and his temporal-based analysis of a musical tone in *The Phenomenology of Internal Time Consciousness* (1964). Lewin suggests that musical perception is comprised of four elements – a "sonic event or family of events…a musical context in which perception occurs…(along with a) perception and relation pairing…(and finally) a list of statements" (1986: 335). The first two elements are relatively clear but the third and fourth require some explication. The "pairing" can be conceived of as what is immediately perceived along with an expectation of what is to come next – what the perception will relate to and how this immediate perception relates to an overall experience – while the "statements" are the language used in the description of the musical perception. Lewin makes clear that this theoretical construct is for a "listener" not a composer or performer as, for them, the music is "not over there" (ibid.: 376) as it is for a listener. While this may partially remove the acts of listening which composers and performers must necessarily do, he does state that we always "enter into noetic/noematic exchanges…with parts of the acoustic signal produced" (ibid.). Although his model is of a level of complexity and lengthiness to make direct use of it somewhat questionable, Kane usefully regards Lewin's concept to be "not the end of the story, but rather the beginning." (2011: 35)

On a similar level of intricacy, Slawson looks at the "perceptual spaces" (2005: 55) in one of his own compositions that does not contain any pitches, "only noise" (ibid.: 54). As there are no specific notes in a traditional sense in the work, Slawson suggests that these can be replaced by "sound colours" and "colour classes". These are not to be regarded as normally understood colours but, rather, as vowel colours similar to those formed in speech through the shape of the vocal tract. Regarding colour class and pitch class to have similarities in that they are both

temporally-bound and also contain frequencies which can be regarded as shared Husserlian "invariants" (1970[1936]), 2014[1913]), Slawson suggests that composing through sound and colour classes can be a valuable approach to making music. Also focusing on his own compositions, in *Toward a Phenomenology of Music: A Musician's Composition Journal*, Smith presents a series of diary entries covering a range of experiences and thoughts as a 'serial' music composer. While he may not explicitly provide what the first part of the title suggests, he does note that it "is the phenomenon we need to question, as we work with it and within it experientially" (1995: 25) or "what emerges within the explored phenomenon of sound itself." (ibid.: 24)

Drawing on Husserl, Merleau-Ponty and Heidegger, Clifton calls phenomenology "the logic of experience" (1980: 50) and focuses on how such a "logic" may be used to uncover what inheres in the reception of music or, more precisely, the 'meaning' formed in the interaction between the listener and the musical work. Whilst his study does not include popular music, he does highlight the importance of the temporal – in the same manner as Lewin – in the phenomenology of music. Clifton also focuses on the importance of "essences" or invariants in a work, which for him are the means by which we can "identify that (musical) world and refer (back) to it." (ibid.: 298) Clifton also argues for the need to remove pre-given assumptions regarding music to allow the phenomenological 'reduction' to such essences to occur. Although Clifton collapses an object with its horizon – these are normatively separate in phenomenology – he does present the perspective of investigating music as an experiential phenomenon and not as a form that may be approached solely from a technical analysis.

Also maintaining a focus of the temporal aspects of music, Lochhead (1980, 1986, 1995) draws on the work of Husserl and Merleau-Ponty to argue that "meaning results through the interaction of an embodied human being with the world" (1995: 36). In her analysis of some select works of late twentieth century art music, which she regards as unworkable using traditional structural and score based methods, Lochhead (2006) presents a series of "descriptive" and "explanatory

maps". These combine aural and visual representations based on experiences of the musical works in question, once again, to reveal the essences or invariants that may be unearthed by moving from the "naïve" perspective (Husserl 1970[1936]: §53) to a reflection on experience and the act of experiencing itself. Underlining what is often criticized regarding the usefulness of phenomenological investigation, Lochhead states:

> The turn toward explicit reliance on experiential evidence for the facts of a piece of music raises an issue regarding the validity of such evidence that can be separated into two parts. One has to do with whether any experiential evidence can be deemed unbiased and hence valid, and the second with the question of whether the experience of one person – the analyst – can have any truth value for others. (2006: 239)

In a partial address to such issues, Lochhead suggests that experience "provides access to human understanding, which has validity and hence truth" (ibid.) when it is *investigated* and not only taken at face value. Such a "turning of the attention to an already lapsed experience" (Schutz 1967: 215) is also seen by Selinger to meet the "primary standard of phenomenological investigation" when it is "accord(ed) with many first-person experiences" (2003: 105). This aligns directly with the thoughts of Ihde, who states that while "the necessity of first-person experience…is the first word for phenomenology, experiential verification is the second word, insofar as experiences reported by or taken from others must be scrutinized as possible, fulfillable experiences" (1986: 136). In a similar manner to Lochhead, Ihde regards his application or "doing" of phenomenology as "pragmatic" (2003: 7), wherein the use of the epoché is seen to have a far less 'transcendental' aspect than under previous Husserlian considerations. Rather, it is now a mode of "interpretation…that concerns the significance or additional yields possible" (2007: 219) through the inter-subjective investigation of experience. For Ihde, if we "remove assumptions and presumptions…experiences can "speak" in a new way." (ibid.: 220)

Ihde underpins his idea of a practical or pragmatic phenomenology on the work of Dewey (2005[1934]) who gave experience itself a central role in the creation of, and interaction with, works of art. For Dewey, art can be seen as being formed from and in the same context-bound integration with the world that experience has, in all its "relationships…of doing and undergoing" (ibid.: 45-46). Art (and music) is then the "remaking of the material of experience in the act of expression" (ibid.: 84) and one that serves "the purpose of a developing experience." (ibid.: 259) Dewey's central placing of experience is also based on his conceptualisation of "qualitative thought" (1931: 93). Our experiential and environment-based encounters with situations and objects always have a "background" of perceived qualities or "an immediate existence of quality…(a) point of departure" (ibid.: 116) that partially informs and constitutes our experience and resultant meanings that may be derived. While Dewey does not explicitly demarcate 'thought' from 'thinking', nor whether it is thought *about* or thought *with* qualities (Van Camp 2014), his highlighting of an experienced-based 'cooperation' between an agent and their lifeworld highlights what can be termed as an 'aesthetic-ness' to experience.

Such pragmatic-based notions reinforce the non-static nature of our lifeworld. Indeed, it may be salient to regard experience as a form of *inter*-determinacy as it implies a lack of complete closure: a heading *towards* meaning rather than an arrival at an objectivised 'full stop'. Gaps left open in any understandings are there to be democratised through inquiry: meaning is always-in-the-making and need not be closed due to any personal, social, or institutional ideologies.

I discuss Ihde's direct use of phenomenology as a method in chapter four, along with how my research methodology can articulate phenomenological questions. For current purposes his reasoning that, in terms of a "pragmatic" phenomenology, the epoché can be seen as "a selective focus (that) functions regionally" (2007: 21) and also one that "allows us to belong to our experiences again but in a hopefully more profound way" (ibid.: 18) is highly useful. Seen in this way, one of the core tenets of phenomenology can be loosened from its pure or transcendental

overtones and given a practical use as an underpinning or basis from which to approach inquiry into experience.

Returning to the earlier Burnard citation, composition – though this can be extended out to a wider view of music making in general – is described as an experiential "situation" that contains within it the "activity" of music creation and "how the activity is experienced will depend on the *whole context*" (my emphasis). This echoes the work of Slater and Martin whose focus is on the use of digital technology in creating music. Stating that "the location of creative activity is becoming decreasingly unfixed" (2012: 60), due to the ease and portability of such technologies, the authors highlight the role of context in the experience of making music – the "*context* and *nature* of creative activity…(are) inextricably entwined." (ibid.) Suggesting that there are "invariant characteristics" (ibid.: 61) in muso-technological creative activity, they argue that the core tenets of phenomenological inquiry can be used to attempt to uncover such "commonalities…despite differing surface characteristics." (ibid.)

Although their approach is purely theoretical, it is furthered by the later work of Martin (2014) who directly employs phenomenological inquiry to reveal "commonalities" or invariants across the experience of practice of eight UK-based music producers. Themes are drawn by Martin regarding how the participants "make sense of their position" (ibid.: 6) as producers, bearing alignment with my explication of participant discourses and representations in this study. Ranging from the importance of "social skills" (ibid.: 121) in the creative environment, the need for "balance" in the "site of negotiation" (ibid.: 136) of music making, through to the impact of "finance…(and) relationships with technology" (ibid.: 204), Martin argues that these 'invariants', uncovered through "studying the lived and subjective experience" (ibid.: 29) of practitioners, can help to remove presumptions "about the actions and work of producers" (ibid.: 36).

Phenomenological inquiry has also been used to investigate how our familiarity with a particular style of music can inform how we may then perceive and experience a work. Ford (2010), this time

applying a phenomenological framework rather than the wider semiotics-based approach of Fabbri (1982, 1999), argues that "style is the system by which music matter becomes music" – as opposed to random series or events of sound and/or noise – and he suggests that "all musical experience depends on the interweaving of the style of a particular piece of music and listeners' familiarity with that style." Accordingly, music comes "into presence within…the world of its style." Similarly, Madison attempts to uncover potential 'invariants' or "interindividual consistency" (2006: 202) in how listeners may experience and respond to the rhythmical elements or 'groove' in varying excerpts of music. Reinforcing the inter-subjective nature of our being-in-the-world, Alerby and Ferm suggest that music "does not achieve significance and meaning before human beings experience it by music making, composing, listening, and dancing" (2005: 180). Carrying clear alignment with Small's (1998) "musicking" and the central role given to experience by Dewey, such concepts only serve to underpin the potential usefulness of the tenets of phenomenology as a mode of inquiry.

3.2.4   Phenomenologies of Practice: reductions and the intentional self

> In some sense all phenomenology is oriented to practice – the practice of living. (Van Manen 2007: 15)

Carrying alignment with the previously discussed work of Henriques (2011) in chapter two, Van Manen puts forward the idea of a "phenomenology of practice" (2007, 2016) in order to allow inquiry to "*remain* orientated to the experiential or lived sensibility of the lifeworld." (2007: 20) Rather than treating phenomenology as an abstract theory, Van Manen saliently argues that experience and the knowledge that results from it is through a "grasp…(and) relational perceptiveness" (ibid.) of the world. In accordance with Figal, who coined the term "phenomenological realism" (2014: 17), the separation of an agent from their context (in all its manifold forms) is seen to be "an impossibility" (Legrand 2010: 190). Such a form of situational and embodied 'pathic' knowledge is not, however, to be taken so as to purely reside in an untapped and passive subconscious. Rather, reflection upon

experience is "the now mediated" (Van Manen 2016: 34) and is precisely how "phenomenology orients to the meanings that arise in experience" (ibid.: 38). For Van Manen, the *inability* to reflect on 'now' as-it-happens should be "embraced...as the condition for all true inquiry" (ibid.: 60). Accordingly, phenomenology depends upon an *intentional* and "attentive turning to the world" (ibid.: 218). Furthermore, this can be seen as a turning *back* to the objects of our experience to remove the 'naïve' attitude and uncover "essential...insights" (Zahavi 2003: 35), however 'now-mediated' they may then be. Although presumably all current phenomenologists would agree that the goal of this mode of inquiry is to "internalize the objective world into consciousness and negotiate its reality in order to make it livable and shareable" (Bartel and Radocy 2002: 110), there are notable differences in how the 'self' that lies at the center of such a 'practical' approach may be constituted.

Strawson argues that the 'self' (1997, 2003, 2009) does not have a continuous 'stream' of consciousness but is made up of pinpoints of 'activity' separated by larger times of non-consciousness. In addition, such a 'self' (presumably when it is conscious) is formed through a combination of experienced phenomena – the mental – and non-experienced phenomena – the material. Put somewhat reductively, this can be seen as a return to the Cartesian separation of internal-mind and external-world to form the basis of what Strawson terms his "cognitive phenomenology" (1997: 407). This apparent division of Strawson's sits at odd with Husserl's foundational conception of phenomenology and also Bruner's (1990) concept of "agentivity", in which the self is made up of "action(s) directed toward goals controlled by agents" (ibid.: 77). Strawson's apparent separation of the act of thinking from the body is also at odds with the idea of being-toward-the-world initially proposed by Merleau-Ponty (1945, 1964). Indeed, Sheets-Johnstone (1990) rejects the idea of a "cognitive phenomenology" and argues that the self-as-a-thinking-body can be regarded as being formed from and through socially influenced *doing*. Legrand suggests that the Cartesian 'dualism' is only 'workable' as an abstraction for the "factual subject" (2010: 182) and argues for the at-all-times embodied nature of consciousness. Indeed, she regards our bodies to form our subjective background against the objective and pre-given Husserlian lifeworld, wherein "being a body-as-physical-object contributes to one's sense of self as subject and agent in allowing and

constraining one's intentions and behavior." (ibid.: 189) Accordingly, there is no discernable separation from the internal and external.

As with most, if not all, philosophical concepts there are areas of direct disagreement or contention through to nuanced readings and adaptations. Zahavi (2003, 2015) offers what can potentially be seen as the most inclusive reading of what constitutes the 'self' within the realm of phenomenology, in that who "we are is both made and found...(both) socially constructed...(and) innate" (2015: 147). He does not argue for a 'return' to a Cartesian dualism, not least due to our ability to empathise – "our basic, perceptually-based understanding of others (ibid.: 150) – wherein we are not an insular and closed experiencing consciousness. However, nor are we purely socially formed 'containers' of "agentivity". Rather, we as a 'self' are made up from both a natural (pre-given) innate aspect and also through our social and cultural "resources" (ibid.: 148).

Within these dual 'aspects', and based on the ideas of Husserl, the objects that we experience and intend towards inhere in two forms; "real (simple-perceptual)...pear trees or the Empire State Building...and (categorical)...notions like justice, the figure 3, or states of affairs" (2003: 35). Accordingly, our ability to understand and 'progress' from simple intentions to categorical ones allows for our capacity to formulate judgments and relationships within the experiential world. Zahavi regards this as a move from "the signitive...(to) the intuitive mode of 'givenness" (ibid.) and can be taken as the condition or possibility that allows the 'self' to "obtain essential...insights" (ibid.). Namely, the ability to perform "mental acts that intend the universal and ideal." (ibid.: 38). This is the underlying rationale (and process) of Ihde's approach to uncovering 'invariants', in particular when his call for "experiential verification" (1986: 136) is combined with Zahavi's salient argument that our intending towards objects is always as "an interpersonal self" (2015: 155). On a wider note, this then creates the conditions and rationale for phenomenology itself – this "field of research does not concern private thoughts, but intersubjectively accessible modes of appearance." (2003: 54)

3.2.5   Summary: the "dwelling" of music

In a similar way to section 3.1, Music Analysis and Discourse, the intent of this chapter was not to provide an exhaustive overview of all the key thinkers in phenomenology. Instead, I have presented an outline of the works of Husserl and subsequent adaptations and variations produced by Heidegger, Merleau-Ponty and Gadamer. This was done to explore some of the terminology relevant to phenomenology and also to provide a basis and background for introducing the "pragmatic" or practical approach to phenomenological inquiry. With a common 'thread' running from the lifeworld of Husserl through to Gadamer's being-with-others, I discussed the construction of an embodied nature to consciousness and perception, along with attendant inter-subjective constitutions of meaning. Such considerations, along with some more contemporary views, have allowed for a grounding to be given to the phenomenological aspects of music making as a culturally-bound, lived and experienced occupation.

The phenomenological reduction is carried out by an intentional self, and through verification with other accounts, categorical insights or 'invariants' can be uncovered. The research participants for this thesis are all of a significant and experienced professional standing and, as such, have built up a background of experiences from which to provide a rich information source for the research. The combination of this original data set with the relevant aspects discussed in this section provides some of the necessary groundwork from which to produce this specific representation of the poietics of popular music.

One final point of note is Benson's notion of how we can "dwell musically":

> One way of thinking about the musical work is that it provides a world in which music making can take place. Performers, listeners, and composers in effect dwell within the world it creates…Dwelling, then, is not simply "taking up space". Rather, it necessarily transforms the space in which one dwells (2003: 31-32).

Such a dwelling space is, due to the inter--subjective aspects already raised, not a singular world but a "world within a world, a musical space that is created *within* and *out of* a larger musical practice." (ibid.: 148) Such a world of embodied perception thereby informs the way musicians intend towards the works that they produce and is also informed by the social and cultural aspects of the lifeworld within which they experience their creative practice.

3.3 SOCIOLOGICAL ASPECTS

3.3.1   Introduction: the abstracted musician

Consider a music practitioner, engaged in the production of a piece of music, removed from all apparent outside influences and disturbances. Make the space they are in as something akin to a fully oxygenated but otherwise hermetically sealed room and remove any notions of deadlines and patronage for the task at hand. The question can now be asked, is this musician free from any societal aspects in their creation of the piece of music? Possibly so, but what of all the contents that makes up his or her personal library of music: the influences, sounds and emotive features that have helped to constitute them as a music practitioner in the living present? Erase these final details and this musician can now be regarded as fully abstracted from all outside 'forces', whether present, remembered or impending. However, he or she now has no *context* within which to attend to the music they are making, with no conception of what these sounds are in terms of music and, most likely, what the term 'sound' may constitute in the first instance. Whilst this example is clearly impossible in reality, it serves to help reinforce the unworkable notion of any form of creative practice as one being removed from any (and all) animating social facets. Such an abstraction must remain as a conceit: everywhere and always the human agent in any creative endeavour is bounded by their being-in, being-toward, or being-with the world, with all the attendant influences and impressions that such a constitution entails.

Frith regards this positioning as one that necessarily makes creative practice, both as an idea and a reality, a "social fact" (2012: 67). Whilst this use of the term "social fact" could be regarded as a potential misrepresentation of the original Durkheimian (1982[1895]) idea of it being a constraining phenomenon such as marriage or religion, Frith's conceptualisation of creative work as "an effect of social activities and institutions", consisting of sets of "decisions and choices, (made) with a purpose" (2012: 69), saliently reflects the sociological aspects that

surround any creative agent. Even the everyday activities carried out by non-professional amateur musicians, who may regard themselves as in some way free from more overt and direct commercial forces, can be seen to be impacted upon by historicised references, influences and judgments as to what may constitute suitable musical choices, as Cohen (1995, 2005) and Finnegan (1994) suggest. Such 'suitable' choices are inescapably bound up within the society in which they are made, whether by amateur or professional-status creative practitioners.

For Frith, this socialised nature of creativity means that the very word itself should be taken to encompass a social and "collective action...Creativity doesn't simply describe a particular kind of individual action but the way in which such action is recognized and acknowledged." (2012: 64) Such action and recognition, fundamentally taking place within an industrialized and capitalist economy is seen, therefore, by Partridge (2014:16) to be a "relationship (that) is difficult to avoid". I explore how these commercial, economic and institutional factors may impact on the discourses of professional musicians in sections 5.2 through to 5.4 but, for now, the impact of societal forces on the creative practitioner and resultant works produced should not be marginalised. Indeed, these "processes of social interaction" (Blackstone 2011: 7) have a direct impact on the attending towards of music and are not unidirectional: music itself has an impact on society, in the same way as social aspects influence music and the making of it. Cohen (1995), DeNora (1999, 2000), Green (2008) and Weheliye (2005) all regard music to be an intrinsic factor in the constitution of individuals and wider social groupings; something of a "cultural map of meaning" (Cohen 1995: 444) that can actively construct modes of conduct and social identification.

The social relations that form around music are clearly an inherent part of its reception and production aspects. For Jones, the "contexts...(and) social relations of production" (2006: 229) are as important as the "ideational aspects" of music are for Théberge (1997: 161), who also cautions against neglecting the "social aspects of music-making." (ibid.: 162) The societal nature of such formations of music and music-production practices align with the wider and commonly held

views of creativity as being built upon networks of practice, running somewhat in parallel with Bourdieu's (1993, 2005) theory of social practice. Ignoring such social determinations would arguably be rather sophistic and there is a need to "consider music as itself a form of material social activity which is, in Bourdieu's terms, structured by and structuring of specific musical logics of practice socially determined by the constitution of the field of production" (Begbie 2008: 91). These "logics of practice" may well be a useful position from which to consider the social realities at work within and across popular music practice.

3.3.2   Social Models: Bourdieu and cultural production

> If I had to characterize my work…I would speak of structuralist constructivism…By structuralist I mean that there exist, within the social world…objective structures independent of the consciousness and will of agents, which are capable of guiding and constraining their practices and interpretations. By constructivism, I mean that there is a twofold social genesis, on the one hand…constitutive of what I call habitus, and on the other hand…of what I call fields (Bourdieu 1989: 14).

This opening citation from Bourdieu provides a useful and workable outline of his main concepts regarding the "social world", along with an acknowledgment of, and a distancing from, the theoretical concepts of structuralism. As Begbie (2008) suggests, the term "structuralist constructivism" is used by Bourdieu to separate himself from the *gestalt* conceptualisation at the centre of structuralism – wherein "what is given is the whole, a structure within which sensations (and transformations) figure only as elements" (Piaget 1971: 55) – and to bring the *social* world into the practice of agents, no doubt influenced by his time as a student under Merleau-·Ponty. From his 1977 work *Outline of a Theory of Practice* through to 1991's *Language and Symbolic Power*, Bourdieu is insistent on an avoidance of reducing social practice to "decoding operations" (2005: 1), which he argues overlook the importance of the interactions of

agents within their "quasi‑bodily involvement with the world" (1990: 66).

Such a combination of "objective" overarching structures along with the subjective agency of individuals is regarded by Bourdieu (1990) to enable the site of interactions between *opus operatum* – work done – and *modus operandi* – habits of working – to be grasped. This move from studying the work done by agents to interpreting the habits of working is seen by Mudimbe as Bourdieu's attempt to combine the "scope and scientific rigour" of structuralism with a "philosophy of individual freedom and creativity" (1993: 145). For Wacquant, the constructivist "twofold social genesis" of Bourdieu combines such a dual objective/subjective approach to sociology, allowing for "the cause of social phenomena to be found…in the system of objective relations" (2006: 5) within which individuals are immersed. Shusterman suggests that this conceptualisation of "the social" helps to avoid "vague appeals" (2002: 209) typically found within more abstracted philosophical concepts. It can be argued that "none of Bourdieu's concepts prescribes a way of understanding…(as) nothing is ever settled by these concepts" (Frank 2012: 321). However, they do "*invite* revised understandings" (ibid.) and the two central tenets of field and habitus at the heart of Bourdieu's "logics of practice" are useful means to provide a framework for approaching the complexity – and always social nature – of the contextualized practice of individuals.

Bourdieu's notion of the "field" can be regarded, if somewhat a little reductively, as a combination of the social rules and the experts and organizations that operate within the "arena of production" (Di Maggio 1979: 1464). Hanks argues that there are two sides to Bourdieu's idea of the field, namely; "(a) a configuration of social roles, agent positions, and the structures they fit into and (b) the historical process in which those positions are actually taken up" (2005: 72). Such a "space of positions and position taking" (ibid.) differs from a directly structuralist conceptualisation in that the space is not static and fixed but is instead formed on and through hierarchies and struggle. As Hesmondhalgh states, such contestations are intrinsic to the very concept of the field:

Fields of cultural production are structured by sets of possible positions within them. In fact, fields are, to a large extent, according to Bourdieu's scheme, constituted precisely by struggles over these positions, which often take the form of a battle between established producers, institutions and styles, and heretical newcomers. These *position-takings* by newcomers restructure and recreate the relevant sub-field and field (2006: 215-216).

Taking up positions of relative power within such fields are Bourdieu's "intermediaries" (1984) who help to control, sustain and reproduce the social affairs upon which fields are constituted. I discuss the use, and at times, misuse of this term more fully in sections 3.3.4 and 5.2, along with its conceptualisation within the creative industries. For present purposes, it is sufficient to underline the impact of such intermediaries on the *modus operandi* of individuals working within such hierarchical and non-static fields. The very nature of an agent being subject to "the judgment of others" (Bourdieu 1997: 237) is a core part of human existence itself, as "this is the major principle of uncertainty and insecurity but also, and without contradiction, of certainty, assurance, consecration" (ibid.).

Basing his idea of habitus on the concept of *practical* knowledge, Bourdieu argues that an agent is not explicitly aware of an objectified super-structure within which their actions are mediated. Instead, they are only aware of the methods and habits employed – their "practical mastery" (1977: 111) – through which any of their specific work is conducted. Bourdieu calls this an apprehension carried out in "profiles, in the form of relations which present themselves only one by one" (ibid.: 10) in the course of everyday life. Such a process is referred to as the "semi-learned grammars of practice" (ibid.: 20): grammars which are taken to inform and constitute an individual's habitus. Hanks suggests that there are two main aspects to this term as employed by Bourdieu. Firstly, the aforementioned *modus operandi* is the interaction between "desires and judgment" (2005: 69) whereby an individual guides and evaluates their actions. Secondly, there is

the "critical shift" (ibid.) from evaluator practice, whether conscious or not, to an embodied aspect or the acting out of the habitus. (See Appendix 2 for some background to the embodied nature of habitus). Perhaps unsurprisingly, given his tutelage, this aligns closely with Merleau-Ponty's (1945) embodied nature of being-toward-the-world.

"Like a train bringing along its own rails", Bourdieu (2005: 79) regards habitus as creating an agent's socially constituted meaning through interactions with a specific field. Akin to "regulated improvisations" (ibid.: 78) rather than clear cut and set out applications of 'rules', such "internalised lessons…learnt over the course of his socialization" (Mudimbe 1993: 148) are both "*structured*…and *structuring*" (Wacquant 2006: 7) for an agent. In this way, immersion within a field generates habitus and, somewhat conversely, habitus then also gives meaning to all that is encountered within the field. To (re-) paraphrase Bourdieu, habitus is the train that makes its new tracks from the act of travelling along its old ones. Furthermore, these interactions of habitus and fields have an intrinsic motivation and outcome for Bourdieu: the accumulation of "capital":

> In every social universe, each agent has to reckon, at all times, with the fiduciary value set on him, which defines what he is entitled to – among other things, the hierarchized goods he may appropriate or the strategies he can adopt, which…have to be pitched at the right level, neither too high nor too low (Bourdieu 1990: 138).

Accordingly, the setting of a "value" on an agent informs their relative position within a field, with such a placement being demarcated by their acquisition of capital. However, this is not to be understood as only a directly financial reading of capital. Under Bourdieu, there are four forms of capital: economic, cultural, social and symbolic. Economic capital can be regarded as material or monetary wealth, cultural capital as educational prestige and cultural goods, social capital as obligation and connections, with the final type – symbolic capital – as being "accumulated recognition and honours" (Mudimbe 1993: 154). This final and symbolic form also

collapses the other forms within it: each becomes symbolic when it is known and recognised within the field. Bourdieu regards this as akin to a "credit; it is the power granted to those who have obtained sufficient recognition to be in a position to impose recognition" (1989: 23). Such a position of accumulating capital so as to *impose* "recognition" is central for Bourdieu and whilst this pursuit of symbolic capital can be, at times, "unconscious" (Bourdieu 1991: 502), it is seen by both DiMaggio (1979) and Frank (2012) to be the driving force behind much of an agent's activity.

Arguing that an individual generally has a "self-evidence of the world" (2005: 167), Bourdieu states that such a taken-for-granted apperception of everyday life is "essentially the product of the internalization of the structures of the world." (1989: 18) Bourdieu labels this the "doxic modality" (ibid.) or "field of doxa" (2005: 176). Taken from Husserl's concept of urdoxa as the primary and full conviction of the reality of experiential life, Bourdieu holds that an agent's beliefs and opinions, normally unquestioned, help to recursively provide the structure and make-up of their respective field.

Such a self-generating "doxic" nature is also inherent in the surrounding discourse that forms around the interaction of habitus, capital and field, as "the self-evidence of the world is reduplicated by the instituted discourses about the world in which...adherence to that self-evidence is affirmed." (Bourdieu 1977: 167) Such an internalization of the "structures of the world" is labelled by Bourdieu as "illusio" to account for "a continual reproduction of belief in the game, interest in the game and its stakes" (1996: 227). This can be taken to outline the overriding acceptance that there are hierarchical contestations and that these are, in fact, seen to be inherently part of playing the "game" in the first instance: an acceptance of that which needs to be done to enable participation within a specific activity in a field. At times, a rejection of the "illusio" – wherein conditions arise that may potentially result in actions taken that go against norms of practice in the "game" – results in what Bourdieu terms "habitus clivé" or fractured habitus (Frank 2012: 324).

I explore this idea of a rejection, whether partial or complete, of the 'rules of the game' in section 5.2. For now, it is sufficient to note this potentiality for a subversive aspect to habitus, rather than it only being an unquestioning acceptance of the formation of the field of production. There may also be an increased potential for such a fractured habitus specifically in the world of art production. For Bourdieu, the field of art could be regarded as an "inverted" or "reversed" (1996: 14) economic world, wherein an artist cannot "have success in the symbolic arena except by renouncing the economic world and vice versa" (Begbie 2008: 107). Whilst Bourdieu is referring specifically to an historicised conceptualisation of 'high' art, the general point may stand as a dichotomy for the 'serious' popular artist and the fear of 'selling out' brought about by the structural contradictions of the popular music industry and the need to sell music. Again, I explore this area more fully in section 5.2.

Whilst Bourdieu's conceptualization of the social world being made up of the "cultural arbitraries" (DiMaggio 1979: 1461) of field, habitus, and capital enables a formulation of the influences and potential mediations that an individual encounters, it can be argued that agency in such fields is not specifically "subjective", as Bourdieu views it to be. Rather, it is inter‑‑subjective and always in the making, and, as such, can be more usefully regarded as the inter‑‑determinacy raised in section 3.2.3. Such a proposed and nuanced change aligns with the very potential of Bourdieu's work to invite revisions, as Frank (2012) suggests, and this continuing aspect of inter‑‑determinacy invites a consideration of a comparatively different conceptualisation of society; namely, the concept of structuration as put forward by Anthony Giddens.

3.3.3   Structuration: Giddens and social agency

Giddens does not regard the social agent as an "ideological dupe of stunning mediocrity" (1979: 52) who is (blissfully) unaware of the nature of their embodiment and role in society. Instead, in

his conceptualisation of the social world as being based on *structuration*, Giddens raises the notion of "practical consciousness" – the knowledge of how to 'get on' in life – along with a level of awareness, for the agent, of the contexts of their movements and operations. As such, "human beings reflexively monitor what they do as an intrinsic part of what it is that they do. Such monitoring is ordinarily not expressed discursively. It is carried out on a level of practical consciousness...and a contextuality of action" (ibid.: 98--99)

Unlike the *gestalt* concept of static frameworks at the centre of structuralist theories, the constitution of the social world is an entirely more fluid entity:

> Structure and agency are a mutually constitutive duality. Thus social phenomena are not the product of either structure or agency, but of both. Social structure is not independent of agency, nor is agency independent of structure. Rather, human agents draw on social structures in their actions, and at the same time these actions serve to produce and reproduce social structure (Jones and Karsten 2008: 129).

In this way, there is a circular flow to the formation of Giddens' social life: an agent helps to form and sustain the systems with which they interact and, vice versa, these act to enable and also constrain the individuals who operate within them. Conditions necessary for the sustaining of an agent in their specific world are, thereby, based on a mutual contradiction: we need to know how to 'get on', but the very act of 'getting on' helps to reinforce the boundaries within which we operate. For Giddens, this mutually *supporting* nature of agency and social systems has a partial basis in an individual's need to be seen as a 'capable agent', with their motivation to 'get on' reproducing the social system that thereby enables and constrains them. This, at face value, contradiction of enabling/constraining hinges on the difference between agency and intention. The intent to act in a certain way remains as merely an aim or hope until it is actualised through the "capability of doing" (1984: 9) that the system provides. Such separation of intention and agency-- through--interaction is at the heart of the idea of practical consciousness, as agents are the "social

products that they themselves produce and sustain" (Dickie-·Clark 1986: 161).

This may appear to be something of an abstracted theory of recursive and contradictory social worlds. However, Giddens furthers the idea of the separation of intention from agency by factoring in the concept of "rules and resource sets" and the inherent human need for a "sustained sense of ontological security" (1984: 23) built upon some level of control over these "sets". With social structures – and their attendant hierarchies of power – preventing chaos and enabling coherent social interaction, agency is built upon accumulation and application of such rules and resources:

> Agency is directly linked to power: an agent is such due to their ability to deploy a range of powers and influence the use of powers by others. As such, resources are the channels through which power is utilized. Further to this, rules structure the encounters across these interactions, where they form, sustain, terminate and reform. (ibid.)

Under the idea of structuration, resources are either allocative (the control of objects) or authoritative (the command of subjects) and rules consist of the "ability to influence a range of situations" (Cooke 1993: 37). These then combine to give the idea of a social structure a directly recognisable facet. Far from being an abstraction, social structures in this sense are defined through and by these rules and resources which are the "properties...carried in reproduced practices embedded in space and time." (Giddens 1984: 170). Social practice is acted out by the accrual, distribution, contestation and application of these "sets" and, as such, power itself is not regarded as a direct resource. Rather, "resources are the media through which power is exercised...(and) power is the means to get things done and, as such, is directly implied in human action" (ibid.: 281-·283). In this way, the interaction of agency and structure can be regarded as a generative and recursive dialect: knowledgeable agents who depend upon these

rules and resources to sustain, improve, and at times transform their "ontological security" are also constituted by and given their social positions through such interactions. As Cooke states, "by rooting rules in the practical consciousness of actors while rooting resources in the structural properties of social systems… (Giddens) avoids the limitations of reducing power to either the individual or to social structures" (1993: 37).

There are some apparent similarities between Giddens' idea of social agency and Bourdieu's concepts. Despite differences in terminology, both highlight a level of enabling and constraining at work in the interaction of agency/habitus with social structures/fields. Where they may comparably differ, initially, is in regards to structuralism. Whereas Bourdieu utilises structuralism as a *starting* point and objective platform from which to bring in the "constructivist" aspect of his rationale, Giddens roundly *denounces* structuralism as a "dead tradition…(that) ultimately failed" (1987:73) due to a reliance on "totalities" *(*ibid.). This difference regarding structuralism may very well have its cause in their differing intellectual backgrounds and influences, and may also be based purely on a semantic level. Whilst Jones and Karsten argue that "Bourdieu sees agency as much more shaped by structural forces" as opposed to "Giddens's agents (who) are highly autonomous" (2008: 132), both, in fact, provide highly applicable formats from which to approach the social world.

As such, there is no need to disregard one for the other. Bourdieu's concepts invite revisions and Giddens regards all theories to be open to intervention and adaptation (Dickie-Clake 1986). However, there is a potentiality for Giddens' presentation of a "world that possesses structure, but (one that) is neither so monolithic nor so determined as to preclude deliberate and effective action" (Whittington 1992: 695) to cater for the inter-determinacy of the social world in a way that "may adequately account for the nature of human agents" (Giddens 1987: 98). I explore such an approach to the socially constituted world of the research participants in sections 5.2 and 5.4. How these social models may apply specifically to work done within the creative industries, and what a sociology of production within these domains may constitute, necessarily requires some

attention in regards to the capacity to provide an "adequate account" of areas that are seemingly characterised by levels of tension between innovation and control.

3.3.4   The Creative Industries: sociologies of production

O'Connor regards the producers of industry-related creative products as "operating in a volatile, risky environment, using networks of trust and of information" (2010: 46) which often "'results in the simultaneous build-up and abandonment of both creators and producers" (DiMaggio and Hirsch 1976: 741). Whilst the term "volatile" may potentially be seen as an exaggeration, the creative industries deal largely with products that do not have a specific pre-validated *a priori* value, and operate across social networks – including the many formats of fan culture – wherein interactions help to assign worth to new works. Any value given to these is "not necessarily economic…but it is always potentially so as they begin to accumulate attention" (O'Connor 2010: 65). As such, and through this arguably unstable grounding, creative practice, via the creation of new products and their placement within social networks, may or may not enter the economic system.

More stable markets, such as domestic goods and appliances, generally have a linear production-distribution-consumption network, with products having a more easily quantifiable price-to-use value. In the case of the creative industries, where there is a greater role for potential *consumers* in the assigning of value, this linear mode is overturned by an "active interplay between audience, agents, and enterprises" (ibid.: 65). These more circular formulations are regarded by Du Gay as "circuits of culture" (1997: 4), wherein "the symbolic elements…are shaped…created, distributed, evaluated" (Peterson and Anand 2004: 311). Often called 'the production of culture perspective' – due to a focus on the impact of production networks and environments in the creation and dissemination of such "symbolic elements" – the interplay between differing economic and cultural aspects have been productively used in the study of music. (See Appendix 2 for a brief overview of some of these works)

Aligning with the integration of Bourdieu in the production of cultures perspective, DeNora (2000) suggests that there are identifiable agents in the production of any cultural or creative work, whose positioning in a variety of occupations and roles that contribute to providing symbolic goods and services thereby marks them out as intermediaries. Negus (1992, 2002) furthers this position by regarding the tensions, conflicts and mediations that range across the music industry as actively shaping the way popular music looks and sounds:

> Recording industry personnel are more than (just) gatekeepers…in contributing to the words, sounds and images of pop, they can be conceptualized as cultural intermediaries…social groupings concerned with the production and consumption of consumer cultural imagery and information (1992: 46).

Whilst he does not expand on the potential role of popular music as "information", Negus argues that the "number of component parts" required in the creation and dissemination of popular music has made such intermediaries an "integral part of pop" (ibid.: 36-37). These agents are seen to be intrinsic to the inner workings of popular music and, therefore, contribute to the shaping of the music and images that are part of the finalised work and its modes of reception. Alongside the role of acting as "gatekeepers" to the field of popular music – those who pass "judgment on others" (Bourdieu 1997: 237) – Negus's use of Bourdieu's terminology of intermediaries to account for the industry personnel who control the apparatus and situations within which popular music is made and distributed appears to align with the view of creative activity as being built upon networks of practice. However, Hesmondhalgh (2006) argues that this is a misuse of Bourdieu's conceptualisation: whilst Negus seeks to collapse all aspects of mediating practice under this term, Bourdieu was specifically referring to art *critics.* For Hesmondhalgh, this overly reductive approach is bettered by the work of Hennion (1983) who applied the term "creative collective" to account for the personnel involved in the chain of production of a work.

Placing the 'inter' aspect of mediation solely in the domain of such critics, with their role of intervening between a work and the public's reception of it, Hennion and Grenier regard the remaining 'mediation' as a "critical tool" within the "actual production" (1999: 347) of works:

> Speaking of mediation is acknowledging that something effectively "happens" in this process, which transforms the way things were before…something new has come out of various contingent combinations of heterogeneous instruments, temporal and spatial *dispositifs*, procedures and techniques (ibid.: 345-.346).

Leaving aside any contestations regarding the correct use of intermediaries or mediators, this highlighting of the impact of the fusion of individuals and roles that result in the final musical product is highly relevant. For Hennion (1983, 1989), the fully realized work is regarded as one that lies somewhere between the purely musical and one that is aimed at meeting the perceived needs of a receptive public. Such considerations of attempts to read and meet the desires of an audience, and to what level this may impact on participant discourses around the creation and dissemination of a new work, will be more fully explored in section 5.4. For now, this can be seen as a rebuttal, in real terms, of any outstanding Romanticized notions of a creative work as coming fully formed from a lone creator and also introduces the idea of 'art worlds' as proposed by Howard Becker.

Dowd (2004) regards the concerns of the production of culture perspective, based as it is on the impact of the production environment, to have inherent similarities with Becker's focus on the resources and interactions that occur across the "networks of cooperation" (Becker 1990: 500) in the creation of art. For Becker, communal conventions or shared ways of doing things relevant to a particular 'art world' produce the basis through which objects are defined as art. As such, "knowledge of these conventions defines the outer perimeter of an art world" and may also indicate "potential audience members, of whom no special knowledge can be expected." (2008:46) In relation to this conjecture on audience considerations, Becker argues that artists

"take the imagined responses of others, learned through their experience in an art world, into account when they complete the work." (ibid.: 202) I explore this idea further in section 5.4 but Becker's highlighting of the enabling and constraining boundaries of an 'art world' reveals a useful and close similarity to Giddens' rules and resource "sets".

