Hybridisation as an Experiential Phenomenon:

A practice-based approach towards conceptualising musical hybridisation

James Hind

A thesis submitted in partial fulfilment of the requirements of Edinburgh Napier University,

for the award of Doctor of Philosophy

September 2021

Abstract

Hybridisation is a multifaceted term that appears across several sociocultural contexts, while common conceptualisations of *musical* hybridisation in scholarship tend to be positioned in genre studies. As a result of the perceived disjunctions of taxonomical framings of genre however, analytically satisfying definitions of musical hybridity are seldom offered and this clear gap in musicological, ethnomusicological, and cultural research is yet to be adequately explored by conventional theoretical research. This thesis therefore argues that a practice-based approach is more appropriate towards contextualising and understanding this phenomenon. In doing so, it problematises language and concepts, including genre, that fail to accurately describe such phenomena and move towards a more tangible definition of hybridity. This is approached through the creation of a genre-free framework for the creation and analysis of this phenomenon, establishing the musical hybrid as an experiential product, and musical hybridisation as a process that entangles various modalities (theorised in this thesis) of construction, expression, and experience. This framework informs and contextualises a portfolio of original Scottish Gaelic-language music that exploits these modalities, providing a practical contextualisation of the hybridisation framework through the analysis of the hybridisation process and hybrid product(s) of the compositional work. Consequently, this thesis offers knowledge in the form of the theoretical framework and the musical output of my practice.

Acknowledgements

Throughout the PhD process, I have been fortunate to have a great support network and would like to acknowledge those who have made a particularly positive impact on my thinking, writing, creative output, and wellbeing these past three years.

I would first like to thank my supervisors, Dr. Haftor Medbøe, Dr. Zack Moir, and Dr. John Hails for all their expert support and guidance. You have all helped me immensely in organising my thoughts, developing my methods, and generally pointing me in the right direction. I would also like to extend this thanks to others in the Music department at Edinburgh Napier University who taught me during my undergraduate studies.

I would like to acknowledge my postgraduate research colleagues for their friendship, and for always being ready and willing to share advice and their experiences of PhD life.

I am deeply grateful to (the soon-to be) Dr. Robbie MacLeod for allowing me to adapt his poetry into music, and for his continued friendship.

My sincerest gratitude goes to my parents, Debbie and Kevin, for their belief in me, and for their emotional and financial support. I would also like to thank Anastasia for her unconditional support and love, and for putting up with me throughout all the ups, downs, and severe illnesses that characterised the entire process. I could not have done this without her. Finally, thank you to my friends for their continued support and friendship despite the craziness of the past few years, and on whom I promise not to inflict my title at too regular an interval.

Table of Contents

Introduction

1. Research context

Hybridisation is, at first glance, a relatively simple concept. It describes a process that leads to hybridised outcomes. Imagine, for instance, botanists cross-pollenating two different plants towards the creation of a third, hybrid plant (see Harrison 1993). In chemistry and physics, hybridisation represents the process of combining—or fusing—atomic orbitals to form new, hybridised orbitals (see Brown et al. 2017, p.59). Similarly, certain vehicles are considered 'hybrid'. A hybrid car, for instance, is built to include more than one source of power towards higher fuel economy and lower emissions (see Denton 2020). Likewise, in relation to music, words like *fusion* and *hybrid* exist as terms supposedly reflecting the combination of discrete concrete groupings of various musical elements (see Sutton 2002; Sumarsam 2013, pp.87-108). Conceptions of hybridity in the realm of music then are most commonly associated with genre and are thought by academics, artistic industries, and laypeople to be the result of genre-mixing; the result of combining at least two musical genres (genres A and B) and emerging with a third, new one (genre *ab*, *a+b*, or *c*). The hybrid genre supposedly reflects characteristics from its parent genres and may represent a continuity of sorts. This may be a deliberate act, or this fusion or hybrid label may instead be applied by external observer(s) as a natural evolution.

I argue, however, that genre-based understandings of hybridity are inadequate in describing what hybridity is. This is because, for my purposes, definitions of genre themselves are problematic in their predication on assumptions. Genre, in my view,

is therefore unsatisfactory as the basis of my theoretical framework (see chapter 3). I will therefore explore and problematise existing understandings of genre towards demonstrating this. However, as its continued use in adjacent fields of academic study relating to music (ethnomusicology, musicology, popular music studies, cultural studies etc.) remains pervasive and its messages persuasive, this presents a considerable barrier to conceptualising hybridisation outwith the premises of genre. Other conceptualisations of hybridisation also exist, predominately within the broad spectrum of cultural studies, entangling globalisation and understandings of authenticity and tradition. However, I also argue that such concepts as authenticity and tradition are also poorly defined and problematic for the purposes of this work. If neither cultural nor genre-based conceptualisations of hybridisation are fit for purpose, this signifies a clear gap in the academic literature. This gap becomes more significant as the reasons behind and the outcomes of the hybridisation of cultural products seem to be increasingly important.

2. Research questions

Perceived issues in genre-based and cultural hybridisation provided the impetus for this research, and prompted its initial research questions towards further exploring these definitions:

1) How is (musical) genre defined, and what are the problems with these definitions?

2) How is the term hybridisation understood in cultural contexts, and to what extent are these understandings analytically satisfying or useful towards understanding what hybridisation is?
3) Are there alternative, negotiable pathways towards a genre-free theory and definition of musical hybridisation?

Answering the latter question first necessitated answering the others. The inadequacy, in my opinion, of genre and culture-based understandings of hybridisation and its functions necessitated a new framework for musical hybridisation. However, rather than use other music as case studies, I decided to take a practice-based approach to the creation and contextualisation of such a framework (see section 3).

3. Scope and contribution to knowledge

The scope of this project is to establish a meaningful practice that demonstrates how my theoretical framework is fulfilled. It is limited to examining hybridity through this practice and making observations based on the interaction between practice and theory. Consequently, this thesis offers a contribution to knowledge that is useful in three ways. First, I submit theoretical knowledge in the form of the hybridisation framework set out in chapter 3. Secondly, I offer knowledge through the textural analysis and musical expressions of the framework; these are equally necessary and inseparable, and express research findings in two different ways. Thirdly, I

demonstrate the importance of integrating theory, practice, and analysis, and its usefulness towards examining hybridisation.

4. Research approach

This thesis occupies a liminal space between conventional and practice-based research approaches. This is manifested in a submission of work that comprises a portfolio of creative work, and an accompanying document which serves as both the methodological basis for the creative work and as a method through which to contextualise the creative work. It is a written rationale for a practice-based approach to understanding musical hybridisation. However, it is also an integral part of informing and forming the practice-based approach itself, as it informs the theoretical framework in which the practice is grounded. There are several good reasons why I have taken a practice-based approach towards attempting to fill the theoretical gaps presented in section 1. Few studies exist that focus on the individual's role in the creation of hybrid products (see Chapter 2, section 2.4): another clear gap in the literature. However, this gap is not to be explored arbitrarily and there are several benefits to this approach. For instance, a practice-based approach allows for a primary account of how modes of construction, expression, and experience affect the hybridity of a product (see chapter 3). A primary account also avoids possible misrepresentations of others' work *product* and particularly their intentions, which are important to understandings of hybridity (see chapter 3).

This study also explores my own subjective (heuristic) experience of the hybrid product alongside the intentions behind its construction and expression. The explorative, heuristic aspects of this are important towards understanding the links between my theorised modalities, as Sultan (2018) says:

> 'Heuristic researchers do not separate the individual from the experience but rather focus their exploration on the essential nature of the relationship or interaction between both.' (p.9)

It is also through these heuristic aspects that the usefulness of the integration between theory, practice, and analysis becomes clear. The final *product*, that being the portfolio of music, is the stimulus for an analysis that highlights and contextualises key parts of the theory.

5. Structure

The structure of this document is designed to provide readers with the requisite information to understand the necessity of my theoretical framework for hybridisation, how and why this is explored through practice, and the ultimately the significance of and findings from the application of the framework to said practice. I will briefly outline an overview of the five chapters here to provide a guide through the thesis.

Chapter one details the manifold ways in which genre is defined, discussed academically, and how it is used in real terms; from an observable ruleset, to

aesthetic considerations, and how genre as a concept is ideologically mandated. I investigate and interrogate these understandings towards problematising not just the concept itself, but its use as a basis for understandings of musical hybridisation.

Chapter two examines how musical hybridisation is defined before detailing the various ways in which hybridisation is understood in broader cultural contexts. It will demonstrate how and why I have devised my own hybridisation framework.

Chapter three uses findings from the previous chapters to set out my own theoretical framework for the conceptualisation of musical hybridisation. Within, I define hybridisation as an experiential phenomenon that acts as the meeting point of modes of construction and expression.

Chapter four describes my methods towards further exploring, through compositional practice, an understanding of hybridisation as an experiential phenomenon that manifests through experience, and the methodologies behind these. It details and offers justifications for the compositional, recording, and analytical methods that I have employed in my practice.

Chapter five contextualises the methods and methodologies described in chapter four, providing an applied exploration of the hybridisation framework through analysis of the process and product(s) of the compositional work.

Chapter six provides general conclusions to the thesis, discusses research limitations, and present suggestions for future research in this area.

Chapter 1 - Problematising Genre

1.1. Introduction

In this chapter, I will investigate the concept of genre towards developing an understanding of what genre is, how it is defined, discussed academically, and how it is used in real terms. Through examining where genre is found, and how it is used, I will contextualise and problematise current conceptualisations of it. Subsequently, this understanding will be useful towards interrogating conceptualisations of hybridisation (chapter 2) and developing a theoretical framework for this thesis. Towards this, I will demonstrate the breadth of discipline and conceptualisations available in genre definitions, highlight commonalities and differences across definitions and why these are important, and finally problematise them in relation to the concept as a whole. I will then narrow my focus towards investigating and interrogating the concept of musical genre. This will include exploring, examining, and critiquing current understandings of genre rules and genre aesthetics, and attempting to understand how, by whom or what, and why genre is mediated. Subsequently, for the purposes of this study, I aim to position genre not as a concrete term but instead as a discursive tool whose heterogenous conceptualisations are subject to its conditions of use.

1.1.1. What is genre?

The concept of genre is difficult to define, though not because there is any shortage of ways in which to conceptualise it. It is widespread in its usages and is found anywhere where classification is sought through distinction and relation. The idea

that genre exists as a system is prevalent. Neale (1980), for instance, argues that genres are 'systems of orientations, expectations and conventions that circulate between industry, text and subject' (p.19). These expectations are manifest, Neale suggests, in the idea that 'genres are instances of repetition and difference' (ibid. p.48), with this difference being 'absolutely essential to the economy of genre' (ibid. p.50). Lena and Peterson (2008, p.698) similarly describe musical genres as 'systems of orientations, expectations, and conventions that bind together as industry, performers, critics, and fans in making what they identify as a distinctive sort of music'. Yet several analysts refuse to accept this kind of 'system'. Holt, for instance, argues that musical categories 'do not fit into a system' and any list of genres 'can only be tentative' (2007, pp.15–16). Contrastingly, genre is conceptualised by some as a sociocultural phenomenon. Tagg refers to genres as recognisable, 'albeit fuzzy', sociocultural gestalts (2012, p.268). Johnson builds on this by suggesting that '[e]xperiencing a genre as gestalt takes less time than it takes to say the word, "genre."' (2018, p.10). Johnson argues that 'genre should be taken more seriously and considered more directly in music studies since ignoring issues of categorization necessarily brackets out important aspects of both musical experience and musical community-building' (ibid. p.11). Yet these same issues of categorisation—categorising music in the first place—are not necessarily unquestionable.

Countless competing attempts have been made to deal with the apparent contradictions in genre, with such studies again being situated in reference to different fields of interest: film, art, literature to name a few. The concept of genre is

arguably one of the most contentious concepts in common usage across the humanities. Where Altman argues that 'of all the concepts fundamental to literary theory, none has a longer and more distinguished lineage than the question of literary types, or genres' (1999, p.1), Bracket (2016) suggests that genres 'suffer from temporal instability, porous boundaries, and a lack of definitional consistency' (pp.2–3). These definitions and uses are seemingly worlds apart, simultaneously presenting genre as immediately recognisable, yet ineffable.