The chain of production that moves a work from conception to a cultural 'commodity' – involving all the aspects of creation, entrepreneurship, patronage, promotion, distribution and consumption – reinforces the inherent tensions and seemingly unavoidable contradictions in the creative industries' modes of operation and definitions of success:

> Creation can be individualistic, sequential, interactive or corporate...Ideologies differ as well: artists may conceive of themselves as creating for themselves, for critics, for elites, or for the public. Artists in different settings use a variety of strategies to insulate themselves from the tension between their self-concepts as independent creators and their dependence upon external sources of financial support. (DiMaggio and Hirsch 1976: 737-738).

Different ideologies may or may not be used by creators to "insulate" themselves. Similarly, the adoption of such ideologies may or may not be employed to demarcate the musical product as authentic or desirable, in terms of promotion and marketing. The very unstable nature of creation within and across these chains of production makes the industry descriptor 'creative' arguably more salient than 'cultural': "those dealing above all with the production of 'unknown values'...are better considered as the creative industries, being synonymous with the innovation system" (O'Connor 2010: 65) that is integrated throughout the production process. The music industry personnel within such a creative industry system are, therefore, integral to the formation of the works of music and the audience perception of the artist. As Negus states, they help to "shape both use values and exchange values, and seek to manage how these values are connected with people's lives through the various techniques of persuasion and marketing and

through the construction of markets" (2002: 504). Whether termed as mediators or intermediaries, such agents impact on, and are part of, the creative process in a multiplicity of ways, directly helping to determine the way an aesthetic work is executed and regarded.

3.3.5   The 'Immaterial' Artist: neoliberalism and creative labour

The enabling and constraining frameworks as proposed by Bourdieu and Giddens are directly applicable formulations from which to regard the aspects that influence and make-·up the realization of c r e a t i v e works; and works that are, by necessity, socially-·bound and *industrialised*. Indeed, the social conditions of production that exist in the creative industries can arguably be seen to stem from the influence of 'post-Fordism' or neoliberalism.

In slightly reductive terms, the assembly line modes of production based on large scale mechanized outputs – generally coined as 'Fordism' – have been largely replaced by the need for flexible and free-flowing models that can adapt more quickly to changes in markets (both in terms of location and consumer taste) and quickening technological advancements. These more fluid but accordingly less stable 'post-Fordism' models are argued to have given rise to neoliberalism (Tauss 2012), under which "human well-being can be best advanced by liberating individual freedom and skills" (Harvey 2005: 2) from the unionized 'job for life' underpinning of Fordism. However, the very act of "liberating" a worker has then created a level of "precarization" (Lorey 2015: 53), wherein an agent is now subject to, or more pointedly at the mercy of, "independent labour...(entailing) flexible, unpaid, and self-marketed" (Tinius 2015: 177) conditions.

While artists and musicians have arguably always existed – due to the very nature of their work – in some level of 'precariousness', neoliberalism is seen to have potentially heightened such levels of jeopardy by the imposition of "aesthetics of measurability" (Gielen 2015a: 12). With "the value of number and the imperative of accumulation and profit maximization" (ibid.: 11) taking center-stage,

"forms of cultural or artistic expression like music…(are being) increasingly valued for their abilities to serve as vehicles for different forms of economic development, rather than for their assumed intrinsic aesthetic qualities" (Leon 2014: 131). In a culture (of production) that is based on quantifying output, neo-liberalist production concerns can be seen to have *squeezed* the amount of time an artist will or can be supported by their particular industry before profit-making interests take over. Although this specific point is highlighted by the research participants in section 5.2, it would be remiss to suggest anything other than the fact that the world of popular music has always had an inescapable and varied relationship with economic concerns. What is of note, however, is Leon's argument that within the creative industries there exist "enduring disparities…that are masked…(by neoliberalism's) messianic promise" (ibid.) of some form of individual freedom and autonomy inhered through creative labour.

Labeled by Gielen (2015a) as "immaterial workers" as they create "goods, in which the symbolic value outweighs the use value" (ibid.: 26), an agent is generally, or at least initially, enticed by "Romantic myths" (Stahl 2013: 4) of escaping from the drudgery of a '9-to-5' job that a position in the creative industries suggests. Drawn in by "concepts of freedom, independence, and autonomy" (Tinius 2015: 176), the immaterial worker is then faced with a rather different reality. Due to the generally unsecured conditions of the artist's working environment, he or she is then subject to "new forms of subjection, authority and power" (ibid.: 184) in an "actualization of unsecured autonomy" (Lorey 2015: 53). This "routine subordination of (the) individual" (Stahl 2013: 5) can be argued to occur through the need to negotiate the gatekeepers who control access to the respective fields; the offering of short term or unfavourably weighted contracts; and the propensity for there to be an oversupply of such workers against the openings into the fields that may be available to them. Furthermore, until such agents have accumulated sufficient symbolic capital, they will have a low ranking position in regards to any control of the rules and resource sets that may structure their industry.

However, the immaterial worker is clearly not an irrational "ideological dupe" (Giddens 1979: 52).

Rather, Gielen suggests that agents operate with "a certain degree of cynicism and opportunism" (2015a: 82) and understand that while their "necessary modes of operation" (ibid.) may be less than stable, this does not mean that "stoicism" in certain aspects "precludes idealism in others" (ibid.: 83):

> The immaterial worker is always in control of the creative capacities in his head…and always has the option of developing his intellectual aptitude in line with his employer's wishes – or not…The point is that the immaterial worker is in possession of various means of resistance. (ibid.: 30)

How the research participants may represent such possible "modes of operation" and "resistance" is detailed in sections 5.2 and 5.4. Highlighting that is "far easier to make it on your own terms if your terms are already closely aligned with the cultural movement of capital" (2013: 85), Stahl offers a balanced view of popular music practitioners as immaterial workers. Suggesting that they exist towards the liminal and contradictory edges of neoliberal working practice, Stahl saliently comments that:

> For most employees, being insufficiently powerful to bargain for control and ownership is so normal that ownership and control do not present themselves as possibilities. In contrast, the creative cultural-industries worker often sees a threat to or a lack of bargaining power as an indignity, if not an outrage. (ibid.: 23)

Demarcating musicians – "artist-workers" – from the general workforce – "worker-workers" – Stahl argues "most employees are subject to more or less constant monitoring and surveillance, in profound contrast to most recording artists' experience of their employment." (ibid.: 174) While the latter point remains to be proven, Stahl usefully suggests that "popular music…(is a) field in which foundational liberal tensions are visibly and audibly performed by unfree masters." (ibid.: 227). More pointedly, he or she "is at once a public symbol of the outer limits of autonomy and proprietorship possible in work and an object of aggressive forms of contractual control and subordination." (ibid.:

228)

3.3.6 Summary: music as socially bound

The tension between creativity and control that pervades many areas of the creative industries impacts on the activities of the multitude of personnel at work within the music business – across A & R departments, marketing strategists, operatives within media formats, publishers, financial decision makers and management, through to record producers and, ultimately, to the artists themselves. This is not a linear progression, however, as musicians can be more usefully regarded as being positioned centrally to the activities and channels through which works are produced. The tension between self-regard as autonomous agents and the need for financial support, business guidance, and public and critical approval, detaches the myth of a self-determining and freely independent creator and raises the idea of what Thompson *et al* regard as a "double articulation" (2007: 631) of creative practice. Whilst they take an arguably too reductive view of music as being *created* by the artist and *produced* as a product by record companies – the art-commerce 'divide' is not so clearly demarcated – Thompson *et al* saliently state that, in general, "musicians begin their creativity *away from* the direct supervision of record companies but substantially on their conditions" (ibid.: 638). As such, the popular musician may appear to articulate and "self-manage their own creativity" (ibid.: 625) but under the articulation and control of relevant capital and rules and resource sets by industry personnel and neoliberal operating frameworks.

This is not to argue that artists do not view their "compositions as a way of expressing their own aesthetic and personal vision, of putting an individual mark on the world" (Finnegan 1994: 9). Rather, any working process is necessarily influenced by differing levels of mediation; namely, "the constraints through which artists are determined, the conventions through which they recognize and create their world, and the formats used to mould the social construction of masterpieces." (Hennion 2012: 250) Levels of mediation are at work even within the community

of practice of a single group of musicians, due to the shift from a personal to a social value system: a shift from trying to sound 'right' to one's own satisfaction, to trying to sound 'right' for the band and to everyone else's agreement, as Frith (1996) suggests. Even the social world conceptualisations put forward by Bourdieu and Giddens were subject to mediating influences, as creators "internalise an anticipated reception of their work as a part of the process of production" (Robbins 2007: 87). Social mediation is everywhere and at all times a part of the creative process, whether directly foregrounded or part of a back-grounded practical knowledge.

Alongside the intrinsic motivational and social factors that mediate creative acts, the temporal axis and role of extrinsic factors should be acknowledged. As Hennion states, "creation is far more widely distributed; it takes place in all the interstices between successive mediations. It is not despite the fact that there is a creator, but so that there can be a creator, that all our collective creative work is required." (2012: 259) Accordingly, the making of a work of popular music and the achievement of any level of success, or the attempt to do so, involves the role of the previously mentioned creative collective: a 'team' of musicians, producers, technicians and more widely dispersed industry figures. In this way, *creativity-as-an-aggregate* can arguably be a more realistic conception, replacing the individual as the sole component of a fully realised work. Within this conceptualisation of a creative collective, a "musical articulation" can be seen to "express the potentialities inscribed in the organisation of the social field" (Begbie 2008: 92) and the "contextuality of action" (Giddens 1987: 98) of the socially constituted act of music-making. The signification of the social settings, which inform and attach levels of meaning for agents, impact across and through the act of creating and attending towards popular music and the on going experience of being a popular music practitioner.

4   METHODOLOGY

4.1   ETHNOGRAPHIC POSITIONS

4.1.1   The Nature of Ethnography: practitioners and interactions

John Blacking called for attention to be paid to "man the music maker" as much as the "music man makes." (1971: 108) As outlined in the introductory sections, primary data has been gathered from professional practitioners to provide a data source and foundation for this representation of the experiential aspects of 'man the music maker' in UK--based popular music. Accordingly, the nature of ethnographic work requires some attention, along with a comprehension of the benefits and potential limitations intrinsic to this form of investigation.

Regarded by Clifford to be a "hierarchical structure of powerful stories that translate, encounter and re--contextualize other powerful stories" (2011b: 121), ethnographic research is "not passive or neutral" (Rock 2001: 30). Rather, in attempting to "clarify the opaque" (Crapanzano 2011: 51) there is an underlying aspect of interpretation to any ethnographic work. How a researcher decodes the discourse and practice that he or she studies, including which aspects of these are selected in the first instance, necessarily then results in a further *re--*coding in the writing and dissemination of their work. The selection and resultant positioning of the 'findings' from such interpretations – Clifford's hierarchical structure – accordingly lends a provisional aspect to ethnographic approaches. I discuss such potential tensions more fully in section 4.1.2 but this is not to suggest that ethnography cannot be a rich method of inquiry. Variously described as "illuminating patches of the world" (Rock 2001: 30), "describing and understanding cultures" (Spradley 1979: 3) and a "telling of the grounds of collective order and diversity" (Clifford 2011a: 2), ethnography can be a powerful tool to *evoke* the meanings and experiences of the participants. Through critical analysis of data and the resulting production of textual representations, ethnographic work can quite reasonably collapse within its domain a conceptualisation of being

a mode of research, a form of writing, and a position as a research framework. When it is used to problematize and attend to the inter-determinacy inherent in socially constituted practice, ethnography is a *method* that can negate the "pretense of describing patterns of action in isolation from the discourse that actors use in constituting and situating their action." (Tyler 2011: 130)

Such discursive practice as used by actors is detailed by Porcello in the specific domain of studio recording. Arguing that there can be a disjuncture between knowing a linguistic register and being able to successfully deploy it, Porcello states that "discursive conventions build on cumulative use and judgment." (2004: 739) In this way, the social conventions that help to constitute a domain specific vocabulary also partially enable it as a regulative practice: word-knowledge and competent word-*practice* are not necessarily the same thing. Language then becomes a codified practice wherein communicative strategies "index certain social features such as status, setting and relationships between members." (Keating 2001: 289) Arguing for identifiable "speech communities" (ibid.), Keating suggests that ethnographic inquiry can potentially disclose how agents utilise specific linguistic registers; uses that may otherwise be overlooked. Asad (2011) and Manning (2001) both agree with this position and the potential for ethnographic inquiry to "recognise the existence of subtle but important language differences." (Spradley 1979: 18) As a fellow professional music practitioner, I arguably share much of the same aspects of word-practice employed by the research participants. The benefits and potential negative aspects of having an 'insider' or emic positioning will be outlined in section 4.2. For now, it is sufficient to state that this potential alignment and understanding of the language used by the participants – a vocabulary system that helps to shape interactions – may help to avoid what Spradley refers to as 'translation competency':

> Translation competence is the ability to translate meanings from one culture to a form appropriate to another. When someone unfamiliar with a particular cultural scene asks a question about it, we make use of this competence to help him or her

understand, which affects the work of ethnography. (1979: 20)

By turning attention to the musician as music--maker through ethnographic-based inquiry, an engagement can be made with how meanings are derived and practice informed. As Merriam argued, "music cannot be defined as a phenomenon of sound alone" (1964: 27) and a focus on the contexts within which music is made can help to reveal parts of the "deeper system of relationships" (Blacking 1971: 93) through which music as "humanly organized sound" (Blacking 1973: 25) is made.

4.1.2   Provisions and Paradoxes: ethnographic interpretation

The ethnographer acknowledges the provisional nature of his interpretations. Yet he assumes a final interpretation – a definitive reading. The ethnographer does not recognize the provisional nature of his presentations. They are definitive. He does not accept as a paradox that his "provisional" interpretations support his "definitive" presentations. (Crapanzano 2011: 51)

Whilst Nettl calls for the need to "study each music in terms that its own culture provides for it" (2005: 63), with the onus on studying musical behaviour through its own value structures, there are problematic issues with ethnographic research, music--based or otherwise, that should to be considered. An ethnographer necessarily interprets texts produced from fieldwork and interview transcriptions, leading to a provisional aspect in their reading. The paradox that occurs within such work is that this 'decoded' narrative is then given a definitive rendition as a final interpretation or a "subversion in description" (Crapanzano 2011: 52). This apparent contradiction leads to a partial veracity, and as Clifford states, "even the best texts – serious, true fictions – are systems, or

economies, of truth" (2011a: 7).

Whilst the term 'fiction' may appear to foreclose the possibility and legitimacy of ethnographic work as a useable form of research, Clifford's point is that such texts are *representations* and not unassailable (social) facts. As Rabinow (2011) and Rushkin and Rice (2012) all argue, ethnographic work can be usefully regarded as generating 'partial' truths: ones that can offer a level of "representational tact" (Clifford 2011a: 7) when the provisional aspect of interpretation is highlighted in the research findings (Marcus 2011). Regarding the production of these authored interpretations, Geertz stated that "anthropological writings are themselves interpretations, and second and third order ones to boot." (1973: 15) However, this again does not weaken the power of ethnographic work if its partial or provisional aspect is embraced:

> Ethnographic texts are inescapably allegorical, and a serious acceptance of this fact changes the ways that they can be written and read. Allegory usually denotes a practice in which a narrative fiction continuously refers to another pattern of ideas or events. It is a representation that "interprets" itself. (Clifford 2011b: 99)

Such a view of ethnographic work as a record or a "negotiated text for the reader to interpret" (Tyler 2009: 127), when combined with an acceptance and inclusion of the researcher's positioning, allows for the "emergent character of textualisation" (Tyler 2011: 127) to come to the fore. This point is mirrored in the work of Fortun (2011), Titon (2012) and, previously, by Blum who called for researchers to "critically examine the means by which we…have learned to control and to adjust to the pertinent variables which shape our behaviour" (1975: 208). In other words, Blum regarded the need to examine the nature and extent of bias and prejudice in ethnographic writing and reading as an intrinsic aspect. This would appear to entail factoring–in the background of *pre*-judices – under Gadamer's conceptualisation – that inform the perspective from which an inquirer approaches their field of inquiry. Blacking, to some extent, provided this when he stated that he "quite independently" (1967: 195 *cited in* Blum 1975: 217) adopted

functional (tonal) analysis based on art music for his study into Venda music, a methodological approach that he regarded as being "context-sensitive" (1973: 72).

Gravitating away from the politically charged position of seeing the ethnographic author as a sole or primary objectified voice – to an acceptance of the ethnographic record as one that develops from a multiple-voiced perspective (Clifford 1986 and Rabinow 2009) – then allows the research participants' voices to be included. By incorporating this aspect of inter-determinacy into any themes rendered from ethnographic work, the questions of coherence, authenticity and partiality can be addressed. Highlighting the "context…in ethnographic method and description" (Feld 1974: 207) caters for Agar's call for "coherence…(and) a sense of actor's purpose" (1983: 33) over and above a quest for empirical evidence.

Maso suggests that the act of putting any experience into language enables and also obscures the experience, with the wording used potentially acting as a "veil" (2001: 140). There are then further levels of abstraction across the writing up stages and presentation of findings. However, the inclusion of multiple voices in ethnographic texts can allow for Asad's "relevant contexts" (2011: 149) to emerge and provide some needed grounding to such potential veiling and abstraction. With ethnographic writing that is conceived from a multiple-voiced perspective there is then, necessarily, the formulation of a three-way interaction between the self (whether as researcher or participant), the other (again as researcher or participant) and the text itself.

4.1.3   'Triadic' Identity: emerging relations

Symbolic interactionism involves the concept that agents always react to their embodied seating or situation, with their resulting actions based upon 'defining' their current position. For Rock, the "significant gesture" is at the "very heart of interactionism because it is in the rehearsal of action that one anticipates the other's reaction and builds it into one's own immanent

behaviour, becoming as it were, symbolically both self and other in the emerging act" (2001: 9). In this way, the self and other are seen to merge in the forthcoming action. Spradley concurs with this position and aligns the concept of culture itself with such forms of interactionism:

> i) People act towards things on the basis of the meanings that the things have for them. Things are perceived as symbols with special meanings. ii) The meanings of such things are derived from, and arise out of, the social interaction between people, where they are learned, revised, maintained and defined. iii) Meanings are handled and modified through an interpretive process depending on the person's culture. (1979: 7)

As such, sense – and a sense of culture – is conceived as being made through these interactions, as Cohen (1993) and Van Loon (2001) imply. Research itself can then be seen to draw upon the same mode of interactionism, being always "interactive, creative, selective and interpretive…a matter of making good with what one has at one's disposal" (Rock 2001: 30--35). With sense and the concept of identity – which Cohen regards as "relational and conjunctional…(and) is always in the process of being achieved" (1993:132) – to be regarded as emergent, Van Loon argues that the ethnographer needs to factor in his or her own sense of experience of the process of involvement in the study. Accordingly, "the performative aspects of sense--making and the auto/biographical aspects of our involvement" (2001: 282) are intrinsic to any formulation and representation that the researcher produces. Concurrent with this, Manning puts forward the idea of a three--way constitution of identity:

> The triadic self is the source of perspective and reflection on past, present and future, and in effect is the source of shared, emergent meanings that guide interaction… the I, present action, the me, reflection on action, and the (significant and generalized) other. (2001: 150)

Such a 'triadic self' is central to, and at the centre of, understanding wherein the past 'me', the in-the-moment 'I' and the future 'other' coalesce into an agent's sense of perspective or disposition. With the already raised conceptualisation of ethnographic writing potentially having a multi-voiced perspective, this 'triadic self' can usefully be reconsidered as *triadic identity* in terms of the interaction between the self, the other and the written account. As Fortun (2011: xv) states, "cultural analysts participate in the production of culture through their inquiries…(where) culture can never be pinned down, but is always becoming, catalysing, assuming new properties." This is not to overstate the importance of the ethnographic representation; it can, of course, be simply ignored by the participant or future reader by opting out of the 'triad'. However, for those who engage with the written account there will, by necessity, be some level of impact on *their* emerging culture and making-sense of identity.

The idea of 'impact' through the creation and dissemination of such texts, and down to the relevancy of research in general, is one that concerns an area of inquiry that is labeled 'applied'. With a background in anthropology that pre-dates the rather more recent use of the term in ethnographic (and more specifically ethnomusicological) study, it is based on a "question(ing) of the ultimate goal of scholarship" if it does not improve "the human condition…(and) empower others" (Pettan 2010: 92-93). Aiming to produce research that has tangible "practical applications" (Harrison 2014: 16) both "inside the academy as well as outside" (ibid.: 20), an 'applied' ethnographic work is seen to be one that has a "sense of purpose, and the purpose is to engender change" (Caitlin 2001 *cited in* Alviso 2003: 95). Although Araújo (2008) quite rightly argues that such concerns over "purpose" have always existed to varying degrees, the foregrounding of them under the term 'applied' is useful in that it includes "horizontal participative strategies" (ibid.: 18) in order to attempt to move the impact of research away from being purely *within* the academy. With collaboration and dialogue as core tenets, 'applied' research output should "feedback to the communities" (Pettan 2010: 90) from which it has been drawn.

The level to which "concrete social issues" (Harrison 2012: 507) need to be addressed for research to be considered 'applied' is rather fluid and changing. This is particularly so given the unstable nature of quantifying how studies may impact on *specific* individuals and their "human condition", let alone wider communities or social groups. That said, 'applied' ethnomusicolgcial works that consider areas of social and cultural conflict – what Rice (2014) refers to as "music in times of trouble" – can be seen to attempt to overturn hegemonic "systems of validation…(and foster) peoples' power to resist their transformations" (Araújo 2008: 28) into objects of academic study alone. Direct collaboration with research subjects in an attempt to "make a difference" (Alviso 2003) to states of affairs and perceptions is at the heart of 'applied' work, wherein Fortun's (2011) "becomings" may be catered for and represented.

4.1.4   Thinking in Sound: ethnographies and music

The name of the discipline of ethnomusicology combines the Greek for 'nation' or 'race' (ethnos) with that of musicology, thereby appearing to suggest a focus on collectives or on individuals as representatives of them. As such, this apparent aggregate-level approach may imply that there are "shared social behaviours and cultural concepts" (Rushkin and Rice 2012: 299) to be found that potentially demarcate roles, meanings and practices within the music of social groups and communities. One of the most influential figures in ethnomusicology, Alan Merriam, proposed a model for such studies that considered three inter-linked aspects for the research discipline; musical concepts, behaviours towards music, and the resultant music produced. Demarcating his model as having a non-linear formation, Merriam saliently argued "there is constant feedback from the product to the concepts…account(ing) both for change and stability in a music system" (1964: 33).

Merriam's attention to how socio-cultural concepts and behavioural systems help to constitute the

music itself, and vice versa, aligns with the work of John Blacking, wherein music, whether Western art music or Venda 'folk' songs, should be approached from its context of music-making and reception. As such, the "organized interaction" (1971:93) between the surface apperception of music and its deeper cultural background enables a view of how "humanly organized sound…(creates) soundly organized humanity" (1973: 25). That being said, several factors have since 'pulled' ethnomusicological study towards a focus on individuals rather than on collective social groupings. Reliance on exemplars – leading musicians as research participants – combined with a breakdown of traditional communities through "globalization and political instability" (Rushkin and Rice 2012: 299) has arguably moved practice towards a recognition of individual "agency and difference" (ibid.) rather than on a larger shared societal experience. Nettl concurs with this position, suggesting that "ethnomusicologists are typically distinguished by their belief that a musical culture can best be understood through intensive work with a relatively small number of representatives." (2005: 144) This has led to a paradoxical position where the "competing poles" (Rushkin and Rice 2012: 300) of the individuated experience of participants are sometimes held to account for the narrative structures of wider communities. Whilst such considerations are valid, there are clearly differing types of works produced in and across the field of ethnomusicology, along with differing theoretical aims. A clear and frank explication of what a specific work aims to *represent* – and represent for *whom* – can arguably alleviate such concerns.

Due to the relatively long history of ethnomusicology, wherein "many of the world's musical cultures have become reasonably well known and broadly covered…(the) need for solving specialized problems has emerged." (Nettl 2005: 142) Whilst a comprehensive engagement with the many and varied works of ethnomusicology would constitute an entire thesis in itself, a brief overview of some works and their 'specialized problems' can help to illustrate the breadth of work that is covered by the field. Peña (1992) deals with the 'split subject' position of agents who have a divided and contradictory self-nature in his study into the contact and conflicts between 'Anglos' and Mexican-American musicians in the U.S. Southwest. Exploring the inter-

ethnic exchanges within the musical culture of the Mexicans, where forms of music have developed in direct response to 'domination' from the Americanised music performed by the 'Anglos', Peña argues that relations between the two different groups have moved through various stages of hostility and negotiated stability. At the heart of Peña's study is the view that the participants have towards their music. On the one hand, music is regarded as a having a direct connection to communal (and older) values and, on the other, as a form of exchange, where music is regarded as a product to be sold, with little or no direct link to social positioning.

In an autobiographical example of ethnomusicology, focusing on the role of technology in studio recording, Porcello details how the foreshadowing of an imminent piece of music, due to the 'heads out' storing of some master recording tapes, heightened the impact and intensity of the music for himself as a listener. He uses the metaphor of 'print through' to stress the importance of the cumulative social and individual processes at play in any musical encounter and how the representation of a musical idea can be perceptually at odds with the conceived musical inner time intended by the composer or performer. Stating that "one's way of experiencing a given musical work needs not – in practice likely does not – begin with the first note and end with the last" (1998: 485), Porcello argues that through the use of varying technologies, the flow of music can be manipulated, allowing for the creation of "multiple variations" (ibid.: 495) from the same source recording. Accordingly, Porcello places the mediations involved in the making of music in a recording studio as central to the representations that result from such music practice.

In studies into the musical domain of heavy metal, Berger (1999) and Verne (2015) both found that their musician participants cognitively attended to music during its performance in very specific and culturally determined manners that were "never fully determined by the sound waves" (Berger 1999: 162). Rather, perception is a form of "social practice…constituting musical forms and musical meanings in experience" (ibid), along with attempts to "transcend local conditions…and provide lives with meaning" (Verne 2015: 78). Based mainly on research in Turkey, but applicable to a much wider geographical and cultural arena, Bates looks at the social

life of what musicians play – the instruments themselves – and how these otherwise seemingly innocuous objects can "facilitate, prevent, or mediate social interaction among other characters." (2012b: 364) As such, the instruments, and not just the performers, can carry and form specific cultural meanings.

The music industries – in their varied formations and impacts – have also been the focus of ethnomusicological work. Mahon asks the central question "When and why do they have to capitulate to dominant industry expectations?" (2014: 328) in her research into African American musicians in the 'Black Rock Coalition'. Formed in an attempt to "challenge prevailing ideas about black music and identity" (ibid.), she argues that musicians in the coalition are still unable to escape hegemonic categorising that "shapes the ways in which…(they are) marketed to audiences as well as the creative parameters within which…(they are) expected to work." (ibid.) Furthermore, she suggests that there is a "dialectic of resistance and complicity" (ibid.: 329) in the way the musicians deal with these expectations, partially echoing the discussion on neo-liberal creative labour in section 3.3.5 and the 'sliding scale of autonomy' contention that I raise in section 5.2. Rommen (2011) uncovers similar issues of influence and control in the Bahamas where musicians' desire to make (and make a living from) technology-contemporary 'junkanoo' music is seen to be hindered by industry "itineraries" to perform stereotyped "island music".

Whitmore, through participant interviews, looks at how "industry personnel…negotiate the dynamics of representational and interpretative distortion" (2016: 329) that may exist in the production and presentation of 'world music' to U.S. and European audiences. In their positions as "curators of "authentic" music" (ibid.: 331), the personnel have to balance questions and expectations of musical 'value' and ideology with those of economic concerns: they have to act as both "music lovers and business people" (ibid.) So, while these personnel often "discuss resistance to the existing state of affairs" (ibid.), these are generally *not* then reflected in the musical output and attendant imagery. Drawing on the work of Bourdieu and Becker in his study into the "dense creative networks" (2015: 81) of popular music making in Iceland between 2009 and 2012, Prior argues that it is *not* the

assumed impact of the nation's diverse and unique landscapes that have underpinned such a large outpouring of music relative to the island's small population. Based on interviews with fifteen musicians, journalists and somewhat loosely defined 'industry personnel' Prior argues that, instead, it is the social formation of music making that is at the heart of such an unusual level of output. From the sedimented influences of Anglo-American 1960s 'beat' music; the formation of a small but influential 1980s punk movement; the proliferation of independent record stores and labels; and to the active promotion of popular music by the Reykjavik city council, Prior suggests that this has formed a unique and "closely knit micro-industry...(that is) tied to a local system of attention, reputation and sales." (ibid.: 87)

"Addressing the resistance" (Gitzen 2013: 8) of Korean popular music fans to what they perceive as the hegemonic practice of the music industry, namely, the "rotation" and dismissal of band members in some of the more popular groups, Gitzen argues that it is the fans themselves who give these groups "monumental affective value" (ibid.: 9), rather than the music industry or the musicians themselves. This creation of 'affect' stems from Massumi's (2002) conceptualisation wherein it cannot arise in a singular context, as there must be "at least two bodies" (Gitzen 2013: 9), which can be "human bodies, discursive bodies, bodies of thought, bodies of water" (Stewart 2007: 128). This use, and application, of 'affect' sits within what has been termed the 'affective turn'. Though this has been a "common phrase in the social sciences and humanities" (Atanasovski 2015: 57) for some considerable time, its use in ethnomusicological inquiry is comparatively recent and originates from attempts to bypass semiotics-based approaches that may potentially neglect the *materiality* of that with which we engage.

Affect, or the "bodily capacity to affect and be affected" (Hofman 2015: 36), underpins a study of the behavior of crowds at EDM music events by Garcia. Through participation and 'off-site' interviews, the creation of a "sense of intimacy...(and) the affective intensification of social warmth" (2011: 1) is explored, wherein the context – and *difference* from 'normal life' – of the music events is seen to be crucial. With "the slackening of dominant touch norms" (ibid.: 80) brought about through varying

levels of dis-inhibition, 'affect' arises from the transmission of "energy between bodies" (ibid.: 88) and also through the "visceral sense of impact" (ibid.: 90) of the music. Analogous with the work of Henriques (2011) on reggae sound systems, the power of the music and the setting of the events create a "tactile engagement with sound" (Garcia 2011: 94). Extending from that created between human bodies out to other types of 'bodies' – social, organizational, texts, and instruments – 'affect' and the embodiment that is carries is "multi-layered...(and) based in the social context" (Hofman 2015: 48), bearing clear alignment with the lifeworld-bound concepts of experience discussed under phenomenology in section 3.2.

From music reflecting social contestations, to the impact of technology and genre practice on music representations, through to instruments as social objects, these differing studies all confirm Blum's (1975: 217) call for ethnomusicology to include a focus on "particular sets of social relations." Likewise, ethnographic studies of music are argued by Partridge to be particularly valid in attempts to inquire into music's social significance and the "affective spaces" (2014: 50) that are created in the "transaction between the listener and the sound." (ibid.) However, there are issues with ethnographic work – whether music based or not – that need to be problematized and *included* in the modes of inquiry and discourse produced. Once these areas are identified and factored into fully explicated narratives – in terms of what they may represent and for whom – then ethnographic work, whether 'applied', 'affective' or otherwise, can be a rich and revealing method. As Cohen states, "Our knowledge of how musical choices are made, roles defined, and contradictions dealt with may have increased slightly, but it is still the case that assumptions are made about popular music practices and processes" (1993: 127). Ethnographic work has the potential to remove such assumptions and give an insight into the ways, the hows and the whys in which, "when composers, performers, or improvisers create music, it may be said that they think music." (Nettl 1996: 173)

4.1.5   Summary: a 'narrow' approach

The previous sections have provided some background to the nature of ethnography and an engagement with the discipline of ethnomusicology. However, as I am only using interviews to gather my data, this divergence of my 'narrower' method from more traditional ethnographic inquiry needs to be highlighted. As already stated in section 2.2, this study is not a 'macro' one of music-as-culture but is a micro-study of specific practitioners' discourses and self-representations of practice. As such, the specific artefacts that may be produced through group or individual cultural work, which are often included in ethnographic research (Gell 1998), are not my focus; nor are observations of participant practice in the 'field'. General ethnographic methods combine the collection of data from interviews with the gathering of field notes generated through the observation of (and sometimes participation in) the research participants' activities. Thirdly, the recording of audio-visual material of participant cultural practice provides another research tool (such as Bates 2016a) and potential material for later dissemination (though there are significant ethical and ideological concerns with this later point).

This 'wider' approach, and one back-grounded by a discipline that is primarily informed by anthropology, would clearly have been of benefit to the construction of a more robust (and traditional) methodological base, not least given the potential discrepancies between what a research participant may *say* that they do and what it *is* that they do. However, due to the 'multi-voiced' underpinning of my inquiry, observations were considered impractical, as this would necessitate the participants' availability to observe the practice of each or some of the other practitioners. In terms of logistics and access, they would only (realistically) be able to comment on my interpretation of the observations, which would not then be truly multi-voiced; rather, a third-order participant view of my interpretation of observations. While they are commenting on themes (and resulting invariants) drawn from the interviews, they are doing so from the position of being able to *directly* read other participants' dialogue; a position clearly unworkable in terms of observing

the actions and practice of their fellow practitioners in the field. On a more prosaic level, the logistical aspect of observing each participant-in-action or in the 'field' would have been nigh on impossible given time constraints, even if participants had consented to such possibly intrusive practice.

Also, this thesis is concerned with how participants represent their practice through reflection rather than what it is that they are *doing* at a given point in time. Although this interview-only aspect does somewhat limit the (ethnographic) breadth of the study, it is an approach that has been used by Martin in his inquiry into how eight UK-based music producers represent or "make sense" (2014: 6) of their work. Making an interesting 'division' in his methodological approach, Martin suggests that "phenomenology…is exploring a particular shared phenomenon rather than ethnography which seeks to study a culture. Whilst there is considerable overlap between these objectives, this distinction is useful as it necessarily shapes the scope…and intentions of the study." (ibid.: 38). While I would agree on his "distinction" as one that may help to form the "intentions" of a study, it seems more useful to consider and employ relevant ethnographic approaches in the *collection* of data and then apply phenomenological tenets to the *interpretation* and formulation of themes from the data, rather than give either "objective" a supremacy over the other. As phenomenology entails studying human experience and "ethnography means writing about people" (Ingold 2014: 385), the two can be usefully combined. Such a focus on uncovering 'invariants' of practice through the use of ethnographic-*informed* interviewing aligns directly with the phenomenological aspects of my study and I discuss this in section 4.2.6. The nature of a project – once its aims, scope and limitations have been addressed – should determine the most salient approach that is employed and, as Dicks *et al* (2005) argue, inquiry need not be overly bound by traditional precepts.

4.2   FRAMEWORKS

4.2.1   Introduction: settings and sources

Interviews were conducted in order to investigate participants' perceptions of their lived world and creative practice in the 'radial mainstream' of UK-based pop/rock. The original data collected from these primary sources thereby provided a rich and unique resource for gaining an understanding into the contexts and representations that underpin their interactions within and across the creation of popular music. After I conducted a pilot interview to test the initial draft questions and my general interview technique, minor revisions were made to improve the process and the first round of interviews were then conducted. Strong themes and correlations emerged, and after thirty-three participants had been interviewed, I felt that sufficient responses had been gathered to conduct a second round of interviews with the same participants. These return interviews enabled more detailed discussions, clarifying questions and context-specific inquiry to be carried out (Stringer 1996). As part of the 'multi-voiced discourse' that underpins this research, the interview participants were all given the opportunity to comment on the themes drawn from the two-stage interview process. In addition, my findings corresponded with knowledge gained from investigating my own experiences as a professional practitioner, which Smith (2001) highlights as a valid form of insight, and from conducting an extensive literature review.

Creswell (2007) argues for the need to ensure that a relevant and pertinent choice of participants is made for any interviewing process, wherein those that are chosen (and agree to participate) are of a sufficiently 'qualified' standing in regards to providing useable, credible and *quality* data. With a career as a fellow practitioner within the 'radial mainstream' of pop/rock, I have built up a social and professional network of contacts and logistically available research participants who can be encompassed, to some degree, by the following 'criteria':

i) On going professional careers of at least 5 concurrent years

ii) Affiliations and/or working relationships (past or present) with major record labels

iii) Nominees or recipients of recognised music industry awards

iv) Involvement in records that has achieved BPI gold standard or higher

Each of the participants that took part in the study met two or more of these aspects, enabling a verification of what the term 'professional practitioner' constitutes in regards to the specific focus of this research, alongside the formation of an identifiable and particularized study group (see section 2.3). With the aim to investigate representations of creative practice within the contradictory lifeworld of involvement in the making of original artist-led compositions but in also being tied to, or working within, the mainstream, such 'criteria' marked out the research participants as respectively 'qualified' candidates. For example, a potential participant with a shorter career, and one wherein they may have 'only' released records on their own label, would not then have sufficient depth of relevant experience for reflection upon how contradictions inherent in the study group's area of work may impact on or shape their representations. This also allowed for a removal of any confusion as to what other aspects of the terminology that I have employed might encompass (such as part-time or hobbyist music practitioners). There are, however, issues with such 'criteria' that need to be addressed.

Although the class and educational backgrounds of each individual in the study group varies significantly, there is the unavoidable position that my own social class, gender and ethnicity has influenced the networks or "interconnected social webs" (Garcia 2011: 37) that I have been exposed to, thus limiting the sample data to which I had ready access. Firstly, I found it somewhat more difficult to evenly represent gender and race, interviewing only one ethnic minority practitioner and four females. Secondly, my formalized study group and attendant 'criteria' have also excluded afro-diasporic genres such as grime, dancehall, rap, r' n' b, and EDM. This has had the unfortunate effect of excluding practitioners who are still systematically

marginalized in the mainstream music industries and has placed limitations on the breadth of the research; both in terms of the make-up of the study group and the scope of musical genres covered. By way of example, the themes and representations of practice drawn in section 5.3 (Dialogues and the 'Deathly Inheritance') regarding the impact of artistic influence on the creation of new works would have had a markedly different character if more 'sample-based' genres had been included. These genre, race, and gender limitations are re-visited in chapter 7, along with a discussion on how my research may potentially inform, compare, and contrast with other differing approaches.

Accordingly, it is unfortunate (and limiting) that race and gender do not receive a higher representation. Despite such limitations to the sample pool, I remain satisfied that this is a valid representation of discourses about creative practice in popular music for *these* specific practitioners. As has already been made explicit, this is not a study of popular music making in general and while many types of popular genres have not then been represented, there are still several styles of music encompassed in the fields of the participants (see discussion in section 2.3) and also a non-restrictive age span, as the participants range from the mid-twenties to early fifties.

NAME	OCCUPATION	Select AFFILIATIONS and AWARDS
Adam Ficek	Musician Songwriter	Babyshambles. NME Brat Award
Andy McDonald	Record label owner	Go! Discs/UMG. Portishead
Beth Rowley	Musician Songwriter	UMG
James Crutchley	Musician Songwriter	Warner Bros. Records
Fyfe Dangerfield	Musician Songwriter	Warner Bros. Records. Brit and Mercury Music awards
Peter Gordeno	Musician Songwriter	Depeche Mode. Seal.
Geoff Dugmore	Musician Songwriter Producer	Tina Turner. Rod Stewart
Jamie Johnson	Recording engineer	Paul Weller. UMG
Jon Walsh	A and R manager	MCA, Island and Sony Records
Ellie Jackson	Musician Songwriter	La Roux. NME Brat award
Ian Sherwin	Producer Songwriter	La Roux. UMG
Mark Wallis	Producer Engineer	REM. U2
Mike Smith	Musician	Gorillaz. Blur. PJ Harvey
Matt Deighton	Musician Songwriter	Oasis. Paul Weller

Chris Potter	Producer	Mick Jagger. The Verve
Max Heyes	Producer	Primal Scream. Bloc Party
Steve Robson	Producer Songwriter	Paloma Faith. James Morrison
Steve Sidelnyk	Programmer Musician	Madonna. Massive Attack
Steve White	Musician	The Who. Paul Weller
Tony English	Studio Designer	Damon Albarn. EMI Records
Tristan Ivemy	Producer	Frank Turner. UMG.
The Temperance Movement	Group	Jamiroquai. Ray Davis
Paolo Nutini	Musician Songwriter	Ivor Novello and Brit awards
Richard Ashcroft	Musician Songwriter	The Verve. Grammy award
Richard Parfitt	Musician Songwriter	Duffy. NME Brat award
Tony Crean	Record label marketing Artist Management	Go! Discs/UMG. Goldfrapp
Matt Cook	Marketing Head of Music	EMI. MTV
Paul Gray	Musician Musician's Union regional manager	MU. The Damned.
Frank Turner	Musician Songwriter	UMG. NME Brat award
Catherine Anne Davies	Musician Songwriter	Simple Minds
Peter Walsh	Producer	Scott Walker. Pulp.
Anthony Gorry	Producer Songwriter Musician	No Doubt. Richard Ashcroft
Ali Staton	Mixer Producer	Turin Brakes. Rufus Wainwright
Francesca Ross – pilot Interview	Musician Songwriter	Warner Bros. Records.

Above is a table of the full list of the participants, including their main role or roles as a professional practitioner and a select list of each one's affiliations with record labels or high profile artists and/or awards. The test case has also been included. (Please note that UMG stands for the Universal Music Group)

Prior to the commencing of their first interview, I provided all the participants with an explanation of the reasoning and aims of the interview process. As Spradley (1979: 36) states, "interviews are a powerful tool for invading other people's way of life…all informants must have protection." Accordingly, each participant was informed of the ethical nature of the interviews and their rights to confidentiality. The consent form (see Appendix 3) was designed based on the work of Seidman (1998: 51) Although this section is rather long, it is worth presenting in full as it shows the level of detail that was considered:

This (the consent form) should cover the following main points:

1. *Who, for whom, and for what end?* The form should tell the participants what they are being asked to do, by whom, and for what purpose.

2. *Risks and vulnerability*. It should inform of any risks participants might be taking and should indicate what steps the researcher is taking to reduce such possibilities.

3. *Right to participate or not*. Should indicate the voluntary nature of participation.

4. *Rights of review and withdrawal*. Should inform the participants of what rights they have in the process, particularly the right to review the material and the right to withdraw from the process.

5. *Anonymity*. Whether or not participants' names will be used in the study or whether pseudonyms will be substituted.

6. *Dissemination*. Indicate how the results from the study will be disseminated, allowing the participant to indicate clearly his or her agreement to releasing the interview material as indicated.

Secure storage of the interview material was also considered with the data being kept in two safe locations; namely, in the office at my alarm protected home and my locked office at the University of South Wales. Lastly, the setting for each interview was given attention. As Whitehead (2005) and Creswell (2007) both suggest, the environment used for interviewing can help to foster a feeling of comfort, wherein a participant feels open to sharing information, and can also increase a level of involvement with the participant's industry-related activities. As such, the majority of the interviews were conducted face-to-face either in recording and rehearsal studios, relevant industry offices or the participant's home environment (which was usually in a music-related space).

4.2.2 The Research Strategy: interviews and structures

> It is true that we are seldom the most reliable tellers of our own tales –
> autobiographies typically omit and sometimes falsify. However, such falsification need
> not be regarded as a failure of consistency…Instead, falsification and omission can be
> seen as concomitant with the project of construing life as having a certain unity and
> consistency that is necessary to the very idea of such a life…this on-going construction
> and reconstruction of one's life…should be seen as part of the larger attempt to grasp a
> life as a whole to which we are committed. (Malpas, 2007: 80)

The methods of qualitative inquiry depend upon "well-defined categories…(as) the *object* of research" (McCracken 1988: 16) (my emphasis). As such, the end goal of "isolating and defining categories" (ibid.) means that a robust set of requirements is needed in and throughout the research process. Drawing upon information gathered from participants necessitates that researchers sort through their collected data, applying various coding and analytic practices to ensure that the data consists of quality information. I discuss these aspects more fully in sections 4.2.4 and 4.2.5. For now, an overview of what my chosen method of interviewing may entail and how *qualitative* reliability and validity may begin to be approached is worthy of full consideration. Seidman (1998) details the suitability of interviewing for uncovering participants' practices and meaning-making processes due to the central role of language in this mode of enquiry. As Heron (1981: 26) states, "Since language…is the primary tool whose use enables humans' construing and intending to occur, it is difficult to see how there can be any more fundamental a mode of inquiry for human beings into the human condition". With the term 'to interview' meaning "a *view* of something between (*inter*) people" (Brenner 1985: 158), Seidman advises the adoption of a three-part approach to the interviewing process:

> The first interview establishes the context of the participants' experience. The second

allows participants to reconstruct the details of their experience within the context in which it occurs, and the third encourages the participants to reflect on the meaning their experience holds for them. (1998: 11)

Bernard (2002) and Gall *et al* (2003) suggest another three-way formulation in regards to the types of interviews that may be conducted; namely, informal conversational interviews, general interview guide approach, and standardized open-ended interviews. With informal conversation interviews, the interviewer does not ask specific questions but instead guides the interviewee with prompts (McNamara 2009). Subsequently, questions are often formulated as the interview progresses. Whilst the lack of a fixed *a priori* structure allows for flexibility, it may also prove problematic due to inconsistencies when evaluating and coding the data gathered (Creswell 2007). The structured interview, or general interview guide approach, is much more concise than the first interview type but still allows for a degree of flexibility in the way that information is gathered. Participants may be asked or gently prompted to expand on an answer, or explain why they feel the way they do. However, and as McNamara (2009) notes, the success of the structured interview depends largely upon the collection of the same data from each interviewee, meaning that answers could appear inconsistent if questions are not posed in exactly the same way during each and every interview.

In the third approach, the questions that are used are semi-structured. Combining elements of the other two approaches, questions are formulated so participants can provide an open-ended response (Gall *et al* 2003). This then allows for a level of detail in response that is not generally possible in the structured approach, along with more control than in the first approach. As such, data provided by semi-structured interviews can be very in-depth, yet it can also be problematic for the researcher to code themes that give an accurate representation of the *entire* interview sample due to differing levels of elucidation amongst individuals.

Spradley (1979) proposes a possible five-way branching in the conducting of questioning in

interviews. Firstly, 'grand tour' questions can be used to gather descriptions and information about significant features. Within this initial round, Norton (2009) suggests using open-ended questions, which can enable a clearer picture of the participants' perspectives to be reached. A second 'mini tour', focusing on replies within the previous 'grand tour', can then be applied, where smaller units of experience are dealt with, creating "hypothetical situations, placing the informant back in the scene" (Spradley 1979: 66). Example and experience questions can then be utilized that focus on the specifics of a single event or act and the resultant experiences for the participant. Lastly, native language questioning should be used, to reduce the influence of the previously mentioned issue of translation competency. Relating these methods directly to the thesis, I conducted a bespoke semi-structured grand tour of questions that enabled a focus to be gained on how each participant perceives their work and practice (Stringer 1996). This meant that a widescreen view could be obtained, free from prompting or suggestions. This initial round of questioning was then followed by 'mini tours', wherein more detailed data was gathered by revisiting specific questions and the participants' responses. This second process also allowed for clarifying questions and context-specific inquiry to be conducted. This approach also collapses Seidman's three-way method, which was unworkable in times of access to the participants, into the 'grand' then 'mini' method that I employed.

McCracken (1988) proposes a four-step framework to deal with issues of validity and reliability that may arise from gathering qualitative data through interviewing. This methodological framework involves:

1) A review of analytic categories. This takes the form of a comprehensive literature review.

2) A review of cultural categories. This takes the form of the researcher using themselves as "an instrument of inquiry" (ibid.: 32), thereby enabling a highlighting of aspects not considered by the extant literature.

3) The discovery of cultural categories. This takes the form of the interviewing process

itself.

4) The discovery of analytic categories. This takes the form of coding and analysing the data gathered.

Using this framework then enables a researcher with emic knowledge of the research subject to draw "on their understanding of how they themselves see and experience the world (so) that they can supplement and interpret the data they generate" (ibid.: 12). While Bates and Bennett (2018) positively label my placement in this regard as "auto‑‑ethnographic", the potential issues and benefits of an 'insider' or emic positioning need to be highlighted and I discuss these in the following section (4.2.3). The adoption of McCracken's framework for this thesis also aligns with Mostyn's call for qualitative research to regard the "manifest and latent meaning within the context of the respondent's own frame of reference" (1985: 118). Although the subject matter is different – the effects of legislature on sampling for record producers – McIntyre and Morey (2012) use a similar model in order to "expand and generalise theories (analytic generalisation) and not to enumerate frequencies (statistical generalisation)" (Yin 1989 *cited in* McIntyre and Morey 2012).

4.2.3   Questions: of validity and quality control

Whitehead (2005) argues for the importance of interpreting qualitative data from the perspective of the research participants, thereby ensuring a level of emic validity to a study. McCracken concurs with this view of the 'insider' position as enabling a level of informed supplementation and interpretation of the data generated from interviews. However, there is a negative aspect to such an emic standpoint:

> Those who work in their own culture do not have a critical distance from what they study. They carry with them a large number of assumptions that can create a treacherous sense of familiarity...(where) an invisible hand directs inquiry and

forecloses the range and the kind of things the investigator can observe and understand. (1988: 22)

It can be argued that this brings a form of bias through a possible reduction in critical perspective but, as Cohen argues, "A situation or friend can be both strange and familiar concurrently or at different times and in different contexts, and one can alter perspective, engaging with and distancing oneself from relationships and activities around one" (1993: 125). Utilising McCracken's four-step framework can help to address this potential issue through fostering and maintaining the needed 'critical distance'. This then consists of undertaking a comprehensive literature review and an engagement with the relevant analytic categories, alongside "examining the associations, incidents and assumptions that surround the topic in his or her mind" (McCracken 1988: 32) – the aforementioned review of cultural categories. Such manufactured critical distance also needs to be considered in regards to the interview participants, due to the self-same mode of assumption and familiarity. The interviewer can do this through using prompts in the 'mini' tour section in order to "invite the respondent to articulate what he or she otherwise takes for granted" (ibid.: 24). Arguing against the 'divide' between an emic and etic position as not being a "mechanically binary contrast", Alvarez-Pereyre and Arom (1993: 9) suggest that such concerns are to be more usefully framed as a form of "dialectical relationship(s)" (ibid.: 13). Accordingly, the *context* of the data that is gathered and the positioning of the researcher and participants are seen to be in a state of fluctuation. From my position, during the interview stages it can be said that I have an emic relationship with the participants but during the application of critical analysis and coding of the data, my position necessarily changes to a more etic one in regards to the participants and also to being a popular music practitioner. There is then, in reality, much more of a 'flux' than a "mechanical binary". What is more important, is the "distinctiveness which prevail(s) in the material under study" (ibid.: 17) – the generation of original arguments from original data sets. (Bates 2016b)

Returning to the idea of translation competency, this is another factor that needs consideration during interactions with participants. Distortions can arise when there is a discrepancy between

the understandings of individuals from different cultural backgrounds, with the tendency of one participant to translate or modify their responses into a form more appropriate to the other. This leads to the need for "the ethnographer working with people in our complex society to recognize the existence of subtle but important language differences" (Spradley 1979: 18). Utilizing questions that ask for *use*, rather than *meaning*, can reduce this bias, as can a requisite emic-level knowledge of the terminology and connotations that an interviewee may apply. Having a position close to the sub-culture in question can, therefore, reduce the need for translations and any subsequent distortion.

The issue of quality control in qualitative research can be catered for, in the first instance, by ensuring that the choice of participants are of a suitably 'qualified' standing, though such a demarcation will always be open to debate. Also, there remains the possibility that participants may go off-topic, choose to not answer a particular question or, indeed, may lie. As Creswell (2007) suggests, questions should be formulated to eliminate this as much as possible, with the pilot interview being used to test any areas that may require improvement. This was carried out after the pilot interview with Francesca Ross and the aspect of the follow-up 'mini tour' was also a tool that could be used to revisit a particular question. However, as McCracken (1988) suggests, it is important to allow each participant to answer a question in their own terms, as long as some level of control is kept to ensure that a useful interview session is completed. For this research, there was no need, after the pilot interview, to explicitly attempt to keep a participant 'on track'. Also, the use of a clearly worded ethics statement and explanation of the research aims and process was beneficial in the area of quality control. In regards to the potential for participants being untruthful, the inclusion of thirty-three responses to each aspect being studied made it rather unlikely that a majority would lie about the same exact area and the inclusion of the ability to make responses anonymous and also withdraw comments may have helped in this area. It is also unlikely that a participant would want to have to revisit and expand upon an untruth in the 'mini' tour reprise interview.

In terms of the construction of the questions used for the thesis, I followed the suggestion of Spradley (1979) to apply a general demarcation of descriptive, structural, and contrast questions. Following the work of Gruber and Wallace (1999), who present a multi-faceted approach to conducting research into creative practice, the themes of values, contextual frames, networks of enterprise, timescales, and modalities of thought, were used to inform the general content-overview. The specific questions themselves (see Appendix 4) were then aligned to address the four areas of chapter five's 'Representations of Situated Practice' that form a large part of the focus of this research.

As previously discussed, ethnographic-based research is not "passive or neutral" (Rock 2001: 30) and can be seen to carry a background of Gadamer's "prejudices" (see 3.3.2) wherein the "relativity of (one's) own position" (2008: 93) needs to be addressed. While Aubert's contention that there is a temptation to look "to the other for the reflection of his or her own ideal(s)" (2007: 32) may be open to question, it impossible to escape – and then just as important to highlight – our own "frame of reference" (Mostyn 1985). As such, implicit assumptions of practice that may have formed some of my grand tour questions require some attention.

The opening question of "Why music?" appears rather 'neutral' but the follow up questions see an implication that music is based on creative expression and that this is an important aspect in the practice of making pop/rock in the 'radial mainstream'. While this is not an unfounded 'shot in the dark', it does carry an ideological slant that places such concerns above those of making music for the generation of economic capital alone. In questions relating to how the participants may represent their creative work, there is also an assumption that 'outside' factors play a role in, and have an influence on, the making of pop/rock in this area of practice. The final two questions then imply the *importance* of popular music as a cultural form and one that should be placed over and above being regarded as a mere 'commodity'.

Although there is an ideological underpinning to this study (see Chapter Two) and then attendant

assumptions of practice, the questions that I formed, amended, and then used for the initial round of interviews were based on a review of my own experience – McCracken's (1988) "cultural categories" – underpinned by the secondary sources of the literature review – the "analytic categories" (ibid.) My experience of being a professional practitioner is not neutral, which Aubert (2007: 80) regards as "impossible" in the first place, and neither are those of the secondary sources that I have reviewed. What is important is to make such implications clear: part of the rationale for this research *is* to highlight the importance of pop/rock made in the 'radial mainstream' as a cultural form. Although it may be overstating the case and potentially be disingenuous to regard this as a work of 'applied' research that may "make a difference" (Alviso 2003) in "times of trouble" (Rice 2014), my 'auto-ethnographic' implications regarding modes of practice align in varying degrees with those of the research participants. They were all encouraged to respond to questions in both the 'grand' and 'mini' rounds in a free and honest manner and all responses were used to inform the research themes and 'invariants'. As such, the representations drawn received positive commentary, along with nuanced critique that was then included as part of the 'multi-voiced' underpinning to the study.

4.2.4   Data Analysis: coding and content

> Qualitative data must be *interpreted*, not just reported. (Mostyn 1985: 131)

Analysis of qualitative data produced from interviews can be argued to properly begin with the coding stage wherein transcriptions are examined for "recurrent themes, topics, or relationships" (Lapadat 2013: 926) and "raised through increasingly abstract levels" (Charmanz and Mitchell 2001: 167). This movement through higher levels of abstraction turns the initial data into codes, which are then marked and grouped into analytic themes. Accordingly, there is an interpretative reading-production-sorting process that ultimately results in an identification of the "relationship among the parts and their relationship to the whole" (Spradely 1979: 92) of the phenomena in question.

Whilst such discourse about abstract levels and analytic themes may appear, on face value, as rather opaque, there is an elegant simplicity at the core of the process:

1) Points or areas that appear in a text are aligned with the research criteria

2) These are then assigned to a code

3) Themes are then extracted from these codes

The themes that then result "represent some level of patterned response or meaning" (Braun and Clarke 2006: 82) within the collected data. By way of an example, musicians were asked about the impact of the spatial environment on their music‑‑making practice:

Musician A: "It is impossible for a room not to have a particular sound"

Musician B: "The space has so much to do with it...Rockfield Studios sound totally different from The Fish Factory and I can hear that in the recordings"

Accordingly, the deductive code 'aural architecture' was attached to these text extracts (and numerous others) and the theme of "Every acoustic space has its own aural architecture" was created. It needs to be explicitly stated here that the use of such a term does not then create a terminological‑‑analytical issue. While my emic understanding of the direct terms used by the research participants has meant a lessened need for 'translation competency', this is not a thesis written in the language of the 'street'. Much of the terminology I have used is based upon existing academic literature to enable this work to then have a relative positioning with such thought and discourse. Any terms that may have appeared opaque to the participants when they provided commentary on the findings were either explained or replaced with less abstracted ones. For example, 'aural architecture' was replaced with 'room sound'.

Whilst there is a level of judgment on behalf of the researcher as to what may or may not

determine a theme, the ones that do emerge are always grounded in the data that has been collected. The process of identification of the themes can consist of two approaches or a combination of both. As Lapadat states, themes can be created on the "basis of theoretical constructs that the researcher wishes to investigate" (2013: 926) – the use of *a priori* deductive codes. Themes can also emerge from the texts themselves – the use of inductive codes. Lapadat argues for the inductive approach as it may "avoid premature closure" (ibid.) whilst Braun and Clarke suggest that the deductive approach can provide "a more detailed analysis" (2006: 84) of the data. Putting such considerations temporarily aside, all three agree that the overall form of thematic analysis is a highly compatible way to approach qualitative data generated from interviews.

Alfred Schutz (1967) argued that there are two levels of understanding for an agent; firstly, the interpretation of any given phenomena and, secondly, the judgment of the given phenomena against idealised pre-given types. Fereday and Muir-Cochrane suggest that this approach, being a "descriptive and interpretive theory of social action that explores subjective experience with the taken-for-granted "common sense" world" (2006: 2), collapses the two potentially separate forms of thematic analysis into a more useful combination of both. This conceptualisation of thematic analysis allows for a greater flexibility (Attride-Stirling 2001) and, as such, I adopted this as the method for thematic analysis in this thesis. Therefore, data was coded using a framework consisting of deductive and inductive codes and this flexible approach also allowed for a further engagement with Schutz's call for any study to maintain three areas of rigour in analysis. Firstly, there needs to be logical consistency; secondly, a grounding in agents' subjective interpretations; and finally, an alignment of any outcomes drawn from the analysis with the agents' everyday lives. As Fereday and Muir-Cochrane (2006) argue, logical consistency can be maintained by the researcher fully explicating how any themes were generated; grounding in agent's interpretations can be maintained by using supporting excerpts from the interview transcriptions; and the final call for alignment by including participants' responses to outcomes of the analysis. This final aspect is also analogous with the previously discussed multi-voiced perspective of (some) ethnographic work.

4.2.5   Presentation and Findings: thematic networks

Thematic Networks Analysis (TNA), as proposed by Attride-Stirling (2001), has the guiding principles and structures for a highly useable and effective method from which to explore the connections between the explicit statements and implicit meanings in participants' discourse. Within this framework data is coded and arranged, workings inwards, into three distinct levels:

1) Basic Themes – these are the lowest order premises derived from the use of the coding framework.

2) Organising Themes – categories of basic themes are grouped to summarise larger principles.

3) Global Themes – constructed from the organising themes, these are the final overarching concepts that encapsulate the principal metaphors of the research.

The organising and global levels are the further levels of abstraction conducted after the coding stage, as discussed in section 4.2.4. This method has been used previously by myself – in earlier research for a post graduate qualification and in a chapter in an edited collection (Minchella 2018) – and, in an albeit slightly altered form, has been found to be appropriate to this type of qualitative research and analysis.

The full analytic method consists of six stages, which range from the initial coding through to the final interpretation and presentation of the analysis. The first two stages, consisting of coding the data and identifying (basic) themes, have already been sufficiently covered in the previous section (4.2.4). Stage three consists of constructing the wider network, which Attride-Stirling presents as a depiction of a network that comprises a web-like pattern for each global theme, with organising themes branching off it and with basic themes surrounding each of these second-level themes. However, on a purely aesthetic level – and as previously successfully done – I prefer to present the network in a series of tabular forms. These present the construction of the organising

themes from the basic themes, and then the global themes that are comprised from the wider organising themes.

The fourth stage consists of a "description and full exploration" (Attride-Stirling 2001:392) of the network's contents, supported with direct excerpts from the relevant interview transcriptions. The next stage, being a summary of the "main themes and patterns that characterize" (ibid.: 393) the network, leads into the sixth and final stage. This is where "arguments grounded on the patterns that (have) emerged" (ibid.: 394) are presented. In another nuance of Attride-Stirling's model, stages three through six have a different configuration in my presentation. The now-tabular forms of the network are explored and fully discussed under separate sections, with each section heading being related to an organising theme or themes. I have found this to be a useful way to focus on different aspects and also to allow for a more manageable analysis. The final global themes comprise the main findings of my conclusion, along with the previously stated inclusion of the participants' opinions on these.

Braun and Clarke (2006: 94) propose a six-way 'questioning' system for use in driving the description, exploration and summarisation stages of thematic analysis. These have been used to inform such aspects throughout this research. These consist of:

1) What does this theme mean?
2) What are the assumptions underpinning it?
3) What are the implications of this theme?
4) What conditions are likely to have given rise to it?
5) Why do people talk about this thing in this particular way?
6) What is the overall story the different themes reveal about the topic?

In sum, and in terms of this specific thesis, the interview transcriptions that have been gathered from the participants were coded and then analysed using the TNA approach founded by Attride-Stirling (2001). Under this system, data was coded using a framework consisting of the criteria being looked for (deductive codes) and recurrent issues in the texts (inductive codes). These texts were then dissected into segments using the coding framework and themes were identified. Basic themes were placed into groups with larger common issues, called organising themes, which were then summarized into overarching assertions, or global themes. This approach enabled connections to be explored and emergent patterns to be analysed. Whilst there are a variety of qualitative analysis methods, I used thematic analysis due to the level of theoretical freedom and flexibility that it provides, aligning well with the rich and varied data that I gathered during the 'grand-mini' interviewing process. The multi-voiced aspect was then applied to the findings by researching and recording the participants' views. One final area that needs direct consideration is how phenomenology relates to my research methodology and whether phenomenological questions can be articulated in such a manner.

4.2.6 Phenomenology: a practical methodology

The usefulness of phenomenological concepts can be approached by a return to the "pragmatic" version employed by Don Ihde. With phenomenology dealing with "whatever falls within the correlation of experienced – experiencing" (1986: 54), Ihde draws on Husserl's founding notion of intentionality to present a way of 'doing' phenomenology through the use of visual aids. Succinctly demarcating Husserl's noema as "what is experienced" and noesis as the "mode of experiencing" (ibid.: 43), Ihde states that these aspects form "the two sides" (ibid.) of intentionality. Accordingly, phenomenological analysis "begins with *what* appears (noema) and then moves *reflexively* back towards its how of appearing." (ibid.: 50) This is the start of Ihde's practical approach to the contested nature and usefulness of Husserl's epoché.

Through presenting line drawings and asking the viewer to change their mode of viewing – a change in their noetic viewpoint – 'deeper' or previously hidden forms of the relevant shapes or 'new' phenomena appear, beyond the initial or 'naïve' ones first experienced. By changing the *context* of experiencing and the sedimentation of taken-for-granted beliefs as to what is there to be viewed on the page creates an "opening of the phenomenon (and) is the result of epoché and the phenomenological reductions" (ibid.: 105). Put in a straightforward manner, this practical approach creates "a delicate probing of the phenomenon for something that does not *first* show itself" (ibid.: 107) (my emphasis). This somewhat echoes the words of Mike Smith in section 2.3 regarding uncovering "more layers to the creative process than I thought existed".

Such a change in context to allow for 'new' phenomena aligns with the grand tour-mini tour interview process. A return to initial responses inherently creates a change in the noetic viewpoint and a further "probing" of the experiential content (the noema). Furthermore, the presentation of the research findings to the participants for their commentary can then be seen as new engagement with re-contextualised 'phenomena' formed from the earlier contents of experience. By searching the initial 'variants' of participant accounts, a series of invariants can then be constructed, which is a core tenet of phenomenology.

Although this could be argued to be a potentially tentative adoption of the Husserlian epoché, Henriques (2011) directly refers to the work of Ihde and his pragmatic or practical 'version' of phenomenology. In his study into the embodied practice of reggae sound systems, Henrqiues regards the differing versions of listening that his participants learn or engage with as a "key component in thinking through sound" (ibid.: 89) and argues that a phenomenological approach to inquiry can be a useful method to uncover, upon reflection, aspects and representations that are not usually articulated during in-the-moment 'doing'. Invariants of practice, such as "previous techniques that may congeal into sociocultural habits and preferences" (ibid.: 166) from and underpin "the crewmembers' performance skills…(in) the craft activity of making, that is, poiesis" (ibid.: 245). Downey also argues for the applicability of phenomenology in his study into the "socialized and

acculturated" (2002: 501) modes of listening that may inhere around the integration of music in the Afro-Brazilian martial art/dance form of *capoieira*. Furthermore, he suggests that "what ethnographers are studying is not experience itself, but the structures through which experience occurs" (ibid.: 488), which is a core tenet of phenomenology. While this sits partially at odds with Martin's (2014) previously discussed 'division' of phenomenology and ethnography (see section 4.1.5), Titon argues that in regards to music, phenomenology can work with ethnographic approaches to uncover our "*musical-being-in-the-world*" (2009: 502). As such, "reports of others' experiences" – which he calls "third-person phenomenology" – can be combined with our own experiences of music-making, or "first-person phenomenology" (ibid.: 506), to reach an inter-subjective representation of the area being researched. Turino backs such a 'partnership' of approaches, suggesting that phenomenological interpretation can be "an important orientation for ethnomusicology" (2014: 186).

My combination of ethnographic-based interviewing for collecting data and the employment of phenomenological tenets for interpreting it situates my approach within that of the Interpretative Phenomenological Analysis (IPA) method that aims to "explore personal experience and is concerned with an individuals' personal perception or account of an object or event…through empathic…(and) questioning hermeneutics" (Smith and Osborn 2015: 53). Shorn of its earlier cognitive and social psychology-based incorporation of behavioural/body language analysis (Smith *et al* 2012), IPA has become a useful umbrella term for applying aspects of phenomenology in qualitative inquiry. For example, Ramanna employs IPA to uncover "themes and sub-themes…(regarding) potentially generalizable experiences" (2015: 264) in the production and reception of South African jazz and how "power relations" (ibid.: 262) can be built around the music; ultimately resulting in the membership of, or exclusion from, particular social groups.

However, IPA is not without its critics. Giorgi argues that some of the tenets of phenomenology as a *philosophy* have been neglected under the formulation of IPA, stating that there is "no

indication as to how…(IPA) relates to the methods" (2010: 6) of a 'purer' form of phenomenology. His main contention is that IPA does not present a prescriptive list of methodological stages or processes that should be undertaken, seemingly at odds with "both Husserl and Merleau-Ponty (who) advocate…specific steps and rules even for a philosophical level of analysis" (ibid.: 12). In contrast to this, Smith *et al* (2012) regard this as an unfair criticism that misses the 'point' of IPA – a method that has "the more modest ambition of attempting to capture particular experiences…for particular people" (ibid.: 16). Furthermore, they suggest that the 'practical' approach of IPA aligns with Heidegger's conceiving of phenomenology "from the outset as an interpretative process." (ibid.: 32) Van Manen (2016) also suggests that a phenomenology that intends to study and interpret how people reflect upon their *practice* should not be rule bound, being distinct but not separate from the "purely philosophical interest" (ibid.: 194) of the founding approach of Husserl. Quite importantly, Van Manen also argues that such a 'practical' approach can move "through layers of thematic analysis, spiraling into an unfolding of the phenomenological universal." (ibid.: 221)

Phenomenology and its mode of questioning is based on the "development of human intentionality…(and to) deconstruct and transform ordinary experience" (Ihde 1986: 137-138). Such an application of practical phenomenology, stripped of its search for pure essences and transcendental overtones, can then be seen as a workable theoretical under-pinning that aligns with the production of a multi-voiced discourse that is at the centre of this thesis. As Ihde concludes, the idea of practical phenomenology is already a "pre-selection concerning what may occur within the context. In this sense and to this degree epoché is also interpretation, but…one that concerns the significance or additional yields possible through interpretation." (2007: 219) Accordingly, the phenomenological 'question' of what sense is made when we engage with the elements of our experience can be 'answered' by the interpretation, coding and critical analysis of quality multi-voiced data.

5   REPRESENTATIONS OF SITUATED PRACTICE

Following the methodology as detailed in chapter four, basic themes have been drawn from the interview data gathered and then grouped into organizing themes. Each of the 'findings' subsections contains an exploration of the resultant themes, along with a tabular representation of them. The figure below shows how these are presented, though the number of themes differs for each subsection. These themes are the result of the coding and analysis process and are not direct citations from individual participants.

Organizing Theme Basic Theme Basic Theme Basic Theme

The conclusion to each section (5.1.5, 5.2.4, 5.3.5 and 5.4.3) then presents an exploration and an accompanying tabular figure of the global themes or invariants drawn from all the organizing themes of the combined relevant subsections. Each subchapter also contains a short engagement with some specialist literature not previously covered in chapter three but which draws from and builds upon some of the general ideas and concepts outlined there. It also needs to be repeated that these themes and invariants are not the 'truth' of how things are but, instead, characterize how the participants represent and talk about themselves and their practice in the 'radial mainstream' of UK-based pop/rock.

5.1   THE LIVED ENVIRONMENT

5.1.1   Introduction and Preamble

Trying to park in NW8 was always something of a nightmare. The reserved area at the front of the recording studio was far too small to accommodate all of the vehicles used by the throng of people passing through the building's doors. So, after the best part of half an hour trying to find a spot that would accommodate a medium sized car, to then be greeted by a glum faced and rather condescending concierge in the reception area only added to the underwhelming nature of the start to the day's work. "Who are you?" enquired the concierge; "Hmm, your name's not on my list, wait here". A call was then made on an ancient looking phone and, eventually, after having been finally ushered through the hallowed portals of Studio Two, the day could now start: the real business of making a record with all its attendant pressures and excitement.

Encountering the drummer tuning up his kit quickly dampened this fleeting feeling of enthusiasm; "The drums sound flat in here, what a pain...maybe right for The Beatles, but we don't sound like them". Perhaps the engineer we were using on the session, one who the band had recorded with many times before, would have a solution? Or not, as it turned out; "Drums always sound a bit lame in here, orchestras are a different matter, throw up a couple of good mics and bosh!" Sadly, we weren't an orchestra but a four‑‑piece rock group, with the usual drums, bass, two electric guitars and lead vocal line up.   A quick hop up the stairs, from the live room to the control room, revealed a visibly nervous lead singer, clearly weighed down by his love, bordering on obsession, for the studio's most famous clients and the guitarist who was more concerned with taking pictures of the recording desk than picking up an instrument.

Reviewing this day, years after the fact, has a rationale beyond being just a short trip down memory lane. Space is so much more than the realm of surveyors and measurement; rather, it is central to our whole lived experience and is an intrinsic factor in creative practice. This section

presents an investigation of the spatial environment and its musical, aesthetic, social and navigational aspects: one in which space impacts as a lived event on the poietics of music.

5.1.2 Complexity and Current Thought

Geographer Ray Hudson saliently raises the complex nature of space, attributing to the spatial environment a role in our "meanings, identities and practices" (2006: 627). More pointedly, both Bachelard (2014[1958]) and Nancy (2007) regard space as being central to the construction of our specific lives: the very ability to experience and have identity in the first instance. Whilst, on face value, this could appear to overstate the centrality of the spatial environment, consciousness is always conscious *of* something, directed *towards* something (Berger 2009 and Smith 2003) and, as such, there is no sharp Cartesian-like division between the inner self and the outer world. Spaces are not mere locations; rather, they are the grounding of our experience (Malpas 2007). In such a way, our imaginative and creative acts are never wholly autonomous from our location: the external influences the internal. Due to an acknowledgment of these aspects, there has been a wealth of studies on the role of environmental factors in creative and cultural practice. Hudson aside, the majority of geographers pursuing this topic have focused mainly on the role and impact that milieus have on the *diffusion* and *dissemination* of creative ideas and products, rather than on the agency that a space can exert (Meusberger *et al* 2009). Sociological and economic based perspectives have centered their discourse mainly on organizational aspects (Sailer 2011). As a consequence, the specific relationship between the spatial environment and the effect this may have on the unfolding of the creative process has been somewhat overlooked.

A smaller body of research has argued for more relational understandings such as Drake's (2003) focus on the complexities of space providing visual and mental stimuli in craft and design industries. On a more general level, popular music related studies have somewhat skirted over

the impact of the recording studio as a 'lived' space, regarding it rather more as one link in a chain of mediations from an initial song sketch or demo through to the final marketed CD or download. Two works that do directly relate to such an experiential role are *Chasing Sound* by Schmidt Horning (2013) and Zagorski-Thomas' (2014) *Musicology of Record Production*. Focusing on "the art of capturing a performance to the art of engineering an illusion" (2013: 4), Schmidt Horning provides an account of the changing spaces and practices in recording studios from the late nineteenth century until the mid 1970s. Although not written as such, *Chasing Sound* can usefully be regarded as an in-depth historical background to the more theoretical approach of Zagorski-Thomas. Combining concepts relating to perception, cognition, and creativity, a widescreen overview is provided regarding the way music – and in the main popular music – is recorded and how differing recording practices may produce different meanings or "sonic metaphors". Furthermore, Zagorski-Thomas' call for "an understanding of our environment" (2014: 211) aligns with the phenomenological centrality that Moran ascribes; "we don't just take up space, we *inhabit* it, we relate to it" (2000: 424).

5.1.3   The Musical and Social Space

Hansen (2006) and Théberge (2004) have both suggested that, through technological advances, the reliance on single locations in recording music has been reduced. Clearly, advances in recording equipment and transmission technologies have opened up creative avenues in the production of music, with the possibility of creating and utilizing "virtual acoustic spaces" (Wishart, 1986: 43), and a potential globalised standardization in some areas of music making (Pinch and Bijsterveld 2004). However, Théberge suggests that other aspects of a studio, such as "aesthetics and organization" still create a "sense of place" (2004: 766). Further to this Blesser and Salter argue that spaces combine four "social, navigational, aesthetic, and musical" (2006: 64) aspects or attributes. So, while Williams (2012) saliently highlights the change in auditory experience that wearing a pair of headphones creates, leading to a removal of the external sonic

landscape, this is only a *temporary* modification of the "musical" space. The headphone-wearing musician is still seated in a particular and multi-attributed space. Whatever the technology that is enabling the production of music may be, it is still placed and operated within a real, non-portable and *lived* environment.

The importance of the specific musical space is highlighted by Bates (2012a), who states that "recording studios...call attention to themselves throughout the recording process"; by Gendreau who regards the environment as a "de facto collaborator" (2011: 41) in music production; and by Moylan who raises the point that the "interaction of sound source and the environment, in which it is produced, will create alterations to the sound" (2002: 10). To all intents, it can be argued that there is a *degree* of fusion of the acoustic environment with the sounds produced there: an interaction of the sounded with the sound-space. Regarding enclosed spaces as acting as "storage containers for sonic energy" (2009: 135), Blesser and Salter consider each spatial environment to have a unique "aural architecture" (ibid.: 2), wherein a space has its own particular reaction to sound frequencies, enhancing some whilst suppressing others.

A musician's process of audition within these "sonic containers" is argued by Reybrouck (2006) to occur through a "closed loop" system. There is a tripartite and recursive interaction between an individual, the music being produced, and the situated environment, rather than a stepwise flow through a stimulus-then-reaction channel. For example, a guitarist will modify their production of sound after sensory feedback – their perceptual input – on the sound being produced. A new output is then created which interacts with the environment and feeds back to the listener/musician as a new input. In this way, "dealing with music...entails a constructive process of sense-making that matches the perceptual input against a knowledge base and coordinates it with possible behavioural responses" (2006: 45). Whilst this feedback process may operate at times on a subconscious level, the environment is intrinsic to its provision. At the heart of this 'loop', a music practitioner can be argued to 'aim' for a state of equilibrium between their "cognitive structures and the environment" (ibid.: 49). An equilibrium clearly not

immediately achieved, due to the aural architecture of Abbey Road's Studio Two, by the drummer in the introductory preamble.

5.1.4 Findings

The organizing themes drawn from the interviews have been grouped into five categories. Whilst these groupings are a useful way to focus on different aspects and allow for more manageable analysis, there are at times some partial crossovers between these demarcations – they do not stand as unconnected discrete entities – which is due to the very nature of the interconnection between the musical, aesthetic, social and navigational aspects of the spatial environment. This also mirrors the interconnection between the many stages involved in the production of music and the non-static nature of music making itself.

5.1.4.1 Space as Workplace

From the outside, making popular music can appear to be a rather glamorous and romanticized activity. Situated reality may be very different, as the seating of music creation is regarded by the practitioners to be a place of *work*. A form of labour that has its privileges and occasional vacation-like locations, but work in a work*place* nonetheless. The social aspect of the environment is highlighted under this category with the importance of community taking a role in the success or failure of the environment. Mark Wallis comments "an awful lot of that good spatial environment comes, not only from the room, but also the people who work, run and maintain it." Steve White confirms this aspect, along with the need for a suitable and comfortable workplace set-up:

I really loved Madness' studio Liquidator. There were always members of the band there and it felt very industrious and productive. That's the feel that I really like. Same with the vibe when you walk into Studio 150 in Amsterdam, you feel that you are going to get good stuff done.

At odds with historicized views of creative practice and industry marketing spin, the atmosphere of a space is given primacy over questions of reputation that a place may have – "I like a place that feels unpretentious…Abbey Road feels very corporate" (The Temperance Movement) – and this is often combined with a need for personalization over high-·end acoustic specifications:

It doesn't really matter how much has been spent on creating a perfect acoustic space. They don't exist. If the artist doesn't feel comfortable in the studio it will show on tracks. I love it when you can create your space within the studio area and make it feel like your home where you want to hang out, bringing a focus to the space you're working in. Lighting has a massive impact. If it's stark you play stark. If the lighting reflects the mood you're after for the song then it makes the song more possible to achieve. (Geoff Dugmore)

These comments emphasize the experiential and lived nature of the workplace, where space is not just a "backdrop to action and experience, rather (it is) the very ground and frame for such" (Malpas 2007: 173). From attics and lounges, through technology-·laden studios on industrial estates, to rural retreats in England and Norway, the participants also discuss how the aesthetic and navigational aspects of space can be intrinsic to the act of making music. Adam Ficek remarks that industry-·standard urban studios generally are "sterile and boring…they can seem a bit stifling and don't feel seamlessly creative". The desire for a more relational location is furthered by La Roux's producer, Ian Sherwin, who discusses why they are currently using his lounge as a recording space: "It's just relaxed here. It doesn't feel like work and having the normal world

coming in through the window makes you feel really connected".