I argue that the definitions discussed thus far are unsatisfactory in describing genre or what it does, raising more questions than answers. If genre refers to categories, then I question what these are, how we might recognise them, and use them (including in discussion). Attempts to answer these questions inevitably spawn further questions that are symptomatic of discussions surrounding genre. Herein lies the purpose of genre studies; a broad church of disciplines dedicated to the critical study of genre, its applications, and effects. It brings together fields such as critical theory, cultural studies, semiotics, and rhetorical studies. It is ultimately characterised by a structuralist approach to defining and understanding genre in various societal and cultural contexts. Yet, as a field of study, it is fraught with the same ambiguity and incongruity as the very terminologies it is predicated on. Understandings of genre ask us to accept that genre exists simultaneously as a mediator (see section 1.4), an analytical concept, a discursive construct used for categorisation and differentiation, and as an actor; one that both influences and is influenced by its other extant states. Altman (1984) neatly expresses the disjunction

in understandings of the latter, and highlights contradictions between competing (and often confused) notions of 'corpus' and genre:

> 'Treating genres as neutral constructs, semioticians of the sixties and early seventies blinded us to the discursive power of generic formations. Because they treated genres as the *interpretive community*, they were unable to perceive the important role of genres in exercising influence on the *interpretive community*.' (ibid. p.8)

By 'interpretive community', Altman is referring to the idea that the understanding of texts cannot be determinate. This treatment of the 'interpretive community' builds on the groundwork established by Fish (1980), who argues that:

> …disagreements must occur between those who hold (or are held by) different points of view, and what is at stake in a disagreement is the right to specify what the facts can hereafter be said to be. Disagreements are not settled by the facts, but are the means by which the facts are settled. Of course, no such settling is final, and in the (almost certain) event that the dispute is opened again, the category of the facts "as they really are" will be reconstituted in still another shape. (ibid. pp.338-339)

A parallel to the conceptualisation(s) of genre can be found where Fish extends the examination of this process to literary criticism, where he reasons that:

> … everyone's claim is that his interpretation more perfectly accords with the facts, but where everyone's purpose is to persuade the rest of us to the version of the facts he espouses by persuading us to the interpretive principles in the light of which those facts will seem indisputable. (ibid. p.339)

Considering Fish's position, the disjunctions in genre studies might seem obvious even if from a purely linguistic standpoint. But while such theoretical disagreements are not unusual in any field, their diversity and incidences are unusually strong

throughout the study of genre and so there is not a singular reason for their dismissal. Furthermore, the principles highlighted here are particularly important and relevant to the study of composition. This point is echoed by Miller (1982, p.20) who remarks that Fish's reader-response theory is 'entirely relevant to composition'. The implications of this post-structuralist thought on the specific acts involved with the composition of music, however, are best expressed in chapter 5.

I suggest that genre, in broad terms, is most readily described as a system for moulding, categorising, and communicating expectations and societal and contextual frameworks. In the context of culture, we might, for instance, say that genre refers to categories of fine arts, music, literature, film, poetry, drama, and any other artistic endeavour. This system then allows individuals to recognise, anticipate, and appreciate the particularities of function(s), action(s), and theme(s) associated with the subject(s) or object(s) at hand. In this sense, genre is also a discursive tool that allows for distinction between these. In this understanding, genre streamlines dialogue surrounding art in relation to these discrete categories and its use is intended to facilitate a common understanding within communities between participants of the object(s) of their discussion(s). Simply, genre provides audiences with the tools they need to recognise, understand, and communicate what they are experiencing. Certainly, there is precedent (as discussed above) for understanding genre as a system, but as genres appear to be somewhat indefinable, it is difficult to say how such a system might work as intended. While I argue that this is the most appropriate description of genre, it does not mean that I agree with the use of genre as an analytical tool, or indeed as part of an artistic toolset. On the latter, I agree with

Coe as he refers to the 'tyranny of genre' as signifying ‘how generic structures constrain individual creativity’ (1994, p.188).

1.1.2. What is musical genre?

As useful as it might be to understand the state of genre studies in relation to the other artistic mediums, this chapter will interrogate the question of genre specifically relative to music. This, however, neither precludes it from discussing nor being useful towards the ‘generic’ study of genre as it pertains to other artistic mediums. Reference will be made, wherever useful, to the generic elements of genre-studies towards better exemplifying the state of, and characteristic discrepancies found throughout, the field(s). Still, although this study of hybridity is not *explicitly situated* in genre studies (see chapter 2), it will be important to understand this thesis relative to several possible adjacent fields of study. This includes—but is not limited to—genre studies as a priority, as it is entangled with much more than just terminological considerations. While genre was previously presented as a categorisation method, its usage is far blurrier than this initial crude understanding portrays.

Musical genre is a contested concept among and between academics, industry, and laypeople. More so, as a field of study, genre presents as fragmented in its definitions and theoretical constructions. Genre, it seems is not neatly defined; in the absence of clear definitions, there is no superordinate definition that consolidates all others. It seems unlikely, in my opinion, that *one* definition could arise that explains what genre means, how it manifests, or arguably if it is even tangible. This makes genre

difficult to use as a theoretical constant. Studies of musical genre often appear to simultaneously reference genre as an arbitrary or subjective terminological construction (see Frith 1996; Fabbri 1981), an abstraction of identities and musical sound (see Marshall 2008), and as a tangible construct, musicological or otherwise (see Perez-Sanco et al. 2010). By tangible, we might refer to the idea that genre is in some way an empirical phenomenon with intrinsic qualities (see Sumarsam 2013, pp.87-108); or perhaps a set of fundamental and definable rules that are both common across, and unique to, each individual genre (see Fabbri 1981; Fornäs 1995) and which must be upheld. Whatever it may be, genre is clearly an important term (and field of study) *against* which to position this thesis; though crucially, not within.

1.2. Genre Rules

In this section, I will scrutinise what I believe to be the most common conceptualisation of genre: a series of rulesets (see Fabbri 1981; Fornäs 1995; Frith 1999). These are arguments that position genre as a complex series of rules which are by some means both mediated and unmediated. Several key theories of musical genre centre around varieties of rulesets, ranging from generic, to technical, hierarchical, formal and informal, and so on. Such rules are often divided into discrete categories, the most significant of which will be outlined in this section. To clarify, such academic definitions tend to go beyond describing how music is constructed and so are not necessarily just concerned with musicological definitions, but also with how genre is defined in socio-cultural and socio-economic terms. In this sense, such conceptualisations often present as compendious. Although none of these terms are

necessarily representative of how genre, as a concept, is used by the layperson, or necessarily by the record industry, this point is not exactly highlighted across such studies. There are clear disjunctions between the uses and functions of these heterogenous groups, leading me to problematise the credibility of using genre as a hypernym. This appears to be the case even if applied hyponymously; that is, specifically for a single purpose, driven by one specific group. Such a hypernymous definition is noticeable in Fabbri's (1981) description of musical genres as 'a set of musical events (real or possible) whose course is governed by a definite set of socially accepted rules' (p.52). These rules are split between distinct types of ruleset; semiotic, communicative codes, formal and technical, behavioural, economic and juridical, and social and ideological conventions. Fabbri adds that a 'certain "musical event" may be situated in the intersection of two or more genres, and therefore belong to each of these at the same time' (ibid.). Fabbri is not referring to the idea of a genre 'fusion' but instead referring to a situation where musical elements (like instrumentation or rhythm, perceived as novel or unique to a certain genre, exist simultaneously across several. By musical event, Fabbri means 'any type of activity performed around any type of event involving sound' (ibid.). While this seems too broad a definition to be useful, for the purposes of this thesis, Fabbri seems to recognise this criticism and quickly clarifies:

> …those who are not in agreement can refer to a set of rules that define a more restricted set, but they cannot prevent a community, small and discredited though it may be, from considering a "musical event" that which they, the objectors, do not consider music at all. (ibid. p.52)

Fabbri raises the issue of interpretation, a recurring theme throughout any meaningful discussion of genre. A major issue with this definition, it seems, lies in its potential to be hugely interpretive. This, for me, is problematic as this definition is ostensibly aiming to be 'definite' (ibid. pg. 2), and not subjective. In constructing his theory, Fabbri seeks to directly address potential criticisms early both as a tool through which to recognise the concerns regarding the subject matter and to enhance the veracity of his arguments. In this vein, he attempts to offer a solution to this broadness of definition:

> 'The only solution I have found to this problem is to decide each time whether a certain set of musical events is being considered in relation to other opposing sets in which case I will call it a genre - or in relation to its sub-sets - in which case I will call it a system…[the reverse] is "not recognizing as a genre something which is considered as such by millions of people."' (ibid. p.2)

The implication here is slightly misleading as it suggests a false dichotomy. It is, I suggest, unsatisfactory as a justificatory conclusion as it relies on *argumentum ad populum*; implying that if there is a failure to accept such a malleable system for interpreting genre, then academics run the risk of invalidating common conceptions of what a genre is believed to be. However, this should not be cause for concern; approximations do not make for a finite definition. There is more analytical value in interrogating the truth of the matter, if such a truth exists, than simply accepting abstractions as reality. Another issue with this statement is the implication that there is widespread agreement on what the genre really is, and indeed what the very notion of genre is. Fabbri, however, does not highlight any agreement. Fabbri, it seems, would not necessarily disagree with this sentiment in his discussion of

codification, mentioning that it is ‘impossible to try to pick out one point, one moment in which or on which generic rules perform their regulating task’ (ibid. pg. 53). To navigate this, he offers the following solutions:

> The definition must therefore contain a multifunctional term applicable, according to rules and genres, both to the formal choices of a nineteenth century composer and to the reactions of rock concert fans. (ibid. pp.53-54)

Here, I infer a suggestion that, to be practical for the purposes of mutual comprehension for and between analysts and laypeople alike, such a definition of genre must be applicable to all audiences, consumers, practitioners, acoustic spaces, and social reactions. Yet as agreeable as this may be in principle, it is soon followed by what I argue are a set of dubious assumptions:

> The fact that the set of rules be “definite” seemed to me sufficient to number amongst genres non-written poetics and above all genres based on oral tradition, and necessary in order to avoid an infinite multiplication of variants. (ibid. p.2)

This extrapolation seems to necessitate coalescing disparate facets of musical life without sufficient justification, beyond an attempt to solve what is, in my view, an unimportant perceived category error. Issues of ambiguity, I argue, need only be solved where variants are distinct and well-defined. If Fabbri’s definition demands forced conformity, then it is restrictive rather than descriptive. I argue that a definition should not seek to alter the subject of observation, as above, but merely to describe and explain it. The only rule, for instance, tying non-written poetics together is that they are not written; there is no ‘style guide’. Furthermore, there

appears to be little point in amalgamating them beyond mitigating the problem of 'infinite multiplication'. However, this problem is only so if one accepts the initial premise that these supposed genres must be categorised.

Fabbri (2012) later addresses potential issues with his rules-based conceptualisation of genre:

> ''Rule' and 'norm' (and 'code') are strongly related to structuralism and semiotics, and post-structuralist sociologists couldn't obviously accept them uncritically. I hadn't actually understood how the concept of a 'rule' – outside of the disciplinary frontiers of semiotics, where it is obvious that a rule be the result of social agreement – could be suspect and irritating to some sociologists and anthropologists, and be the subject of heated polemic by others' (ibid. p.22)

Despite recognising some valid criticisms of his previous arguments, Fabbri's statement suggests that he does not accept them as conceptual issues. Furthermore, Fabbri does not address a potentially fundamental issue with such rulesets. That is, that these rulesets are mutually agreeable and that a 'social agreement', regardless of whether such an agreement can be observed to have taken place, can be concrete, transferable, or reproducible. Moreover, I question whether such an agreement could even constitute a ruleset. Consequently, while Fabbri suggests that his affinity for rules-based understandings of genre has softened slightly, his later work does not address what I argue to be valid criticisms of such a conceptualisation. This is most evident in a 2007 publication by Fabbri, which he describes as his 'most original contribution' in aiming to 'outlining a general theory of music typologies' (ibid. p.19). Within, he concludes that:

> '…categorization processes – which are usually circumscribed by musicologists to classes of works (or of music events), therefore to genres, styles, repertoires – are actually functioning in every moment of our interaction with music. Some people see musical life as a history of individuals, i.e. individual works, which other people (substantially for non-musical reasons) classify into types. After a quarter of a century, I became convinced exactly of the contrary: that musical life is a continuous process of categorization, production and recognition of the occurrences of types, from the lowest semiotic level (multiple occurrences of a work, be it a song, a symphony, a cello suite, a tape recording of an album, etc.) to the most articulated level (occurrences of an author's idiolect, of a style, of a genre)' (Fabbri 2007b, p.84)

While expanding his theory to reflect the diversity of 'musical life', these conclusions still do not address fundamental problems in the conception of such musical categories in the first instance. Furthermore, while I do not argue that music is not categorised into types, I contend, however, that these types are inherently inconsistent.