Preferring a more remote spatial location, Steve Sidelnyk raises the phenomenological role of space in the formation of the music itself:

> I always enjoyed residential studios. Music comes from silence and there is a spark that grows into something else. That's the great thing about being together and away from everything else. You make a different type of music than if you were in a city like London. Places like Hook End (a countryside residential studio) gave you a different perspective about the way you played or programmed, just because of the environment. Music is indigenous. You go to a place and you make a certain record.

The importance of location sits alongside the need for a workplace of focus and navigational simplicity. Tony English discusses how his approach to studio design has rather more prosaic roots than would be expected of such seemingly technology- and acoustic-dependent spaces:

> If I look back at my room in my parents' house, it was perfect for me. I threw the bed out, built a modest studio in it, slept on the floor. It was my band's rehearsal room, my studio. It was perfect. Much of my writing and recording in that room was the best I've ever done. I'm trying to recreate the same thing all these years later. I had all my gear exactly where I wanted it, modest equipment that I got the best out of, an uninterrupted workflow. That's the ethos I try to instill if the client allows.

Whilst there is no 'one size fits all' approach to a creative workplace, the experience of the spatial environment is part of the complex nature of space and one that also impacts on the emotive aspects of music-making.

Atmosphere, location and community directly affect the success of a workplace
Reputation and acoustic 'perfection' are secondary concerns
Writing and recording spaces can be regarded as workplaces
An environment's feel and location directly affects the work done there
Acoustic perfection is secondary to an atmosphere that engenders creative work
Simplicity and lack of interruptions increase focus

Figure 1 Spaces as workplace

5.1.4.2   The Embodied Emotional Space

Drake regards spaces as "emotional phenomena" where an individual's response "will affect how they may use the attributes of that place for aesthetic inspiration." (2003:513) Whilst Drake focuses on craft and design industries, this also applies to music creation for the research participants. Chris Potter suggests that the workplace can have a direct impact on the mindset of musicians and, therefore, the music produced: "The room can have a big effect emotionally on the people who are making the music. The state of mind of the people making the music is a key thing. You can play the part as it is or put all of yourself into it and then that's a different thing." This sense of an embodied and emotional space is also recognized by Tristan Ivemy:

> If you are doing music that has a full sound, that is more emotional, you need to be
> able the hear it, to be in that place. Listening and monitoring and how you react with it
> makes a massive difference. When you are connected and it just flows out of you, you
> can play way better than you ever have and a different listening experience will
> change that.

Simpson regards existence as "being-with"; a sense and experience of the world that is never fully completed but is always in the process of being-made, where "we are always moving toward, or are in approach to, sense." (2009: 2563) This ever-forming meaning making ties in

with the experiential impact of the location and, as such, space helps to form the "sonorous present" (ibid.: 2568) in which music is made. Discussing how one particular recording location had a dramatic effect, Fyfe Dangerfield expounds that:

> Where you record makes a difference, definitely. (In Norway) it was very different, overlooking a valley in the countryside. A massive barn for the live playing and a cabin, which is the studio...blissful! Going outside at 2am with the stars and listening to your own music that you have just made, I can't imagine a more idyllic way to make music compared to recording on an industrial estate in Willesden (where the previous record was made). That commute compared to walking 20 seconds through Narnia. My God, that has a huge effect.

Music--making and emotions are connected to the environment
A space and its atmosphere can engender or inhibit the creative process
There is a connection between place and emotion
There is continual interaction with the environment during music--making
Spatial location and atmosphere can relieve external pressures on the music--making process
There is a sense of music being embodied in the environment where it is made

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Figure 2 Embodied emotional space

Fyfe Dangerfield's preference for the navigational ease and aesthetic pleasure of a Norwegian recording studio over and against the more 'negative' aspects of an urban and industrial location highlights the organizing theme of *music--making and emotions* (being) *connected to the environment*. The second of the organizing themes, namely *a space and its atmosphere can engender or inhibit the creative process*, is one that reflects the opinions of the majority of the research participants, along with my own experiences of professional music--making. Drake's suggestion that the "emotional response" (2003: 513) of an agent to their location may impact on how they "use the attributes of that place" (ibid.) is one that carries weight with the research participants' perceptions of music creation as being a form of embodied work that is inherently

connected to the space within which it is conducted.

5.1.4.3   Aural Architecture and Spatial Interaction

So far, the musical or sonic aspect of the spatial environment has barely been touched on, with the aesthetic, social and navigational aspects taking precedence. However, this area is clearly of importance in the realm of music making. Arford and Yau (2011) confirm Blesser and Salter's (2009) contention that each space has its own unique aural architecture, which finds further support in the experiences of the research participants. As Andy MacDonald states:

> Finding the right environment is so important and could depend on a million different things. Lee Mavers (singer in The La's) mainly used to write on the toilet...sitting on the loo with his feet against the door because of the way the guitar sounded and felt in there. In fact, this is why he was never happy with the records – they never sounded like that space to him.

This highlights the mediation of the spatial environment on the direct sound produced in Reybrouck's 'closed loop' system. Mike Smith, who works with The Gorillaz, conveys the difficulty of trying to reproduce a sound made in one environment in another location – a comment echoed by Richard Ashcroft – and, returning to Geoff Dugmore, the suitability of a specific sonic environment is called into question:

> I've been in situations where a very large room has been booked to record a very intimate song for example...in this circumstance it becomes very hard to create the right sound to record such a type of song. In London my preferred studios are British Grove and Kore...and the sound of the two rooms serve completely different purposes.

> *Sound is mediated by the acoustic environment*
> *The aural architecture of a space may or may not suit an individual or a work of music*
> A location's aural architecture will impact on the work done there
> Sound sources interact with and are impacted on by the spatial environment

Figure 3 Aural architecture and spatial interaction

Max Heyes, the recording engineer from the introductory preamble who viewed the drum sound at Abbey Road to be "lame", highlights the unsuitability of that particular space for his intended sonic outcome. The unwanted amplitude patterns that Studio Two may have impressed on the source sound of the drum kit, ones that the drummer was also unimpressed with, reinforces Moylan's point regarding how each acoustic environment "functions as a sound quality, shaping the sound source" (2002: 266). Indeed, Heyes suggests that, "as an engineer, you have to get over the issues with the place that has been chosen to record in. All you can do is your best to minimize the awfulness!"

These comments about "awfulness" and "lameness" are partial descriptors for the sensory data within each individual's perceptual system. The participants' views can be seen to contain responses to two distinct areas of the auditory experience of music‑‑making. Responses can be to the auditory aspects of in‑‑the‑‑moment recording – such as a drummer during a 'take' of a song – or to the sound of an instrument‑‑as‑‑recorded, such as a recording engineer listening back to the drums. What is of note is that *both* aspects are seen to be influenced by the specific aural architecture within which music is being created. As Damon Wilson from The Temperance Movement states, "I'm still amazed by the concept of what your ears think they are hearing and what's actually going on". The use of such derogatory terms also reinforces Blesser and Salter's contention that every spatial environment has its own "tonal preferences" (2009: 63). Simply put, those that "match the listeners' aural expectations are pleasing to them; spaces that do not are not" (ibid.: 61). This question of suitability brings into focus the area of an *ideal* of recording versus the actuality of specific and individuated recording practice.

5.1.4.4 Ideals and Reality

Former Universal Records artist Beth Rowley raises the potential issue of pressure in the recording process: a pressure partially dependent on the specific location being used. As a major-label artist, Beth was placed in a high-end studio, resulting in an experience far removed from her preformed concept of such situated practice. Now working on her own budget in a more low-end space, she states that:

> I record at a little studio called Fish Factory, which is great because unlike RAK it's a bit of a mess but has a much better and more relaxed vibe to it. It's much better for me to be in a place like that. There's much less pressure and the songs come out better.

RAK is a world-renowned studio with a roster of well-known clients. However, for Beth, this more professional, less "messy" and potentially more impersonal space impacted negatively on her recording activity, revealing the individuated reality that the environment may provide. Paul Weller, an experienced user of high-end studios, also had a negative experience of RAK. This particular instance was not, unlike Beth Rowley's, down to pressure. Rather, the sensory feedback that the live room provided for him was deemed unsuitable, bringing about a premature end to the session and relocation to a more favourable studio, one that didn't sound "shit". As a musician on this session, I found the auditory experience of RAK's live room to be a less negative one, which is echoed in the opinion of Jon Walsh, a former recording engineer and a current A and R executive: "RAK is my favourite studio because of its vibe and equipment." These four differing opinions on the very same space highlight the *individual-specific* nature of the experience of the lived environment, one ranging from "pressure", to "vibe", and to the creation of sensory and auditory information.

Ellie Jackson, who records under the name La Roux, comments that:

> I love it here (in her producer's lounge), it's better for us. When you are making tunes at home, you feel like you are just making tunes, you don't feel like you are "making a record" (speaks in a serious business‑like voice). All the pressure has gone. It's always like, when you make a demo, people say "your voice sounded really nice on that", when you just sang it in your bedroom or wherever. Then you go and stand in a studio and it's a really dead space and it makes me really un‑vibed out as a vocalist.

Ellie, in a similar manner to Beth Rowley, appears to prefer a more instinctual performance to one focusing on technically improved acoustic quality. Matt Deighton makes a similar point regarding the recording of a specific song in two different recording spaces; initially in a low‑end facility in Wales, and subsequently in a more high‑end facility in Manchester:

> Newer Yesterday swung better in Oswestry. Then you move to Blueprint Studios and all of a sudden it's a different thing, a different feeling and collection of emotions that are captured. It took ages to get it good again. If Oswestry had been a well‑equipped studio, it would probably have been the master (take).

Clinical environments can be aesthetically and creatively undesirable and hinder creative output
Achieving a required level of performance and instinctual creation can be more difficult in clinical spaces
Acoustic perfection is secondary to an atmosphere that engenders creative work

Figure 4 Ideals and reality

High‑end professional studios often come with impressive reputations (Bennett 2016) and many have been designed to reduce sonic and acoustic 'imperfections' in their inner spaces. It would therefore appear that these would be 'ideal' environments within which to create popular music.

The participants' representations of practice, however, reveal that less 'clinical' spaces may often be preferred. Richard Parfitt states "The reputation of a place quickly fades. You spend so much time in these bloody places that it's never about how great or famous a studio is supposed to be, it's about how it makes you feel." In a similar way, for Andy MacDonald studios "are like houses. When you go to view a house it's how it *feels* (his emphasis) that makes you want to be there, not how expensive it may be." Analogous with the views already shown regarding RAK Studios, he also adds the caveat that "trying to get four or five people in a band to feel the same way is never easy!"

5.1.4.5 Technology and Limitations

Technological changes have enabled a more flexible and adaptable approach to what may or may not constitute an appropriate recording space. This has not, however, resulted in the negation of the environment as a factor in the success of any recording. In fact, such changes in technology have, potentially, heightened the impact of the lived environment. Jamie Johnson suggests that:

> The environment really makes a difference. Not so much from the equipment or technical point of view: most technical things you can get around. It's never really for me about the equipment. In terms of the studio, it's the space itself. I worked with a famous singer and we were between studios so we built this live room out of amplifiers, boxes and blankets in a big open space and the desk was at the end of the room, with a vocal booth made out of stacked up amplifiers and boxes. She did all the vocals there and then went to Switzerland to a fantastic expensive studio and did the vocals again properly and they were shit. Then onto another expensive studio in Spain and they were shit. So in the end, the original ones were used that were recorded behind boxes on a handheld Shure microphone.

Jamie is emphasizing that space – as a lived environment – may take primacy due to the quality of relatively inexpensive recording equipment. The need for 'clinical' and 'sterile' but technologically superior spaces may then have been obviated: atmosphere and perceptual input take precedence. Dead Sea Skulls create their own workplace in a rather unexpected setting:

> We record in my mum's hairdressing salon. It allows us to be more creative as we aren't being creative by spending five grand in studios that we didn't know and felt wrong. We have all the time in the world to record anytime. You make the best of what you've got and it becomes real and you can hear the passion in the music. Good musicians understand the limitations and create within them.

The use of space as a *creative* workplace can be aligned with the concept of the environment as a technology itself. Arford and Yau's (2011) views align with the opinion of Tony English, who regards spaces as akin to acoustic instruments, with each one having a unique timbre, tone and reverberation. Musical instruments are instances of technology and, equally, each recording space can be regarded as a technology. Ones that are essentially independent of the technologies used within them and ones that bring their own unique aural architecture.

The atmosphere and sound of a space take primacy over technological specifications
Technology lessens the need to use high-·end recording studios
Atmosphere and perceptual input take precedence

Figure 5 Technology and limitations

Returning to La Roux, who is more generally known for making less acoustic-·dependent and more synthesized music, the impact of the spatial environment is still shown to have precedence – one that stands over and above the common technology of headphone-·based recording:

It's ok if you have a really great headphone mix but when I can hear my own voice just coming back at me across the room out of those (points to the speakers), I am way more happy, I feel like I am singing in a room not like (adopts the serious voice again) "I am recording". And otherwise it's just singing inside your own head…

Peter Gordeno, from Depeche Mode, echoes this point, stating the need to feel music as *sounding* in the space of a room, not just interiorized in a pair of headphones. A singer's conception of their voice is made up out of a combination of "bone conduction coupled with room resonance" (Williams 2012: 115). In this way, a removal of the spatial environment can be seen as an upsetting of the "balance between direct conduction and reflected sonic energy." (ibid.) As previously stated, the headphone 'position' is only temporary but the wider lived space is not and is a technology that directly impacts on the process of music making. No space, outside of an acoustically 'perfect' anechoic chamber, has a uniform response and all have some degree of "acoustic defect" (Blesser and Salter 2009: 228). The way these then impact on music making directly informs the intentional relationships made in the lived environment.

5.1.5   Conclusion

While these are not to be regarded as objective 'truths', the three overarching global themes presented here reinforce the participants' perceptions regarding the role and non-portability of space and the importance of the specific locations used during the diverse and complex practice of music creation. Figure 6 below shows how these three invariants were drawn from the organizing themes.

The creation of music is embodied in space, with the location's atmosphere being a primary consideration

Space as Workplace: Atmosphere, location and community directly affect the success of a workplace.
Reputation and acoustic 'perfection' are secondary concerns.
The Embodied Emotional Space: Music‑making and emotions are connected to the environment.

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The Embodied Emotional Space:
A space and its atmosphere can engender or inhibit the creative process.

There is a unique impact on sound and the creative process by every space

Aural Architecture and Spatial Interaction:
The aural architecture of a space may or may not suit an individual or a work of music.

\\

The aural architecture and feel of the spatial environment takes precedence over high‑end specifications

Aural Architecture and Spatial Interaction: Sound is mediated by the acoustic environment.
Ideals and Reality: Clinical environments can be aesthetically and creatively undesirable and hinder creative output.
Technology and Limitations: The atmosphere and sound of a space take primacy over technological specifications.

Figure 6 Organising themes to global themes

a)   *The creation of music is embodied in space, with the location's atmosphere being a primary*

consideration:

Henri Lefebvre (1991) separates space into three distinct concepts: space as an ideal; as a "stand

‑alone" material entity; and as an actualized phenomenon. The first two positions are purely

abstract but the last concept aligns with the nature of embodiment highlighted by the

participants. Steve White remarks "there are some studios that I never got into, that never felt

right or worked for me"; Chris Potter reveals "there are three well known studios that I'd never

use again", and Tristan Ivemy suggests that the importance of atmosphere runs so deep that "even if you aren't conscious of it, it's what makes the difference. It's about putting you in an environment where you feel the vibe."

b)   The aural architecture and feel of the spatial environment takes precedence over high-end specifications:

This second theme may appear to collapse partially into the previous one as they both cover 'feel' and 'atmosphere'. This merely demonstrates the elevation of the atmosphere – the 'feel' of a space – in terms of the primary considerations for an effective and creative workplace. What is of note here is the relegation of technologically and acoustically advanced spaces – the 'high-end specifications' – to a lower level of consideration. Steve Robson discusses how he adopts this approach to his work, even going as far as "recording the vocals in the control room (as opposed to in an isolated vocal booth) with spill and everything over them because you get the right feel and it *sounds* (his emphasis) so good in here". Steve's position therefore brings in the second noteworthy consideration: the importance of the aural architecture that is intrinsic to each and every space. This is a viewpoint mirrored by the renowned producer and engineer, Phil Brown, who states in his memoires that "technology isn't the problem – a good location is" (2010: 309).

c)   There is a unique impact on sound and the creative process by every space:

This final theme is presented centrally in Figure 6 with chevrons denoting it from the other two. This is because it can, although somewhat reductively, be considered as the overarching theme drawn from the research. The first global theme follows on to it through the idea of the "embodied emotional space" whilst the second connects via the "aural architecture and spatial interactions" grouping, both of which combine to highlight the individuated nature of any spatial environment. This final 'invariant' aligns with my experience of a multitude of spaces used in music creation, where each and every one is different and all of them are a conglomeration of musical, social, aesthetic and navigational aspects: aspects which combine to foster, or combine to hinder, the creative processes within the act of music-making.

Alongside the aural architecture and navigational aspects of a space, the personnel within the lived environment can be seen as partially forming Becker's (1990, 2008) "networks of cooperation" within a specific, wider 'art world'. In relation to the 'aesthetic' aspect of the four-way conceptualization of the lived environment, this can be seen as the direct 'feel' – in all the qualitative ways that word may encompass – of specific spaces-as-experienced and not as abstracted entities that may be constituted by prior (and discourse-based) notions of reputation and so on. Accordingly, from the prosaic to the idyllic, how the experiential environment may "cooperate" (Dewey 2005[1934]) with practitioners in the poietics of popular music can be seen as a central and intrinsic aspect.

Summarizing through a final trip down memory lane, four musicians, in a poorly heated two room space with constant struggles to met rent demands, composed and created 72 songs. The cherry-picked 'best' of these went on to sell over 2 million copies. Fast-forward 36 months: now without financial worries and with access to state-of-the art facilities, the same musicians, in a similar time frame, succeeded in completing only 15 compositions, achieving significantly less sales. The initial period of success may have changed their motivations; time constraints due to touring and promotion may have also had an adverse impact; but, as one of these musicians, it can positively be stated that one particular thing had completely changed and that change was a thing lost: the original lived space, the workplace of creative practice.

5.2   QUESTIONS OF AUTONOMY AND MEDIATION

5.2.1   Introduction

> I never thought of music as a career choice, it was about making an emotional
>
> connection and being able to express yourself. (Adam Ficek)

> I'm aspiring to ignore the music business…maybe one day I'll get there. (Peter
>
> Gordeno)

Despite the often-heralded democratization of the channels of dissemination and production through recent technological changes, popular music as a cultural form is still embedded within controlling commercial infrastructures. Inside these industry boundaries, perceived innovation can help to demarcate and sell a new creative product. However, one that is too innovative risks negatively affecting potential market consumption. In this 'catch 22' duality, musicians arguably operate within an essentially recursive structure: agents must gain an understanding of the conditions necessary to succeed – they need to 'know how it works' – but by carrying out these norms the system is upheld and reproduced. Accordingly, there is a potential disparity between the ideals of music creation and the reality of practice in the music business.

Revealing a set of preoccupations (and omissions), the data gathered suggests that the initial aspect of a musician's relationship to the nature of music making is one of emotional connections and expressive possibilities, one in which music is primarily regarded as an unbounded creative act. The participants' representations of their experiences of professional practice, however, suggest a different story. One in which the structure of the music business has resulted in a contradiction on an *existential* level for the practitioners, brought about by the intrinsic *structural* contradictions of the music business itself. As such, music in the 'radial mainstream' can be seen to be created in a conditioned freedom, where a background of tacit

understanding informs the subject's perception whilst imposing potential limits on their intended object: the music itself. Whether such 'limits' can be regarded as wholly negative will be discussed later.

Whilst contemporary writers such as Hesmondhalgh, Negus, Toynbee and Stahl argue for a conditioned autonomy within the creative industries, my research suggests that the original 'unbounded' view of music still holds some level of traction for the practitioners and, as such, may help to shed light upon the at times rather bizarre (on face value) creative and business choices made by some popular musicians. The question of their continuance under a system that they may regard as flawed can then be approached: a system within which a practitioner's original view of music as an emotional and expressive form still has value. Highlighting the question of autonomy and attendant forms of mediation can then allow a clearer grasp of the intentional act of music creation to be approached.

5.2.2   Questions of Autonomy

The romantic view of the artist as an autonomous creator is a useful one for the creative industries to propagate. Indeed, the prevalence of this mythic paradigm of creative practice is one that is necessarily upheld by the market in order to demarcate a product as one worthy of attention in the first instance (Negus and Pickering 2004). However, such a complete autonomy is impossible, if for no other reason than that no one creates or lives in a vacuum. Rather, a view of creative work as integrated practice, and one that highlights the mediated aspects and diverse factors resulting in a new cultural product, is far more salient – but this necessarily puts the concept of autonomy itself into question.

1) The 'dark views': critiques based on Continental social and political philosophy.

Building upon the discussion around 'immaterial' labour in section 3.3.5, a useful, if necessarily reductive, review of influential critiques that have argued against there being any realistic autonomy for agents operating in the production of creative works that are part of (or hope to be part of) a market system is provided by Banks (2010). Loosely grouped into what can be called 'dark views', Banks draws on the works of Adorno, Foucault and Bourdieu to outline three positions of autonomy-as-denied, autonomy-as-falsified, and autonomy-as-pose. For Adorno, in the *Dialectic of Enlightenment* (1992[1944]) and *The Culture Industry* (1991), agents are part of an all-encompassing industry where they are bound up by contracts and demands and are reduced to mere 'cogs in the machine' by the prevalent industrial system. Foucault's (1982) position of a falsified autonomy is based on his view that the *idea* of autonomy is actively promoted through media and advertising – a chance for "personal growth and constant creativity" (Banks 2010: 6) – but is, in actuality, just a seduction. Agents are sold a dream of freely creative work as an enticement to place themselves under less than secure and restrained conditions. The final position of autonomy-as-pose is based on the notion of Bourdieu's capital (see section 3.3.2). As such, the quest for symbolic capital masks a drive for economic capital, undermining the very concept of autonomy itself, with the field of production subsuming all within it. However, as Banks states, these views are "somewhat attenuated…(offering) a limited conception of autonomy" (2010: 7).

2) The art-commerce dialogue: a 'lighter view'.

Whilst Banks may be doing something of a disservice to Bourdieu, who raised the area of an agent's habitus potentially becoming fractured (*habitus clive*) when he or she rejects the "illusio" of the "game" (1996: 227), the need for a less rigid view of autonomy is salient. Hesmondhalgh (2007) proposes that there is a form of autonomy for those he terms as "symbol creators" in the area of the creative industries. Aligning with Leon (2014), Negus (1992, 2002), Ryan (1992), and Toynbee (2000), Hesmondhalgh argues that there is an art-commerce dialogue or negotiation, wherein autonomy is given or provided to such symbol creators through work contracts. In this way, creativity is appropriated by an industry, with looser controls at the initial

creative stages and far tighter controls at the reproduction and circulation stages. As such, "concessions are made to symbol creators by granting them far more autonomy" (2007: 6) than in other industries. Arguing for any notion of autonomy and creative freedom to be based on a "matter of negotiation, conflict and struggle" (ibid.: 70), Hesmondhalgh mirrors the work of Garofalo who also suggests that the outcomes of such a "cultural struggle" (1987: 80) thereby form the basis of any notion of autonomy for a practitioner. For all these authors, then, there exists what can be usefully seen as a 'sliding scale' of control in any creative work, with differing levels of *conditioned* autonomy available to agents.

Banks defines autonomy as the "capacity of individuals (but also institutions and organizations) to exercise discretion or apply freedom of choice; the autonomous subject is one that has the ability to determine the pattern and shape of their own lives." (2010: 254) Furthermore, the various forms of cultural and creative work rest on the "intrinsically autonomous…(as a) normative principle for the artistic, creative or aesthetic practices " (ibid.: 253), with the "provision of freedom" (ibid.: 251) being central to practice in these industries. The use of the word "provision" is telling for if something is truly autonomous, it need not be *provided* by the wider domain, field of production, or 'art world'. Whilst these art commerce positions are more realistic than the 'darker' views, individuals are not "ideological dupes" (Giddens 1979: 52). In this section I explore how the question of autonomy – in whatever form it may take – relates to how the research participants feel and think about their professional world. Drawing on the concept of stucturation and the apportionment of rules and resources sets (Giddens 1984), how such factors may impinge upon, mediate and influence how the participants intend towards their practice will enable a clearer view into the unseen and, at times, overlooked 'backstage' activities surrounding the poietics of pop/rock in the 'radial mainstream'.

5.2.3 Findings

5.2.3.1 Primary positions

Every participant when asked the simple introductory grand tour question "Why music?" responded with a variety of answers that all encompassed an initial falling-in-love with music and its expressive possibilities. Perhaps this might not be surprising for the participants who have then gone on to pursue a professional career as a performer, songwriter or music producer. However, this initial stance was also highlighted by those who went on to become record label executives, to hold positions in music management, or to form careers in what may potentially be seen as more science-based areas such as engineering and studio construction. As songwriter and producer Steve Robson states, "It wasn't a choice. I always knew I'd be making music. I just fell in love with it and it was like a calling." Steve also reveals how the initial excitement of *creating* a piece of music, however basic (and bad) it may have been, showed him the expressive possibilities of music and the attendant excitement involved in the process; the "thrill of the moment and the chasing down of an idea."

> ***Music is emotive, life changing and personal***
> Music is about personal connection and expression
> Creating music is addictive
> Great music alters your world and can be life changing

Figure 7 Primary Position

Frank Turner describes how he was "totally hooked and had to get involved", whilst Fyfe Dangerfield calls his initial forays into music-making "magical…you blow yourself away and surprise yourself." Others talk of "making my own little world", "it was the best thing ever", "expressing your own identity" and "making a racket that really touched me."

These heart-warming tales, where none of the potential trappings of success such as financial gains were mentioned, serve something of a deeper purpose. These initial "exemplary ideals"

(Malpas 2007: 82) or primitive "backdrop landmarks or value references" (Ricouer 2007[1950]: 73) can be seen as the discursive foundation of early encounters with a life of music making. Would these ideals and "initial certainties" (Smith 2003: 168) then prevail amongst the influences of professional and industry-bound practice?

5.2.3.2 Ideals

> If you start thinking about commodities, you have already removed the reason why
>
> you are making music in the first place. (Mike Smith)

Following on from the initial organising theme of *music is emotive, life changing and personal*, a similarly unsullied representation of what music should be as an *ideal* emerged from the interviews. In point of fact, this sub-section could have been combined with the previous one as the *music comes first* organising theme that developed here is clearly linked to the primary position. However, it is more useful to separate out these two areas as this discussion on ideals comes from career positions of some years for the participants, thereby allowing such views to have a much wider time and practice based perspective.

Depeche Mode member Peter Gordeno states that "the financial thing comes later, trying to package or sell it. Personally I need to be excited about it, nothing formulaic or motivated by trying to fill a hole in the market." Showing a level of clarity and understanding of the commercial aspects of the 'radial mainstream', Gordeno, still appears to place the emotive and creative side of music first. Paolo Nutini echoes such an idea of music coming first and commercial concerns second, stating:

> You do it in the first place because you instinctively react and engage yourself with the
>
> thing that you love...you make your work and your career because you enjoy what you

do, without a care about making money. Music is the fulfillment of what you do, not

the financial side. The good people do anyway...

However, as seen in the introductory citation to this section, Gordeno is "aspiring to ignore the

music business" – a clear departure and progression from the initial primary position wherein

there was no discussion by any of the participants of music as being part of a business.

Engagement with music as a career clearly brings in commercial influences for each and every

professional practitioner. As such, the ideal of music as 'coming first' is one that may have to be

separated and compartmentalized from the workings of music as a business proposition. One of

the Dead Sea Skulls comments that "As a musician it's hard to let go (of the music) and difficult

to allow outside opinions and shit in."

> ***Music comes first***
> Music takes precedence over business.
> Music is primary and free from interference.
> Music creation supersedes commercial considerations.

Figure 8 Ideals

Here, any preformed ideals of music‑‑making that have grown from the initial primary positions

are arguably being squeezed by the realities of music that is connected to an industry; the shift from

music having a "use‑‑value" to having an "exchange‑‑value" (Ragland 2003: 526). As Jones suggests,

the "music industry can rapidly reveal itself as a work‑‑place and demand to be treated as such"

(2006: 220). Accordingly, practitioners of a certain level of experience are akin to Giddens' (1984,

1987) knowledgeable agents, possessing a "practical consciousness" of their working and creative

situations.

Through the founding primary positions, potential discontinuities with the realities of practice

could be seen merely as such by practitioners due to a certainty regarding their ideals of music

in general. This could then account for their continuance under a system that they may experience as flawed but continue to operate within. However, sometimes the discontinuities between industry-bound practice and individual ideals – existential contradictions brought about by the structural contradictions of practice – are of a greater import and magnitude for a practitioner than to be labeled only as 'discontinuities'.

5.2.3.3 Reality

Adam Ficek states that, at the height of the success of the group Babyshambles, through industry pressures to release material:

> We were throwing out music that made me scratch my head...sometimes just one percent of an idea that was badly recorded and got put on an album and I was thinking "that's really shit", this half-baked whim and industry people and the media were like "oh my God, that's the best thing ever". And in my head it wasn't. It was rubbish.

Such a contradiction brought about through the experience of situated practice for Adam Ficek is mirrored by Fyfe Dangerfield who states "You become sort of indebted to people...of having to release something when expected even though, artistically, it's not right or even what you are really trying to get to." Statements such as these usefully highlight the working aspects of Giddens' (1984) concept of structuration wherein the allocation of rules and resources present enabling and constraining aspects to an agent's ability to turn *intention* into *action*. Alongside this, there is a level of awareness regarding the implications of acting 'correctly' – being seen as a capable agent – or taking up an oppositional stance to the expected way of acting and thereby breaking with the "ontological security" (ibid.: 23) provided by the social system.

Sometimes, an 'imbalance' in the level of power for the participants through the allocation of the

rules and resource sets leads to a complete rejection of the 'payoff' of ontological security. For Beth Rowley, being signed to Universal Records resulted in an untenable clash with her earlier ideals of music making. Discussing her major label debut, she states "I couldn't believe I was so unhappy making that album. There was no creativity at all, just too much money and too many people involved. You assume it's your project but it really isn't." This chastening experience for Beth, one where "they wanted to mould me into the pop market but they had signed a blues and gospel singer" resulted in her choosing to leave the label and self-release her next material.

Other practitioners highlight a less dramatic but equally pervasive picture of their experiences of professional practice. Trystan Ivemy reveals that "there are a lot of little pressures, all the time, even if people don't come out and say anything. There is always that undercurrent there…I not only want to make great music but also have to impress the people who employ me". Such an "undercurrent" is given a rather more forthright reading by Jon Walsh, a senior A and R executive: "The problem is that right here, right now, cool people have got to deal with f**king corporate nerds and bullshit when they should just be making music."

Drawing upon the work of Giddens, Dickie-Clark saliently suggests that any "process of understanding" (1986: 163) is formed through what an agent knows from the past and how they apply this knowledge to their current situations. This non-static and fluid aspect to a practitioner's "horizon of possibilities" (Husserl 1970[1936]) allows for the differing levels of impact that situated practice may have for the participants and informs how they then make sense of their experiences. McIntyre regards the ability to react to such influences as the possession and use of "cultural knowledge" (2008). Producer Chris Potter has a clear understanding and possession of such knowledge gained through years of negotiating his chosen field, one that has given him a distinct overview of his professional practice:

> At any given time you have a large proportion of artists that have what they do
> skewed by outside forces, trying to hang on to an audience or generally to appease the

record company. Sometimes creative choices and decisions can get changed and disrupted by people that aren't necessarily right at the core of the creative process. That isn't necessarily healthy but it's a fact of music making.

Here Chris Potter is alluding to what Negus somewhat erroneously (see section 3.3.4) terms as Bourdieu's (1984) "intermediaries". In a more salient manner, this can be seen as a highlighting of *mediation* from 'outside forces' and a reinforcement of the differing but intrinsic levels of contradiction and compromise that all the participants directly state or intimate. Across the research base, the participants reveal a sliding‑scale of opinions – the previously mentioned 'fluidity' – that encompasses aspects of loss of ownership of the creative process, along with a disparity of opinion with the wider music business regarding the making of popular music. This has, at times, even led to a lack of motivation to create new works, which I deal with more fully in section 5.4.2.2.

> **Industry practice is at odds with values**
> **Loss of ownership, freedom, creativity and motivation**
> Ownership of the creative process and music can be lost.
> Music can become less important than the business aspects.
> The business can blunt motivation to make music.
> Industry has very different viewpoint from artists.

Figure 9 Reality

As Jones argues, music‑making "can appear to be in two places at once – in the world of deserving talent and the world of mendacious companies; in the world of the 'truth' of emotional expression and in the 'false' world of emotional manipulation" (2006: 221) where a professional practitioner is placed between "the shifting dimensions of 'art‑making' and 'commerce‑satisfying'." (ibid.: 234)

5.2.3.4 Contradictions and Compromise

The attention drawn by Jones to the 'duality' of professional practice highlights the inherent

contradictions discussed by the research participants. For Paolo Nutini, the realities of business practice are represented as something of a misalignment with his perception of music making where he regards himself as "a soul singer and all the business of chart positions and the politics involved with making a record are all totally soulless." For Matt Cook, a senior music business executive and ex Head of Music at MTV, such contradictions run through the very core of situated practice:

> With the creative side of music, a lot of the time, where the art form is being paid for or commissioned, that kind of gets in the way of more primal creativity and where concessions are made to that, blurring the edge between it just being a creative thing coming out of an artist verses the interference from a patron or record company and their influence over the artist. It's bound to have some effect at some point.

Peter Gordeno has a similar view and expresses what he regards as the paradoxical nature of music as a creative practice and music as a commercial product:

> It's counterintuitive. If you are chasing the dollar or the zeitgeist you end up creating nothing of any real value. If you can be away form the corporate machinations of the industry, you will end up actually being more successful ironically. It is difficult though as you are so bombarded with the business and the way things are all the time.

Even the ease of the production and dissemination of music through relatively cheap technology and freely available media platforms has not resulted in the *sense* of a break from popular music being industry bound. As Fyfe Dangerfield states "you can do anything you like when making music and it appears to be the ultimate free market for creativity. I can make whatever I do available to the whole world. But to get noticed is another issue…that's based on having money for a budget to do that." Fyfe's stress on the need for a budget for new music to be able to rise above the 'white noise' caused by the sheer volume of music available on internet platforms

aligns with Giddens' apportionment of rules and resource sets. Anyone can make music but only with a sufficient level of industry backing – and attendant recognition by the field of production – can it reach a large enough proportion of the general public. Once again, here is a return to the contradictory and "shifting dimensions of 'art‑‑making' and 'commerce‑‑satisfying'" (Jones 2006: 234).

Creativity and music business practice are contradictory
Perceived freedom is only conditional
Creative freedom and music‑‑as‑‑business is a contradiction.
Commercially successful music making is inherently contradictory.
Technology only provides a conditioned freedom.
The influence of the business is all‑‑pervasive.
Sometimes outside influence can be good

Figure 10 Contradictions and compromise

Mike Smith makes sense of such aspects of contradiction and compromise as akin to being "under the influence of something and you are not free" and by Richard Ashcroft as being "in a machine" where your music becomes "like a chicken on a rotisserie". However, the inclusion of the last basic theme in Figure 10 reveals something of a 'light in the tunnel' in what could otherwise appear to be a bleak Orwellian and unrealistically binary view of popular music practice. As Steve Sidelnyk suggests, "People's input is relevant...though negativity still takes place. Input can be good or bad, or both!" For The Temperance Movement, industry mediation can sometimes act as a catalyst or focus for "making you get real with the thing that you do, the fact that you are making music that needs to be ready for people to listen to." As such, there is also a representation that outside 'brokering' may have a positive influence in the 'radial mainstream'.

Accordingly, agents are not blind to the 'flawed' system or 'art world' within which they create their music. Whilst all the research participants discuss *varying* levels of dissatisfaction with how they experience situated practice, the majority "put up with everything that comes with it" (Dead Sea Skulls). The passion for music noted in the first sub‑‑section continues in what Anthony

Gory likes to regard as his "second nature". As such, the continuance of the primary position of regarding music as an emotional and expressive form can then be seen to endure throughout the influences, mediations and contradictions of the experience of working practice. As Paul Gray argues:

> Its not really the contracts that impinge upon the creative process, it's the subsequent interference from people who think they know best, but usually don't. A label will always have ultimate say on the music presented to them, which may adversely affect your natural creative process. Hence, be true to yourself and the music that you make at all times.

What such potentially adverse effects and impacts on creative practice may be, and how the participants intend towards such factors, needs to be afforded some consideration.

5.2.3.5 Impacts on Creative Practice

Several of the participants bemoan the lack of time given by the music industry to develop as a creative artist, highlighting the first of the two organizing themes drawn here; namely, '*control from business hampers creativity*'. For Steve Robson, there is "no self-discovery and no time to figure out who and what you are as an artist". Catherine Anne Davies concurs, stating "there is *no* (her emphasis) creative freedom if you are signed to a major label." Such temporal boundaries on being able to develop suggest an area that is arguably overlooked by the 'lighter views' of autonomy previously discussed. These 'sliding scale' approaches, wherein there is seen to be less control at the creative stages than in the later production and dissemination stages, sit rather at odds with the viewpoints expressed by the participants. In point of fact, Andy McDonald states that such temporal pressures and lack of time for creative growth are prevalent in professional practice:

That will always be the case unless an artist is entirely self-sufficient and has complete control over all aspects of their career – which is unlikely. The "industry" (mimes speech marks) always thinks it knows best…everything is so short term these days. There is no artist development. You'd better make money for the industry quick or else you're history.

This viewpoint also brings in a return to the idea of the appropriation of rules and resource sets as constituting the ability to wield power – the possession of Giddens' "channels" through which creative freedom may potentially be 'taken back' by an artist – and the ability to turn creative intention into creative action.

Jamie Johnson offers an ostensibly opposing viewpoint, arguing that "Haven't we always lived in an age of market forces? And artists aren't some worthy creative force are they? Money doesn't creatively improve an artist, look at all the great first albums and bad follow-ups". Whether artists are "worthy creative forces" is something of a moot point but Jamie is actually agreeing with the other participants' opinions. The cliché of the 'difficult second album' can be seen as something more of a reality due to such considerations and impositions to deliver – and quickly – upon a debut record that is normally conceived over several years of writing before a band or artist fully enters the professional world. The need to then provide a much quicker and equally, if not more, commerce-satisfying follow-up record then impacts through contractual obligations.

At times, industry pressures on the creative process can result in a seemingly total breakdown in communication, as undergone by La Roux (Ellie Jackson) and her producer. I discuss this specific instance more fully in the conclusion of this section but for now it can be stated that what appears to have been a disappointing follow-up record in terms of sales against a hugely successful debut record has, in reality, a 'backstage' story firmly rooted in a negative experience of the impact of business control on the creative process.

Whilst the contradictory impacts and intrusions of industry and commercial considerations appear to be pervasive for the participants, many of them express a clear retention of the ideal of creative practice. Opting to *not* sign to a major label for her current project, Catherine Anne Davies states that, although "there has been a compromise due to lack of budget...it was a compromise that needed to be made to do what we (her and her two producers) wanted to do with the record." Similarly, Tony Crean offers that "Music and creativity is such a force that there will be a way that it all works out (in the end)". Simply stating that you need to "hang on to your ideals as though you are a revolutionary", Richard Ashcroft aligns with Fyfe Dangerfield on the idea of creative freedom over and against business influences: "Are you trying to be financially aspirational or trying to make something truly lasting and creative?"

Control from business hampers creativity
The primacy of creativity can survive compromise and finances
The music business is inherently market and not creativity oriented.
The music business is not concerned with artist growth.
Labels can control whether creative output is heard
Creative freedom comes at the cost of financial constraints.
Music and creativity are primary

Figure 11 Impacts on creativity

5.2.3.6 Resistance and Aspirations

On the 23rd of August 1999, Ocean Colour Scene released the lead single from their fourth album. Following on from the best-selling previous album, the single called 'Profit in Peace' was given an 'A' list status by Radio One for an eight week run up to the day of release. All expectations were for another top 5 single from this popular British group, with a reasonable chance of a number one placing. However, in a display of resistance to current commercial practice and in an attempt to act as an autonomous enterprise, the group unwittingly took a decision that caused an irreversible downturn in their fortunes as a highly regarded, bankable

and *industry relevant* asset.

Current practice was for any single to be released across four formats to maximise sales in a very competitive market: the main CD with two B side recordings; a second 'limited' edition CD with two different B sides; a 7" vinyl with an 'alternative take' of the A side plus another different B side; and a cassette version with yet another B side. Fed up with what the group regarded as unrealistic pressures to write and record a total of six different songs to accompany a single release, the group ignored their record label's protestations and refused to release the single in anything but the main CD format. Sales from this singular version would have put the song firmly in the top 5, ensuring a validation for Radio One on their playlist choice and high profile front window placing in all record stores across the UK for the forthcoming album.

However, all the competing singles released that week had used the current marketing strategy of multiple formats, which resulted in 'Profit In Peace' being unable to compete and ultimately attaining only a top 20 placing. Cue Radio One dropping the band from any future A or B playlists and record stores placing the new album to the back of their promotional displays. Cue also high level boardroom meetings at the band's record company Island/Universal regarding moving the group to the lower end of their list of priorities. Despite the best attempts of the group's manager and A and R representative to convince all who would listen of otherwise, once your star is on the wane it's rather a case of game over in the music industry. Also, the then very influential NME music magazine, who had never championed the band, took this as a validation of their lack of support for the group and ran something of a 'knives out' article which was then referenced in the British music industry trade magazine, Music Week.

By this stage the group had been in the music business for several years and had sufficient experience to know how the 'game' worked. Alongside not wanting to write some potentially substandard songs to meet the six B sides requirement and avoid "ripping off" their fans in the process, this was also a deliberate and ideological attempt to put music first, over and above

business concerns. Whilst the group had built up enough of an allocation of the rules and resource sets to *initially* go against their record label, they did not have enough control of the "channels" of power to insulate themselves from the resultant fallout from Island/Universal, nor the wider field of production. The wide reaching consequences of this act were unforeseen by the group, who ultimately based their act of 'resistance' on the simple "exemplary ideal" that neither The Beatles nor The Jam had (apparently) 'stooped' to such commercial game playing.

Ocean Colour Scene's act collapses within the second organising themes of '*music needs to be sold but integrity comes first*'. The intrinsically pragmatic aspect of this theme is mirrored by the thoughts of the solo artist Frank Turner. Stating that, although "the idea that art was ever totally removed from commerce is historical bunk", Frank also takes up the position that "having integrity, for me, means being true to your own feelings about art"; feelings that lead him to state that "playing live is the best thing as you are free from all the industry bullshit." As Banks suggests, there is a "prevailing compulsion to act autonomously (that) can itself lead to critical self-reflection on the credibility and credence of established social structures and arrangements." (2010: 265) Though Banks does not offer any concrete examples of these compulsions, such a statement regarding a critiquing of practice partially aligns with the first of the organizing themes, namely that of '*keep(ing) a distance from external influences and pressures*'. For Fyfe Dangerfield, the concept is rather simple:

> Listening to 'River Man' by Nick Drake...that's it, there is nothing to say after you listen to it. That is God-like to me. It's going above the human, which is to be constantly analysing and rationalising and there should be no rationale in art. How do you go about making a song like that if you are thinking about the music business?

This is not to suggest that Fyfe is not a "knowledgeable agent" (Giddens 1984) but rather that he likes to regard the 'best' music as being made *away* from commercial pressures and influences. For Adam Ficek, this is presented as a similar aspiration, one which he aims to put into practice

and take further by self--releasing his future work: "The goal has changed to move away from being a brand...it's what I'm aspiring to be, artistically strong. Playing to less people but doing an amazing show and having so much control over my instrument, without any external influence, any external nonsense."

Whilst the majority of the participants have opted to maintain some level of 'ontological security' by continuing to work inside the 'flawed' system of the popular music business, all reveal at least an *ideal* of resistance and aspiration that has its roots in their founding notion of the primacy of music. As the successful mix engineer and producer Ali Staton suggests, creation in the music industry is "sometimes like trying to push jelly through a colander, forcing your music into the confines of what the industry wants and thinks they can sell. Its such a difficult balancing act, you really need to know where your line in the sand is."

Keep a distance from external influence and pressures
Music needs to be sold but integrity comes first
Commerce is part of selling music but should not be the artistic focus.
Resist the impact of business pressures on music making.
There is more freedom the further away from the business you move.
Music is primary and business secondary.

Figure 12 Resistance and aspiration

5.2.4 Conclusion

The two global themes that characterize the way that the participants feel about themselves and their practice, in a similar way to the initial discussion in section 5.2.2, can be usefully labeled as 'dark' and 'lighter' views. Their sense making regarding some areas of situated practice, along with attendant depictions of compromise and contradiction, make up the 'dark' view, whilst the more positive 'lighter' view has the underpinning of a continuing ideal of music as a form of practice that still carries emotive value. What is most note--worthy in these invariants of

experiential practice is the 'bridge' that is formed between the 'dark' and 'light' views by the concept of creative practice itself, which I have placed between the chevrons in figure 13.

The ideals of music making appear to be in contrast to business-led control and compromise
Reality: Industry practice is at odds with values
      Loss of ownership, freedom, creativity and motivation
Contradiction and Compromise: Creativity and music business practice are contradictory
      Perceived freedom is only conditional

///////////////////////////////// /////////////////////

Impact on Creativity: Control from business hampers creativity
The primacy of creativity can survive compromise and finances

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Values and creativity can survive: music has primacy
Primary Position: Music is emotive, life changing and personal
Ideals: Music comes first
Resistance and Aspiration: Keep a distance from external influence and pressures
      Music needs to be sold but integrity comes first

Figure 13 Organizing themes to global themes

a)   *The ideals of music making appear to be in contrast to business-led control and compromise:*

Thompson *et al* (2007) suggest that there is a "double articulation" regarding creative practice and its management by the music industry, one wherein an artist creates the music and a company disseminates and sells the resulting product. As such, creativity is "appropriated...rather than directly managed" (ibid.: 637) and "musicians begin their creativity away from the direct supervision of record companies but substantially on their conditions." (ibid.: 638). Toynbee has a similar view, arguing that there is a "tendency for the music industries to cede control of production to musicians themselves" (2000: 1). Whilst these ideas allow for the provision of an art-·commerce 'divide' or "dialogue" (Hesmondhalgh 2007), in reality there is not such a neat demarcation of activity and control, as the discourse of the participants can attest to. *Ideally*, creation would indeed be conducted away from industry control but their experiences present a much different picture. One wherein there is everywhere and always

some level of industry intrusion, whether direct and explicit or more akin to Tristan Ivemy's "little pressures". Creative practice in the 'radial mainstream' is never free from some aspect of mediation – nor could it be – with varying impacts on the creative choices that are made. The experiences of Ellie Jackson and Ian Sherwin are a dramatic, if overtly negative, case in point. After a very successful debut album, pressure was placed upon the duo to produce a similar record for the follow--up work. As Ellie states:

> It's impossible to go back and repeat something. I had a lot of dickheads around me who wanted me to do the same thing again and there is part of you that wants to deliver what people want, so they don't lose confidence in you, even though you don't want it yourself. There have been times when I've sat down and thought how can I write the new version of this (a previous hit single)? Labels will also want the same personality in the new song (as the last one). They will talk about "you know, it's the youthful bashfulness" and I'm not that 18 year--old girl who's in love with someone for the first time…I can't go back to the old version of myself and recreate her. It doesn't work like that!

With the new material that Ellie and Ian were producing being, for them, a marked progression from the first record, the label wanted Ellie to work with some highly successful producer--writers, including Calvin Harris, Will.I.am, Mark Ronson, and David Guetta. Ellie and Ian suggest that this was done in order to directly *manage* the creative process in order to make music that would be similar enough to these producers' usual 'blueprints' for success. Such an idea was directly in opposition to Ellie's stated ideals, for whom "Music, because it's creative, it can't be planned and managed and that's what freaks them (the record label) out."

b)   Values and creativity can survive: music has primacy:

Beth Rowley walked away from her contract with Universal Records for less sales but more control; Fyfe Dangerfield dismissed his management and music publishers to alleviate industry--

bound temporal pressures to release music; and The Temperance Movement rejected major label offers to stay on an independent label where they have more control over their work but less financial backing. All these 'backstage' acts and decisions, along with La Roux's rejection of having her creativity 'managed', fall within this global theme. As Cooke states, "there is a dialectic of control as the knowledgeable actor goes about mobilizing resources to get things done in the face of resistance and constraint" (1993: 37). Such notions of music making as a form of *struggle* against coercion and control may be somewhat stretching the point but clearly sit in marked contrast to the participants' feelings and representations of music as *ideally* being a freely expressive and unbounded creative act. With a gathering of experience in the realities of working within the music industry, all the participants have become "knowledgeable actors" who 'know how it works' but continue to hold onto the notion that their values regarding music and creativity can survive.

c) The creativity 'bridge':

The two organising themes that make up this 'bridge' usefully highlight a duality in the participants' opinions of professional practice and show the paradoxical character of making music in the 'radial mainstream'. On the one hand, the idea that controlling aspects of the music industry may hamper creative practice would appear to cast a negative light on any ideas of popular music being a truly creative and expressive form. On the other hand, the continuing notion of the primacy of creativity as being able to survive compromise reveals a much brighter side to the world of popular music creation. Accordingly, the ideal of creative practice as an expressive and autonomous form can be seen as one of the reasons why the experiential contradictions and uncertainties of life as a professional practitioner are never *fully* insurmountable.

It now needs to be highlighted that the main direction of the participant discourse about creative practice seems to center on 'freedom', rather than on any ideas of industry restrictions and boundaries as potentially acting as *enabling* channels within which to operate. Clearly, there is no

binary division that obviates 'freedom' or 'restrictions' over and against each other. As Steve Sidelnyk offers in section 5.2.3.4, industry input can be "good, bad, or both!" which represents a more salient view that blurs any ideas of such a division. Indeed, the lack of wider and more *overt* levels of participant representations suggesting that being industry-bound may have a positive influence could be seen as something of an omission. This may partially stem from the previously discussed assumptions about modes of practice in the grand tour questions (see section 4.2.3) but may also have a more deep-seated and underlying aspect.

As Gielen (2015b: 66) suggests "artists like to boast of their independence from market and state. Even reliance on social relationships and networks is still a sensitive issue." This 'autonomy-first' contention can be seen to run somewhat in parallel with a potential tendency to *omit* details in our reflective and autobiographical 're-readings' or constructions of how we perceive ourselves and our practice (Malpas 2007). This possible re-constructing of how we may represent our lived world experiences may be unconscious (Clarke 2011) or may be part of what DiMaggio and Hirsch (1976) call an "insulating" tactic through the placing to the forefront any ideologies of practice that we may have. Whether overt or subconscious, "everyone is *homo economicus*" (Gielen 2015a: 120) and, therefore, subject to some form of heteronomy, but the *idea* of autonomy remains alive: "It is precisely the world of fiction or imagination that makes autonomy conceivable in real life. Although we cannot really escape from society, we still can by removing ourselves to an imaginary world." (ibid.: 124) Accordingly, the immaterial worker can still "experience themselves as autonomous beings…(through) a continual back-and-forth between the non-fictive and an imagined 'reality' (ibid.: 124-125)

This is not to suggest in any way that the participants are deliberately omitting acknowledgments that industry 'impacts' may not always be negative; nor that they are fantasists or dreamers of "imaginary world(s)". Rather, that enduring primary and founding ideals of practice help to sustain continuance amongst the perceived contradictions of the 'radial mainstream' and form, at least in part, how they *make sense* of their experiences and *represent* what it is that they do. The idea of

making music as a form of "self-expression – in other words art" (Reddington 2012: 167) is a powerful one and also one that is not easily swayed, lost, nor demarcated – "there is no single act…that proves integrity has been compromised. Instead, there are countless considerations, decisions, and justifications" (Klein *et al* 2017: 337).
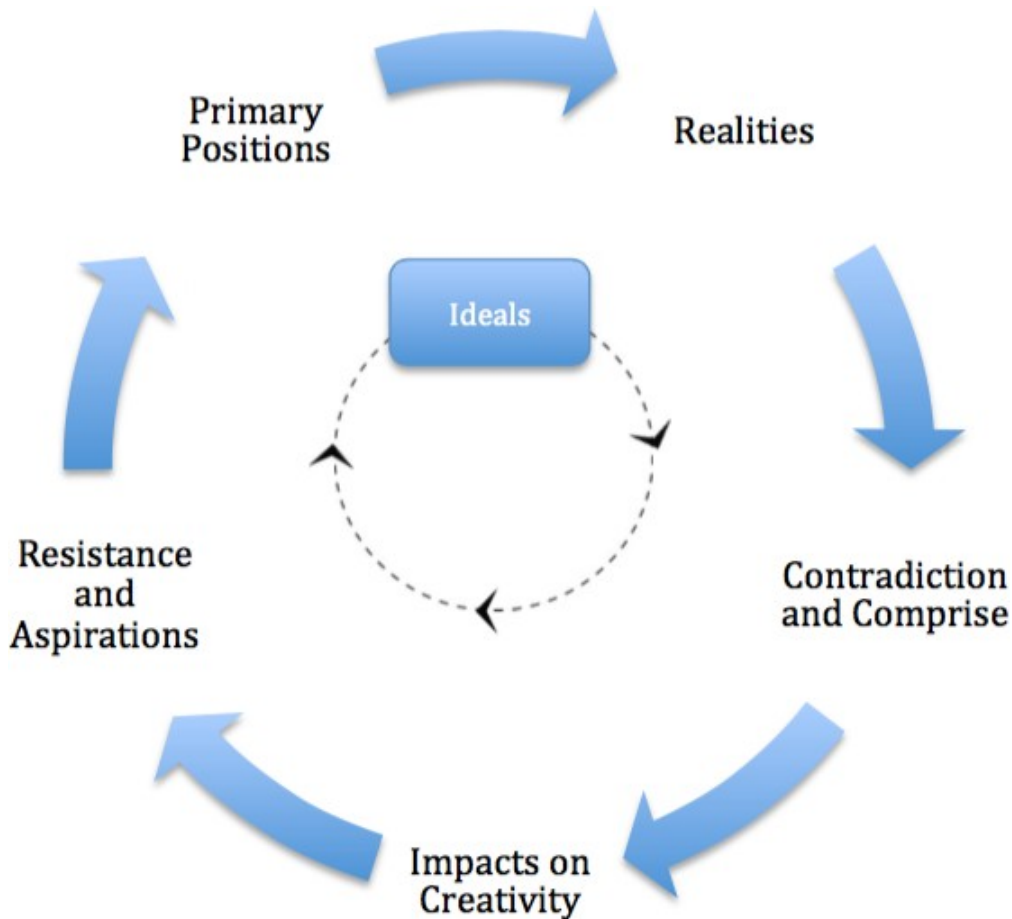
Figure 14 Centrality of ideals to creative practice

Figure 14 above shows a depiction of the central role played by the idealised and continuing notion of music creation as an expressive and autonomous form. Although applying any framework is clearly somewhat reductive, the five areas of 'primary positions' – 'realities' – 'contradiction and compromise' – 'impacts on creativity' – 'resistance and aspirations' allow for some discursive clarity to be given to the 'messy' nature of creative practice. By turning attention to specific examples and focusing on the continuing expressions of an ideal of autonomous creative practice in music-making, I have shone some light on the structural and existential contradictions that are part of the

choices and decisions made by musicians. I have also highlighted how such judgments may be rooted in a 'defense' of musical autonomy and creativity. Music may be created in a conditioned freedom but, as Mike Smith succinctly puts it, "you have to get used to it don't you but there is always that drive to create something different and something better." Music may be *sold* as a commodity but, for the participants, it is never ideally *made* as one.

5.3   DIALOGUES AND THE 'DEATHLY INHERITANCE'

> No poet since Adam or Satan speaks a language free of the one wrought by his
>
> precursors. (Bloom 1997: 25)

5.3.1   Introduction

The impact of the world of musical influences is a highly relevant and real consideration for the research participants. Whilst journalistic accounts of popular music are somewhat abundant with intimations regarding what works may have influenced the creation of new ones, this is an area that has received less institutional·level attention. When there have been engagements with this aspect, such as Moore (2001) and Griffiths (2004), there has been a reliance on authors' suppositions and secondary sources rather than on direct representations from musicians themselves. This is in no way intended as a criticism as musicians are notoriously reticent to discuss the influence of others (and their works) on their own music. Whilst there have been occasional elements of a 'hangover' from this defensive stance, the research participants were, in the main, more forthcoming than expected on the 'third' aspect of this study. Possibly due to my 'insider' positioning, the participants candidly expressed opinions ranging from the lasting impact of formative works through to the influence of genres and their own back catalogues. As such, in this section I argue that the impact of these 'musical libraries' are an intrinsic part of

how the participants experience and intend towards making music in the 'radial mainstream' of pop/rock.

Fabbri states that our response to music is defined by "collectively accepted norms" (1999: 54) within which we attempt to place musical events that we encounter. Further to this, "it seems difficult – even impossible – to begin any activity with or about sounds without referring to categories such as 'kind', 'type', 'genre', 'style'…" (ibid.: 49). Fabbri argues that such a tendency to categorize music is a naturalized process in order to "recognize what we are hearing as 'music' or as 'music of a certain kind', rather than 'noise'." (ibid.: 54) Allowing for a "dynamic relation between expression and content" (Fabbri and Chambers 1982: 136), the propensity to situate music into previously learned or acquired categories allows for newly encountered works to be placed into a field of meaning (Middleton 1995), wherein music can be compared to what it sounds similar to and defined against what it is dissimilar to.

Whilst this idea of grouping music may appear to be placed firmly in the esthesic or reception position, there is actually a threefold influence on the *creation* of music through such concerns. Firstly, music practitioners are culturally informed listeners wherein such categorizing is a natural and sedimented process; secondly, the music industry uses genre labeling as a highly useful marketing, promotional and dissemination tool. This then means that, thirdly, there are contractual boundaries and music business and audience expectations for an artist to produce work that fits within the genre/s with which they may be associated. Defining a musical genre as "a set of musical events (real or possible) whose course is governed by a definite set of socially accepted rules", Fabbri (1982: 52) regards such "rules" as necessarily having an impact on compositional practice: a positioning that is given more weight by such a threefold conceptualization.

This is not, however, to suggest that genres are totally static concepts, made up of iron clad rules and boundaries. Genres grow and are modified over time, creating sub--genres and 'new' ones that

then come to be regarded as distinct and particular categories. As such, it is more useful to regard the creation of genres from a *dialogic* perspective, wherein there is a recursive aspect to such formations:

> No new artistic genre nullifies or replaces old ones. But at the same time…once it arrives, (it) exerts influence on the entire circle of old genres: the new genre makes the old one, so to speak, more conscious; it forces them to better perceive their own possibilities and boundaries, that is, to overcome their own *naiveté*…(and) promote their renewal and enrichment. (Bakhtin 1984:271)

Just how a new genre may make an older one more "conscious" and how such dialogic and recursive formations may create "patterns against which perception…allows us to see (things) as distinct" (Holquist 2002: 145), warrants attention.

5.3.2   Dialogics and "Authoring"

Folkestad suggests that all creative activities are inherently social and, therefore, can be seen as a collective enterprise. Even the solitary composer has a "personal inner musical library" (2012: 198) that acts as a backdrop or pool of resources that may be accessed to help inform and create a specific new work. In this way, the notion of a Romanticized and free-from-influence lone writer is given short shrift as "every composer has a dialogue with all the music heard before in which music also carries the societal, traditional, and historical features of the musical language in use." (ibid.: 203). Whilst this potential access to "all the music heard before" may involve various subconscious aspects rather than an explicit and overt plundering of an acquired domain-·specific "library", Folkestad's highlighting of a "dialogue" is highly salient.

This idea of a potentially dialogic underpinning to creative practice is a concept originally

proposed by Mikhail Bakhtin (1981[1934]) to show how discourse shapes the fabric of experience and resultant creative acts. Whilst Bakhtin wrote exclusively in terms of literature, his central ideas potentially resist "being confined to any exclusively "literary" application…(and) literature can never be completely disentangled from its capacity to serve as a metaphor for other aspects of existence." (Holquist 2002: 107) The recursive influence of old and new works on each other – along with the formation of differing genres – stems from Bakhtin's idea of the "utterance" which he took to refer to the creation of works of art (Haynes 2013). Although this may appear to be a rather abstract term, there is a simple clarity at the heart of Bakhtin's work. Any 'speaker' of an utterance does so from a temporal and socially constructed position, wherein words, thoughts and resulting artworks are founded upon an individual's unique background as a social being. Carrying a partial alignment with Bourdieu's habitus and the recursive nature of Giddens' "practical consciousness", Bakhtin used the term "heteroglossia" (1981[1934]) to account for all the different "voices" that combine to form and influence any speaker's utterance. Being a literal translation from the Greek for "different tongues", Bakhtin used the term to encompass how all such influences combine to give an individual their "address in existence" (Holquist 2002: 167) and a "specific way of conceptualizing the world" (Haynes 2013: 143). Accordingly, the writer:

> Confronts a multitude of routes, roads and paths that have been laid down by (their) social consciousness…(and) the object is a focal point for heteroglot voices among which his own voice must also sound; these voices create the background necessary for his own voice, outside of which his artistic prose nuances cannot be perceived, and without which they "do not sound." (Bakhtin 1981[1934]: 278)

This background of other 'voices' – including the artist's own previously created works or utterances – accordingly has an intrinsic influence on any new work that is created. As each new creation is not an isolated 'utterance' but is embedded within and comes from other 'voices', a

creative act and any resulting outcome can been seen, under Bakhtin's concept, to be in a *formulating* dialogue with other works and the 'author' or authors who created them. Echoing the thoughts of Becker, who suggested that the act of playing and composing "consists of a continual dialogue with the world" (2008[1982]: 204), Bakhtin's speech‑based terminology can be seen as a useful way to highlight the embedded nature of creating music, wherein each new creation is influenced by the 'voices' of the creator's "inner musical library".

5.3.3   The 'Deathly Inheritance'

Similar to Bakhtin as regards writing in terms of literature, though employing a markedly different terminology, Harold Bloom also stresses the weight of influence on the act of creation, which he calls the artist's "inheritance" and a "deadly encouragement" (1988: 241). Although he may potentially be overstating the overtly *conscious* aspect of such influence, Bloom usefully regards the work of art – in this case the poem – as a "response to (another) poem" and the poet as a "response to (another) poet" (ibid.: 247). Paralleling Bakhtin's utterance, which is "always an answer to another utterance that precedes it" (Holquist 2002: 60), Bloom regards such "intra‑poetic relationships" (1997: 5) as being based on a 'misreading' by a poet of previous poets and their works. This misreading or "poetic misprision" (ibid.: 14) is seen as a creative interpretation, but one that creates the anxiety of influence itself. Writing in a highly poetic style – due to his own openly stated "misprision" – Bloom draws on the work of the Roman poet Lucretius for the terminology he uses to conceptualise an artist's "inheritance" into six 'ratios' or stages:

1)   "Clinamen" which is a "swerving" (ibid.: 14) away from a precursor's work – a creative revisionism – at the point that the new author thinks that the previous work needs 'correcting'.

2)   "Tessera" which is the antithetical 'completing' of a previous work, one that the new author thinks "failed to go far enough" (ibid.).

3)   "Kenosis" which is an attempt at discontinuity and a distancing from the precursor.

4)   "Daemonization" which is the brief "victory" of a new work as it "moves beyond" the precursor. (ibid.: 15)

5)   "Askesis" which is an attempt at separation from influence, a move that necessarily brings solitude and compromise.

6)   "Apophrades" which is the stage after the solipsism of Askesis, where the author holds himself "open again" (ibid.) to his precursor/s and their work.

The above terms used by Bloom appear to be somewhat abstruse and he has been criticized for being overtly (and overly) influenced by Freud, resulting in Culler (2001) describing such ideas as being unworkable beyond some imagined realm of an epic battle between a 'father' poet and his 'son'. However, Culler sidesteps Bloom's central idea of the influence between *precursors and individual artists* and focuses only on the use of Bloom in the realm of aesthetic criticism, stating: "The assumption that critics *must* interpret is so powerful that we will not allow Bloom's writings to be anything else" (ibid.: 16). He is useful, however, in regards to reinforcing the position of Dewey, wherein art and its creation are a "remaking of the material of experience" (2005[1934]: 84). The existing 'materials' – partially formed from the musical works that make up an inner musical library – mean that "no poet since Adam or Satan" (Bloom 1997: 25) has been free from influence and all artists are in some way "latecomers to the story" (ibid.: 61).

The title of this section is my own "misprision" of Bloom's writing. Whilst it may be something of a poetic conceit, the use of the word 'deathly' is so as to emphasize the *career*-long nature of this third aspect of music creation – a practitioner's musical library – with its attendant paradoxical aspect of acting as an enabling but also constraining 'anxiety'.

5.3.4 Findings

5.3.4.1   Genres, Boundaries and Contradictions

> Genres have had an influence on everything I've written as reference points.
> Sometimes reaching for a certain approach to a vocal melody line or its delivery will
> sometimes involve mentally referring to a style…as a starting point. (Matt Deighton)

The opening citation from Matt Deighton mirrors the opinion of Benson who argues that "composers never create ex nihilo, but instead improvise: sometimes on tunes that already exist, but more frequently and importantly on the tradition in which they work." (2003: 25) This highlighting of the role of "tradition" and Deighton's overt recognition of genre influencing the writing process appears to align with Fabbri's (1982) declamation of their impact on the activity of composition. However, the situation is may not be as clear-cut as these three opinions would appear to suggest.

Richard Parfitt offers a more nuanced opinion, stating that "music shaped by genres is too self-limiting and draws on only the basic tropes (available)", with the adage that genre stylistics should be considered *after* the music has been created and then in terms of marketing concerns. Richard's first point is mirrored by Geoff Dugmore who considers music creation to be a "mix and match of all styles as far as your musical imagination will let you go." Further stating that "there are no rules in music", Geoff's views align with those of Fyfe Dangerfield who reasons that "there are no boundaries, it's all just music for me and I could never make an album where it's ten songs in the same style or genre."

> ***Genres can act as springboard to creation and inform choices***
> ***Genre conventions should not limit music creation***
> Genres can act as reference points and platforms for creation.
> Musical stylistics, whether consciously or subconsciously, are drawn upon when creating.
> Genre considerations can come after the initial writing/idea stage.
> Breaking with ingrained conventions is a conscious decision.
> Avoid copying and writing to categories.

Figure 15 Genres, boundaries and contradictions

These views do not disagree with Deighton, Benson, and Fabbri, as they all agree upon genres or stylistic 'tropes' as being a *consideration* that is borne at some point in the process of music creation. Ranging from the aspect of genres as being part of participants' musical libraries, through more overt and conscious uses of them as reference points, over to deliberate attempts to break with stylistic conventions, genres can be regarded as something akin to a *tempered contradiction*. Firstly, creating music may be "dependent on the 'languages' available and usually those languages are relatively well defined" (Benson 2003: 43). As such, genres and their norms can be seen to be part of a creator's heteroglossia and act as a '*springboard to creation and inform(ing) choices*'. However, a genre's "defined social practice" (ibid.) or "accepted rules" (Fabbri 1982: 52) are also seen to be potentially too confining and, accordingly, '*genre conventions should not limit music creation*'.

For the participants, genres are a tool to be used but not necessarily adhered to. Rather, their representations of practice suggest that a form of *transgression* is encouraged and generally adopted where the rules and norms of other genres can be used to 'cross-pollinate' new works. Richard Ashcroft talks of the generic boundaries of Brit Pop being too confining and "boring", with an appropriation of the "f**king widescreen and exciting" palette of hip-hop forming part of his last album, 'These People' (2016). This is also mirrored in my own practice wherein a nominally Brit Pop styled song called 'Up On The Downside' (2001) had its original genesis in my wholesale appropriation of the chord structure from a composition by the jazz artist Charles Mingus. Adam Ficek sums up the impact of genres on his approach to music making, succinctly stating that they

can be used as a "platform to step into a bigger picture".

5.3.4.2 Precursors

Drawing on the work of Bakhtin, Kanellopoulos stresses the centrality of a "dialogic relationship between creative acts and musical culture" (2011: 117). With a participant's musical culture being partially formed by their own inner musical library, there is then another consideration that is borne during the process of creation; namely that of the impact of specific precursors and not just 'wider' concerns with genres. The impact of preceding artists and their works as a *formative* influence is a factor that was discussed by the majority of the research participants, wherein they were able to instigate and explore early attempts at music creation through emulation of their precursors. As Tristan Ivemy states, "you sit down as a kid and start playing with your heroes." Richard Parfitt offers that such precursors acted as a form of musical education, where "learning from playing along to records by The Beatles was hugely influential, not just because their songwriting forms are so tight, but because you would practically learn a new chord every day." Peter Gordeno, after "falling in love" with 'Songs In The Key Of Life' (1976) by Stevie Wonder, proceeded to buy a Fender Rhodes keyboard so he could "become Steve Wonder for a bit!"

Such direct and conscious emulation is not, however, a process that appears to continue for long. Whilst Bakhtin remarked that in the early stages of creation there is "assimilation, more or less creative, of others' words" (1986: 89), all the participants expressed a resultant desire to move beyond such overtly 'direct' assimilation or copying. As Ellie Jackson states, "You want to make records that make you feel like the records you love, have the same essence, but be different from what's already been done."

Clearly, none of the participants sealed themselves off from further additions to their musical

libraries, with Geoff Dugmore commenting that "your tastes develop in something of a domino effect and your writing becomes a constant upgrade." Kanellopoulos regards this dialogic aspect of music creation to be such that the "historicity of every musical gesture…(can) be addressed." (2011: 117) This would appear to somewhat overstate the direct influence of *every* precursor and underplay how an individual's 'upgrading' of their inner musical library naturally gives them their own *singular* background upon which new musical works may be created. Rather, such individual and unique assemblages of influences are drawn upon to provide inspiration – La Roux's "essence" – from which to make their own creations.

In an application of Bakhtin's dialogism as a model to uncover the pluralistic nature of the lyrics of the rapper Eminem, Clarke regards there to be a state of "complex dialogical relationships…between a subject's utterances and those of his or her others." (2006: 80) Whilst Clarke's work is based on the esthesic level, such an acknowledgement of the intrinsic complexity in the interconnection between an artist's work and their 'others' is useful to reinforce the contradictory and recursive nature of music creation. Forming the second organizing theme, the participants' expressed desires to *'create music 'beyond' influences'* is only possible due to their possession of such influences from precursors in the first place. Steve Robson offers a candid example of this, discussing how when he was co-writing a song called 'Pieces Don't Fit' (2006) with the singer James Morrison, they were both aware that some of the songwriting choices they were making were turning the song "into a pastiche". Such choices were then rejected in an attempt to make the song "honest" and "have its own voice": a voice that would not have been heard without having influences and making the choices that were then rejected.

Toynbee (2000, 2012) regards the creation of popular music to be based directly on "assembling…(new works) from existing voices" (2000: 46), with songwriting "consist(ing) in the selection and combination of what is 'out there'…in the field of works" (ibid.: 52). Whilst this is partially true, Toynbee then extrapolates this to mean that music creation cannot be expressive, as it

is not "generated from within. Instead materials are located outside in the field" (ibid.: xiv). Such a view is far too reductive, implying that music creation simply involves a piece--by--piece assembly of 'voices', and ignores the *internalization* of the work of precursors and the at--times subconscious aspect that a music practitioner's influences may have. Discussing the songwriting of Lee Mavers from the band The La's, whom he signed to his record label, Andy MacDonald states that "Lee was in such awe of the whole process of songwriting. I remember him telling me the lyrics to the song 'Callin' All', which he had just written, and saying "they sound like Shakespeare, I don't know where they've come from but it's me singing them.""

> ***Influences are not static and are intrinsic to music creation***
> ***Creation of music 'beyond' influences is paramount***
> Formative influences act as a way to learn through emulation and exploration.
> Influences on music creation are always evolving.
> Precursors are a source of aspiration and inspiration but individuality and growth are primary.
> Direct copying of a precursor only results in pastiche.
> Music creation can appear to be an instinctual process with influences acting subconsciously.

Figure 16 Precursors

Whether precursors may have a subconscious impact, as in the case of Lee Mavers, or inhere in a more direct way, the views of the participants confirm the intrinsic and *driving* nature of influences on their creation of new music. Just as it is impossible for musicians to remove themselves from their library of influences, the question of how an agent's *own* works may then impact on their future creations follows directly on and requires consideration.

5.3.4.3 The Epitome

Gruber and Wallace adopt the term 'epitome' to account for "what lead up to and followed on" (1999: 101) from any creative activity. This term is useful to not only place a new creation against a back catalogue of previous works but also to highlight the position that "creative

people take on projects lasting a long time" (ibid.: 94). In case of point, both Andy MacDonald and Frank Turner explicitly reference the idea of music creation taking place within such an epitome. For Frank Turner "the albums I make are both autobiographical and chronological", whilst Andy MacDonald states that "creative people still think of things as a volume or body of work." Such views, which are directly mirrored by my own experiences, potentially present rather a different view of music creation than that held by the wider music industry. In terms of sales and marketing, a similarity between a new song and a previous work that was successfully promoted and sold can be desirable – a point previously highlighted by Ellie Jackson – whilst the creators of the music generally "don't want to do the same thing again, you want something new" (Max Heyes). Similar to the impact of precursors, there is a desire to move 'beyond' what has already been created. Such inclinations are part of the "potential of the artist's creativity…(a) demanding of continuation and moving into the future." (Haynes 2013: 87)

Haynes' use of the word 'continuation' is telling in respect to the impact (and influence) of the epitome concept. Whilst the desire is to move 'forwards', there is always a dialogic relationship for a music practitioner with their back catalogue, where past works *inform* future ones. Sometimes, this can take the form of revisiting ideas that didn't previously 'work' and a rejuvenation of them into a new composition. As Richard Parfitt states:

> I have often written songs, that although I'm not happy with, I thought maybe the verse, of chorus, or a hook, or perhaps even just a lyric, is really good. So I'll take it and recycle it into a new composition. Salvage and reinvention of old ideas is at the heart of much pop music song writing.

Sometimes this can take the form of rejecting a new work as being too similar to previous creations, due to the expressed need to "never work from the same template" (Mike Smith) or "never write the same thing twice" (Peter Gordeno). Matt Deighton candidly offers that "the back catalogue of my own songs revolve and re-·surface in varying degrees throughout a new song I'm

putting together, although sometimes it's only a small percentage." As such, it can be seen that there is a desire to create music that *progresses* from previous works but because an artist's epitome forms part of their musical library, these will have some level of impact on the creative and aesthetic choices made during the production of a new work. From a subconscious influence – "I guess we all reach for familiar things without thinking about it" (Ali Staton) – through to a more overt recycling of 'old' parts into new compositions, an '*artist's back catalogue is a real and influential conception on the creation of music*'.

An artist's back catalogue is a real and influential conception on the creation of music
Previous creations can specifically be used to inform and inspire new works.
Creating music combines composition with 'salvage and reinvention' of existing ideas.
Back catalogues influence works through the desire to avoid repetition.
An artist's epitome has at least a subconscious influence on new work.

Figure 17 The epitome

Pete Walsh, the renowned producer, implies that the epitome of the band Pulp was at the center of the group's main songwriter Jarvis Cocker's decision to 'reject' a previously successful template:

> Jarvis had had enough of the Disco 2000 sound (the group's commercial peak) and wanted to explore new avenues for the band. The side of Pulp that was the reason for their commercial success in the past was not really what he wanted to consider or rework for this record.

The resultant record was not a commercial success, though Pete Walsh describes it as an *artistic* one that "moved the band on from what they had already done. It was a deliberate avoidance of the Pulp 'sound'…and a clear progression for the band." Mike Smith, a long time collaborator with the songwriter and performer Damon Albarn, suggests that this is taken to a further extent by Albarn, who "deliberately looks for a new template and sound for each and every record,

that's why they are never the same."

The epitome can be seen as a *continual* influence on the creation of music that takes the form of a sliding scale. Some participants use it as an "inspiration for where ideas can end up and drive you forwards into something new" (Max Hayes), whilst others use it as a starting point for what *not* to do. Regardless of individual preference, the epitome of a music practitioner may have an equal, if not larger, impact on the creation of music as the 'springboard' of genres and the driving force of precursors.

5.3.4.4 'Devouring' the Author

Four years ago, at around 2am in the morning, Richard Ashcroft was 'surfing' through YouTube. Typing the name Mike Tyson into the search bar, an unofficial video came up of the boxer doing some 'road work' in the early hours of the morning. The person who had uploaded the video had used a song called 'Christine' (1988) by the then defunct British group The House of Love as a soundtrack to the visuals. Known for their "shoegazing" style of music – a form based on distorted and effected guitars and introverted lyrics – this was, at face value, a rather unusual choice of music to accompany a training workout by the outspoken, violent and possibly unstable boxer. For Richard Ashcroft, this unexpected juxtaposition provided the inspiration for a new composition called 'Nightlife'.

Richard Ashcroft is very open in acknowledging that he is not a 'virtuoso' and is somewhat limited in terms of playing the piano and guitar, which are his two usual instruments for composition. With such perceived constraints – he only knows how to play a handful of basic chord shapes – Richard at times turns to what he terms "outside" sources to draw upon for inspiration and for potential starting points for songwriting. Sampling the guitar 'hook' from the House of Love song, Richard Ashcroft then wrote some hedonistic, defiant and confrontational

lyrics inspired by the visuals from the YouTube video. The resulting song's instrumentation presented it as a hard-edged dance track that he states he "wanted me as a granddad to hate". Whilst this may seem an odd statement to make, the intent was to break with any songwriting conventions and stylistic norms that he may usually adopt and 'devour' himself as an artist.

Such a term 'devour' clearly requires further explication. Hollerbach, in a study on jazz musicians in a localized 'scene', puts forward the idea that a musician forms their own 'voice' through the internalization of their precursors. Furthermore, "the successful development of an identifying voice results by default from the *failure* to devour a prior voice" (2004: 162) in the process of trying "to assert one's own voice among many by assimilating and restating that which has been told before." (ibid.: 163) Such a 'failure' to completely 'devour' precursors means that the remnants combine to form part of the artist's resulting voice. For Ashcroft, such a stylistic break – combined with a much more 'punk' vocal delivery than his more usual relaxed singing style – was his attempt to 'devour' himself as his own precursor.