At this stage of the thesis, through my reading of Fabbri's work on genre, I have encountered a conceptual issue that points to a fault line symptomatic of the genre argument; that it is a universally understandable and communicable, concrete, and observable phenomenon, but it has either yet to be wholly explained or its uses and definitions are so varied in its manifestations that it may be unwise to apply generalised, or specialised rulesets (see Fabbri 1982; 2012). Yet these points, which I see as clear paradoxes, are the very things being argued as possible realities by Fabbri. Despite these contradictions, Frith (1996) expresses how he values Fabbri's contributions to the ongoing discussion on genre:

> The value of Fabbri's approach here is that it clarifies how genre rules integrate musical and ideological factors, and why performance must be treated as central to the aesthetics of popular music. (ibid. p.94)

While Fabbri's approach has a certain neatness to it, this is irrelevant as it attempts to crystallise something that has never existed in its advertised form. If genre is a term mired in contradiction both in its descriptions and uses, I question why it appears to be impossible to avoid. Frith also recognises this as he remarks on 'the seemingly inescapable use of generic categories in the organization of popular culture' (ibid. p. 75). Frith clearly places great importance in the idea of genre as a ruleset, dedicating an entire book chapter to the topic (ibid. pp.75-95). Wall (2003) also recognises the influence of Fabbri's conceptualisations, suggesting that Fabbri's formulations show that 'genres are far more than types of music, but ways of understanding what music is' (p.203). Yet where Fabbri (1982) argued that the idea of 'formal and technical rules' seem to dominate the discussion on genre, 'to the point where genre, style and form become synonymous' (p.3), Fornäs (1995, p.111) describes genre as 'a set of rules for generating musical works', although is quick to clarify that these rules do not necessarily act to categorise musics:

> Using such conventional sets of rules in producing or interpreting musical pieces can give rise to classificatory systems, but actual musics do not in themselves fall unambiguously into any simple classes. (Fornäs 1995, p.111)

Presumably, Fornäs means that genre classification relies on which rules are used and that these choices are also variable and highly situational. The implications of this, however, are quite vague and are not further explored. Rather, a breadth of interpretation within genre classification is implied. This thread is prominent through

Fornäs's theory as he posits that genres are 'more intersubjective than subjective phenomena' (ibid.). It is unclear though what is meant by intersubjectivity here. In this context, it could mean agreement of meaning, imply that there are common-sense definitions of genre, or could instead refer to disagreements and deviations across and between supposedly 'shared' meanings. So, from an understanding of genre as a ruleset used to generate musical works, we can glean that there are different definitions for genres that have different levels of perceived importance depending on who is using them; a musician, for instance, might have a different conception—or at least a different *functional* understanding—of genre than a marketer, audiences, or producers.

Fornäs's conceptualisation of genre appears to confront the idea of concrete classification systems, while still proposing genre as a ruleset. This is indicative, for me, of the somewhat unsatisfactory construction of this conceptualisation. It is not free of novel suggestions on how to navigate genre, but it still unavoidably relies on some problematic assumptions. I will number among these assumptions the idea that genres are 'intersubjective' (ibid.); i.e., that we can understand genre differently depending on our role in the creation, interpretation, dissemination, and reception of music, and that these roles and functions are both communicable and recognised by said role. For true intersubjectivity, the parties involved in this dialogue must have a common understanding of the subject matter so that they might in turn be understood by one another. There cannot be true common understanding if each actor has their own distinct definition or concept of what genre is, no matter their

similarities. What emerges from Fornäs's work is his reluctance to place stock in the 'concrete'; homogenous patterns that emerge from the study of a genre. Rather, he is more interested in the 'internal contradictions and fractures' of these (ibid. p.122).

Despite the differences highlighted between the conceptualisations of genre rules discussed here, commonalities exist that link them together. Where Fornäs and Fabbri disagree on which 'rules' govern genre, they seemingly agree that these tend to go beyond the musicological. Yet I suggest that the discrepancies between these reveal a fuller story; that genre rules are so unnavigable as to be impracticable. If we see rulesets as a way of understanding the social meanings of music, rather than checklists of musical characteristics, these rulesets still do not account for the differences between the categories that they supposedly create. Consequently, these categories cannot be reasonably seen to be as discreet as suggested; the lines between categories such as pop, rock, and jazz for instance cannot be solely drawn through musicological means, nor can they be defined through sociocultural exegeses.

Evidently, there are significant problems with the various conceptualisations of genre as a ruleset, and it seems that this is the case not just in the case of individual conceptualisations but also in relation to the heavy structuralism that underlies and governs definitions of genre, its applications, and its effects. The difficulty with this, as highlighted, is that the concepts on which these structures are built become strained under scrutiny. It does not matter then if what remains of the construct

seems sound as they are, I argue, predicated on problematic premises. Consequently, it is therefore understandable that studies of genre might apply more tentative approaches towards navigating this conceptual ambiguity; perhaps in recognition of the heterogeneity of the many conceptualisations of genre. This, however, does not mean that the concept of genre 'rulesets' are abandoned completely. Rather, they find themselves replaced, or arguably repackaged, with alternative types of rulesets that do not necessarily fit into the structuralist idea of rules.

1.3. Genre Aesthetics

Aesthetics form a clear branch of genre studies that still interacts somewhat with the concept of concrete rulesets without, necessarily, similar conceptual obstacles. As aesthetics could refer to several somewhat distinct areas of study, I present several of these categories now to avoid syntactical and philosophical confusion in this section. Firstly, there is aesthetics as the philosophical appreciation of 'beauty'[1]; second, aesthetics as it concerns artistic taste[2]; and lastly, aesthetics as an arbitrator between what is and what is not considered idiomatically 'correct' within genres. The latter is of most interest, as examining aesthetics in relation to musical genre will shed light on how the two articulate and what can be understood from this. This is an important distinction, as the first two meanings I have suggested are unavoidably

[1] Kantian aesthetics, for instance, does not consider the content of art important, and instead considers 'pure' beauty to be free of concepts (or purpose). Art is then only pleasing in an intellectual way; it is free from sensual considerations and is categorised only by the heft of its intellectual draw. This branch of aesthetics is value-based.

[2] Hume, whom Kant arguably follows, likened taste to rules which acted to confirm "one sentiment" and "[condemn] another" (Hume, p.268).

evaluative in a way that the third, I argue, is not necessarily.[3] Reference will, however, be made to all where appropriate.

While it might make sense on the one hand to relegate rules, aesthetics, and the question of mediation to three discrete subject areas, rules and aesthetics are not necessarily separate things. This does not mean, however, that there are not conceptions of aesthetic rules that govern how music should be created, performed, and experienced. [4] This would make it difficult to justify extricating them from one another in analysis. There could indeed be aesthetic rules; as Hamm (1994, p.149) discusses in relation to pop music:

> '…[popular musicians] work within tradition that allows and even demands flexibility and creativity in shaping a piece. Genre is not determined by the form or style of a text itself but by the audience's perception of its style and meaning, defined most importantly at the moment of performance. Performers can thus shape, reinforce or even change genre.' (ibid. p.149)

While Hamm does not explicitly mention an aesthetic 'ruleset', what he is likely referring to is *image* perpetuated by a *certain type of performance*. Here, the music itself does not matter greatly, but rather the ways in which it is presented for, and facilitated by, performance. In this sense, expectation can be seen to affect perceptions of genre, with this forming a soft rule for 'popular' musicians to follow.

---

[3] I say not necessarily as Gracyk (2007) suggests that the evaluation of genre 'demands local standards of merit' (p. 4). This, however, is not my stance on this as I aim to understand genre aesthetics as extrinsically imposed.

[4] Fornäs likened genre to 'a web of aesthetic rules undissolvably tied to social and psychic factors.' (1995, p.112)

Taking this idea of performance-driven rules further, Frith (1996) suggests that it is from 'transgressive' performances that 'genre histories are written':

> '…old genres "fail" when their rules and rituals come to seem silly and restrictive; new genres are born as the transgressions become systematic.' (ibid. p.94)

Frith is not merely talking about aesthetic rules here, yet we can glean a *suggestion* that it might be hard to argue against aesthetics being the dominant force in what and how the layperson expects and accepts as constituting genre. A typical audience member (in any format) will not necessarily have any expertise in understanding the musicological context of a perceived genre but is more likely to have some manner of internalised understanding of aesthetic boundaries. This is not to say that this understanding is necessarily 'correct' in any way, nor would it suggest that the layperson has no understanding of the music. Rather, the point is that in general these understandings are somewhat exclusive to individuals. If true, I question how one can possibly understand such endlessly complex rules applied to or borne of genre when they are, I argue, opaque and ill-defined. Perhaps it is understandable that aesthetic 'rules' drive perceptions of discreet musical categories as they are so obviously suitable as candidates *because* they are audience-facing rules.

Aesthetics are, mostly, not governed by musicological considerations; a trumpet is just as at home in a 'classical' setting as it is in a 'jazz' or 'pop' setting. Instead, it is the behaviours, attitudes, ideologies; the semiotic considerations that are powerful in the mind of the audience. In many cases then, aesthetic considerations can be

extra-musical. Zrzavy (1990) for instance contends that 'the cohesion in the aesthetics of New Age cover art' (p.39) was the catalyst for its consideration as a genre in its own right, while Johnson argues that 'kinaesthetics [sic] Rather than artistic logic is often the key to why music sounds the way it does' (1997, p.13). Regardless, this is not necessarily understood by artists, audiences, or critics. In this sense, I suggest that aesthetics should be treated as distinct from rules. While it would not necessarily be wrong to describe genre aesthetics as a ruleset in certain situations, it is helpful to separate the idea of aesthetics from the perceptual rigidity of *hierarchical* rules. Yet, aesthetics seems somewhat special in this regard. One reason that aesthetics is best treated as distinct from genre rulesets lies in the interpretability of aesthetics, even if conceived of as a means of governance. Aesthetics, by nature, are variable in their meanings and interpretations. They are never as straightforward as they appear as, like rulesets, there are many types and interpretations of genre aesthetics. Towards understanding how aesthetics might be separated from discreet rulesets, I will investigate and interrogate what I see as the key elements of genre aesthetics and labelling: so-called 'musical-genre preference', the 'axiomatic triangle', and how 'authenticity' articulates with genre. Each vary in their impact on how aesthetics present yet are equally important towards understanding the concepts surrounding genre aesthetics.

1.3.1. Musical Preferences

Musical preference is an important factor in the realm of genre aesthetics, as *preference* supposedly governs and indicates the types (or genres) of music that

individuals will be drawn to and seek out. Identifying links between these preferences supposedly informs and reflects the functions and intrinsic values of musical genres. This is a massive area of study, so I will primarily investigate, from a brief overview, what can be learnt about perceptions of genre within its scope.

Several models of musical preference exist that are predicated on the relationships between the individual and genre. This relationship is referred to as *music-genre preference* and is quantified in a variety of ways, from relationships based on *age* (see Schwarts and Fouts 2003), *gender* (see Colley 2008), *emotion* (see Chamorro-Premuzic and Furnham 2007) to *behaviour* (see Dunn et al. 2011), or even socio-economic status (see Mellander et al. 2018, for a comprehensive overview). Such models for music-genre preference seek to codify the relationships between individual listeners and specific genres, 'with the aim of identifying its structure' (Rentfrow et al. 2011, p.3). So too are there a wealth of studies that attempt to codify the relationships between personality and musical preference, within a diversity of subject-areas, hypotheses, and methodologies (see Frike and Herzberg 2017). Studies that attempt to quantify such relationships are often function-oriented in that they look for ways to offer more individualised experiences on, for example, music streaming platforms (see Ferwerda et al. 2017). Many of the studies mentioned here are not as concerned with the broader applications of their findings; rather, they would be satisfied with forming an understanding of how and why listeners interact with certain musics.

A prominent example of musical preference codifications is an argument for a 'five-factor model' of musical preference which breaks musical preference down into five discreet categories or 'factors': *mellow*, *urban*, *sophisticated*, *intense*, and *campestral* (Rentfrow et al. 2011, p.1). Central to Rentfrow et al.'s study is their claim that it is essentially genre-free yet, in its breakdown of the five categories, it immediately uses genre labels to exemplify each category. Yet the study proceeds to describe to describe genres as 'extremely broad and ill-defined categories' and that 'genre-based measures also assume that participants share a similar understanding of the genres' (ibid. pp.4-6). Furthermore, in doing this, it may be perceived as lending credence to a structuralist genre argument by claiming it is linked to function in the realm of emotion regulation. This is problematic as it implies that genre can be codified based on function, which is inconsistent with its conceptual ambiguity.

A pilot-study was undertaken to set up three independent studies that would each examine the 'five-factor model', with the model itself relying on applying adjectives (such as intense or aggressive) to the music towards differentiation. Yet 'experimenter judgement' is subsequently applied when there is confusion on what genre category a certain song should occupy (ibid. p. 7). As well, judges were used to pick pieces for each of the 26 'genres' used in the study which, if you consider that genres are 'extremely broad and ill-defined', makes it difficult to justify the results as anything more than fitting into a prescribed understanding of what the genre means. Participants also had to choose a genre or 'sub-genre' to indicate what they thought 'best represented' the music. Crucially, this does not necessary reflect or measure

how participants actually experienced the music as it does not ask them to exhibit true critical judgement. Similarly, parts of this study are based on:

> '…evidence that some music genres are associated with clearly defined social stereotypes (Rentfrow, et al., 2009; Rentfrow & Gosling, 2007)' (ibid. p. 4)

This 'evidence' is questionable as it conflates the *concept* of genre with vernacular understandings of genre. This raises an important issue; it becomes difficult to assess whether similar studies speak to understandings and preferences for the *intrinsic* properties of music(s) or for their perceived social implications. If we were to accept, for instance, that different, overlapping conceptions of what a single genre label means can coexist, then it might be possible for these 'overlapping' traits to be in some way identifiable, in part, to some listeners. Yet the way in which this is presented here appears contrary to the purpose of having discrete genre categories and thus creates more syntactical and conceptual confusion than it might potentially solve; both for analysts and in general terms.

The conceptual problems with genre-inherent conceptions of musical preference are, in my view, myriad. They correlate preferences for certain 'genres' with the physical and behavioural characteristics of the individual. Moreover, they perpetuate what I argue is the unconvincing notion that genre can be used a reliable constant in the codification of musical preference; even when recognising that genre is 'extremely broad' (ibid. p.4). In positioning genre as a reliable analytical tool, such studies can only exist as abstractions based on genre rather than useful attempts to

understand these suggested links in more nuanced ways. This creates more analytical confusion and ends up creating more problems than it solves. These problems are not necessarily inherent to Rentfrow et al.'s methods, but their study exemplifies many of the issues with predicating codifications of musical preference on genre. While I question the veracity of their findings, the value of studies linking musical preference to genre might lie in understanding the contradictions inherent with the usage of genre terminology and its many concurrent interpretations. Such studies of musical genre preference are relevant towards understanding the prevalence and impact of genre as they reinforce perceptions of genre as categories describing intrinsic qualities, often accepting genre as a given. In not considering the implications of this terminological perpetuation, they bring into focus how the layperson interacts with the concept of genre, knowingly and unknowingly, and how these types of study can unintentionally reinforce biases. Such studies reinforce certain consumerist issues, such as consumers interpersonally and sociologically aligning themselves with belief systems towards the construction of a musical identity that mirrors their own perceived or desired social identity. Furthermore, consumers may snub certain products because of its perceived qualities, entirely based on genre; a fact which is not limited to music. [5] Yet the point which—I infer—is communicated to readers, and by those in turn communicating the findings of such studies, is that genre is an agreeable basis on which to understand music in relation

[5] A widely reported 2017 study (Gavaler & Johnson, 2017) claimed that science fiction 'makes you stupid', which arguably will have impacted at least the perception of 'sci-fi' as a genre. This conclusion has since been revised by the original researchers in a new paper (Gavaler & Johnson, 2019) that suggested instead that only poor science fiction had the effect of decreasing reading comprehension.

to its supposedly intrinsic qualities, and that certain musics are more suited for certain people. Such an essentialist understanding of genre is, in my view, quite problematic, and I suggest that a more thorough examination of this aspect of genre studies is needed to understand the extent of its implications.

1.3.2. Axiomatic Triangle

'Axiomatic triangle' is a term coined by Tagg and refers to the idea that musics are divided between categories of 'folk', 'art', and 'popular' musics (1981, p.41). Tagg presents these as three all-encompassing supercategories positioned as separate but equal points of the triangle, each supposedly distinct and clearly differentiated according to certain sets of criteria (ibid. p.42). The guiding principle of this categorisation system is to highlight the argument 'that popular music cannot be analysed using only the traditional tools of musicology' (ibid. p.41), yet a glaring issue with these categories is that they are unreasonably broad and imply that real music can be divided neatly between them. The problem with the latter point is that in seeking to circumvent 'formalist' and 'phenomenalist' (ibid. p.41) musicological definitions, Tagg attempts to codify musics on a purely sociocultural basis. What results is an ideological positioning of these three categories that presents similar problems to what Tagg was presumably hoping to resolve. Namely, these categories might indicate context for *how* certain musics are produced and articulated in certain situations but fail to highlight *what* these musics are and *why* they are perceived as such.

Tagg's codification of musical categories (ibid. p.41) attempts to cement homologies in heterologous categories. Fabbri (2007a, p.1) criticises Tagg's work on a similar basis, arguing that the 'taxonomy doesn't seem to include all musics that belong to the experience of the heterogeneous community that seems to accept it'. Highlighting this disjunction further, Fabbri asks if jazz could be considered 'art' music, or 'folk' as 'popular' music, or if 'Indian or Arab classical musics' are 'classical', or 'traditional' (ibid. pp.1-2). It is not unreasonable to question whether Tagg's conceptualisation features some unintentionally ethnocentric elements in this regard. However, I view this as an oversight congruent with the flaws of his argument. Middleton (1990), conversely, argues more generally against the idea of an 'axiomatic triangle', stating that 'neat divisions between 'folk' and 'popular', and 'popular' and 'art', are impossible to find' (p.4). I agree with Middleton, in the absence of evidence to the contrary.

Tagg's conceptualisation of an 'axiomatic triangle' (ibid. p.41) is important in highlighting the issues with purely musicological categorisations of music. However, through his argument, a significant ideological element manifests in the form of hierarchies. Hierarchies are supposedly implied within, but not between, the three categories of folk, art, and popular. These categories are vague however, thus lending themselves to somewhat flexible interpretations. Tagg suggests that categories in his axiomatic triangle are particularly important towards understanding popular music as distinction(s) between music(s) 'implies that is impossible to 'evaluate' popular music along some sort of Platonic ideal scale of aesthetic values' (ibid. p.41). Despite

this assertion, the concept of an axiomatic triangle in music is a prime example of genre aesthetics masquerading as rulesets and is therefore unmitigatedly entangled with genre.

While the term itself is primary used by Tagg, the ideas embodied within the axiomatic triangle are prevalent elsewhere but often difficult to spot. Specifically, perceived distinctions between so-called 'popular', 'folk', and 'art' musics remain widespread in academic literature and public discourse. Nonetheless, the three points of this 'axiomatic triangle' are used to impose aesthetic hierarchies that function hegemonically. 'Art'—or classical—music is often viewed as the most aesthetically pure (a term linked to problematic understandings of authenticity) of the three, followed by folk, and subsequently popular music.[6] Presumably, aesthetic purity is a distinction made to differentiate between genres of music based on their perceived *value*. Value is an imprecise measure, and so is usually not explicitly mentioned. Consequently, value tends to be repackaged to reflect its status in *social* and *societal* hierarchies. It seems obvious though that a theoretical hierarchy based on value existing *between* musics cannot possibly come from a place of tangibility; at least not if these judgements are made purely on the musical content involved. Music on its own has no intrinsic value; its value is extrinsically ascribed. Value is also hugely subjective, not only because different actors will ascribe different value(s) on different music(s) and different musical elements but also because everyone has a

[6] To understand why 'authenticity' is problematic, see Chapter 2.

different concept of *value* itself. Indeed, somewhat flexible interpretations of value that sit within such a 'triangle' are identifiable, for instance, in work of Vaughan Williams (1987), who likens the 'musical life' of a nation to a pyramid and suggests a clear hierarchy is present that reflects this 'axiomatic' dynamic:

> At the apex are the great and famous; below, in rank after rank, stand the general practitioners of our art . . . the musical salt of the earth . . . Lastly we come to the great army of humble music makers, who, as Hubert Parry says, 'make what they like and like what they make'. (ibid. p.239)

The conceptualisation presented here is no doubt analogous to the hierarchical juxtaposition of art, folk, and popular (other) musics. Through this imagined 'pyramid', Vaughn Williams argues that the 'art of music above all the other arts is the expression of the soul of the nation' (ibid, p.68), and implies that 'art' music exists as the ultimate expression of music; therefore, 'art' music sits at the apex of said pyramid. There is a lack of evidence for this, and weak reasoning for such a hierarchy. This pyramid seems to be an extension of a quasi-societal feudalism wherein different categories of music act similarly to a social hierarchy, with levels of importance placed accordingly. Yet, musical categories simply do not exist in this way.

I reiterate that while the concept of an axiomatic triangle should be dismissed as ideologically driven, it is nevertheless frequent in its appearances. It is not, however, always defined in such neat terms. We see this to be the case particularly in the study of 'popular music genres' where, at first glance, these hierarchical distortions appear

to have shifted focus. Schulze et al. (1993) for instance, describe the shifting focus of music critics towards hierarchy focusing on perceived differences between ‘popular’ genres:

> 'Rock' is art. Madonna, in contrast, is 'pop' - juvenile, formulaic, artificial, shallow, self-centred, escapist fantasy, committed to making a profit. Madonna is a commodity produced by industry. Clearly, pushing Madonna to the bottom rungs of the pop cultural ladder makes a space at the top for pop music 'art'. Furthermore, despite the fact that Madonna is located in opposition to female singer-songwriters, it is Madonna and pop that are feminized. ... A number of music critics link Madonna, pop, and 'feminine' qualities (using adjectives like fluffy, coy, bubbly, etc.) to construct a transcoded version of the art versus mass culture distinction within the domain of popular music. (ibid. p.18)

The repositioning of rock music into the ‘art’ fold here is notable. While such a repositioning could be viewed as a corruption of the axiomatic triangle, I argue that this is simply an extension of it. Here, we can clearly see this triangle being used to impose a power structure which acts to trivialise ‘popular’ musics as lesser art forms because they have lower perceived *value*. The key difference here is that while pop is portrayed as having little value, with such pejoratives as ‘juvenile, formulaic, artificial…’ and so on, rock is perceived as ‘art’ and therefore—presumably—brimming with value. This is, as Schulze et al. point out, analogous to the art verses popular diatribe commonly used to debase ‘popular’ musics. These supposed distinctions are not unique to the academic analyst, however, and pointed distinctions hinting at value judgements have been used by journalists and critics to distinguish between pop, rock, and art musics. A notable example of this is in a 1967 description of The Beatles as ‘leading an evolution in which the best of current post-rock sounds are becoming something that pop music has never been before: an art

form. “Serious musicians” are listening to them and marking their work as a historic departure in the progress of music—any music.’ (Porterfield 1967).

Importantly, hierarchical understandings of aesthetics have not gone unchallenged. While hierarchical understandings imply certain *correct* experiences of art, there exist arguments for experiential equivalence. Dewey (1934, p.3) suggests that to ‘understand the meaning of artistic products, we have to forget them for a time, turn aside from them and have recourse to the ordinary forces and conditions of experience that we do not usually regard as aesthetic.’ Here, Dewey poses a direct challenge to aesthetic elitism in equivocating mundane day-to-day experiences with ‘high’ art.