This desire to break with and move 'beyond' his back catalogue and self-as-precursor was, in actuality, impossible. By making the song 'Nightlife', Richard Ashcroft only added to and *expanded* the epitome from which his future compositions would potentially be informed and influenced. Whilst the song itself is yet to be released, part of the sonic template used and the defiant aspect of the lyrics can be heard in the opening song, 'Out Of My Body' (2016), on his last album. Both Ellie Jackson and her producer, Ian Sherwin, discuss similar considerations in their discussion on the difficulties of producing 'original' music, along with a clear vocalization of the impact of Bloom's "deadly encouragement":

> Ian: We have to try to make something new, otherwise what the hell are we doing? The first bit that you come up with when writing, the obvious bit, is easy. The hard bit is then to find stuff that is not obvious, but is better and *new*. (His emphasis)
>
> Ellie: Look at The Beatles. They kind of had a blank canvas to write from, they weren't

going "oh I really like this but it's been done before." It's a bit like the time when colour photography had just come out; the first person to use it had the bloody world at their feet!

Both Richard Ashcroft's and La Roux's experiences outline how the *'inner musical library'* – being formed from the work of precursors and each artist's own epitome – *'both inspires and constrains'* throughout the act of creating pop/rock. This is a very real consideration that has surfaced during my own activity as a professional music practitioner and is also echoed in the statements of the other research participants. As Geoff Dugmore affirms, "there have been times where I have gotten really excited with something that I am working on, feeling sure that it is original and feeling very inspired by it...only to realize later that in fact there was some aspect of it that I had taken subconsciously from something that I had listened to in the past."

> **The 'inner musical library' both inspires and constrains**
> As an artist, avoid repeating yourself and others.
> Perceived limitations provide the desire to create outside of them.
> Due to the work of precursors, there are inherent constraints and difficulties in creating original music.

Figure 18 'Devouring' the author

For Sircello, "the followers of any highly original person in whatever work are prevented from expressing themselves precisely to the degree that the attitudes which inform their work are derivative." (1978: 338) To this can be added that the work of "any highly original person" – whether taking the form of an 'outside' precursor or an agent's own 'inside' epitome – may act as a prevention but also act as an inspiration to create something new. In point of fact, without such 'persons', an artist would have nothing to create from in the first place.

5.3.5   Conclusion

Peter Gordeno describes the act of creating music as "a strange process…it's a series of decisions, sometimes blind, and choices to make at crossroads." Three global themes emerged regarding the impact of this 'third' aspect on the "strange" processes involved in music creation that can be labeled – if somewhat reductively – as influences acting as a springboard to creation; a desire to create 'beyond' such influences; and a reinforcement of the continual relationship between existing works and new ones.

a)   Existing works and forms are the background from which new ones develop:

Without influences, ranging from the formative types that the practitioners used to explore early attempts at music creation, through to the continual 'updating' of individual musical libraries, there would be nothing against which a new work could be perceived or created. Whilst the ideas of Bakhtin, Bloom, and Dewey clearly argue for the pervasive nature of prior 'voices' or creations, there has been a surprising lack of engagement in existing literature with how a musician's own epitome *combines* with that of their precursors to form an overall 'background' from which new creations may develop. As Haynes states, "an artist engages in a dialogue with his or her perception" (2013: 56) and such a dialogue stems from their relationship with existing musical forms, the works of precursors, and their own catalogue of creations. For Geoff Dugmore, "everything around you constantly plays a part in the creative process" and this "everything" carries with it the contents of each musician's inner musical library.

b)   Aspire to create music beyond stylistic boundaries and influences:

The themes drawn from the participants' discourses around creating music suggest that there is an *aesthetic* drive to create 'original' music – a move to 'expand' beyond stylistic forms and influences. What Haynes refers to as the "interconnectedness of self and other" (2013: 45) can

be conceived as the professional practitioner creating on the boundary between their self desire or aspiration to create a new work; but a work that is informed by and based upon the retention of others' works within their unique musical library. For Adam Ficek who "aspires to be artistically strong", Max Hayes who "tries to further what I've done in the past", and for Richard Parfitt who states that "artistic honesty…is the Holy Grail", such aspirations are made explicit and mirror the views of the other research participants. The question of why the participants express a desire to progress in their work – to create or 'say' something new each time – can be seen to stem from the primary position and ideals of practice contentions that I outlined in section 5.2, which is mirrored in Zagorski-‑Thomas' (2014: 106) view that "the fact that our attention wanders from the repetitive and is drawn to difference and change is…at the heart of perception and musical creativity."

c)   There is an inherent dialogue between old and new works:

The discussion in section a) includes a highlighting of the role of the musician's epitome; the discussion in section b) also alludes to the epitome concept, along with the 'interconnectedness' of old and new works. This has not been done in error. Whilst separating the global themes into discrete entities allows for more discursive clarity, there is no sharp separation between influences in the form of genres, in the form of precursors, nor in the form of an artist's previous output. In point of fact, this final global theme or invariant collapses the previous two within it, hence my central positioning of it within chevrons in figure 19. Creative acts, or 'utterances' by a 'speaker', are always begun from a specific viewpoint. For the participants, their viewpoints and aesthetic choices regarding the creation of music are everywhere and at all times constituted by the contents of the unique assemblage that forms their inner musical library. As Richard Parfitt affirms, "however I try to distance myself, they (influences) always return in some way or other", with Ali Staton adding "artists that have a catalogue of work are always kind of connected to it."

Such a 'connection' and 'returning' highlights the recursive nature of the *'inherent dialogue between old and new works'* – whether as forms, precursors or epitome works – and the pervasiveness of a practitioner's musical library. Whilst aspirations may be to create new works that move 'beyond' influences, the very creation of a new work is then, necessarily, another addition to an ever-expanding 'library'.

Existing works and forms are the background from which new ones develop
Genres, Boundaries and Contradictions:
Genres can act as springboard to creation and inform choices
Precursors:
Influences are not static and are intrinsic to music creation

///

There is an inherent dialogue between old and new works
The Epitome:
An artist's back catalogue is a real and influential conception on the creation of music
Devouring' the Author:
The 'inner musical library' both inspires and constrains

\\\

Aspire to create music beyond stylistic boundaries and influences
Genres, Boundaries and Contradictions:
Genre conventions should not limit music creation
Precursors:
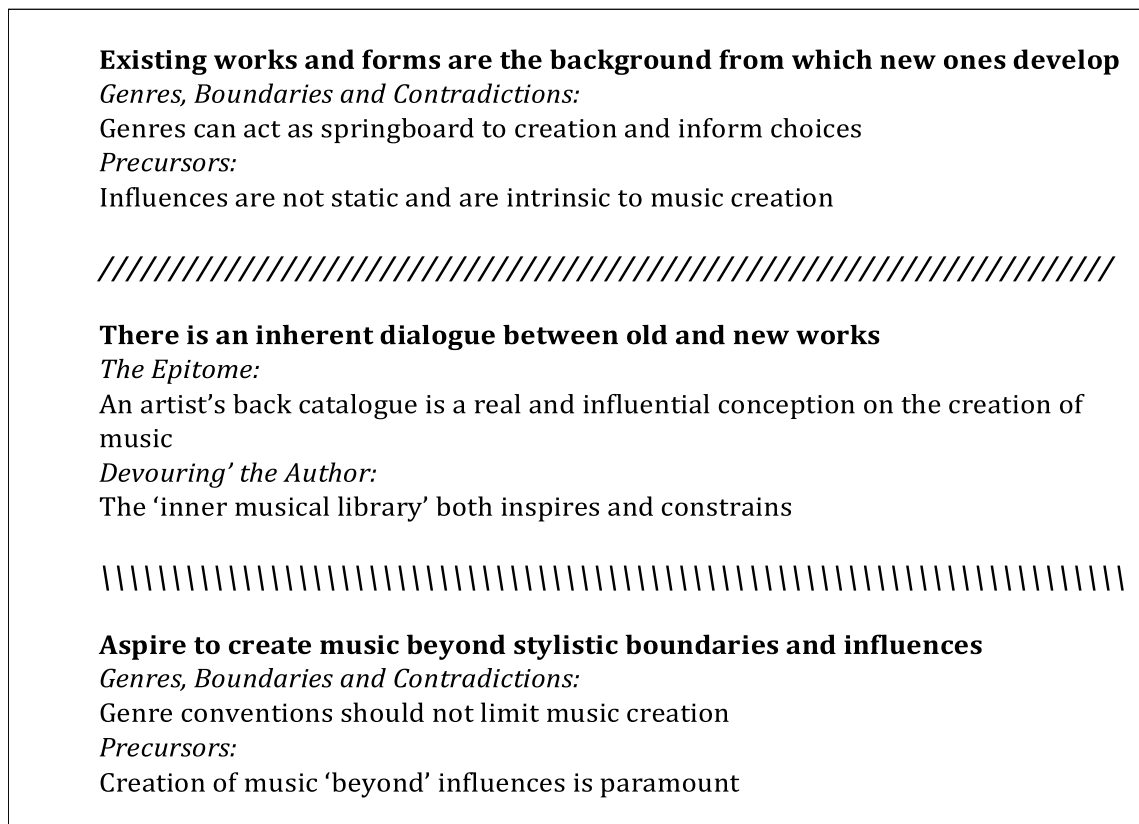Creation of music 'beyond' influences is paramount

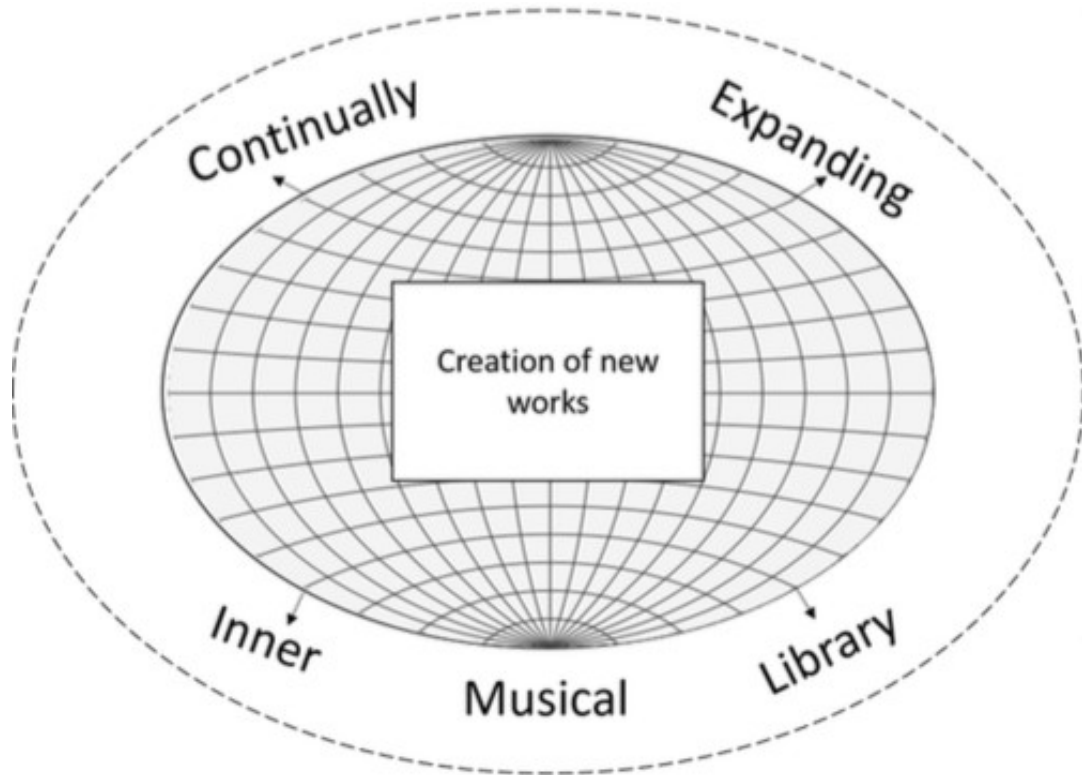*Figure 19 Organizing themes to global themes*

Figure 20 The expanding nature of the inner musical library

The dialogic nature of the world of musical influences, with its duality of acting both as inspiration and constraint, can be argued to be an intrinsic factor in the creation of pop/rock. However, two further points are of note. Firstly, the discussions in this section about the inner musical library are generally more concerned with the desire to 'find' something new that deviates from that existing library rather than with finding characteristics that may allow practitioners to *stay* within the stylistic musical community that may be the 'right voice' for a particular song. Moore (2001: 200) refers to this as "third person authenticity" and the participants' apparent 'wider' motivation for their own first-person 'authentic' newness and how they feel about and represent it in their discourse will be discussed in the next section (5.4). Secondly, while the ideas of Dewey and Bakhtin align with these representations of practice, a caveat needs to be applied to Bloom's argument for a "deadly" and "terrible" (1997: 32) aspect to the world of influence. In terms of poetry, the 'devouring' of a precursor's poem is conducted, in the first person, by the new poet in their *own* voice, whilst a precursor's music is heard in the third person, through the *precursor's* 'voice'. As such, there is a degree of separation between the

influencing work and the creator that has been collapsed in the realm of poetry. Whilst this separation does not apply to a practitioner's epitome, there is a deathly – as in career‑long – but not a *deadly* nature to the world of musical influences.

5.4   THE CREATIVE ACT

5.4.1   Introduction: creativity as phenomenology

> I don't want to work for someone else or be in their pecking order. As an artist, I'm driven to create something lasting and creative, not just try and chase the money. (Catherine Anne Davies)

> Art and music are an exquisite expression of the human spirit and are really the things that separate us from the rest of the animal kingdom. Great music can be a very uninhibited and naturalistic expression and emotion. (Andy MacDonald)

These opening citations highlight the idea of artistic creation over and above commercial considerations for these particular research participants. With such talk of "exquisite expression" and avoidance of "pecking orders", the making of pop/rock would appear to contain a *potentiality* for a form of freely creative action, away from 'outside' considerations and impinging factors. However, and as highlighted in section 5.2, this is rather more of an ideal than a reality. In point of fact, Andy MacDonald candidly states that "the music industry wallows in a trench of money and shit, instead of letting the artists realise their creative endeavours." Analogous with this, Catherine Anne Davies reveals how she and her two producers, Bernard Butler and Paul Draper, had to make "loads of compromises due to lack of budget" through their attempts to maintain creative independence.

With the three preceding areas of the 'findings' arguably forming a background within which creative practice is carried out, the question of how the practitioners intend towards what they are creating requires consideration. With its roots in the Greek word *authentes* – or to "act with

authority…(and) made by one's own hand" (Bendix 1997: 14) – the participants display a preoccupation with the "multivariate and unstable" (Parkinson and Smith 2015: 95) concept of 'authenticity' in their characterizations of themselves and their practice. In a wide-ranging investigation, Peterson argues that authenticity is "socially constructed rather than an attribute of that which is called authentic" (2005: 1083) and is "a claim that is made…and either accepted or rejected by relevant others." (ibid.: 1086) In the specifics of 'authenticity' in country music – in which his views are adopted by Pruett (2007, 2011) – Peterson regards notions of it to be formed through a "cycle of authentication involving everyone active in the field" (ibid.: 1091), including the fans of the resulting music. Analogous with the views of Strong (2011) in her study into perceptions of authenticity in grunge music, Peterson suggests that decisions as to what may be 'authentic' are ostensibly "made to satisfy fan tastes but in practice they are made to satisfy the expectations of the next gatekeeper in the decision chain." (2005: 1091)

While this may align to some of the wider working practices of popular music, the purpose of this section is not to attempt to provide a *definition* of 'authenticity', which is an opaque term and a "moving target" (Katz 2010: 192), particularly in postmodernist discourse. Rather, my aim is to introduce the notion that – for the research participants – the creative act of making popular music quite significantly appears to hold aesthetic and experiential aspects of a *form* of authenticity. In this regard, Moore (2001) provides a potentially useful demarcation of authenticity into three discrete areas. Firstly, there is "first-person authenticity, or authenticity of expression…an attempt to communicate in an unmediated form" (ibid.: 200). Next there is "second-person authenticity, or authenticity of experience…conveying to the listeners…that the performance is 'telling it like it is'" (ibid.: 201). Lastly, Moore posits a "third-person authenticity, or authenticity of execution…(where there is) the impression of accurately representing the presence of another." (ibid.: 200)

Whilst Moore is approaching the subject from the esthesic position, aligning a relevant tense to authenticity allows for something of a narrowing of the scope – and opaqueness – of the term. However, an adaptation of Moore's conceptualisation is needed in terms of the poietic position. The

"third-person" aspect can be adapted to collapse into the area of musical influences – the 'deathly inheritance' or the role of a practitioner's 'inner musical library' (see section 5.3). The "second-person" aspect only pertains to the reception position, and it is only from the *first* person that such ideas of 'telling it like it is' may emanate in the first instance. Accordingly, and for the purposes of this research, I consider a *first person experiential* form of authenticity, carrying with it how this may be valued within the creative act of making pop/rock in the 'radial mainstream'. The participants, in alignment with their views in section 5.2 on the ideals of music practice, express the long‑lasting importance and driving nature of such 'authentic' founding notions and as Smith (2013: 355) states, "acts of will occur in volitional activities...and we ascribe values (based) on the ideal structure of these intentional activities." How the research participants appear to intend towards and value the making of music – along with the act of music creation itself – will now be explored.

The title to this sub‑section could also have been stated as creativity *through* or *within* phenomenology. This is not to show a level of vagueness but, rather, to highlight the centrality of the experiential nature of the creative act for the participants. As I argue throughout the findings and conclusion to this section, pop/rock in the 'radial mainstream' can be represented as being created *from* experience, *during* the experience of the creative act, or *towards* the experience of an intended final work. An agent's *modus operandi* in the act of creating music can be conceived as being formed from their practical consciousness and inner musical library and under this conceptualisation, the experiential *from* and *during* aspects of the creative act can be recognised and catered for. The aesthetic intending *towards* a completed composition or work, based on an agent's socially and temporally conditioned perception of such cultural forms, can then be seen to complete the recursive and non‑linear nature of the experiential creative act.

5.4.2　Findings

5.4.2.1　Self-·determination of Music

> When I sat down to write In For The Kill and Bulletproof, I wasn't once thinking I've got to write a hit…Stuff just comes, in the supermarket or half asleep, or in the car, or wherever. (Ellie Jackson)

> When you were using tape, you felt like you were making a record there and then, this is the take and maybe you were a bit more focused and maybe you would work for longer honing the part, and a bit of a group thing would go on with the musicians, the producer and so on. (Jamie Johnson)

On face value, these two citations may appear to be in relation to separate concerns; namely, the perceived lack of overt conscious thought in the act of writing a 'hit' song, and a harkening back to pre-·digital recording techniques. However, Ellie Jackson and Jamie Johnson are reflecting on what can be regarded, retrospectively, as their ability to choose whether one action or another is appropriate to how *they* value and intend towards the act of creating music. For Jackson, her self conceptualisation of song writing is regarded as one ideally devoid – at least initially – of any rationalisation based on commercial concerns and, for Johnson, the apparent lack of focus and "group thing" brought about through digital recording practices sees him represent himself as a practitioner who values a sense of collective action as important to the making of music.

As Burkitt states, "technology is a means through which humans produce not only products and works, but also themselves as human selves" (2002: 224). The group Turin Brakes, in alignment with the views of Jamie Johnson, took up a similar position regarding technology as a way to

determine *their* approach to music. Ali Staton reveals how the band:

> Changed their recording process to forgo the whole digital thing. They wanted to go back to that *experience* (original emphasis) of it being about performances and not constructing a song on a piecemeal basis. When you remove that digital safety net, there is something at stake when you are playing. You have to really focus and concentrate as a collective. The whole thing puts you in a different headspace.

This is not, however, to be regarded as an across-the-board rejection of current music technology in favour of revisionism towards older analogue forms. As Fyfe Dangerfield, Paolo Nutini and Steve Sidelnyk all attest, digital technologies are just part of the process and palettes available in music creation. Rather, the majority of the participants discuss the importance of trying to maintain a basic or core practice of music creation: a *self-determination* of the way that they conceive of music-making and, equally, themselves as practitioners. While such a term may appear to have some opaque or even transcendental overtones, the views of DeNora and Ricoeur are helpful here. Discussing the 'use' of music in the reception position, DeNora regards this "aesthetic reflexive activity" (1999: 32) as allowing for music to "provide a means of self- interpretation…(and) articulation" (ibid.). Ricoeur's "value references" already highlighted in my primary positions contention (see section 5.2.3.1) are part of what he regards as the ability to "affirm myself in my acts…determine myself" (2007[1950]: 59). As such, the participants' 'self-determination' of themselves through their primary positions and ideals of practice provide a "basis…(and) motive" (ibid.: 78) in the "determination *of* oneself" (ibid.: 56) as a music practitioner. As Mark Wallis states, "technology has certainly made writing and recording easier but I feel my original creative process still exists intact, as the same fundamental rules apply. A good song well performed!"

Discussing the writing of 'The Drugs Don't Work' (1997) Richard Ashcroft suggests that he wouldn't have written such lyrics as "like a cat in a bag, waiting to drown, this time I'm coming down" if he had been thinking about and rationalising what he was expressing in the initial first

'throws' of creative practice. Peter Gordeno calls these early stages a "form of autism...things just pop into your head" and Fyfe Dangerfield states that "I just make myself sit down and write with no preconceived idea of what I'm going to create." Similarly, Matt Deighton says "I mess around with chords, not really thinking what they actually are but how the sounds are going." Furthermore, on a specific song called 'Only' (2015), he reveals that "on the verse, I was messing about with an old chord progression and added in some new bits, something that was next door to what I already had but hadn't tried or thought of yet."

Such a form of "messing about" with "next door" chords tellingly points to the kinaesthetic aspect of using a song writing tool – a guitar in this instance – in the early stages of composition, over and above a direct use of theory based reasoning. Mike Smith reinforces such a primacy of sound and 'feel' in his initial aspects of music creation: "I think you always start from the same position, whether on guitar or piano, just letting yourself go with the sounds that you are making. After that, you then think what am I going to use, in terms of technology, to manifest this music, what is the best combination to present it?"

Digital forms have changed many aspects of music creation but not core practice. Theory and rationalisation are largely absent in the early stages of music creation.
Digital forms may lessen the level of focus and collective work that analogue forms require.
The basics of music creation have not been changed by technologies.
Creativity can appear to take an initial form of subconscious process and flow.
Sound and kinaesthetics have primacy over theoretical aspects in composition.

Figure 21 Self-determination of Music

Mike Smith's highlighting of the "best combination" to present a new creation is useful as it shows the move from an initial idea to a more developed and 'presented' version. This can be argued to sit within a 'sliding scale' of creative practice that ranges from an implicit end of non-conscious inspiration to an explicit edge of conscious rationalization. Aligning with my own experiences of creating pop/rock, there appears to be an initial absence of theory and

rationalisation in the early stages but the wider contexts of how the work progresses and is accepted (or not) into the field of production then impacts across the creative process. How the research participants intend towards the works they are creating – as they move through the process to a 'finished' work – has significant bearing and warrants attention and consideration.

5.4.2.2 The Mundane and the Particular

> It is often the case that the final product comes as a surprise to the artist simply because it never was the final product that was visualized beforehand. (Gell 1998: 45)

A final art product that may come as a "surprise" to the creator can be seen to partially align with the first of the organising themes drawn in this section; namely that *the process from demo to final work can sometimes lose the 'essence' of an initial idea*. Carrying meanings of 'core', 'character', 'spirit' and 'substance', amongst others, the word essence is a useful one in this context. Though it has a level of ambiguity to it, it is a term that several of the participants directly used when discussing the utilisation of demo recordings and it also serves as a descriptor for the equal ambiguity and personal nature of what may serve to constitute a musical work for the participants.

'Demoitis' is a term that has long carried with it negative connotations within popular music practice (Burgess 2013). Variously described as "one of the most horrible things in the world" (Tristan Ivemy) and "chasing your tail" (Chris Potter), 'demoitis' is the process of attempting to reproduce a sound or performance contained in a demo for the 'final' recording or version. The question of where and what the specific 'essence' may be that needs to be reproduced also further complicates the process. By way of an example, the demo recording of a song 'The Circle' (1996) by my own group Ocean Colour Scene was adjudged to be unfit as a 'final' version due to some elements of the instrumentation on the demo being substandard from the perspective of

audio fidelity. A new version was recorded with attention paid to the sonic quality and clarity of each of the instruments and this was achieved in a straightforward manner. However, the vocals recorded by the lead singer, whilst of a professional standard in terms of audio concerns, lacked the emotive 'essence' of the first-take version on the demo. After much 'tail chasing', the decision was made to use the original vocals and place them in the newer, more sonically precise, version. This was a very laborious and time-consuming process due to state of sampling technology at the time. The resultant and 'final' version was adjudged by all concerned in the creative process to be a success. Clearly, the 'essence' of the song in this example had its highest priority in the feel – emotionally and rhythmically – of the vocal on the demo version, over and above any of the other attendant instrumentation.

There is a propensity to view demos as akin to 'sketches' or 'frameworks' from which more fully realised versions progress. Whilst there is clearly a level of saliency to this, the experiential impact of a demo has a potentiality for a higher positioning within the poietic process. The initial instantiation of a song as a *social* form and not as only an abstract *idea* is the reason why there can be an unexpected level of importance and regard given to demos by the participants. Margolis (1980) provides a useful demarcation between artworks as abstractions and artworks as transferable forms, wherein a "type" is seen to be the idea of a work but not the artwork itself, which is argued to exist only when a "token" of it is made. For any type to exist beyond a 'mere' abstract condition, a token must necessarily be made from culturally informed labour. As such, "works of art, then, are culturally emergent entities, tokens-of-a-type that exist in physical objects" (ibid.: 24). For Jamie Johnson, the initial token of the demos produced in the making of a specific album contained the 'essence' of the songs: "I did a lot of demos with Ed Harcourt in the process of making his first album. They were great. The final version came out and it was too clean." Similar views are also held on the impact of such initial tokens-of-a-type:

> You can lose something in the studio. Also you get used to the unfinished version, lots
> of emotional investment, so the final one has a lot to live up to. With the fourth

Goldfrapp record, Alison (the lead singer) played loads of demos all the time and asked for feedback. By the end of the process, the record had lost something in the mix machine. (Tony Crean)

I've come to the conclusion that the demo holds as much, if not more, emotional content as the final product. All the producer does is process it. It's processed emotion for culturally conditioned ears. But is the finished record any better? Not for me. (Adam Ficek)

I think you probably put more into your demo. You get through the process and flow and then go "I really like this and I really like that" and then you think I'll get that guitar or drums done again properly later. And then it's another level of work, it's a different thing, the process is re-·done again. It's bloody hard 'cos you've got to like it again and try to be instinctive but do that in a polished environment with a producer or a different studio. Maybe it's now not so personal. (Mike Smith)

Whilst Margolis' conceptualisation that art must have form for it to be conceivable as an art*work* is open to debate, the question of where the 'essence' of a work may lie emerges as an area of considerable import for the research practitioners. Bennett (2012: 166) offers that "the song and the recording are different objects in law, but are often merged in creative practice." This is salient in regards to publishing law and contracts but such a 'merging' sits in direct opposition to the views of Richard Ashcroft, who regards the 'essence' of his songs to continue *unchanged* through and across any recorded or performed versions of them. Discussing the song 'Bittersweet Symphony' (1997), a work that resulted in a legal battle between the artist and the owners of the copyright to a sample that it contained, Ashcroft states that:

The song, that song, isn't in that sample. Does that sample contain the melody and

lyrics that everyone sings? No it doesn't. And that's why I often play that song live without the sample, just on my guitar or now with my band just to see all the people singing it back to me. And they know what song they are singing. Bittersweet Symphony.

Richard Ashcroft's views on what may constitute a song is contained within the final half of the second organising theme drawn in this section; *a song is never completely finished and a specific recording is only a version of it.* Benson (2003: 1993) asks the question "in what sense do musical works reach a kind of completion? What signals the end of the selection process on the part of the composer?" Whilst such talk of a "selection process" is rather too similar to Toynbee's (2000) view of composition as a form of 'assembly', the saliency of Benson's question is of interest when compared to the representations of the research practitioners. Peter Gordeno and Max Hayes offer similar opinions of songs being 'finished' though a form of instinct. For Hayes, "it's finished when my stomach tells me. I always have a gut feeling" and for Gordeno it rests on "my own vanity and insecurities helping as a way of knowing. Often I'll write something, if I sing it and I either feel like a big man or I don't. If I don't feel cool singing it, then it's not finished."

Tellingly, Max Hayes also adds "sometimes budgets and other considerations mean that you just have to end even though you know more can be done." This suggests that conceptualizing a recording as a 'stopped' or *finalized* version, rather than a finished one, may be more appropriate. This aligns with what Geoff Dugmore terms as the "process of letting go…even though in reality I don't think a piece of music is ever really finished." Pete Walsh has a similar view, suggesting that "there is a point where you have to let go and say I've got the best that I can". Jamie Johnson candidly states that "you just abandon it and that's when it's done", whilst Chris Potter offers a rounded view of the process: "I guess it's over when you've realised the song in the best way that you think is possible and when enough of those moments have been collected in the recording…similar to painting I guess in that regard."

The title of this sub-section, being drawn from Goehr's (1992) demarcation of artworks (the "particular") from products (the "mundane"), also highlights the *work* aspect within the creative act of popular music-making in the 'radial mainstream'. Whilst all the participants were candid regarding the levels of, at times, un-glorified work needed to 'finalise' a work for release, the process itself sometimes has the result of turning what had started out as a "particular" into a "mundane". For Ellie Jackson, the struggles with 'outside' forces throughout the process of completing the song 'Uptight Downtown' (2014) led her to remark that "by this point you don't care anymore what the song's about...those people on the streets, they can riot now, I don't care anymore!" Fyfe Dangerfield discusses a similar disengagement and demotivation with the process during the making of the album 'Red' (2008), stating that "at one point, there was another studio where the others were working on the album and I didn't really go there." Tony Crean also suggests that Alison Goldfrapp became "put out and moaned about the amount of people that had become involved in the record and were making decisions that effected it, and effected it in negative way from her point of view."

> ***The process from demo to final work can sometimes lose the 'essence' of an initial idea.***
> ***A song is never completely 'finished' and a specific recording is only a version of it.***
> Initial creative 'sparks' and freshness of a demo can get lost in attempts at replication A song's essence of can get lost through over-rationalisation
> The process of creating a finished work can lead to disengagement and demotivation
> Certain important parts in a demo should be kept if possible
> A demo with enough sonic and emotional impact is good enough to release
> Songs are finalised when they feel right, though they are never 'finished'
> A recording is only a version of a song and can always be changed or improved.

Figure 22 The mundane and the particular

Numerically, these views are in a minority in regards to the overall number of participants and, therefore, this aspect is not overtly mentioned within either of the organizing themes for this sub--section. However, my professional experience has also included elements similar to those expressed by Jackson, Crean, and Dangerfield and it can plausibly be argued that the other

participants have chosen not to reveal such aspects of demotivation and disengagement in the process from moving the initial idea through to a 'finalised' work. The specific areas of audience considerations and commercial aspects carry a varying level of tension due to the more rationalized facets of popular music creation and, therefore, are worthy of further consideration.

5.4.2.3 Verisimilitude

> The highest efficacy of literature rests in the subtle play between expectation and surprise…between the verisimilitude expected and desired by the public and the unpredictability of creation. (Gennette 1994: 73)

Although Gennette is specifically referring to works of literature, such a view on the "subtle play" between creating a work that fits within expected genres or formats – whilst being sufficiently new or creative enough to distinguish it as more than a rule-·bound and mundane creation – bears resonance with the opinions of Hennion (1983), McIntyre (2008), and Shuker (2001). Hennion regards a popular music song to have a positioning somewhere between the purely musical and an attempt to cater for the needs of a real or perceived audience. McIntyre, stating that the audience is always "the elephant in the room" (2008) in the production process of popular music, has a similar viewpoint to Shuker, who states that "musicians are under constant pressure to provide their audience with more of the same…(so) there is a process of reworking the common stock, as continuity is self-·consciously combined with change." (2001: 118) Whilst there is a common saliency to these opinions, the perceptions of creative practice for the research practitioners suggest a more nuanced and less clear-·cut position.

Although a wide range and sliding scale of perspectives emerged from the interview data, the views of the participants can be – if somewhat reductively – broken down into three discrete areas. Forming an analogy from the working practices of Motown Records, Mark Wallis suggests

that *some* popular music is made with "an element of deciding if it is right for an intended market or audience." Mike Smith offers a similar opinion when discussing his work with Damon Albarn: "on all of the projects, every one, the audience is very important, it's a stage managed theatrical presentation, it's an angle." Geoff Dugmore, whilst stating that some records are made for purely artistic reasons, argues that "there are *some* (his emphasis) you are involved with where the market is the overriding factor. You know the target audience and you structure the sound and song accordingly to suit radio and the demographic you're hoping to capture." This aligns with the position of Jones who states "Songwriters create with the market in mind; perhaps not in the forefront of their minds, but, in seeking popularity and all that they imagine comes with it, songwriters seek to create music that will *sell*. "(2006: 247)

These views on the factoring-in of audiences into the creative process highlight what can best be regarded as a matter-of-fact approach to the creation of popular music, which is neatly summarised by one particular experience of Richard Parfitt:

> When I worked as a session musician for the producer Mike Hedges, he basically put on a CD by Travis, and told me he wanted the guitars to sound like that. That sounds brutal, but it makes sense in the commercial world, as Mike was making a pop record for radio, and that Travis were getting a lot of daytime radio then. Not a very romantic way of making music, but a pragmatic one.

However, this is something of a one-sided view of the impact of commercial considerations. Whilst the practitioners express an awareness of the contexts within which their music is disseminated, they also possess the practical consciousness that Giddens' (1979) refers to in a capable agent. Accordingly, market influences are characterized by some of the participants as having no definite *a priori* and unavoidable role. For Chris Potter, artists need to "have their own identity and it's not the right thing to do to go chasing audiences. When you pander to an audience, then you are losing something of the art form, compromising it." Max Hayes regards such a

'pandering' to be "quite naïve, people like what they like, whether it's been designed for them or not. You can direct it as much as you want but it will generally go wide of the mark." Fyfe Dangerfield suggests that taking commercial considerations into account really depends on how you constitute and determine yourself as a practitioner: "Music for music-sake and music for commerciality are two different things. When I'm recording or writing, I'm not thinking will the audience love it. It's about knowing what you are in it for."

Pete Walsh suggests that a complete rejection of these 'outside' aspects allowed Scott Walker to pursue music for purely artistic reasons: "When we did Climate of Hunter, Virgin (Records) were expecting another Walker Brothers record but we went totally the other way and, really, into a much more interesting area." Firmly within the 'negative' camp as regards the impact of market considerations, Ali Staton exasperatedly talks about how he was remonstrated by a record company employee for having recorded some guitar on a track: "the song needed some guitar and the artist wanted some, but the radio plugger then comes to me and says that the guitar is too "live" sounding for the song to be played on or make the radio playlists!"

Matt Cook suggests that the best route is to enable a position where "you can satisfy the audience expectations but also allow the generally wider expectations of the artist to come through." This more 'middle ground' perspective is expressed as being put into compositional practice by Peter Gordeno, who states that "you have to step away from it (the song) and be the audience at times. This awful feedback loop exists of judging and creating at the same time so space is important. Get some space and try to be the audience. Well, at least for a bit." Although Bennett argues that "the composer/s will be actively trying to engage the listener…(and) creative decisions will share this common incentive" (2012: 140), my experience of commercial and market considerations has been one wherein there is a left-to-right positioning that takes place along an axis that decreases towards the left hand edge for the artist and increases towards the right hand edge for the business. This is also echoed by the organising themes drawn regarding the *experiential* impact of these aspects on the creative act.

> ***There is a sliding scale of perspectives regarding the impact of audiences on music creation.***
> ***'Outside' concerns have a generally negative impact from an artistic prejudice.***
> Audience considerations are not uncommon in creating music, particularly from business perspectives.
> Artistic validity is lessened when commercial concerns impact on the creation of music.
> Attention to audiences in music creation depends on artistic choice.
> Commercial aspects can directly impact on decision making in music production.
> Avoid second guessing commercial considerations.

Figure 23 Verisimilitude

It needs to be noted that my use of 'verisimilitude' is to be read as akin to 'more of the same' or a likeness to existing works that are potentially "desired by the public", as opposed to the philosophical rendition that relates to qualitative definitions of theories and states of affairs (Niiniluoto 1998). Although there is a level of repetition in this section with some of 5.2, I have included this discussion here to reinforce the sense that there appears to be no *static* and pre-given consideration of audiences for the research participants in the creative act. Becker argues that artists "take the imagined responses of others…into account when they complete (a) work" (2008[1982]), but these responses are not necessarily those of such an audience – whether real or imaginary – but those of the artists' closer networks of practice.

One area that was generally *not* remarked upon by the participants is the potential for the reaction of audiences to influence how a new work is then consequently recorded and 'finalised'. This aspect of 'playing out' or testing the reception of an audience to a new work would appear to allow for a direct and very tangible interaction between an audience and the pop/rock practitioners. Whilst this appears to be something of a missed opportunity or an 'oversight', this may be because new material is normally recorded *first* and then presented in the arena of live performance *second*. My professional experience has been one that suggests that there are three factors to this 'oversight'. Firstly, external business concerns exist that place a time bound pressure to record and present new material to record labels and publishers before it can

be played out and reactions gauged. Secondly, there is a reticence to play previously unheard songs live, as this may either lose audience interest or be of little direct value when the songs are played to a partisan crowd. Lastly, there also exists a desire – generally from artist management and record labels – to keep new works 'under wraps' until they are ready to be disseminated as completed recordings.

5.4.2.4 Creativity as Authenticity?

Boucher (2013: 47-48) suggests that "artistic realism has become highly conservative...(due to) the entry of the logic of the commodity into the very structure of the artwork itself." Such an impingement – and partial rejection – of commerce-led business aspects is encapsulated in the experience of Fyfe Dangerfield regarding the opening song to his first solo album. The song that Fyfe wanted was rejected by the record label as being too "quirky and weird...it will give the wrong impression to the media" and a more "safe" choice was suggested. Fyfe eventually won the disagreement:

> I love the start of that record. On that intro when I recorded it I was so happy, just wired, and was on a real high when we came back to it and overdubbed on it. It was just this moment captured. And it's the rough mix too! Half the tracks on that record are rough mixes and that felt really good, with no sense of let's make it sound (polished).

The importance of the *first person experiential* authenticity contained in "this moment captured", and the desire to have it as the opening to a commercially released record, is mirrored in Fyfe's further view that "there should be no rationale in art". Such a preference for a non-rationalized and 'honest' musical performance for an artist is reflected by the views of several more

participants:

> You need to capture the human element of playing together. This is what people connect with on records. (Dead Sea Skulls)

> Performing the songs, so that the public totally believe what you are singing about, is coming straight from your heart and you mean what you say. That's the difference for me between say a Pop Idol winner and perhaps someone like Bob Dylan. (Frank Turner)

> If the audience, or listener doesn't believe what you're saying or singing…you have no chance, this is where intuition kicks in. For me, authenticity is simply the absence of cynicism. (Richard Parfitt)

> I think honesty shines through above all, I feel you can tell a mile off if someone is bluffing. (Tony English)

> Some records are made with no agenda and these kinds of records can sometimes be the ones that bring the most satisfaction both musically and commercially. Take the Eva Cassidy record for example…that came out of nowhere with no commercial forethought but it hit a chord with people and boom! One of the biggest records of its time. (Geoff Dugmore)

Whilst these suggest primacy for 'authentic' performances, all the participants have *rationalised* upon such matters because, as professional practitioners, they are "not ideological dupes of stunning mediocrity" (Giddens 1979: 52). For all, there exists (on varying levels) the process of reflection upon as to why such 'authentic' performances may connect with audiences, and hence

achieve some measure of commercial success, through to the studio based and rationalised aspect of overdubbing in a more analytical and considered manner after the initial 'capturing' of a basic performance. What is characterized here is the perceived importance of an *experience* of a form of authentic artistic expression at the core of the creation of a popular music work. This may then reinforce the general preference for works captured in an initial creative 'flow', i.e. the demo, against the 'finalised' version, as discussed in section 5.4.2.2.