There are several potential parallels between aesthetics and rulesets, but it remains crucial to separate these types of conception. One might form rulesets through implied causal links between personality and what music you will inevitably like; between a genre label and the intrinsic musicological qualities of that music; between one’s socio-economic background and the value of the music that they make. These would all be problematic understandings of genre if taken one-by-one, but the reality is far starker; each conceptualisation exists at once in the mind of the performer, the listener, and all intermediaries. These issues that arise from treating genre as an extension of aesthetics are palpable and exacerbated by inconsistent conceptualisations that seem to offer more questions than answers. While the idea of set aesthetics is clearly designed to allow for broad interpretation of collections of

musical sounds and behaviours, it also purports to be representative of the way genres are experienced. In trying to do both, their incompatibility is clear. This makes it difficult to accept aesthetics as a reasonable way of identifying or categorising musical sound. If we can understand how and why each of these are uncomfortable, then it is pertinent to investigate why these contradictions are so prevalent. Towards this, I suggest looking to how genre is mediated towards understanding these issues further.

1.4. Issues of mediation

In this section, I will investigate how genre labels are used and what we can learn from their usages, as well as how these labels are mediated and how this affects the surrounding discourse. By mediation, I refer to how understandings of genre are perpetuated and managed, by whom, and why. Investigating mediation is crucial towards reaching an understanding of what genre is, at the very least, in its academic descriptions. It is understandable that questioning mediation leads this discussion of genre into uncomfortable territory; that is, to understand that mediation exists is to understand that genre is not neither a singular nor neutral participant in its discourse. The issue of neutrality in discourse is essential to this discussion, as the fundamental concepts of genre are dialogical in nature. The two, therefore, cannot be separated.

I suggest that the concept of genre is resultant of a process of *contextual* mediation. By contextual, I do not refer to context as an objective social variable, but instead as the '*definition* of the relevant properties of the communicative situation by the

discourse participants' (van Dijk 2008, p.1). Furthermore, where Nattiez suggests a tri-level model of musical discourse (1990, p.12) that links music itself with musicians and composers, and audiences and listeners, I argue such a neutral approach is problematic.[7] Nattiez's model does not, for instance, take into consideration further actors, peripheral or otherwise, such as labels or live music promoters. Furthermore, I suggest a neutral approach to genre discourse is in fact impossible. In their introduction to register and genre theory (referred to as R>), Eggins and Martin (1997, pp.230-256) suggest that genre is taken both as 'context of culture' and 'context of situation' (p.230), as analysts invariably respond to their subject through both. They go on to describe 'text' as:

> '…both the realization of types of context, and the enactment of what matters to cultural members in situations…just as texts are not neutral encodings of a natural reality but semiotic constructions of socially constructed meanings' (ibid.)

Through this understanding, genre analysis is a form of mediation through which genre itself manifests. As it is through discussion that genre is presented, there can be no neutrality. This is, as Harcus (2017) argues, 'because any act of description, especially the cultural phenomena that are the proper concern of semiotics, is always already an interpretive act (esthesic level) made possible by the analyst's cultural-historical relation to the object in question' (p.35). Harcus builds on Eggins and Martin's suggestion that:

[7] Translation by Dr Carolyn Abbate.

> '[register and genre theory] is not merely the description of linguistic variation between texts…it must also involve analysts in exposing and explaining how texts serve divergent interests in the discursive construction of social life—including the interests of the discourse analysts themselves' (ibid. p.35)

While these points might seem obvious from an analytical standpoint, it is important to view genre through sceptical lenses towards understanding how it is built from discourse. It is here that we see that the issue of mediation is not quite novel; instead, representing an intrinsic part of genre discourse. This is, depending on the analyst, simultaneously worrying and gratifying, as it implies that there are still doubts about genre being unsolvable. It suggests that there are satisfactory ways to use genre, but that the equation that leads us to that answer is still a mystery. Again, I am sceptical about the usefulness of genre in these ways, based on these very real circumstances. Accordingly, mediation (specific to musical genre) has seen a cursory amount of study. Consequently, there exist several opposing answers to this question. An important answer is offered by Frith (1996), who initially describes genre as a labelling system; a set of 'generic categories' (p.76) used to organise popular culture. Clarifying this point, Frith defines genre as 'a way of defining music in its market, or, alternatively, the market in its music' (ibid.). This way of defining music is useful for music industries, as it allows all parties involved in the publication, distribution, and marketing of music to benefit from mutually approved definitions of certain musical styles and their accompanying aesthetics. These aesthetic qualities too, are negotiated (see section 1.3).

Toynbee (2000) deviates from Frith's argument by suggesting that the power to label or otherwise define music rests predominately with audiences (or communities), instead describing the prevailing 'connected circumstances in the political economy of popular music' as:

> 'the extensiveness of musical genres over space and time, a (paradoxically) low level of control over repertoire and market by record companies, and a tendency, by way of compensation, to address the audience as community.' (ibid. p.118)

I perceive two main issues with this assessment. Firstly, there is the assertion that record companies have little control over repertoire and market. This, in my view, and as I will argue throughout this section, is unlikely in both economic and sociocultural contexts. Secondly, it seemingly ignores consumption as a mediatory influence (see section 1.4.2.) and the oligopoly that has existed in the music industries even prior to Toynbee's publication (see section 1.4.3.). Furthermore, even while understanding that the global musical repertoire might extend far beyond what is reflected in music markets, Toynbee does not acknowledge that this may be somewhat irrelevant when discussing 'popular music'—itself intensely mediated by the music industries (see sections 1.4.2., 1.4.3.).

1.4.1. An introduction to Genre labels

Labels, in musical terms, can refer to the work of the publishing arm of the music industries, and how music itself is labelled. It is difficult, however, to extricate one from the other. Indeed, Pachet and Cazaly suggest that 'the most important producers of music taxonomies are probably music retailers' (2000, p.2). This, and

Frith's assessment of genre rules, are in line with the perceived reality of genre as a consumeristic construction. That is, a taxonomy developed and perpetuated by industry to categorise, market, advertise, and sell their products in a way tailored to how they imagine their audience(s). Furthermore, genre has been and is used to inform the physical layout of record shops and 'produce the shortest possible path for consumers to CD' (ibid.). While still true for physical distributors and sellers, this classification method now extends into digital storefronts, streaming services, and beyond. This is the dominant force behind the attribution of genre labels. Yet however useful genre is as a classification system for producers and retailers, there is no scope within this taxonomy for the *sound* of a musical genre.

It seems straightforward to identify an existing term that would be better suited to the task of describing musical sound than genre. 'Style' is perhaps more appropriate than genre in this context, though is also problematic due to its ambiguity and terminological confusion with genre (see Moore 1998). Developing such methods of classification is neither the mission nor a priority of the music seller; rather, they aim to distil and compartmentalise constructed attitudes and behaviours into a small number of neat, approximated categories such as pop, rock, and jazz. These in turn act as broad signposts that supposedly work, in tandem with the industry's marketing apparatus, to guide consumers to the appropriate section that best fits their taste.

The question of mediation is not mutually exclusive from other understandings of genre, especially considering how genre labels are used in the mediation of genre.

Aesthetic issues surrounding the use of genre labels are exacerbated through using these labels in the marketing and sale of music. Often, rather than a post-hoc process to categorise existing sounds, genre labelling is used as a 'pigeonholing' technique by industry. I suggest that people have a desire to adhere to the musical 'bracket' that they are seen to fall into. This is certainly the case with musicians signed to major labels, for instance, who will 'thereafter be expected to act and play and look in certain ways' (Frith 1996, p.76). Even then, it is the various usages of genre and genre labelling appear fragmented both in their frequencies and their meanings. Frith clarifies this further, saying that labelling procedures have 'never been…clear or consistent' (ibid. p.77) and that the various organisations of genre categories were arguably never less chaotic. For instance, Frith mentions that record stores once variously categorised 'rock 'n' roll' as 'novelty', and Bob Marley as 'folk' (ibid. p.77), though this fact has seemingly escaped the public consciousness, having been supplanted by alternative labelling (reggae, in the case of Bob Marley). This is indicative of the disjunctions and inconsistencies found across genre categories. I also argue that appears to be a degree of historical revisionism displayed by those proponents of genre labelling who claim such categories as fundamental and their qualities inherent, as previously suggested. Frith continues to inform of this disjunction in the operations of record categories and the experience of the consumer:

> Record shopping is instructive in this context for many reasons. A committed music fan will soon find, for example, that she's interested in sounds that seem to fit into several categories at once, and that different shops therefore shelve the same record under different labels. (ibid. p.77)

As Frith points out, this is resultant of differences in the ways that medias envisage consumer behaviour. Different storefronts, physical and digital, have different approaches to categorising different music(s), resulting in different labels and different layouts. Fundamentally, the use of labels is *prima facie* – accepted as correct until their descriptions and uses are challenged, in which case they are simply swapped out. This makes them difficult to trust as true indicators of musical content, and malleable enough to fit a multitude of incompatible ideologies. Indeed, Beebe (1994) argues that the 'generic classification of a text determines its meaning(s) and exposes its ideology' (p.19). Genre labels, in this sense, reflect the ideologies of those who apply them. Certainly, such ideologies are evaluative criteria that might be based on, for instance, aesthetic value judgements (see section 1.3) which determine where music should sit socioculturally, perceived intertextual similarities, or even the commercial appeal of a certain label over another. Each provide structures through which to contextualise and view the use of a label, yet these must also be understood as the result of existential ideological mutations. These ideological structures, understandably, become incompatible through virtue of their exegeses. That is, distinct interpretations of genre labels cannot be mutually acceptable.

Related to labelling systems, the concept of genre 'culture' is positioned to navigate issues of incompatibility. This concept exists somewhere in the space between aesthetics and mediation; that is, it does not fit neatly into either category. However, in this discussion, I position genre culture to align more directly with the issues of mediation. This is because the particularity of said aesthetics, while integrated into

the discussion, are subordinate to how they are *used* by supposed genre communities. Toynbee (2000) provides some insight into the concept, describing a form of genre mediation by genre 'communities':

> 'Whereas film and television are inevitably provided by a remote and large-scale industrial apparatus, popular music may be owned and produced *within communities*.' (ibid. p.110)

These communities, Toynbee suggests, 'may be represented by genres of music, and find identity in particular styles.' (ibid. p.128). Nevertheless, it is, again, equally plausible that these categories—genres and styles—are unstable and mutually unintelligible (see section 1.2). Toynbee, however, argues for a Rock 'community' which, he argues is most obviously seen in 'the live concert which constitutes a verifiable gathering of the clans.' Toynbee illustrates the significance of this:

> 'At gigs and festivals (and in screen 'rockumentaries') fans rally around performers. What is at stake here is recognition of community on the basis of 'direct' evidence from the senses: you *touch* the person next to you, *see* the band on stage hailing you, and *immerse* your body in the noise, a common noise which envelops everyone.' (ibid. p.123)

Toynbee's example may be seen as evidence of such a community, yet such 'communities' are inevitably based on assumptions and *perceptions* of genre and therefore neither legitimises genre nor delegitimises criticisms of it as a concept. Furthermore, this statement would also imply that understandings of genre are required to immerse oneself in this community. In this way, the notion of genre communities can be seen to articulate with the type of industry labelling that Frith

discusses. Toynbee argues, however, that rather than record labels providing the basis for genre communities to form, the reverse is true:

> '…the key point I want to make here is that musical communities none the less continue to provide the basis for genre markets.' (ibid., p.116)

The concept of 'communities' themselves are quite broad and might simply designate geographical proximity, sociological similarities (themselves subjective), or a condition whereby people share certain interests, beliefs, or attitudes; these too being subjective and subject to minimal scrutiny. This subjectivity becomes problematic when attempting to understand genre communities as constants towards their supposed role in informing markets mediated by industry (see section 1.4.3.). Viewing these communities within the context of genre 'cultures' then also becomes problematic, as it requires these cultures to be somewhat inflexible (despite assertions from Toynbee to the contrary) for the purpose of analysis.

Toynbee's conceptualisation of genre communities appears to rely on, and is indicative of, concepts previously problematised in this chapter (such as genre rulesets and aesthetics), with, in my view, no satisfactory qualification offered to help navigate the (self-confessed) 'paradox of genre' (ibid. p.128). Yet there may be other ways to navigate such concerns with the concept of genre communities, through linking communities of consumption and reception with communities of practice and production. Wenger (2015) defines communities of practice, in broad terms, as 'groups of people who share a concern or passion for something they do and learn

how to do it better as they interact regularly'. Kenny (2017) extends this term for use within the context of music, using it to refer to 'a group of people who form a community of practice through shared music-making and/or musical interests' (p.16), which each community of practice having 'particular norms, rules, structures, interactions and "practices" distinct to their collective situations' (p.46). The establishment of communities of practice can therefore be understood as emerging through communities of practitioners operating within shared domains of interest. These understandings may also offer a lens through which to understand how meaning is ascribed to music within such communities through sociocultural associations. It is not merely through practitioners (that is, members) within such communities that create and impact meaning, but through how practice and consumption interlace.

Meaning, in my view, is necessarily subject to constant mediation between all those involved within the creation and reception of any musical product. Yet, in the same vein, I argue that these meanings (or, rather, understandings) are multiple and concurrent and occur at the point of perception and reception. Therefore, meanings arising from mediation of this nature are also subjective depending on several experiential variables (see chapter 3, section 3.2.3.). Consequently, such meanings are likely contradictory, and a singular meaning is unlikely to be agreed among a genre community. Furthermore, while such understandings and meanings are not necessarily tied to genre, such communities formed around genre labels are important sources of both. However, I caveat this by stressing that the mediation of

such communities is complex, malleable, likely subject to constant and myriad competing interpretations and reinterpretations, and therefore difficult to examine critically. How such varied understandings of and approaches towards production and consumption govern communities remains somewhat unclear, and may be, as a result, subject to unintentional hierarchies arising from perceptions of authenticity; itself a powerful hegemonic mediatory actor (see chapter 2, section 2.3.3.). Moreover, while I continue to argue that the basis of these communities—genres and styles—are unsuitable analytical categories for purposes of this thesis, the existence of such communities, and their associated meanings, will be useful in understanding how semiotic, cultural aspects of music can be exploited towards creating hybrid musical products (see chapter 5).

1.4.2. Consumption

I suggest that consumption is the greatest indicator of how genre labels are created and used. Consider how consumption has changed since the initial boom of internet file-sharing. The advent of file-sharing services was arguably the principal indicator of a major upheaval in the interactions between producers, distributors, and consumers. The early 2000s saw a series of high-profile legal battles between Napster[8], other peer-to-peer (p2p) services[9], individual p2p users[10], and the music

[8] *A&M Records, Inc. v. Napster, Inc*. (2001)., 239 F.3d 1004 (9th Cir. 2001)

[9] MGM Studios, Inc. v. Grokster, Ltd. (2005), 545 U.S. 913

[10] I refer to a significant series of lawsuits commonly referred to as *RIAA v. The People* or *Record Industry vs. The People* (Beckerman 2013)

industries in America which arguably precipitated the advent of paid digital downloads on platforms like iTunes. This is likely because illegal file-sharing services also changed the ways in which music was *consumed*, with users often seeking individual tracks to download rather than albums. This behaviour is neatly reflected, in America, by a steady decline in the sale of physical singles between 1997 and 2004 and an exponential increase in digital single sales in 2004 (see Figure 1).

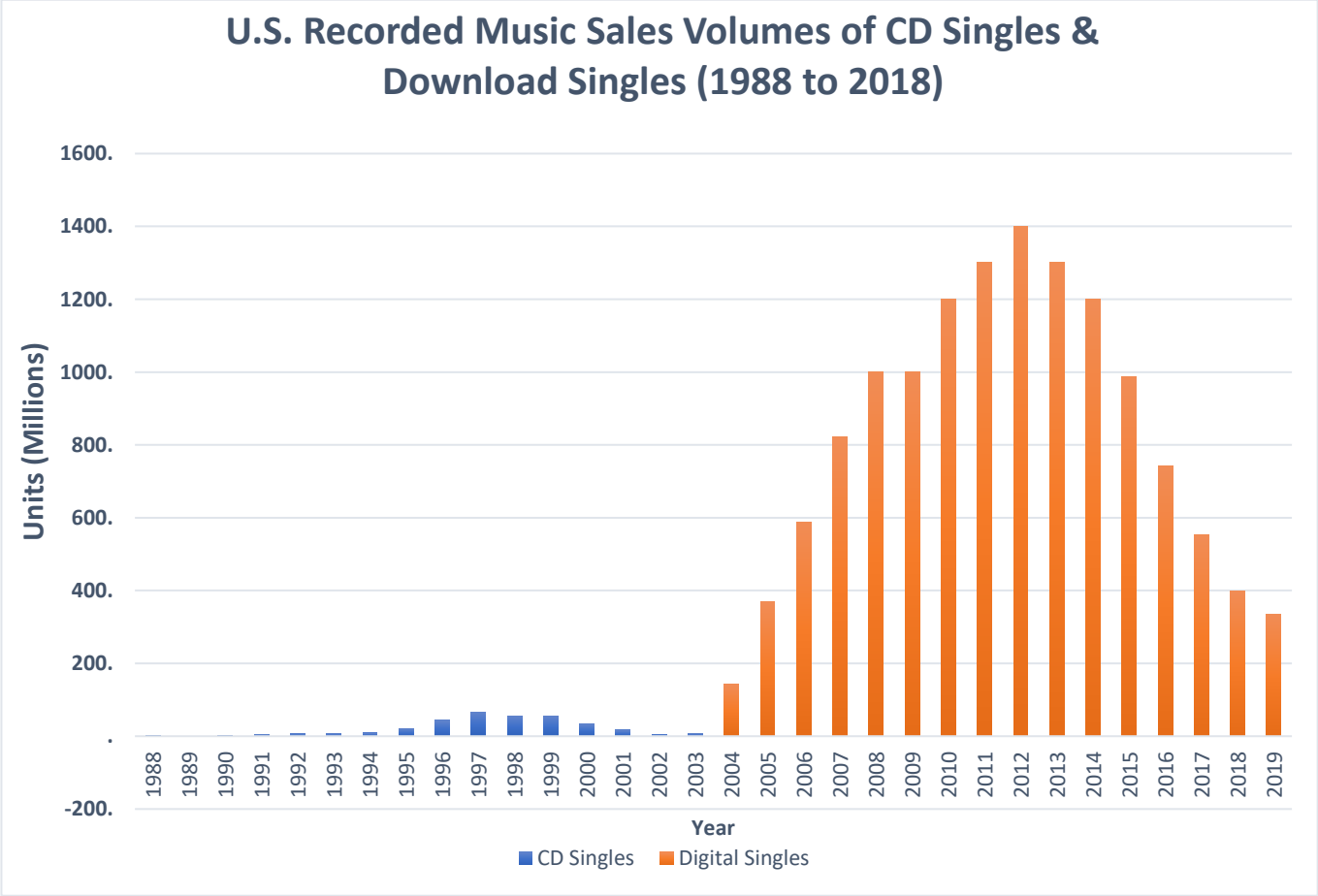

Figure 1: U.S. Recorded Music Sales Volumes of CD Singles & Download Singles from 1988 to 2018 (RIAAa, 2019)

It is no mere coincidence that this was the year after iTunes introduced the ability to legally purchase digital singles. Physical and digital genre labelling began operating in tandem, in a progressively symbiotic manner. This can be seen through emphasis

switching from the physical storefront to the digital[11]; consequently, the industries' physical landscape(s) must reflect the digital.

There is a causal link between the rise of streaming and the decline in physical records[12], and so musicians must find other ways to engage their audience(s)[13]. Understanding these substantial shifts in behaviours, triggered by the prevailing emphasis on the digital, is vital towards understanding how genre labelling adapts to fit seemingly any situation. This is because the world now searches by category. Digital storefronts and streaming services filter music into searchable categories (genre labels), allowing listeners to quickly find and listen to 'types' of music that they enjoy. These systems disseminate music digitally across the internet, instantly crossing international boundaries. This mechanism also transmits, alongside its meta-data, its accompanying commercial information: how it is labelled genre-wise, who its publisher is, who produced the record etc. From this basic information, we can glean much more than initially meets the eye. Many streaming services now also allow users to search by mood, and automatically curate playlists based on the

[11] Revenue from the sale of CD albums in 2000 accounted for 92.3% of the US music industries' total revenue (RIAAb, 2000), while streaming in the first half of 2019 accounted for 80% of income from mechanical recordings in the same markets (RIAAc, 2019)

[12] The rapid rise of streaming (global revenue in the first half of 2019 grew by at least 34.0% over the previous year) can be seen to have been, in part, precipitated by a decline in physical record sales (24.6% of all global revenue in 2018, down from 89.6% in 2005) and accompanied a significant rise in revenue from performance rights (representing 14.13% of all global revenue in 2018, verses 4.95% in 2005) (IFPI, 2019)

[13] Curien and Moreau (2005) predicted that revenue from live performances and "ancillary products" would rise alongside the "diffusion" of an artist's music (p.3); this prediction is in line with Aspray's observation that the source of many musicians' income is through ticketed performances (2008, p.452), and Schultz's (2009) observation that some artists promote these live performances via the release of free material (p.697).

pre-defined characteristics of the music that individual users. Crucially, these labels and these decisions might even change depending on the storefront or streaming platform (see section 1.4.3). Yet, these artificially generated edifices of individual taste represent a new paradigm in how music is discussed and disseminated, while also presenting musicians and industry new ways in which to market their music.

Genre labels impart additional extra-musical information, ranging from who the music is marketed to, its digital and physical localities, on which industry or user-created compilations and playlists it might be found, or on which radio stations it might be heard (though this is more relevant for U.S. consumers). Its publisher might indicate how the piece is positioned within the constructed genre, and its expected aesthetics. A specific producer may be associated with certain sound palettes or certain stylistic 'touches' on the chosen record. Taking this at face-value, it remains difficult to say what happens when such descriptions and genre labels are transformed. If information on digital stores like iTunes or streaming services like Spotify and YouTube Music can be abruptly changed by relevant stakeholders, I question whether there are preventive mechanisms are in place. Such actions have the potential to suddenly alter perceptions of, and participations with, recorded music. Furthermore, there is likely no available or adequate mediation in situations like this. Consider what this means for the construction of genre labels when they can be so easily manipulated. I argue that it would prove incredibly difficult to argue that these labels are based on any clear, communicable set of musical or extra-musical criteria.

1.4.3. Labelling confusion

In this section, I will examine how genre labels can be applied without mediation, by whom, and what the implications are for genre as a concept. This is important as issues with genre labelling and its mediation are palpable and numerous, ranging from disagreements surrounding which labels best describe certain musics, to the sheer number of genre labels in use, and by whom these labels are generated. These issues are best encapsulated through examining how genre labels are used in music streaming services as they appear crucial towards the individualisation of user experiences through algorithmic curation of playlists and suggested listening based on past listening (see Ferwerda et al. 2017).

In a 2008 study, participants were asked to choose a single genre category to describe a series of brief musical excerpts (Gjerdingen and Perrot 2008). They found that participants could instantly 'recognise' genre categories, yet also suggested that 'listeners can ascribe a song to multiple genres through a type of triangulation from known positions' (ibid. p.95). This simple point is key to understanding why genre labelling can vary from one person to another. It might also provide a clue on how labels are confused across storefronts or streaming services. Consider Spotify, and how users navigate the service. Unlike similar services, like Google Play Music, there are no immediately visible genre labels attached to songs, albums, or artists. However, this does not mean that these labels do not exist. In fact, Spotify uses over 3587 separate labels to categorise music (McDonald 2019), covering everything from 'zydeco', to 'rap marseille', and 'nitzhonot'. Most of these labels correspond to

genres, while others refer to perceived styles. All these labels are curated by a company called Echo Nest, who:

> '…[help] music companies develop and commercialize the most advanced, personalized and engaging music applications in the world. The Echo Nest's music intelligence platform powers over 400 applications, re-defining how fans discover, share and interact with music.' (The Echo Nest, 2019)

Echo Nest help develop Spotify's personalisation systems, and so are key actors in how Spotify uses genre labels. Their systems assess musics' metadata through a preference analytics and visualisation tool that tracks and measures certain qualities of the music that users listen to. These qualities are analysable using a separate online tool, allowing users to organise their music '…by any of a wide range of musical attributes including genre, mood, decade of release and more' (ibid.). Using this tool, users can see, in addition to a music's 'top genre', the variables through which music is codified and categorised: acousticness, days-since-added, anger, danceability, duration, energy, happiness, live, loudness, popularity, speechiness, tempo, valence, and release year. This tool reflects the elements Spotify use to differentiate musics, and how they might distinguish between genres. Yet these are opaque variables, and it is difficult to know how most of them are quantified.