Authenticity has an aesthetic primacy and can sometimes increase commercial success
Rationalisation comes after creative insight and intuition
The capturing of music through performance is artistically desirable.
Authenticity is found in honest performance over and against 'manufactured' music.
Records made purely for artistic reasons can succeed in both aesthetic and commercial terms.
Initial creative 'flow' is beyond analysis and rationalisation.
Rationalisation comes in when the initial idea is built upon and refined.

Figure 24 Creativity as authenticity?

Such concerns for authenticity can also cross over to the more 'outside' areas of the wider music industry. Jon Walsh suggests that "when you sign a legitimate act that write their own material, it's just about capturing the music as it should be captured and everything will find its own way." 'Authentic' can reasonably be said to stand for Walsh's use of the word "legitimate", with its synonyms of 'real' and 'genuine'. This is mirrored by the view of Andy MacDonald, who rather pointedly states "people signing artists then putting them in with songwriters because they feel there is an inadequacy in the songs is a load of nonsense...just look harder and get better artists!" The views of Walsh and MacDonald, as an A and R executive and a record label owner instead of the more expected artist expressions of experiential authenticity, point towards the role of a wider collective in the creation of popular music. As previous stated, Hennion (1983) applies the term "creative collective" to encompass all of the agents involved in the chain of production of a work. The influence of such collectives – both positive and negative – will necessarily have a clear effect upon the creative act for the popular music practitioners.

5.4.2.5 The Creative Collective

> In addition to classifying a person, product, and process as creative, we must regard
> the environment as creative as well...an individual can only be creative in relation to a
> social context. We must interpret it in relation to collective action. (Tschmuck 2003:
> 128)

Matt Cook, unaware of the writings of Hennion, discusses the role of what he terms "the creative collective" in the successful realisation in terms of both artistic and commercial success for the Gorillaz's second album 'Demon Days' (2005). Matt states that "their first record was successful on a relatively small budget, so normal practice would have been more of the same. But the band had *massive* (his emphasis) plans for the follow up." These plans entailed asking for a "huge" marketing budget, as "they wanted to use technology that wasn't widely available at the time." Accordingly, "if we (the record label) had said no, we would have stifled Damon's vision for the record. After several meetings with everyone concerned, we agreed to stick our necks out and go with what they wanted." Matt reveals that the budget was unheard of in the business practice of EMI records and candidly suggests that "if the record had tanked due to the marketing budget, that would have been me, and others, out of a job." The record went on to be a worldwide success, selling over eight million copies. This clear depiction of the *positive* impact – and support – of the wider 'creative collective' has a direct opposite in the experience of La Roux:

> Ian Sherwin: Take 'Uptight Downtown', especially with the environment of what's going on
> now, a song which Ellie started with Ben. When I started working on it with Ellie, the label
> wanted something finished, so even though we went to a place to write some other songs,
> it ended up being a production process on that song. So the writing stopped and we were
> in a barn in Devon, which wasn't set up for making records. So we ended up finishing the
> track and then it goes off and gets mixed and in a moment of clarity through the fog of

pressure, Ellie was like 'do you know what, I don't like this (new) chorus but I love the verses so I want to re-write the chorus". By this point, Ely and Ben have already started the song, and I've then come in and worked on the actual master.

Ellie Jackson: And I've now been months hearing that chorus which I can't get out of my head.

Ian Sherwin: We've been hearing it for weeks and weeks…and then writing a new part, it was a f**king stressful time.

Ellie Jackson: It was horrific.

Ian Sherwin: Because the track had been so fully developed, trying to write a new part when you have great music then parts of the mix which are basically nothing…

Ellie Jackson: You have bits of the track which sound like something you'd hear on the radio and then…silence!

This representation of the *negative* and "horrific" impact of the wider 'collective' on the creative process is mirrored by the view of Jon Walsh, who argues that "A and R has a massive role in the creative process and they deserve respect, as they put their jobs on the line when they sign a band, but sometimes they can get carried away and disrupt the process." As such, there would appear to be a need for a level of balance in and across the creative collective or network of practice. Mike Smith, part of the 'Demon Days' collective, candidly states "Everybody has to pull together to make it work, either in the room or out of the room. Too many people, (just) f**k off! It's chemistry isn't it."

Labeling the 'creative collective' as operating "in the room or out of the room" may suggest an unrealistic division in terms of the experience of the creative act, as opposed to specific aspects of practice. However, this does allow for focus to be given to the more "in the room" areas; namely the immediate group work or initial collaborative facets of creating a work of popular music. For The Temperance Movement, this is akin to "five people in a circle passing the ball to

each other. They all love the ball but it's no fun playing on your own." Furthermore, for the band, "the creative process is something that...you can't quite f**king catch it...when you are in it, you're in it. It's a very pure kind of state." This "pure" aspect to creative collaboration, in a similar way to the wider "out of the room" forms, rests on a balance but this time between the immediate and the rationalized. Such a balance carries alignment with my contention that music is created *from* experience, *during* the experience of the creative act, and *towards* the experience of an intended final work. As The Temperance Movement state, "you try and get into that creative state by looking at what worked before", which can be seen as a highlighting of creation *from* experience. Creation *during* the experience of group work collapses into Fyfe Dangerfield's recollection of the way a Guillemots' song was written:

> On 'Kriss Kross', all of us played together and collaborated on the writing of that one, with the riff coming first, rather than me coming in with a song idea. Someone said, "imagine if it then breaks out into a big pop chorus". I remember we were all excited about that. There was a lot of playing, with just the four of us playing together, for ages, just bass, drums, and low synths, playing hardly any harmonies, all just rhythm and low riffs, swapping instruments. That song definitely took shape through that.

Whilst the creative process is far from a linear chain of events – being an intrinsically recursive act – somewhat reductively, the last or 'final' *towards* aspect can be seen to be supported by the views of Mike Smith, who suggests that "creatively, there is the instinctive path and the overall picture path and they both have to work together, those two sides. You've got to keep the patience and memory angle, all the emotions and putting yourself back into that position again." The "overall picture path" contains within it the 'heading towards' of an intended and final work, with its attendant levels of rationalization and impacts from the wider creative collective. Although I contend that a piece of music is rather more stopped or 'finalised' than completely finished, it can be argued that *collaboration in creative work can act in both positive and negative*

ways, wherein a level of *balance is integral to the success of networks of creative practice*. An example of imbalance and negativity in the collaborative creative act is provided by Tony Crean:

> Often you see one strong personality upset the process…Danny from Ladytron could effectively self‑produce and when he had the opportunity to work with a very good producer it was a bit like a battle of wills and it really didn't work. It got to the point where nobody got the best out of the situation. The artist wasn't prepared to let go…A record label brings in a great producer and there wasn't a shared vision, with the artist pulling rank all the time. A bit of a disaster!

As such, the effective operation or otherwise of the initial and wider creative collective appears to be an inherent part of the experiential nature of the act of making pop/rock in the 'radial mainstream'.

Collaboration in creative work can act in both positive and negative ways
Balance is integral to the success of networks of creative practice
A collaborative group can be highly effective, producing exciting and unexpected results.
Collaboration can extensively change the sound of existing material.
The collaborative process can result in exclusion, demotivation, and a lack of coherency.
Commercial concerns can disrupt the creative process and break trust.
Business relationships should allow for consistency and creative space.
Balanced group work is integral to the creative process.

Figure 25 The creative collective

5.4.3   Conclusion

The three global themes that emerged can be argued to continue the 'from', 'during', and 'towards' contention regarding the experience of the creative process. Whilst the inherently recursive nature of creativity means that these divisions can only be made in theory – the present tense 'during' moment of experience must necessarily contain within it retentions of the 'from' and projections of the 'towards' – such demarcations allow for a level of grounding and clarity from which to approach discourse on the subject.

Commerce and technological advances are secondary to the 'self-determination' of music-making
Digital forms have changed many aspects of music creation but not core practice.
There is a sliding scale of perspectives regarding the impact of audiences on music creation.
'Outside' concerns have a generally negative impact from an artistic prejudice.

– Balance is integral to the success of networks of creative practice –

Creative flow merges into rationalisation within creative networks
Theory and rationalisation are largely absent in the early stages of music creation.
Rationalisation comes after creative insight and intuition
Collaboration in creative work can act in both positive and negative ways

– Balance is integral to the success of networks of creative practice –

Aesthetic intentions remain throughout the unstable process of music creation
A song is never completely 'finished' and a specific recording is only a version of it.
Authenticity has an aesthetic primacy and can sometimes increase commercial success
The process from demo to final work can sometimes lose the 'essence' of an initial idea.

Figure 26 Organizing themes to global themes

a)   From experience. *Commerce and technological advances are secondary to the 'self-determination' of music-making:*

The tools and technology used by the research participants, whether taking the form of directly used artefacts or as an intentional form of practice, all combine within the first-person experiential *self-determination* of music creation. From Mark Wallis's "fundamental rule" of "good songs well

performed", through to Steve Robson's "basic intention of always writing a good song", the practitioners express a primacy on their core practice as artists above and before concerns with commerce and technological advances. For Schutz, "self-explication...(is) the ordering of a lived experience within the total configuration of experience...in a synthesis of recognition...(that) takes the lived experience...and fixes its specific essence." (1967: 83) How the research participants appear to explicate (as in interpret and give meaning to) their 'selves' as music-makers within the "total configuration" of experience in the contradictory world of popular music reveals a concurrence with the conclusion of section 5.2. Along a sliding scale of perspectives, music is given a synthesis of recognition as a commodity but retains a potentially stronger specific essence beyond the realm of commerce through a self-determination wherein they regard themselves, first and foremost, as artists.

b)   During experience. *Creative flow merges into rationalisation within creative networks:*
Peter Gordeno recounts a short story that not only reveals the genesis of a particular song but also the way in which creative networks can function in both a positive and negative manner:

> I was working with a producer, who I won't name, who thought the idea of production was to get a bunch of talented people together in a room and try and steam in and add a chord to whatever we were working on. He was a total dick. In another room in the same building, Seal was working with Trevor Horn and we bumped into each other (Peter and Seal) and decided to get together the next day to try and write a song. I went to bed that night and woke up the next morning with pretty much a whole chorus written, with no idea where it had come from. I played it to Seal when we met up and he started singing the verse. An hour later, we'd got the song pretty much done.

This recollection juxtaposes an example of an effective collaboration against the negative working format of another, and also suggests a lack of rationalisation in the early stages of the composition of the Seal and Gordeno song 'Can't Stop The River' (2006). Boden (1990) plays

down the role of intuition or subconscious inspiration, arguing that consciousness can be elusive and reflections on the creative process can often be open to prejudices as to what actually happened. For the research participants, however, the *experience* of the initial creative flow is perceived as "something amazing that just happens" (Fyfe Dangerfield) and "things just happening" (Chris Potter). The subsequent progress of the initial idea, after the "what just happened there?" (Peter Gordeno) stage, is where the formative creative flow merges into a more overt rationalisation. The idea is then 'presented', to paraphrase Mike Smith, within and across the creative networks, resulting in a 'finalised' musical work.

c)   Towards experience. *Aesthetic intentions remain throughout the unstable process of music creation:*

The word 'intentions' is of prime importance in this global theme. As I have already highlighted, there is something of a general preference for demo recordings through their potential capturing of a song's 'essence' in the form of a first social instantiation. As professional practitioners, all of the participants are also clearly experienced agents who appreciate that such initial versions are often unusable in terms of industry standard commercial releases. As Gell (1998: 257) suggests, "We are inclined to see artefacts as if they embodied the final intentions of their makers, but this is hardly the case. What gets built is whatever seems the best possible compromise in the light of all the practical difficulties and constraints entering into the situation." Having to negotiate a plethora of such compromises, difficulties and constraints through the "situation" of making music within the wider and contradictory world of the 'radial mainstream', all the participants express a continual valuing of their practice and self-determination of music-making. Returning to the two opening citations, Andy MacDonald recognizes the business led aspects of popular music as commerce but still values an intention towards popular music as being based on "expression and emotion". For Catherine Anne Davies, her previous experiences of making popular music have led her to sacrifice budgetary freedom for the potentiality to create *towards* her self-determination of music-making as one based on a "lasting and creative" aesthetic intention.

Once again, it is important to state that the invariants drawn under this section, along with the participants' discourse, are not to be regarded as objective 'truths'. Rather, these are characterizations of the way that the participants think about and *represent* what it is that they do and how they react to their lifeworld. Tristram Ivemy offers that "I can't help thinking that it's maybe counter-productive to always attempt to break new ground" (see section 6.1) and Richard Parfitt reflects in section 5.4.2.3 on his "pragmatic" experiences of working with Mike Hedges. These depictions would then arguably appear to align with the idea of a 'third person authenticity' wherein a commitment to creating within a style may act as a spur to creative activity. The participants are all professionals who work within the 'radial mainstream' and also within musical boundaries, however loosely defined these may be. As such, they are unlikely to start making 'serial' art music or minimalist techno. However, the majority of discourse appears to *omit* such 'third person' aspects and, instead, shows a preoccupation with an idea of creative identity based on a form of first person artistic authenticity.

All the participants are "knowledgeable agents" (Giddens 1984, 1987) and have differing ways and levels of pragmatism with which they approach their industry-bound practice. What is then of note is the importance for them of what I have termed a form of *first personal experiential* authenticity. They are all rational and reflective professionals but the driving nature and valuing of their creative practice – and attendant self-determination of themselves – sees them place to the fore the *intention* and *experience* of making music in the 'radial mainstream' as a form of authentic artistic expression.

6   CONCLUSIONS

This chapter is arranged into two separate areas. Firstly, 'Summation of Findings and Participant Views' encompasses a short four-part review of the findings from chapter five, presented in the same previous order. The research participants' responses to the findings are included, catering for the multi-voiced perspective that is intrinsic to this representation of making music in the 'radial mainstream'. The responding participants were provided with a full version of each of the findings sections and any opaque or 'academic' terminology was either replaced with less abstract wording or given a full explanation. This then allowed each participant to fully respond to and comment on all of the themes and findings.

Within each of the following four sub-sections, there is a tabular representation of creative practice that aligns with the specific aspects of each area of concern. Each of these depictions contains a central core wording of *the mobilization of aesthetic judgments through the course of mediated practice and social interaction*. In order to avoid unnecessary repetition, and for more discursive clarity, a full exploration of why I have used such a core wording is not given here but in the subsequent section, 'Making Music in the 'Radial Mainstream': a representation of practice'. This second sub-chapter explores the core wording used, along with its genesis and formulation. The global themes contained in chapter five are drawn together here to form four meta-themes or overarching invariants, which inform a 'final' representation of the participants' creative practice.

6.1   SUMMATION OF FINDINGS AND PARTICIPANT VIEWS

a)   The Lived Environment

> I have long been party to the sensitivities and expectations that the uniquely
> complicated musician has in anticipation of, and in the experience of, the environment.
> (Steve White)

I suggest in this research that the role of the spatial environment, containing within it musical, social, aesthetic and navigational aspects, displays a non-portability and *at-all-times-lived* impact on the creation of pop/rock. Themes drawn from the research participants, aligning with my own experiences, or McCracken's (1988) "cultural categories", represent the importance and diverse nature of space; one that carries with it issues and properties in regards to space as a workplace and site of creative practice; a place of sonic interactions and emotional impact; and a social and interactive setting wherein atmosphere and 'feel' appear to take precedence over any historicised reputations and technological specifications.

The propositions in the organising and global themes regarding the phenomenological impact of the lived environment are supported and largely affirmed by the comments of the research participants:

> The relationship between the creative space and the creation of music itself is
> fascinating. I'm sure that all music makers will have stories that support your findings.
> One constant is always observable and that is the environment that I am in will always
> have an influence on the creation of music, being as it is an expression of human
> emotion. (Ian Sherwin)

> It's interesting for me to have an insight into the views of the other people who have

taken part in this, and how that pressure to create music places them in a mind set which can effect creativity, making a comforting inspiring environment to work in even more important. It's good to know that the studio 'outside the box' is still important. (Tony English)

It's all about feeling comfortable. Even the smallest studios with the dirtiest carpets can be better than the best high-end spec studios. We recorded our first 3 EPs in my mom's kitchen – we then flew to Los Angeles and recorded in Santa Monica at 4th Street studios – if I A/B the recordings I can instantly feel the difference in vibe, maybe we were more relaxed in our surroundings at home? (Dead Sea Skulls)

This has struck a chord with me. I've often had very similar conclusions, though I haven't been able to articulate them until reading all of this, when I've been in a space that obviously isn't giving you that creative and excited feeling. (Tristan Ivemy)

I would wholeheartedly agree that music making and emotions are intrinsically linked to the environment. All the findings correlate with both my own experience and beliefs. (Adam Ficek)

This selection of positive affirmations should not be taken as to provide an across-the-board and unquestioned acceptance, however. Whilst the two global themes of a) *the creation of music is embodied in space, with the location's atmosphere being a primary consideration*; b) *the aural-architecture and feel of the spatial environment takes precedence over high-end specifications*; and the overarching third global theme and invariant of c) *there is a unique impact on sound and the creative process by every space* are supported and borne out by the participant commentary, there are some more nuanced comments that bear discussion.

Reviewing the first global theme, Ali Staton remarks that "I agree with your conclusions, although I have on occasion worked in an atmosphere that was far from great but benefitted from being in a space where I was able to deliver because I had confidence in the sound of the space." Chris Potter also offers that "there are many creatively rewarding studios in terrible locations and many sterile boxes in more attractive ones." Whilst this may seem like a partial lessening of my contention regarding a location's atmosphere as being a *primary* consideration, Ali Staton then provides a slight revision of his view. In response to the second global theme, he remarks that:

> Yes absolutely agree, with the quality of technology available now, the importance of the space has become paramount. In my experience few traditional studios fully appreciate that the space and atmosphere they provide are their key attributes. Too many continue to focus on their equipment list as being the key to attracting new business. There seems to be a belief that a specific piece of equipment will add the 'magic' element to the process of record making. Not so!

In a similar manner, Chris Potter states "I have in been in enough dreadful sounding but very expensively built places to have formed the fairly solid opinion that the accuracy of the science of acoustics doesn't translate to the real world very well." These comments can then be seen to reinforce the position that there is no *one* particular element that an effective and creative space hinges on. Rather, the most important elements are characterized by aspects of sound and atmosphere, over and above concerns for 'high-end' specifications – and these more primary considerations will vary for each individual practitioner in the creative process. What does not appear to vary, however, is the all-encompassing impact of the environment as a *lived* space and actualizing phenomena on the experience of creating pop/rock.

The mobilization of aesthetic judgments through the course of mediated practice and social interaction [< -- - -- - --- *The Lived Environment* -- - -- - -- - >]

Figure 27 Creative practice as situated practice

The figure above shows a tabular representation of situated creative practice as one that is underscored by its location. Aligning with the findings from section 5.1 and the further commentary from the research participants included here, the impact of the spatial environment can be regarded as a lived *event* in the creation of music. In fact, Ellie Jackson may not be overemphasizing such 'events' when she states that "the space you are in may actually provide a defining element" in the resultant music that is created. As such, the lived environment is clearly an intrinsic aspect for these practitioners and is part of the process of creating pop/rock. Returning to Chris Potter by way of a final summation, "the creative space can provide the spark that takes you away…and produces something worth listening to." A "something worth listening to" that forms the popular music that can then, potentially, be heard anywhere in the world at the click of a button.

b)   Questions of Autonomy and Mediation

I don't think real records ever hide the scars of war (Ian Sherwin)

With the focus of my research concentrating on original artist--led practice in the 'radial mainstream' – or Sherwin's "real" music – there are two global themes representing experiential practice for the participants:

a) The ideals of music making appear to be in contrast to business-led control and compromise

b) Values and creativity can survive: music has primacy

The connection between these two opposing themes is the idea of creativity itself in the paradoxical and 'catch 22' world of the 'radial mainstream'. Paraphrasing section 5.2.4, the controlling infrastructures of the music industry appear to shine a negative light on any notions of situated practice as allowing for a freely creative form of music creation. Conversely, the long-lasting ideals and intentional acts of music making and creative practice emerge as a potential reason for the practitioners' continuance under such a flawed 'system'.

The participants who were able to provide commentary on the findings – 85 % of the full research base – show a strong alignment with the resulting themes for this specific area of inquiry:

> Totally true. Hit the nail on the head. If the goal is to satisfy personal creative desires, the only way to be totally free from the contradictions of the music business is to be financially and creatively independent. This is a rare situation to be in. (Pete Walsh)

> I am in total agreement with both the contradictory nature of the commercial record industry and the fact that music in its most basic form can survive compromise and finance. From my own personal experience within the music industry on a highly profitable level I was always uneasy with the external transition that I made from artist to product. (Adam Ficek)

> Couldn't agree more and perfectly sums it all up. Though I would revise my own comment that "music and creativity is such a force that there will always be a way that it all works out in the end". It will work out but that may not always be in a

commercial context. (Tony Crean)

Brilliant and engaging. Really interesting to see how you've gotten behind the "show" of the "bizness" and right to the nature of creativity, without which there wouldn't be any commercial activity in the first place. (Andy McDonald)
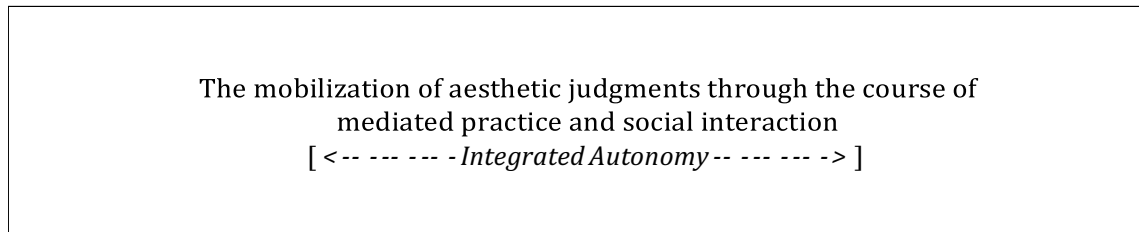
The levels of affirmation from the research participants who were able to provide commentary makes it rather unlikely that those who were unable to do so would have shown any significant disagreement. In point of fact, some of the responding participants *add* to the conclusions drawn by including a forward-looking aspect to this area-specific representation of their professional practice:

> The financial squeeze on the record companies in recent years has hastened the rise in interference of the business side onto the creative side. This is getting worse and is extremely unhealthy in the long term. Great music is about emotion and too much compromise will only dilute things. (Jon Walsh)

> It seems to me that it's getting less and less rare to get a 'real' record deal in which you are financially supported to be creative in any meaningful way. (Fyfe Dangerfield)

> Music does not fit to conventional business strategies though millions have been made for the industry, but at what price? Money is still being made, stadium-filling machines such as Ed Sheeran and Adele fill the gap that is required – music that you can indulge with and still be on Facebook at the same time. The true artist can appear to be on their own, their integrity and artistry ultimately has to be in their own hands. (Matt Cook)

This may appear to paint a rather bleak future for the creation of pop/rock as an *art* form. However, and as I discuss in the conclusion to 5.2, music may be sold as a commodity but is not ideally or necessarily made as one for the participants. Accordingly, "I have a purist viewpoint on music but also get real with what I'm dong" (Chris Potter) and "there can be a stranglehold on your creativity because of board rooms and business types but out of the dark times some of the best music is written" (Dead Sea Skulls). Such comments serve to reinforce the awareness of the research participants and their willingness (or not) to accept the contradictions and compromises inherent in their professional practice: an awareness and willingness that then places them on a relative positioning along a 'sliding scale' of control and autonomy.

The mobilization of aesthetic judgments through the course of
mediated practice and social interaction
[< -- --- --- - *Integrated Autonomy* -- --- --- ->]

Figure 28 Integrated autonomy and creative practice

The tabular representation above depicts creative practice as one that is underscored by concerns with, and impacts from, autonomy. Whilst this saliently highlights the mediated aspects and diverse factors that may result in a creative product, it also serves to draw attention to the nature of autonomy as being *integrated* into the creative act itself and the resulting music produced. This long but insightful commentary from Ian Sherwin regarding the La Roux record 'Trouble In Paradise' (2014) partially characterizes the point:

> One interesting outcome of that "difficult" second La Roux album was that external pressure had such an effect on both of us is that there is a palpable anxiety across the album. It's noticeable in Ellie's vocal performances but also in the sound. I can hear an underlying feeling of shyness in the mixes. We were almost scared of the parts in the end, tucking them into the mix as if we were scared of the judgment if anyone heard them too clearly. The album had a weird concaveness sonically, as the parts are trying

to get away from the listener rather than embracing or demanding their intention. Our reaction to the pressure and circumstances was something we couldn't hide in the music, which makes it a painfully honest record. Not artists' emotions and experiences conveyed through songwriting but honest of the process and environment that it was made in. It's a sad record trying it's hardest to be happy, because that's what the songs demanded, but it can't quite do it because it's so petrified. But it is also not giving up because it hates what's being done to it and refuses to be beaten. And that lends it a certain euphoria and defiance. And I also think maybe that's the difference between an Artist and an Act. An artist just cannot hide who it is and what made it that way.

Such comments relating to "not hiding" directly mirror the views of Richard Ashcroft, Beth Rowley and Catherine Anne Davies. Not only do the 'questions' of autonomy and meditation – what Matt Deighton refers to as the "eternal conflict" – impact on the participants' own intentionality and their intending towards the making of music, but it can also *directly* shape the music that then goes out into the world.

c)   Dialogues and the 'Deathly Inheritance'

It's difficult to turn off the tap of reference whilst we are all striving for something original. (Peter Gordeno)

Partially underpinned by the concepts of Bakhtin, Bloom, and Dewey, the third of the findings sections explores the role and impact of a practitioner's 'inner musical library' on the creation of new music. Accordingly, the influence of genres and stylistic conventions, alongside that of other artists and their works, figure as tempered contradictions on the creative process – acting as enabling but also constraining factors. Largely overlooked by extant literature, the recursive nature and influence of a practitioner's own compositions, or their 'epitome', combine with the

influence of the works of precursors to form a recursive background from which new music is created. A background that can potentially be regarded as a channel or 'medium':

> A medium is something that stands in the middle, typically between two other things or terms, between which it mediates. Being in the middle, a medium has two aspects. An interface with two faces, it both connects…and separates…(and is a) means to an end. Though it is a way to the end, it stands *in* the way, a distance to be travelled between purpose and its fulfillment." (Shusterman 2000: 145)

Although not discussing music or any creative acts in general, Shusterman's description of a medium as having a "fundamental doubleness" (ibid.: 146) can be used, in part, as a metaphor for the potential role of each of the research practitioner's 'deathly inheritance' on their own creative practice. With two of the global themes drawn being a) *existing works and forms are the background from which new ones develop* and b) *aspire to create beyond stylistic boundaries and influences*, the role of the musical library can be characterized as one that is intrinsic to the ability to create in the first instance but, also, one that the participants aspire to traverse or travel 'beyond' in their represented desire to create new and 'original' music.

However, the use of Shusterman's 'medium' is only partially applicable. The final invariant, that of c) *there is an inherent dialogue between old and new works*, reinforces the dialogic nature of making pop/rock, wherein new creations are then additions to an ever-expanding library for each participant. As such, the concept and combination of 'inside' and 'outside' influences is more than a medium through which new works are created; it is part of the lifeworld *within* which their music is made. Whilst this may appear to over-dramatize the role of such an influence or 'inheritance', the commentary from the research participants provides correlation with this representation of creative practice:

> Yes I agree with your insights here. What's interesting is how that "conversation"

between old and present works and between the artist and their influences takes place. We've all been there countless times...I've got something great! Oh no, it's too similar to that other song or too similar to my previous work. I can imagine that is how so many new works are created; accidentally create something that's been done before and turn it into something that hasn't. (Ian Sherwin)

The Deathly Inheritance chapter was really interesting. I found myself agreeing with all of it. (Anthony Gory)

The key thing for me is the level of insight and detail that you've brought to another aspect of the creative process. Fascinating stuff. This definitely resonates with what I've seen. (Tony Crean)

This breaks down another part of the creative process, with its sometimes tail chasing and blind alley travelling aspects, and shows that these usually unspoken aspects actually contribute to what the end product finishes as. (Steve Sidelnyk)

Steve's Sidelnyk's comment that these "unspoken aspects" help to ultimately constitute and inform new works aligns directly with my contention that influences, in all their forms, are a very real consideration and one that can be approached in a pragmatic way during the making of pop/rock:

Every chord has been used before and most of them in the same sequence, you can't get away from this. So it's all down to your own imagination and interpretation that will make them yours. Everyone is different and everyone will interpret music differently but it all comes from this initial standpoint. (The Temperance Movement)

Its an old cliché that there is nothing new under the sun and in terms of notes and rhythms, but the interpretation of the 88 notes on this piano and the possibilities for chords and harmonic and rhythmic structure combined with the right environment and experience will always hopefully lead to innovation and rejuvenation in the art of music. (Fyfe Dangerfield)

> The mobilization of aesthetic judgments through the course of
> mediated practice and social interaction
> [< -- --- --- - *Inner Musical Library* -- --- --- - >]

Figure 29 The dialogic nature of creative practice

The tabular figure above represents creative practice as inherently dialogic due to it being underscored by and carried out within the realm of the inner musical library. Some may privilege a drive to attempt to create beyond such 'constraints' – "It is always vital to search new boundaries" (Pete Walsh). Others may prefer to stay, at times, on 'safer ground' – "I can't help thinking that it's maybe counter-·productive to *always* attempt to break new ground" (Tristan Ivemy). Regardless of individual artistic preferences and drives, the very act of creating results in an addition to each creator's unique inner musical library. Even though elements of such dialogic practice may not be largely and consciously recognised *at the time* of initial creation, the result will be the same: "having thought about what you have written here, I can see that even those avenues that we go down which turn out to be fruitless, those experiments will still inform the future output of an artist" (Chris Potter). Whether "fruitless" or otherwise, as a consequence of these future outputs, the world of music continually expands, informing and adding to each inner musical library.

d)   The Creative Act

> We are all doing the same thing...waiting for those moments of magic to happen. And some are better at waiting than others. (Chris Potter)

The final of the four areas considered under the research findings explores perceptions of the experience of the creative act itself, along with a consideration of how the research participants intend towards their works of popular music. Accordingly, this exploration of how the practitioners appear to regard and value the creative act of music making deals with questions of first person experiential authenticity; the ontological nature of created works for the participants; the concept of a 'core' practice or self-determination of music-making; the experiential impact of 'outside' audience and commercial considerations; and the influence of networks or creative collectives.

I employ a theoretical contention centered on music being created from, during, and towards experience in section 5.4 in order to allow for a level of grounding and discursive clarity to be given to the inherently recursive nature of creative practice. As Dewey stated, "every experience begins with an impulse...a movement outward and forwards...and things retained become coefficients in new adventures" (2005 [1934]: 60-63). The three global themes for such "new adventures" are:

a)   *Commerce and technological advances are secondary to the 'self-determination' of music making*

b)   *Creative flow merges into rationalisation within creative networks*

c)   *Aesthetic intentions remain throughout the unstable process of music creation*

Although based on the previously discussed preoccupations, omissions and implied assumptions of practice, the research participants provide a highly positive reinforcement to the conclusions drawn:

I agree with these statements especially the 'authenticity' and 'commercial' argument. I have had first hand experience of the 'polishing' of emotionally captivating performances to enable a more commercially processed and digestible product. I often wonder who ever this is for. Our own sake or the audience? (Adam Ficek)

Agree with all of this, particularly from my role as a producer. You always need to recognise the attributes of an initial idea or demo, and collaborate in a 'passive' way so as not to throw the artist off balance, while remembering the qualities and the appeal that already exist. (Pete Walsh)

In regards to your point about rationalisation occurring after the initial creative instinct, I always liked Charles Mingus' quote along the lines of "music theory is what happens after the point of creation". As such, I wholeheartedly agree with your points here. (Matt Deighton)

Especially interesting is the areas of authenticity and the balance between creativity and commerciality. To get an academic perspective on this is really very useful. (Tony Crean)

This is great and I think a lot of creators could benefit from this information. (Tristan Ivemy)

The conclusions to this section have affirmed many of my thoughts, whilst adding to others. (Ali Staton)

Accordingly, if somewhat necessarily reductive, this tri-partite representation of the experiential act of making pop/rock can be given an overview wherein:

i)   The professional music practitioners characterize a primacy on their core practice as artists above and before concerns with commerce and technological advances.

ii)   The subsequent progress of an initial idea 'born' in the formative creative flow merges into a more overt rationalisation. The idea is then 'presented' in and across creative networks, resulting in a 'finalised' musical work.

iii) The intention of the creative act in the contradictory world of professional practice in the 'radial mainstream' appears to maintain its experiential and aesthetic core.

Two areas that prompt some levels of divergence into specific nuances or interpretations are the notion of the creative collective and the idea of a core practice or 'self‑determination' of music making. Firstly, Geoff Dugmore comments:

> The creative collective? This area is really important and it's good to see that you have reinforced an area that can get ignored or given less thought than it needs because when it doesn't work, it really doesn't work. I have been producing a band called Little Eye from Glasgow. They send me their demos then I take the songs and make musical changes to make the songs more accessible. Condense all the ideas and make the song we are working on stronger for the band. In essence, the creative surgery continues and develops once you're in the studio as much as before.

Highlighting the organising theme drawn in section 5.4.2.5 of *balance is integral to the success of networks of creative practice*, there are degrees of distinction as to the impact of what Mike Smith terms the "inside the room" or immediate group work/initial collaborative facets of creating popular music:

> Well done for flagging this up because, for me, collaboration is another term for compromise. In this regard, it can act in both a positive and negative light. The fact

remains that the initial idea, the revelation if you like, takes place before the hard work of the realization can kick into effect. Any alchemy between musicians and the song really needs to be fully appreciated and holistically applied. (Richard Parfitt)

I'm glad that you have highlighted the creative collective as some great things can happen here, when things turn out not quite as you were expecting (through collaboration). One of my best songs went through about 9 or 10 rewrites with other people and, in the end, turned out to be well worth it. (Peter Gordeno)

Whilst these three comments saliently reinforce the need for some level of accord across the more immediate and social aspect of "inside" creative collective work, there are two highly divergent comments regarding the "outside the room" or wider industry-based aggregates:

When we signed Portishead, we traveled down to meet them and we let them get on with it because it was beyond our understanding how they made such beautiful and modern sounding music. So we didn't want to get in the way, just build a relationship with them. They didn't want to make a video but made a 12-minute film-noir instead as a promo material. We showed these in cinemas instead of trying to get a short video on the usual music channels. That was great and everyone was happy. Everything needs to be consistent with a record release, everything that happens needs to make sense and be coherent. That way it lasts. (Andy MacDonald)

I wrote most of the songs myself. We signed to Sony on a major deal but I was 35 so immediately when they found out that I was going to be singing and fronting some of the songs, they were like "he's not anymore". I got a phone call from the chairman of Sony and he said that we've just found out that the single that we all love is you singing and he said "I don't think that we would want to be seeing your face on GMTV as the first image of the band...Is there anyway you can remove yourself off the

record? And they signed the band because of that one song which I'd written and sung! The impact of that was hardcore…very sad and from that moment onwards that band stopped being a love and turned into something that I f**king hated. It also taught me a lot too about the music industry. (Anthony Gory)

These two entirely dissimilar reflective commentaries on the wider networks of practice echo the opinions of Matt Cook, Jon Walsh, and Ellie Jackson in section 5.4. As such, both the "inside" and "outside" the room aspects of the creative collective can be represented as having no *a priori* stability but, rather, serve to partially reinforce some of the characterizations in section 5.2 on the questions of autonomy and mediation. My contention regarding a 'self‑determination' of music creation also marks some divisions of opinion:

I do feel that technology has changed core practices, especially in regards to digital. From a song writing perspective, writing a song just on an instrument or instruments is a very different experience, and consequently yields very different results, than writing a song using DAW software. I would argue this to the extent that we use one or the other method of writing depending what kind of song we want to write or kind of result we want. The means most definitely influences the end. To this extent, I would suggest that the method of song writing constitutes an environment as much as any room or space. If we have accepted that the environment plays a significant role in defining the musical result, I think we have to accept that the technological environment does equally. (Ian Sherwin)

Controversial perhaps, because you could argue that for some core practice has changed, as the interruptive hand of technology is one that is recent. That interruption is an interruption of play, and play is crucial to the development of ideas. Traditionally a band may have weeks, even months to work on the arrangement and writing of a

song, with the rehearsal room playing its part, and the post-rehearsal discussion concluding with a redrafted lyric on a beer mat. As trivial as this may sound, the commitment to tape is a step that one would take in the latter stages of development. In a modern recording, commitment to the digital version of tape can begin immediately. However, I can see that the core practice of music making can be seen as an eternal and timeless notion that relies on the generation of ideas, however they are realized. (Richard Parfitt)

This all holds true for me but I would say that I love being able to use the internet as another instrument, even ripping audio/sound-bites from YouTube. Using the computer as an instrument. The symphony orchestra is an amazing instrument in itself, but it is just one instrument and no doubt if Debussy or Ravel was around now they would be using ProTools or Logic. (Fyfe Dangerfield)

Clearly, these comments require some explication in regards to the idea of a 'self-determination' of music creation. Ian Sherwin appears to reject the notion of a static and unchanging core practice, arguing that the differing uses of technology in the creation of music make for differing "environments" and thus differing core practices. However, it can be argued that Ian Sherwin has somewhat misread the concept or, more politely, effected a "misprision" of the idea. My contention of such a 'self-determination' or core practice is not one that carries a sedimented or historicised "one size fits all" aspect – all of the research participants (and myself) have their own individuated values regarding the creation of music. As such, Ian does not opt for a technologically restrictive approach to creating music. Rather, he has a core practice that is based on the pursuit of creating original music: "We have to try to make something new, otherwise what the hell are we doing?" Ian Sherwin's 'self-determination', and defining of himself as an artist, is then centered on an aesthetic valuing of the creation of original, artist-led music.

Likewise, Richard Parfitt argues that technology has changed core practice in terms of the potential removal of a gestation and development time for new ideas before the committing of them to the social instantiation of a recorded version. However, he does then concede that the concept of a core practice can take the form of a primary valuing of the artistic creation of ideas, whatever the ease of technology may be or entail. Indeed, for Richard, such an expressed sense making of practice as "eternal and timeless" collapses with his view that music should have an "absence of cynicism". Partially analogous to this, Fyfe Dangerfield does not place any constraints on the use of instrumentation or technology in the creation of music. Rather, he represents himself as an artist who does not work from "any preconceived ideas" but relies on an emotive and non-rationalised first person experiential authenticity in the creation of music.

Such a *non-static* and individuated grounding to the contention of a 'self-determination' of music-making can arguably leave it open to the criticism of being too pragmatic or malleable to carry enough theoretical 'weight'. However, as Deleuze and Guattari suggest, "There is no concept with only one component...neither is there a concept possessing every component, since this would be pure chaos" (1994: 15). Furthermore, concepts can be seen as "*indications*...more than signs of mastery" (Riceour 2001[1950]: 17) of an area of inquiry. As such, the conceptualisation of a 'self-determination' of music-making allows for a discursive name to be given to one of the central invariants in the participants' experiences of creative practice. It also, along with the centrality of values that I highlight in section 5.2.4, may partially explain the continuance of the research practitioners in the contradictory (and technologically changing) world of pop/rock in the 'radial mainstream'.