Spotify's use of genre labels is especially pertinent to the question of mediation, for several reasons. Firstly, 87% of the music on Spotify is published by the 'Big Three'[14]

[14] Shorthand for Warner Music Group (subsidiary of Access Industries), Universal Music Group (subsidiary of Vivendi SA), and Sony Corporation.

record companies.[15] Secondly, there are 217 million monthly active Spotify users, 100 million of which are Spotify Premium subscribers (Spotify, 2019). Lastly, Spotify dominates the global streaming market with a 36% share of music service subscriptions (MiDiA Research, 2019).[16] Spotify are not alone in using such systems but, by these figures alone, I suggest that the genre labels that underlie this service have a huge impact on industry operations as a whole and, invariably, how music is labelled and perceived as a result. That this ostensibly important information is mostly hidden is troubling. Spotify do not necessarily use their labelling system to tell users what constitutes 'rock' or 'pop', but this system surely influences how music is listened to on an enormous scale. Hidden genre labelling and algorithmic tinkering allows Spotify to compartmentalise users into perceived stylistic groupings, suggesting supposedly similar artists to those listened to previously. This reinforces the notion that musical genre is quantifiable based on musical and extramusical qualities and pushes users towards music that the algorithm has decided is similar. This is problematic for the many of the same reasons as codifications of genre rules (see section 1.2) and genre aesthetics (see section 1.3), but especially because it reinforces similar ideas to codifications of musical preference in that it suggests intrinsic qualities of certain musics, and that certain musics with certain intrinsic qualities are attractive on based on certain user behaviour (see section 1.3.1). Spotify certainly do not lose money the more users listen to more artists; it inevitably grows their business and attracts more artists to sign up.

[15]As of the 29th of April 2019
[16] As of H1 2018

I do not suggest that Spotify's recommendation systems are in some way sinister, but their genre labelling represents a significant point often missed in studies of musical genre and its mediation; that mediation is entering new territory. There appears to be no limit in creating new genre categories even though thousands exist with no clear boundaries. Furthermore, there appear to be few mechanisms in place to stop musicians or labels uploading music to streaming services under *any* genre label. SoundCloud is one such service that allows exactly this, with no intermediary. Artists can upload tracks, create their own genre label, and represent their music in whatever terms they decide. There is no way to know if these labels were chosen to describe musical sound, where the music is positioned ideologically, or any other variable apart from the word itself. Allowing artists to label themselves is not inherently problematic, but it makes it even more difficult to trust how genre labels are applied and mediated across systems.

It is hard to know which genre labels we should attach to which songs or albums, precisely because it is *impossible* to know. This is surely also the case for the individual artist. For them, this consideration might not be made on a musicological basis or, in many cases, be their decision to make. This is exemplified by circumstances surrounding '*Old Town Road*', written, and performed by American artist Lil Naz X (2019) based on an instrumental track produced by Dutch producer YoungKio. The song was released on SoundCloud and iTunes under 'country', which, according to music manager Danny Kang, was a decision designed to 'manipulate the algorithm to push [Lil Naz X's] track to the top' (quoted in Leight 2019). This is

because Billboard 'uses genre tags provided by content creators as guidelines' (Levy 2019). Consequently, the song charted on the three charts in March 2019: *Billboard* Hot 100, Hot Country Songs, and Hot R&B/Hip-Hop Songs. However, Billboard decided to remove the track from its Hot Country chart, offering the following reasoning:

> '…upon further review, it was determined that 'Old Town Road' by Lil Nas X does not currently merit inclusion on *Billboard*'s country charts. When determining genres, a few factors are examined, but first and foremost is musical composition. While 'Old Town Road' incorporates references to country and cowboy imagery, it does not embrace enough elements of today's country music to chart in its current version.' (quoted in Leight 2019)[17]

This decision sparked controversy, with suggestions that the song had been removed from the chart because Lil Nas X is African American[18] (see Reilly, 2019), and not necessarily on a compositional basis as Billboard had suggested (Leight, 2019). Similar issues were highlighted with the classification of Beyoncé's song *Daddy Lessons* (2016), whose 'country' labelling was rejected for consideration as such by The Recording Academy despite being accepted for a performance slot at the 50th Country Music Association Awards.[19] Several country artists also came to the defence of *Daddy Lesson*'s country labelling.[20] In the case of Beyoncé, this decision is arguably a damning reflection of the fact that, between 2014 and 2018, women accounted for only 16 percent of artists appearing on Billboard's Hot Country songs chart

[17] Quote attributed to an anonymous Billboard executive.
[18] It is alleged that there is a history of issues with racism surrounding country music (see Pecknold 2013).
[19] As reported by Rolling Stone (Hudak, 2019)
[20] Artists include Blake Shelton, Dierks Bentley, and Karen Fairchild (Associated Press, 2016)

(Annenberg Inclusion Initiative, 2019). If the decision was indeed discriminatory, it raises questions about the genre classification procedures in the music industries. Undoubtedly, the essential issues at play in the cases of Lil Nas X and Beyoncé are issues of mediation: a struggle between competing notions of musicological and ideological classifications. The metric used by Billboard to classify songs as country is unknown, just as the metric used by the artists are ultimately unknown. What is clear is that while artists can label themselves as country on some platforms, they find their music defined for them by what is essentially a third-party. On this point, Billboard's Vice-president of Charts and Data Development Silvio Pietroluongo explains that the company's genre charts are "an [organizational] tool to help the industry and consumer slice through data" (quoted in Levy 2019). Moreover, I suggest that its function extends from quantification to qualification; the use of genre labels in this way is deliberately exclusory in a way that goes beyond statistical analysis. This is the case even when artists attempt to game the system by appearing on as many of the charts as possible, as is evident in the case of Lil Nas X.

There is clearly some kind of power structure in play in the cases of *Old Town Road* and *Daddy Lessons,* and throughout the discussion of mediation. Artists are seemingly, especially in America, at the mercy of mediated charts. It seems that, in many cases, to (effectively and efficiently) advertise and sell music *en masse*, artists must be willing to abide by a relatively unmediated set of rules; or rather, one must follow what is mediated by the music label. Independent labels who distribute music by artists not stylistically dissimilar to those released by major labels may find it

difficult to piece together a unique selling-point without adherence to existing genre terminology. This subsequently leads them, not unlike rock critics, to label and categorise their acts in relation to existing acts and associated labels in such a way as to generate mass market appeal. The alternative to this industrialised labelling system, that being the absence of a genre labelling entirely, is likely manifest in the inability to penetrate any market. This is evident not just in artists' manipulations of labelling systems, but also in the surrounding semiotic concerns supposedly wrapped up in these labels by specific entities (like Billboard).

I question whether genre labels are for the benefit of consumers, or the industries that profit from their perpetuation. There is a casual acceptance of genre labels as a system through which to codify and categorise musics, yet they also represent a hegemony on which the creators of labels—industry—sit firmly on top. In this sense, the music industries represent an oligopoly. This is undeniably the case, with the 'Big Three' record labels representing over '60.0% of revenue in 2019' of the global music market (IbisWorld, 2019). Yet, this generic categorisation system is not questioned by the average music listener, or more generally by the average reader or average movie-goer. It is because these labels were applied by producers and retailers that the layperson should have no reason not to believe that they accurately reflect the music. The requirement to label a chosen music is presented simply as a commercial oddity, rather than a necessity towards the acts of composition, performance, or listening. Imagine that such diverse music as is widely accessible to consumers today was accompanied *sans* genre labels, and that the concept of genre was raised as a

possible way of understanding them. I argue that this idea would be rejected; a cultural buy-in of that magnitude would surely be unprecedented. Ultimately, genre labels are restrictive rather than descriptive, broad in their supposed scope rather than narrow and well-defined and are therefore, in my view and for the purposes of this work, impractical to examine as analytical constants.

1.5. Conclusions

Each of the conceptualisations of musical genre—as a ruleset, as a labelling system, as a musicological grouping—discussed in this chapter are concerned with describing assumptions of what genre *might* be, in reference to various actors and stakeholders. However, what is not being described here is what genre *is*, even if such a definite statement on this could prove nebulous. Although there are attempts to navigate around this question, it is not once answered. While not free of some consensus on specific issues—such as conceptions of musical genre going beyond the musicological—there is no shared definition at any of the advertised junctions. There is no agreement surrounding what is meant by generic rules, hierarchy, etc. This is just as true for broad categories as it is for categories pertaining to specific genres like rock or jazz. While lack of consensus does not equal a lack of value, it is still significant. From it, I make two observations. Firstly, countless disparate and incompatible conceptualisations of genre exist. Secondly, if genre is then used as the primary analytical or discursive tool surrounding music, one cannot be certain that one's thoughts on or relating to the matter are being correctly communicated. Of course, defining a single genre is different to defining genre as a concept, and yet the

first certainly follows the second and therefore should be able to rely on a stable definition. If this does not exist, however, it is difficult to see how to proceed in using this for the current work.

What differentiates this investigation of musical genre from those discussed is that I am not trying to find an acceptable definition. Instead, I suggest that no definition is acceptable for the purposes of this thesis. If its usage is inadequate, then I question its use. Furthermore, the fact that the deficiencies and anxieties inherent within the usages of genre labels are seemingly well understood by genre scholars, yet the question of mediation still lingers seemingly indefatigably within this field of study, is cause for consternation. While it appears to be commonly understood that genre is inconsistently defined, its heterogenous interpretations are nevertheless frequently applied as homogenous analytical tools, across multiple fields and subject areas within academia. Yet this occurs with little consensus on what this term means. Moreover, it seems that the use of genre is frequently protected as it is perceived to be a convenient tool through which to conceptualise music, film, literature etc. Criticisms such as those expressed here are rarely addressed in the wider discussion of genre. For the purposes of this study, I view the most problematic studies as those that see genre as a vague and problematic term yet steadfastly refuses to re-evaluate its use of the term (see Fabbri 2012; Rentfrow et al. 2011).

In my opinion, the most significant problem with genre is obvious; if the term cannot be commonly understood, let alone have a single definition, then it is surely unfit for

the purposes of describing and categorising musical sound, codifying disjunct ideologies, or understanding how musical works link together. Considering its heterogenous and inconsistent interpretations, I question its usefulness as a term which is supposedly designed specifically as a form of clarification. Furthermore, this is problematic for those who wield genre as a system, whether this is for clarification or otherwise. There is minimal evidence for any widescale agreement on superficial definitions for genre, 'style', etc., never mind the supposed intricacies of the terminologies. Likewise, there is uncertainty surrounding how people wield genre as a system, for what purposes, and what the consequences are for the reception of music and its initial production. If there is no consensus on the definition of genre, there can be no consensus around that of a single genre. It remains the case that there 'no consensus around one single definition' (Fornäs 1995, pp.111-112) for rock, pop, or 'rock/pop', given how inconsistent and unmediated the use of these labels remains. The literature arguing for the continued use of genre has not sufficiently progressed to justify its perpetuation or its previous usages.

Innumerable, seemingly contradictory definitions of genre have coalesced to form a term that is comprehensively confused in its definitions and usages. Such are the disjunctions between conceptualisations of genre. This is the most significant reason why answers to the questions of definition and mediation are so necessary; they lead us to understand that genre is neither a reliable indicator of musical 'style', nor a consistent, effective labelling system. Persistent use of this opaque term can only compound the issues inherent within its usage. Even when the intentions behind its

uses are clarificatory, this still manages to inflict damage upon both the discourse in question and the wider discussion on what makes a certain music a certain something. Even Fabbri (1999) recognises that this is a possibility:

> 'while categories like 'genre' or 'style' seem to be used mainly to 'put some order' [on] and reduce the overall entropy in the musical universe (or, at least, in our talks and writings about music), sometimes they seem to create even more disorder and confusion.' (ibid. p.1)[21]

Pausing to consider that even one of the key proponents of genre rulesets recognises this, then questioning such conceptualisations becomes an entirely more sensible stance. Furthermore, I disagree with Frith (1996) when he argues that '…popular music genres are constructed – and must be understood – within a commercial/cultural process; they are not the result of detached academic analyses or formal musicological histories' (p.88). Genres are subjected to academic analyses and as discursive constructs that permeate throughout the everyday discourse surrounding music. They are therefore subject to the influence of such 'detached' analyses, whether they try to understand genre as musicological or sociocultural in nature or not. Genres are dialogical, and analysts should be wary of dissuading readers from that fact.