The mobilization of aesthetic judgments through the course of
mediated practice and social interaction
[< -- -- *the noematic sense of the creative act.* -- -- >]

Figure 30 The recursive experience of creative practice

The final figure above presents creative practice as being underscored by the noematic sense or experience of the creative act. As I discuss in section 3.2.2, noema is the individualised content within an act of consciousness; the sense or meaning inhered through a specific perspective. For these practitioners – each with a considerable amount of experience in creating popular music – not only is this sense continually *informed by* the act of making music but this experience then also informs and *influences the resultant music* that is created. As the third global theme suggests, through all these changing experiences or sense-making creative acts in the unstable world of popular music, their aesthetic *intention* remains as a rather more stable proposition. Aligning with my own experiences, Steve Sidelnyk provides a simple concluding commentary: "these explanations make complete sense to me and the essence of the music – in whatever way it may be dressed up or stylized – remains as a well written and performed song." An "essence", though, which is far from a straightforward or simple process. One that traverses – as it must – the multifold aspects of the lived environment, the 'sliding-scales' of mediation and integrated autonomy, creation through and 'beyond' influences, and the diverse facets of the phenomenology of the creative act.

6.2   MAKING MUSIC IN THE 'RADIAL MAINSTREAM': A REPRESENTATION OF PRACTICE

a)   Why *the mobilization of aesthetic judgments through the course of mediated practice and social interaction*?

In a similar way to Dewey, Alfred Gell (1998) regarded the making and experience of art as a socially embedded "doing". Whilst Gell's posthumous work has been generally criticised by Pinney and Thomas (2001) and, more specifically, by Layton for "not explaining the distinctive ways" (2003: 447) in which such "doing" may occur, his derivation for the anthropological study of art as "the mobilization of aesthetic principles in the course of social interaction" (Gell 1998:

4) is highly useful in regards to the specific *wording* used.

Although his intent was not to provide the basis for a 'definition' of creative practice, Gell's use of "mobilization", "aesthetic", and "social interaction" is pertinent to this research. With synonyms including aspects of movement, application and accumulation, "mobilization" not only implies the direct and non-static *use* of "aesthetic principles" but also forms part of what Dewey regarded as the ability to make art works in the first instance; namely, "A man's...capacity to mobilize a variety of means and measures" (2005[1934]: 178). Further to this, aesthetics in not a term that should only bear alignment with more confined intellectualised philosophising or modes of apperception (Rancière 2004). Rather, it is a central part of the recursive *aesthetic-ness* of our lives and, therefore, the way in which we experience, constitute and create.

While Gell used the term "principles", a replacement with "judgments" enables a more inclusive conceptualisation. As I suggest throughout this research, the participants' individuated values and ideals – partially conceived by my contention of a 'self-determination' of practice – help to form their choices within and experience of the making of popular music. These individual "principles" or proto-assumptions can then be seen to form some degree of the basis upon which wider artistic *judgments* are made. The combination of the '*mobilization of aesthetic judgments*' then collapses within it the artistic intentions of the practitioners, ranging from initial aspects of creative flow through to more overt and rationalised choices. Judgment also implies a more pragmatic aspect than the generally rigid nature given to a principle. This then caters for the participants' awareness of the contradictions and compromises that are part of their perceived practice, along with the impact of the tempered contradiction of their 'deathly inheritance', and extends out to the wider impact of social interaction within and across the creative collective.

Furthermore, for there to be a field validated or accepted creative end product, the impact and influence of the networks that interact with and inform the range of mobilized aesthetic judgments needs to be included. Keeping Gell's "social interaction" allows for not only a

consideration of the "in the room" creative collectives but also an expansion outwards to encompass the "outside the room" aspects. While my addition of '*mediated practice*' could arguably be collapsed within Gell's "social interaction", the augmentation of this extra phrase serves to highlight and reinforce the nature of integrated autonomy as a '*course'* through which creative practice in the 'radial mainstream' runs.

A nuanced approach to the notion of validation should be considered in terms of the specific focus of this research. Validated for *whom*? is a question that can be seen to partially inform the experience of the research participants in their creative practice. Under the first person experiential form of authenticity, along with the varying notions of resistance, ideals, and aspirations, the making of pop/rock is recognized by the participants to be a pragmatic commodity-based occupation. However, it is also represented as an experiential practice that retains a stronger essence beyond the realm of commerce that sees the practitioners define themselves, first and foremost, as artists. Within this can be seen the preference for the initial social instantiation of a work – generally in the form of a demo – at times over and above the 'finalised' and field-validated end version, along with the stated rejection of what may appear to be, on face value, more salient career moves or choices. Although some instantiations may not ultimately be validated by the wider social field, the making of these unreleased or un-finalised versions are not then 'forgotten' by the research participants: they all take their place within the inner musical libraries and factor into the from, during, and towards experience of subsequent creative acts. Lastly, '*mediated practice'* also implies a consideration of the impact of the spatial environment on the creative process; one that further extends into the social interactions that occur within and across such situated practice.

b)   Meta-themes and a representation of practice

Alongside the core wording of *the mobilization of aesthetic judgments through the course of mediated practice and social interaction*, creative practice in this particular area of popular music can be

represented as being *recursive*, *dialogic*, *integrated* and *situated*. Such a bold statement requires some further explanation and this can be achieved, firstly, via the formulation of four 'invariant' meta-themes from all the research global themes.

Under 'The Creative Act', these are:

a) Commerce and technological advances are secondary to the 'self-determination' of music-making
b) Creative flow merges into rationalisation within creative networks
c) Aesthetic intentions remain throughout the unstable process of music creation

Bringing the first-person self-determination of creative practice to the fore, the underlying *intent* of artistic creation remains across the 'balancing act' of work in creative collectives and through the compromises and constraints potentially brought about by 'outside' considerations. Accordingly, a meta-theme of '*the core intention of creative practice remains in the unstable world of pop/rock*' can be drawn.

Under 'Dialogues and the 'Deathly Inheritance', the three invariants are:

a) Existing works and forms are the background from which new ones develop
b) Aspire to create beyond stylistic boundaries and influences
c) There is an inherent dialogue between old and new works

Bringing forward a *combination* of the stylistic forms and particular works of precursors with that of an artist's own epitome, the constraining nature of the individuated world of musical influence is also the very ground upon which new compositions are enabled. In the represented desire to move 'beyond' influence, there lies the contradiction of expansion and contraction as the new is created and then subsumed back within the inner musical library. As such, a meta-

theme of '*music is created through and within the inner musical library*' can be drawn.

'Questions of Autonomy and Mediation' contains two more global themes:

a) The ideals of music making appear to be in contrast to business-led control and compromise

b) Values and creativity can survive: music has primacy

Bringing forward the structural and existential contradictions that inform the participants' music making, creativity itself is the 'bridge' that arguably enables the 'outer' industry-led controlling aspects of professional practice to be traversed. The continuing 'inner' ideals of autonomous practice, to varying and individuated degrees, can then be seen as a mainstay in the unstable and paradoxical world of pop/rock and help to form and inform the resulting music that is made. In this way, a meta-theme of '*the value of creative practice can outweigh the inherent contradictions of music making*' can be drawn.

Finally, 'The Lived Environment' consists of these three themes:

a) The creation of music is embodied in space, with the location's atmosphere being a primary consideration

b) The aural-architecture and feel of the spatial environment takes precedence over high-end specifications

c) There is a unique impact on sound and the creative process by every space

Bringing forward the multi-faceted impact of the spatial environment, the role and event of each space contributes to the way an environment can directly foster or hinder creative practice.

With no 'one size fits all' reduction, there is an individuated complexity to the seating and workplace of creative practice. Therefore, a final 'invariant' of '*the unique event of a workplace informs the creation of pop/rock'* can be drawn.

Alongside being, by necessity, somewhat reductive, these themes of creative practice are also not discrete and separate entities. For example, an engagement with the inner musical library clearly can occur within the experience of specific lived environments. Furthermore, there is also a partial collapsing between the two meta--themes drawn under 'The Creative Act' and 'Questions of Autonomy and Mediation' sections, respectively being '*the core intention of creative practice remains in the unstable world of pop/rock*' and *'the value of creative practice can outweigh the inherent contradictions of music making'.* However, I have maintained this four--way division on a theoretical level to allow for more discursive clarity and to bring into focus my opening contention that creative practice for the research participants is *recursive, dialogic, integrated and situated*.

Firstly, with synonyms including ideas of recurrence, repetition and a *returning back* upon itself, the statement that creative practice is recursive contains within it the notion that there is a level of permanence – and hence degree of stability – of intention in the participants' acts of, and towards, creation. As such, there is a level of persistence or *remaining* of intent over and against the more unstable 'outer' perceptions of practice. This highlighting of a recursive nature to creative practice also dovetails with the general notion brought forth under 'The Creative Act' that the participants' noematic sense is continually informed by the act of making music and that this experience then also informs and influences the resultant music that is created.

My second contention that creative practice is dialogic may appear to be contained within this idea of recursive--ness. However, I have kept this separate to highlight and reinforce the centrality and role of the inner musical library in the creation of pop/rock. This encompassing nature of dialogic practice is also equally applicable to the 'questions' of autonomy and mediated practice,

where the research participants can be seen to operate along a 'sliding scale' of control and autonomy. Whatever each individuated position may be, such aspects are integrated into the creative act itself and, therefore, the experience of practice and the resulting music produced. Finally, the situated nature of music making, due to the pervasive and lived role of the environment, highlights the influence of spaces as workplaces in and across creative practice.

Whilst these are not iron clad 'facts' and it is arguably "counterproductive to hold creative thought too closely to predetermined agenda" (Burgess 2013: 153), they are valid inferences of professional creative practice in UK-based pop/rock in the 'radial mainstream'. With none of the participants offering any disagreement, along with an alignment with my own sense making of creative practice, the four meta-themes can be restated and labeled accordingly as:

    a) Recursive: *'the core intention of creative practice remains in the unstable world of pop/rock'*

    b) Dialogic: *'music is created through and within the inner musical library'*

    c) Integrated: *'the value of creative practice can outweigh the inherent contradictions of music making'*

    d) Situated: *'the unique event of a workplace informs the creation of pop/rock'*

The mobilization of aesthetic judgments through the course of
mediated practice and social interaction
[<-- --- --- --- --- - recursive, dialogic, integrated and situated -- --- --- ----- ->]

Figure 31 Creative practice in popular music

The tabular depiction above can now be seen as a final representation in terms of the scope of this research. In summation, creative practice in the 'radial mainstream' is *recursive, dialogic, integrated and situated activity that is constituted by the mobilization of aesthetic judgments through the course of mediated practice and social interaction.*

7   CRITIQUING THE RESEARCH AND FINAL WORDS

Since experience itself is mute, critical discourse is needed. (Shusterman 2000: 33)

Drawing themes from the interviews conducted with the thirty-three research participants enabled me to make a robust representation of their characterizations of creative practice in UK-based pop/rock within the 'radial mainstream'. The addition of my own emic experiences – combining to form the previously described auto-ethnographic approach – not only helped to produce the deductive and inductive codes that I used to interpret the data but also acted as another supplementary source from which to form this qualitative understanding of the research subject. Although the methodology I used is based on a process of selection and interpretation, its theoretical base means that it has been a powerful tool to evoke these *specific* participants' discourses and perceptions of creative practice. In addition, the inclusion of their views on the findings produced – the multi-voiced perspective of the research – enabled the formation of a three-way interaction between the practitioners, the thesis, and myself. As some of the commentary in chapter six has shown, the resulting 'triadic identity' of this text has also then had a positive impact on the sense making of the participants themselves, in a similar manner to Henriques' (2011) study on embodied practice in reggae sound systems wherein "interviewees told me that they had come to understand their working practices in a more complex way as a result" (ibid.: 67) of the research process.

The range and structure of the questions that were used to form the 'grand tour' part of the interviews yielded a rich and relevant database. The subsequent 'mini tours' were also highly effective in regards to gathering more context specific and detailed data. Whilst the use of semi-structured interviews in the 'grand tour' did result in a wide, varied and large range of information, the use of the 'mini tour' stage and the thematic networks analysis model meant that this was entirely manageable. Furthermore, the participation of the majority of the practitioners in providing commentary on the findings was highly beneficial and important to the qualitative 'emic' validity of the study. Whilst it can reasonably be stated that the remainder

who were unable to participate in this final stage would not have shown opposing views to those that were collected, having the full research base involved in this stage would clearly have been constructive. Alongside this relatively minor variance, there are some areas that could be amended to improve future practice.

Some of the themes drawn can be argued to be somewhat overlong in their wording. This is not down to a lack of attention on my part but, rather, to the nature of the research area itself. There is an intrinsic malleability and fluidity to any aspects involving creativity, which means that it is less than straightforward attaching short descriptors to some of the areas that were under consideration. For future practice, this is where the input from another researcher or researchers could be included to aid in reducing down the themes, alongside their consultation in clarifying the inductive and deductive codes. Further collaborative input may also have helped to remove or reduce some of the implicit assumptions of practice that partially informed my selection of grand tour questions. This is not in anyway a statement aimed at lessening the value of the representations drawn in this thesis, but a suggestion for even more robust future practice. This collaborative aspect could also be applied to the varying levels of repetition seen at times in the themes and sub-sections in each of the four findings demarcations. It is important to note, however, that this also directly reflects the recursive and non-discrete nature of some of the subject areas considered in the research. Accordingly, some separations were only made to provide more discursive clarity for the reader and the participants themselves.

Born suggests that researchers should "move beyond the tendency…to take the observable micro-social patterns of musical experience and behaviour as…amounting to the entire socio-musical reality" (2005: 14). As music "cannot be reduced" (ibid.: 15) to a micro-level, "the microsocial has to be reconnected to the macrosocial" (ibid.: 22). Whilst Born is completely justified in this view *if* the narrower focus of a 'micro' account is given so as to represent a wider and "entire" reality, both DeNora (2004) and Martin (1995, 2000) support the saliency of a 'micro' approach. Shifting research from a focus on "macro…to micro concerns…is a very useful

perspective" (DeNora 2004: 38), as these wider "'macro' social processes...(cannot) operate independently of real people" (Martin 2000: 46). The inclusion of 'micro' studies that "operate from the inside out" (Acord and DeNora 2008: 233) can only help to form 'macro' understandings, as the study of music "like any other phenomenon" can benefit "from various perspectives" (Martin 2000: 42). Although my study has a particular and specific focus, Pruett suggests that similar "strategies and methodologies are...applicable to all genres of music" (2011: 2) and Martin argues that "there is no reason to rule out relationships between other groups" (2014: 10) of practitioners who may operate in other locations and styles of music practice.

I have already raised (and argued against) the potential tentative aspect of my adoption of phenomenology as a methodology in section 4.2.6. I am satisfied that this 'practical' approach has produced relevant 'invariants' and the participant commentary offers a strong level of support for these. While this 'pragmatic' approach is not widely employed, the broader use of the more established Interpretative Phenomenological Analysis (IPA) provides some further grounding to this method. IPA aims to "explore personal experience and is concerned with an individual's personal perception or account of an object or event...through empathic...(and) questioning hermeneutics" (Smith and Osborn 2015: 53). Based on some of the core tenets of phenomenology, the use of semi-·structured interviews, and coding and analysis of participant texts to interpret subjects' experiences, IPA enables a 'move' from "a single case to more general claims...(that) are immersed and embedded in a world of things and relationships." (Smith *et al* 2012: 29)

The invariants that I have drawn have their own stated focus and are not to be regarded as objective 'truths' but as overarching descriptors and characterizations of how the participants perceive their practice and professional world. However, the final representation of creative practice – *recursive, dialogic, integrated and situated activity that is constituted by the mobilization of aesthetic judgments through the course of mediated practice and social interaction*

– can be a platform from which to approach other areas. As such, there exists a potential for this research to inform, support and contrast with studies into other musical styles, geographic locations, and fields of practice. Although Burnard (2012: 11), argues that "there is no single creativity for all music and different contexts give rise to different types of music creativities", they are all *potentially* construed and carried out within and across the four areas explored in this thesis.

As already discussed in section 4.2.1, my formalized study group and attendant 'criteria' has had the effect of excluding afro-diasporic genres and also an uneven representation of gender and race. A focus on different musical styles and participant make-up would saliently suggest the possibility of some marked differences in themes that could be drawn regarding how practitioners may perceive their professional world and creative practice. For example, genres of music that are less studio reliant and more 'in the box' due to a reduced need to record acoustic-dependent instruments may reveal some disparate and contrasting perceptions regarding the role of the 'lived environment' (see 5.1). However, some aspects of the social, navigational, and aesthetic facets that may combine to form workplaces of creative practice would presumably bear levels of correlation with those drawn in this research. Although there are some female participants in this study, a more specific focus and investigation of how male-dominated hegemonic industry practice informs perceptions and characterizations of the 'questions of autonomy' (see section 5.2) may then have resulted in some disparate invariants from those that I have drawn from my formalized study group. Likewise, the inclusion of racial groups that are marginalized within the mainstream music industries may have resulted in different overarching metaphors for perceived business-led practice within section 5.4, 'The Creative Act'.

The details will differ but threads or links, such as the impact of the lived environment, the concept of 'self‑determination', the role of the creativity 'bridge', and also the demarcation of a 'radial mainstream', are robust enough to be potentially used as theoretical constructs for other

areas of music related practice. The meta-themes and invariants that have been drawn also have the potentiality to be used to compare and contrast with other areas of artistic practice within the creative industries, wherein creators may be faced with similar perceptions and pragmatic operating conditions. Even taken to a higher level of abstraction, the phenomenological focus of this research may carry sufficient weight to be of use to other areas, because, as Burckhardt states, we "all start out from the one (same) point accessible to us…man, suffering, striving, doing" (1943: 5).

As the research title states, this thesis is a representation of creative practice in the 'radial mainstream'. However, it is also a discourse that is a multi-voiced representation of UK-based original artist-led pop/rock: an area that has previously been somewhat "mute" through lacking more in-depth critical study of how professionals think and feel about their practice. I have argued that the characterizations of making this form of music are constituted in and across the lived environment with its unique impact on sound and the creative process; through the integrated nature of contradictions and compromise that occur along a sliding scale of autonomy; within the all pervasive and dialogic role of the inner musical library; and through the potential retention of core values in regards to creative practice within the unstable wider world of popular music. Revealing pre-occupations, omissions, and informed by the ideological 'slant' of the research, this representation suggests that far from being a straightforward approach to exploiting music as a medium for financial gain alone, the creation of music for the research participants may be a contradictory and unstable process; and one partially informed by or based on ideas/ideals of making music *special* for aesthetic and artistic gain.

Schutz (1967: 223) stated, "we can come to know a human action only by ordering it within a meaning-context". This thesis presents such actions by uncovering, naming and explicating some of the ways that the research participants make sense of their 'meaning-contexts'. Alongside adding to existing literature on popular music, it is my 'politically' motivated hope that this micro study into the poietics of pop/rock in the UK 'radial mainstream' will also play some small part in positively

influencing the macro *valuing* of one of the world's most important cultural forms. With current modes of consumption through streaming only set to increase – along with ever faster internet speeds and decreasing costs of access devices – the continuation of a musical culture that assigns any value at all to popular music can be called into question. This is not in any way a luddite-style 'call' to return to pre-digital modes, however. The ability to access pretty much any song at any time in a matter of seconds has enabled works of music to have a previously unparalleled global reach. What is of concern is if the arguable current (under) valuing of popular music continues in a downward fashion, the *care* attached to making it may also descend.

With an almost overwhelming plethora of choices available through the push of a button, the current music listener has no need to pause to consider, and hence *care*, about the multiplicity of networks, aesthetic judgments and creative insight involved in the making of pop/rock. It takes no stretch of the imagination or a leap of faith to suggest that the rapidity of access to, and ability to skip from one song and one artist to another, lessens the regard for what is being listened to. As Dissanayake (2003) argues, when we care about something, we regard it as special. The reverse may then also be true: when we don't care about something, we do not regard it as special.

Music made at the center of the mainstream may arguably suit such rapidity, due to its alignment with the transient and changing nature of the pop charts, and its binding to the major record labels that control the revenue share agreements with the streaming platforms from which it is accessed. However, the characterizations drawn from the research participants suggest a different set of values and aspirations. As Chris Potter states:

> We don't just churn it out in a laboratory. We all are waiting for those random moments of magic to happen. Some are prepared to wait a lot longer then others. Some will throw away what others would keep. You have to manoeuvre yourself into the right place, but once there, the entire process is in the lap of the gods.

If the current trends of music consumption continue, along with a narrowing of the rules and resource sets through the vertical integration of the music business, the 'radial mainstream' may become a less enticing place to inhabit and wait for the "magic" to happen. Why contend with all the issues, contradictions, and concerns that inhere in creative practice if your work is becoming less cared about and regarded as "special"? There is no direct answer, of course, and some popular music practitioners will always be motivated to make music as an art form and not just as a commercial product or medium. Yet the rewards will surely only become more difficult to balance and justify.

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9.   APPENDICES

Appendix 1

Before Husserl: rationalism, empiricism and Brentano

Prior to the coining of the term 'phenomenology', which is largely attributed to the work of Edmund Husserl, the conceptions of how cognitive relations were built with the world and its objects fell broadly within two distinct positions: those of rationalism and empiricism. Descartes, regarded as the founder of the rationalist or realist approach, argued that for knowledge of the world to carry any certainty, it must arrive from a deductive point of view based on reason. For rationalism and its proponents, the world exists as a physical space containing objects *exterior* to the mind and also as a mental space, where such objects exist *internal* to the mind. This is the basis of what Decartes regarded as the "dualism" of existence. We do not need to think things for them to have existence but by thinking them we give them certainty for ourselves: the foundation of his famous phrase "*cogito ergo sum*" (1637, 1644). The empiricist approach, however, takes the position that the senses – and not the *cogito* of rationalism – are central to our perception of the world. Based partially on the work of John Locke (1690), all experience is regarded as being induced from the senses, ultimately informing our knowledge of the world. As such, without "the testimony of the senses" (Smith, 2013: 301) nothing would exist for reason itself to conceive of. In a reconciliation of these two oppositional approaches, Kant (2013[1781]) proposed that the internal structuring of the mind gave a series of categories to the sensory world as perceived by an individual. Phenomena are not just taken as they appear, at face value and unconstituted, but are conceived by the mind through *a priori* and *a posteriori* concepts or "categories of understanding". Phenomena experienced in this way form new knowledge gained from the processing of incoming perceptions. In this way, *das Ding an sich* – the pure essence of a thing – is impossible for the mind to conceive and turn into knowledge. Rather, any object that is perceived by an individual

is necessarily experienced and this very experiencing is based on the structures of the mind.

Whilst the preceding paragraph has been extremely reductive in its coverage of such a wide scope of philosophical positions, the intention was not to give a comprehensive overview but to provide some grounding upon which to briefly introduce the work of Franz Brentano. Although he was positioned more towards the empiricist domain which Husserl later rejected, Brentano introduced the idea of consciousness as being constituted by *evidenz* or "self-evidence" through his theory of "descriptive psychology" (1995[1874]). Brentano argued that there were *no* unconscious mental acts and that judgments were always directed intentionally towards an object. For Brentano, the 'truth' of what a person perceived or experienced was formed upon their own asserted judgments of the thing or things perceived. In this way, Brentano believed that when something, such as seeing the colour blue in the sky or hearing a note of music, was internalised through the act of perception, it became objective and therefore "self-evident" for the perceiver. As Moran states "when I believe something actively, or when I am actually making an error, the belief or error is formally in me...that belief or error is objectively in me" (2000: 49). Such contents of the experience then have an "intentional existence" (Bretano 1995[1874]: 92), an objective *evidenz* for the perceiver.

Brentano's position can be usefully summarised as one in which consciousness is always related to the 'something' that is experienced, through the direct contact of the individual and their world. Whilst Husserl ultimately dismissed this position due to the fact that there was no demarcation given by Brentano between what was made "self-evident" or objectified in perception and the pre-given content of the object before it was perceived, the idea of consciousness being everywhere and always intended towards something would form the cornerstone of phenomenology. For Husserl, this opened the way to make comprehensible "the certainty of the world, the certainty in which we live" (1970: §25). By incorporating what Brentano had arguably overlooked – the difference between "thought as a mental episode" and what in the specific thought might "support and convey the objective, ideal meaning" (Moran 2000: 55) – Husserl sought to show how the content within an act of consciousness became *meaning* for an individual.

After Husserl: phenomenological variations

Taking the literal reading of Heidegger's Dasein as "being-there", Simpson (2009: 2560) argues that the inherent nature of being-in-the–world "is already a necessary being *with* as there is no isolated 'I' that is without others." Such a being-with aligns with Gadamer's "being-with-others" conceptualisation of phenomenology, along with the work of Nancy who regards the embodied nature of consciousness to be a singular-plural existence: "Dasein has already revealed itself as being-with" (2000: 27). Such is the permanency of our being in the world that even though we may project our own 'single' worlds – our individual subjective aspects – we also necessarily perceive and experience life from our situated-ness within the *social* world. The immersion of an individual in such an inter-subjective generality therefore demarcates a culturally informed background from which perception and attendant meanings arise. As such, we do not purely and *subjectively* constitute our sense of life and our future; rather, these arise from our actions and plans as an *aware* agent immersed in an inter-subjective and singular-plural *context*:

> Neither the economy nor society, taken as a system of impersonal forces, determine me, but rather society or the economy such as I bear them within myself and such as I live them…(is) my way of being in the world within this institutional framework (Merleau-Ponty 1945: 469).

This combination of individual awareness (Dasein) and context (Being) that we "bear" within us also has a spatial aspect. Malpas argues that our socially and culturally embodied lives occur within many and various spaces that should not be regarded merely as locations through which we pass. Stating that "our 'inner' lives are to be found in the exterior spaces or places in which we dwell, while those same spaces and places are themselves incorporated 'within' us" (2007:

6), Malpas regards space and place as being the potential seating of experience in the first instance. Whilst this is arguably a reversal of the Cartesian internal-mind/external-world dualism, Malpas' view aligns with Merleau-Ponty's idea of the phenomenological horizon upon which perception depends. "The world is the field of our experience and…we are nothing but a view of the world" (1945: 406): a view that necessarily carries a spatial as well as a social inception.

Bachelard – rejecting most phenomenological 'formulas' such as being-in-the-world as too "majestic" (2014[1958]: 177) to be actually experienced – regarded space as the positioning of our embodied perception of the world. Given such a central role, spatiality is also argued to cater for the differing experiential needs of individuals: "We all have our cottage moments and our palace moments…our need for retreat and expansion, for simplicity and magnificence" (ibid.: 84-85). The extent of the influence of the lived environment will be more fully discussed in section 5.1 but, for current purposes, it is salient to attend to the fact that the "forms of life" (Wittgenstein 1963: 11) to which phenomenology should pay attention and "arrange what we have always known" (ibid.: 109) has another part that accompanies the spatial aspect; namely the temporal domain.

Applying Husserl's (1887) concept of the temporal modification of consciousness, wherein the perception of an object or event is modified by its position relative to the perceiver, Gell (1992, 1998) argues that there is not a pinpoint perception of the present-as-experienced but, rather, an axis of shifting 'now' moments. Aligning with the work of Berger (1999, 2009), Gell regards the "lived-present" to be made up of retentions of past events that are seen as the background against which more up-to-date perceptions, culminating in the present-now, are projected. This aspect is also symmetrically mirrored in future "protentions". By way of a music-based example, Smith states that:

> Auditory experience is a complex form of consciousness that ties into just-past and just-coming phases of perception. Thus I hear the present note; that is, I experience a *primal*

impression of that note. At the same time, in the present phase of experience, I retain a sense of several immediately preceding notes; that is, my present span of experience includes a series of retentions of past notes…(and) my present phase of experience includes a series of protentions of future notes (2003: 203).

This conception of the experience of time is also agreed upon by Heidegger, Gadamer, Merleau-Ponty and Nancy, with the latter regarding any experiential meaning that may (or may not) be gathered from the temporal aspect of music to never be completed but is instead "deferred" due to the "sonorous present" being a formation of a wider "spreading out of resonance, expansion and reverberation" (Nancy 2007: 14). By way of a more prosaic and everyday example, upon hearing the phrase "pass me the…salt" at the dinner table, the word "salt" is not perceived in isolation; rather it is comprehended as a retention of "pass me the" and an expectation, or protention, of the word to come; namely "salt".

These aspects of an inter-subjective and spatio-temporal construction to embodied perception and consciousness also influence the way cultural works are experienced on both the esthesic and poietic levels. Directly related to the idea of Husserl's "retentions", Merleau-Ponty viewed new cultural and expressive operations to be founded on previous acts, which themselves where already based on existing understandable concepts. These retentions then "intertwine" into a new cultural "being": "What we call an "idea" is necessarily linked to an act of expression and owes its appearance of autonomy to this act (of intertwining). It is a cultural object, like the church, the street, the pencil, or the Ninth Symphony." (1945: 410) Demarcating an artefact from a work of art – or a humble pencil from a symphony – Moran (2000: 215-216) states that "works of art are privileged things…(made by) an act of creative founding." This concept of "founding" is taken from Heidegger (1971) who regarded a work of art to be able to "set up" a "world", thereby marking it apart from mere "equipment", valued only for its usefulness or reliability.

This setting up of a "world" is presented as such to account for what Heidegger regards art to be; namely, a "becoming and happening of truth" (2011: 127). Similarly to Husserl's conception of art works as "ideal objects" which therefore mark them as "unique" (Benson 2003: 7), Heidegger's notion of the work of art is to stand for something culturally-bound but also as a "work that makes public something other than itself" (2011: 91). This "other" is the opening of a perceptual space beyond the everyday world of equipment, wherein a new world that "stands in itself" (Gadamer 2008: 222) can be experienced. Whilst these conceptions may appear to be overly poetic or verbose, the central idea is one where the differences in experience of the object of perception – an art work that is presented to a culturally-informed consciousness rather than an artefact or tool – rests on the materials that make up the object being potentially similar but with markedly different phenomenological impact or meaning. The piece of equipment need not demand more attention than is immediate to its use or application, whereas the work of art requires the intent to perceive its "world".

There is an issue, however, with such conceptualisations by Husserl, Heidegger and Gadamer that requires attention. These various ideas of an idealised or 'true' artwork imply a level of singularity and autonomy to such cultural and expressive works. As previously discussed, Goehr (1992) calls into question the idea of a fully autonomous work and for Gell, "the nature of an art object is a function of the social-relational matrix in which it is embedded. It has no intrinsic nature, independent of the relational context." (1998: 7) As such, Gell regards art as less about meaning, communication and a passive aesthetic view but is, rather, about agency; namely, art is about doing. Taken at face value, this aspect of agency may suggest an alignment with Heidegger's notion of a work being able to "set up" a "world". However, for Gell, imputing a privileged status to a work is misguided: "the kinds of agency which are attributed to art objects are inherently and irreducibly social in that art objects never emerge as agents except in very specific social contexts." (1998: 17) Accordingly, it is the context that gives a work its agency (and any attached form of 'status') rather than a work having a *singular* identity as an *art*work. Such a conceptualisation is echoed by DeNora (1999, 2000) who argues what music "does" – i.e.

its agency – depends on specific and individual settings.

In light of these new considerations, a nuanced return to the ideas of Merleau-Ponty may provide a way to collapse such seemingly divergent viewpoints. Merleau-Ponty's proposal of life as a being-toward-the-world and consciousness as being founded upon a "body-schema" led him to regard the works of expressive culture in a similarly embodied way:

> A novel, a poem, a painting, and a piece of music are individuals, that is, beings in which the expression cannot be distinguished from the expressed, whose sense is only accessible through direct contact, and who send forth their signification without ever leaving their temporal and spatial place…It is in this sense that our body is comparable to the work of art. It is a knot of living significations and not the law of a certain number of covariant terms (1945: 153).

Whilst the idea of a piece of music "signifying" without leaving its "temporal and spatial place" is open to question, this alignment of works of art with the human body is interesting in that it raises two aspects. Firstly, the notion of "direct contact" as forming any notion of "sense" can be potentially aligned with DeNora's and Gell's opinion of lived and embodied specific settings within which such "contact" – and resulting agency -- can occur. Secondly, if stress is placed on the *appearance* in Merleau-Ponty's "appearance of autonomy" (1945: 410) that he ascribes to a work of art, a far more open approach may be given in regards to what a work is and what it may do. A work is, therefore, not a fully finalised and bounded Husserlian "ideal object" that opens up a Heideggerian singular "world". Rather, the apperception of a work may *appear* to be of a fully formed and singular pre-given entity but, in actuality, is always context dependent. Berger (2009) concurs with this position, which also partially mirrors the work of Bakhtin (1981[1934]) who argued for an "unfinalised" and open-ended conceptualisation of life and creative works.

Such context-dependent experience suggests a level of indeterminacy, a position with which both

Sircello (1978) and Iser (1988) align and, therefore, the concept of an *inter*‑determinacy, due to our situated‑ness within the social world. Through Gell's "irreducibly social" aspect, a view of a work on one day will necessarily change when the work is encountered on another day, with attendant differences in the social nature of the encounter. Such a conceptualisation is what Berger (2009) regards as our changing "stance" towards expressive cultural works, where there is everywhere, and always, a change in how a work is perceived: a change that will take place both for the receiver of the work and also for the creator.

Appendix 2

Further Sociological Aspects: the roots of habitus

Whilst the term habitus was not initially coined by Bourdieu, being a concept used by Aristotle under the idea of "hexis" which can be loosely translated as "disposition", along with subsequent adoptions by Husserl and Durkheim, Bourdieu used it specifically to account for the *generative* and *recursive* nature of much social practice. The work of Marcel Mauss was an initial influence on Bourdieu's conceptualisation of the nature of habitus, due to Mauss embedding the concept within bodily practices. Making "explicit the intricate connections between habitus as the socially organized basis of physical movement and the use of instruments or technologies" (Sterne 2003: 370), Mauss regarded the body itself as being "man's first and most natural instrument." (1979: 104) As such, the bodily (and embodied) actions of an individual were seen by Mauss (1973) to be a combination of his or her upbringing, education and perceived place in society, stretching all the way back to the imitative practices of infants. Accordingly, Mauss combined "individual and collective reasoning" (1979: 101) to account for a socially produced and "embodied subjectivity" (Sterne 2003: 370). However, and potentially due to being the nephew of Durkheim, Mauss still had a reliance on the notion of 'total social facts' which Bourdieu replaced with "more specific objects of study", as Sterne (ibid.:377) suggests.

Applying 'production of culture perspectives': a brief overview

Proposing that there are six aspects to any of field production, which are technology, law, industry structures, organizational facets, careers, and markets, Peterson and Anand (2004) directly apply Bourdieu's concepts in their study of "cassette culture" in Indian popular music in the 1980s. Prior to the cassette 'boom', only film music was commercially available on vinyl. Accordingly, the introduction of a new cassette-based system of production system had a marked

and direct influence on Indian culture through changes in organization, career paths and markets. This study also parallels that of DiMaggio (1987) regarding the impact of the Boston Symphony Orchestra that resulted in the eventual establishment of classical music as a defined musical category in the US at the turn of the 20th Century.

Also emphasising the role of 'gatekeepers', Du Gay (1997, 1998) provides a five-stage theoretical or conceptual framework for the social practices involved in the processes of production, representation, consumption, regulations, and forming of social identity in and through the creation and circulation of the Sony Walkman. Reinforcing the unstable nature of the creative industries, DiMaggio and Powell (1983) argue that imitation and alignment with existing and successful creations/creators are often used as a tactic to attempt to force through market and consumer acceptance of a new "element of culture". This can directly be seen in the genre formatting employed to varying levels by record companies and the 'same-but-different' approach to much of the 'chart music' side of popular music, particularly within playlists and radio programming schedules in the UK.

Alongside these applications of Bourdieu, Regev uses Becker's 'art worlds' conception to detail the emergence of 'Israeli rock' to a position of dominance within that country during the late 60s to the 80s. Asking how and where the production of meaning and authenticity for this form of music came to be, Regev suggests that four stages were involved. These are seen as, firstly, the "quantitative dominance" (1992: 2) of Anglo-American popular music in terms of distribution, market positioning and radio play over other 'foreign' forms. Next, the influence of the "presentation of rock meanings" (ibid.) that portrayed Anglo-American rock music as 'serious' and 'authentic' through evening and nighttime radio shows. This then led to, thirdly, the emergence of local 'experts' and critics on the music. Lastly, there was a resulting application of these discourses on the Anglo-American music to those in Israeli who were making music influenced from such sources, creating the "pioneers and elite of Israeli rock." (ibid.: 4) This resulted in a 'top-down' formation and continuation of what Regev terms "local authentic music", being a form of "dual

authenticity…both local and cosmopolitan" (ibid.: 12) at the same time.

Appendix 3

Consent Form

Interview with: Date:

1: Interview Basis.

This interview will be conducted by Damon Minchella, doctoral researcher at the University of Birmingham, for the purpose of collecting interview data for use in the thesis *Making Music In the Radial Mainstream.*

2: Participation and Withdrawal.

Participation in this interview is wholly voluntary, and as such, the participant retains the right to withdraw from the process at any stage.

3: Review and Anonymity.

Participants retain the right to review transcriptions from the interview, alongside the right to withhold any part of the interview data he or she chooses. Full names will be used in the study: however, the participant retains the right to have their contributions anonymised or a pseudonym substituted if so desired.

4: Risk and Dissemination.

Due to the stated rights of withdrawal (2) and review and anonymity (3), there is no direct risk to the interview participant. Data collected from the interview will only be used in relation to the stated thesis and publications/conference presentations arising from it. For dissemination in the form of wider media channels, further consent will be asked for.

By signing this consent form, I agree to the dissemination of the interview data as indicated.

Signed:

Dated:

Appendix 4

Below is the complete list of 'grand' tour questions. Depending upon each participant's specific role/s in professional practice, some of the a), b) or c) demarcations did not apply. Also, all the aspects relating to musical influences were raised during the 'mini tour' follow-up discussion around specific participant responses to questions 5 and 11.

Grand Tour Questions

OPENING
1.Why music?
2a.You mentioned creativity/expression. Could you elaborate on this?
2b.Would you regard music making as being creative?
3.Are there any (other) attributes that you would regard as being important to musical creativity/being an artist?
4a.Does motivation play a part in your creativity/practice?
4b.What motivates your work in the industry?
4c.How about artists you work with?

SPECIFIC WORK
5.How did the creation of this record start?
6.Where did it start? Why there?
7.Why this producer/self-produced?
8.Why this engineer/self-engineered?
9.What role did time play?
10.Did industry figures have an input on the creation of this record?
11.Where might you place this record within your other work?

MEDIATIONS
12a.Do audiences factor into the creative process?
12b.Do current or intended audiences factor into decision making?
13.Do social forums/reviews affect your creative process?
14.Do you have an unofficial sounding board for your ideas?
15.Have changes in the industry affected your creative process?
16.How do you use technology in music making?
17.Have technology changes impacted in any way?

NETWORKS OF ENTERPRISE/PURPOSE
18.Are there specific goals in mind when a piece of music/project is being worked on?
19a.Do/did you utilize demos? Can you give an example?
19b.Do any of your artists utilize demos? Can you give an example?
20.Why/in virtue of what were initial sketches regarded as unsatisfactory?
21.Is a piece of music ever finished?
22.Do you have a preferred studio/writing/rehearsal space? Why?
23.Do some studios/spaces not work for you/artists you've worked with?
24.Have you observed a 'pecking order' in the studio? Who/why...

CLOSING

25. Why does popular music pervade our culture?

26. "How is the artist to nourish himself, spiritually as well as materially, in an age whose values are market values and whose commerce consists almost exclusively in the purchase and sale of commodities?" (Hyde 1983)