Looking again at the cases of Lil Nas X and Beyoncé (section 1.4.2), I suggest there are several unspoken and opaque guidelines one must follow to fit into a certain

[21] IASPM (UK) conference proceedings

genre. This is because these labels, in commercial terms, are not mass mediated. Instead, they are controlled by a small set of actors who exert huge influence on listeners and artists alike. This is contrary to the power Toynbee (2000) attributes to genre communities in forming understandings of genre labels, as I argue that it is the music industries that exert potent hegemonic influence on the use and boundaries—permeable as they are—of such labels. Insistence, then, that one must follow certain guidelines for their music to be properly intelligible to and understood by specific audiences is objectionable on several grounds. Firstly, it supposes implicit knowledge of rules from all actors. Secondly, it implies that all actors are aware of what they influence and how they are in turn influenced. Lastly, it suggests that all music-making is entirely prescriptive; how, for instance, can the perceived character of a music change if it falls outside of an arbitrary ruleset, which is turn unable to be understood? This arguably creates a new ruleset, but it is disingenuous at best to suggest that this ruleset is even knowable, let alone understandable and digestible by audiences, performers, or indeed any actor involved in the music making process at any stage. As Freedman (1994, p.49) points out, '[r]ecipes are a genre; but genres are not recipes', and, ultimately, I suggest that building from this point is how one might begin to question the hegemonic qualities of the concept of genre.

To conclude this chapter, I argue that genre is an arresting example of a concept that is inconsistently defined despite huge public awareness of the term, and the abundance of studies examining, interrogating, and written in reference to it. It is difficult to see how any of the conceptualisations of genre discussed throughout this

chapter can articulate with a meaningful understanding of musical *hybridity*. This is crucial, as most conceptualisations of musical hybridisation seem inextricably linked with genre as a musicological reality. If hybridisation cannot be understood through the basis of genre, then existing understandings predicated on genre cannot be taken for granted. As my exploration of the literature pertaining to genre suggests, I find it problematic to use it as a central concept towards defining hybridity. Therefore, chapter two will investigate hybridisation studies, towards developing an understanding of hybridisation across existing cultural studies, globalisation studies, and musicological literature.

Chapter 2 - Investigating 'Hybridisation'

2.1. Introduction to Hybridisation

Hybridity, like genre (see Chapter 1), is defined and understood among a range of theoretical frameworks and subjective concerns. It is, therefore, a term whose usage is not unique to music-based studies, or to any one field of study. This thesis is, nonetheless, most concerned with understanding the issues surrounding *musical* hybridisation. However, to achieve a rational and practical understanding of this, music must be understood as existing in broader sociocultural contexts. In short, music informs and is informed by external concerns and does not exist in a bubble. This means hybridity articulates with cultural concepts like tradition, authenticity, and appropriation, which are also applicable to how music is experienced and understood. For example, hybridisation, hybridity, and hybrid are terms that appear when critics and academics, among others, attempt to describe something that in some way escapes or sits between current classificatory systems like genre. These terms represent a resolute effort to integrate the 'hybrid' article of discussion into, and to be understood within, such classificatory systems. This is true whether it pertains to music, literature, or any other recognisable art form.

In this chapter, I will investigate current conceptualisations of hybridisation towards understanding the various ways in which the concept is understood, in artistic and cultural contexts, and how hybridity might manifest in these understandings. Towards this, I will highlight how and where its usages are most visible, how and why they differ, and why this is important. Consequently, I will examine their usefulness

towards understanding what hybridity is, and problematise them on that basis. I am not necessarily concerned with offering a strictly alternative definition for, but rather suggesting alternative pathways towards understanding hybridisation. Therefore, the findings from this review of the hybridisation literature will inform a genre-free conceptual framework (see chapter 3) which, in turn, informs and is informed by a compositional practice (see chapters 4 and 5).

I will first consider music-specific conceptualisations of hybridisation before delving into more abstract understandings, including how hybridisation articulates with cultural and globalisation studies. This will be beneficial towards clarifying my arguments and how I have arrived at the theoretical considerations made apparent in Chapter 3. Of course, I do not intend to ignore what are considerable overlapping concerns that do not necessarily fit snugly into one academic category. Where issues go beyond explicit purview of any one field of study, it will be useful to broadly separate discussion of musical concepts from those pertaining to broader cultural considerations. This approach should allow for a clearer examination of the issues inherent in these studies and how they articulate with one another.

2.2. Defining musical hybridisation

In this section, I will detail how musical hybridisation is conceptualised in the current literature. This will encompass how hybridisation is understood in relation to the previously problematised concept of genre (see chapter 1), as well as conceptualisations that are not necessarily as essentialist in nature. This is because

the most common conceptualisations of musical hybridisation in scholarship are positioned in genre studies, and view hybridity as an extension of genre as a tangible, observable phenomenon. I will, however, not linger too much on the specific issues with these definitions. Rather, I aim to focus on the *why* in such definitions, as this is most pertinent when interrogating the issue of hybridisation. While I do not intend to re-tread aspects of the previous chapter, it will be necessary to discuss in some detail how the concept of genre interacts with the following conceptualisations of hybridisation and hybridity. As such, where issues with genre arise that do not pertain specifically to hybridisation, I refer readers to chapter 1.

2.2.1. Genre hybridisation

Discussions of musical hybridity are often characterised by the intent to manoeuvre within the spaces perceived between existing musics. De Carmargo Piedade (2003), for instance, understands hybridity as emerging through the 'intersection of multiple existing genres, or from the reevaluation of their symbolic borders' (p.52). Adler (1998) states that 'the act of composing is an engagement with hybridity' and that the hybridity of works '…is foregrounded by the composers' decisions to compose between prior musical categories' (p.1). By 'prior musical categories', Adler is certainly referring to genre or style; or both. Adler undoubtedly recognises issues with such categorisations, stating that a 'possible path of musical meaning…is interpreting a particular piece as representative of a larger musical category' (ibid. p.2). While I argue that such claims are questionable, they are, as Adler suggests, 'an important component of musical analysis' (ibid. p.2). Furthermore, these

understandings (or rather, implied meanings) are seemingly manifold. Indeed, by 'taking it as axiomatic' that music has multiple political and cultural meanings, Adler positions himself 'in opposition to the popular modernist aesthetic of art as autonomous and apolitical' (ibid. p.2). Clarifying this, Adler states that:

> Music is a product of people and is received by people and is thus dialogic in nature, that is, its meanings are always produced and reproduced in its creation, anticipation, reception and interpretation (ibid. p.2)

The consequences of this notion, Adler suggests, would be that new meanings emerge through discourse and analysis that directly impact said discourse. Through this position, Adler attempts to problematise 'any closed or complete analysis, for no analysis can take everything into account, and that analysis itself is a potentially transformative addition to that same body of discourse' (ibid. p.2). This is particularly important to note, as Adler's work is foregrounded by an interest in cultural hybridity. Adler raises the issue of representation, asking 'how, through interconnections of music, discourse, and prior knowledge, a cross-culturally hybrid artistic form can communicate knowledge about a musical Other' (ibid. p 2). While I see the idea of a 'musical Other' as problematic (see section 2.3), representation is a useful tool in analysing identities which in turn form part of my hybridisation framework (see Chapter 3). His work is therefore invariably tangled with similar concerns to those of globalisation scholars, who are perhaps less literal in their analyses of hybridity see section 2.3). But while Alder's initial analysis of meaning is ostensibly heuristic, his analysis of hybridity, itself an extension of this heuristic framework, is foregrounded by a reliance on genre. His position is clarified as such:

> [Analysing] works as hybrid depends upon an analytical construction of the categories which are being hybridized as prior categories (ibid. p.4)

The suggestion here is that a hybrid can only be understood as being built from existing categories. Consequently, this suggestion extends to the process of hybridisation. Understanding hybridity as built through genres ultimately culminates in constraining hybridity to be viewed through a narrow, unstable prism. Therefore, this conceptualisation relies on an implausible analytical framework to create an impossible one.

Adler's positioning of hybridity as the gap between categories (i.e. genre) might seem unusual considering the well-documented issues with such categories, though similar frameworks are in fact commonplace. This approach is seen in recent publications like Friar (2017), who takes this framework further by making a distinction between what he calls 'superficial' genre-mixing (p.2) and hybridisation. The latter is described as 'involving mixture at the level of musical "DNA" rather than the surface' (ibid.), whereas regarding the former, he notes that 'it is important that the reference to the "other" genre is understood as being "other" because invoking the music of another genre has its own expressive value' (ibid.). This 'reference to the "other" genre' indicates that the mixture of musical influences is entirely superficial as it creates distinctions rather than consolidating their supposed juxtaposition. Friar is quick to clarify his use of 'superficial':

> "Superficial" is not meant in a derogatory way, and this is in no way meant as a value judgment on the music; it is a statement of the terms of

> engagement that these composers used when borrowing from popular genres (ibid. p.2)

Friar integrates aesthetics and intent into this distinction and, whether knowingly or unknowingly, attempts to distance himself from a purely musicological approach. However, Friar instead settles on describing the process of hybridisation as '[c]reating a listening experience in which a listener cannot easily categorize what he is hearing as being in one genre over another' (ibid. p.3). This is, Friar argues, the result of 'deep' genre-mixing (pg. 5) which is distinct from the 'superficial' variant:

> It may appear counterintuitive that music whose reference to another genre is obvious may only be engaging with that genre in a "superficial" way, while music in which the component genres are not even discernible may in fact be engaging with those genres in a "deep" way. But just as some animals have evolved to mimic other animals they are in fact unrelated to, so too can music have the veneer of a particular genre without actually functioning like that genre in any substantive way. Conversely, some musical genres that appear quite different at first glance actually have deep similarities along important musical parameters. (ibid. p.5)

This analogy could be read as an attempt to gloss over the inadequacies of the genre argument. Invariably, Friar adopts a musicological, essentialist position and says that genres 'can be described by how they treat each musical parameter' (ibid. p.7). Despite the certainty of this statement, Friar's position is erratic and indecisive, suggesting that genre 'in some cases, might in fact be more of an experience' than he previously stated (ibid. p.9). Furthermore, he suggests that '[i]n order to successfully create hybrid genres, one needs to be able to determine what are the core elements of a genre and what are the unnecessary add-ons it often comes with' (ibid. p.59). However, Friar does not offer any satisfying answer to what he might

consider ‘unnecessary add-ons’ and how these might be identified. In choosing a concept that is considered vague, even by his own analytical approach, Friar does not allow for inconsistencies in how people *interact* with music. Crucial aspects of musical life—the perception, reception, and interpretation of music—are almost entirely overlooked in favour of attempting to prove that hybridity is an extension of genre.

Contrasting Friar’s approach with Adler’s, who understands the role of discourse and reception in the creation of musical meaning, the former’s approach falls some way short of being analytically important. Consequently, as previously suggested, a thoroughly forensic interrogation of Friar’s discussion of hybridisation would likely be a regurgitation of arguments already explored in this thesis. Instead, I suggest using Friar’s, and likely Adler’s, interpretations of hybridity as useful counterpoints towards my own argumenta. That is not because their studies contain no useful points; instead, understanding that genre-based conceptualisations of hybridisation are common is crucial towards understanding both the impetus and thinking behind constructing a framework that extricates itself from an insecure reliance on genre. While there are studies that attempt to bridge the gap between such conceptualisations, these are often of limited interest as they still ultimately understand hybridity as genre or style based. Examining the works of Brazilian composer Hermeto Pascoal’s, Côrtes (2011) suggests that Pascoal used ‘elements from both Brazilian and jazz styles in order to produce his particular style’ (pg.13). While not entirely distancing himself from a genre-based conceptualisation of

musical hybridisation, Côrtes instead aims to understand the perceived hybridity in Pascoal's work as an attempt to cross cultural boundaries. The caveat to this is that Cortez is perhaps more interested in the surrounding musical contexts and is therefore prone to incorporating perceived musical boundaries in his analysis. Sumarsam (2013, pp.87-108) similarly views hybridity as the intersection between musical and cultural boundaries, understanding hybridity as syncretic; that is, the sympathetic blending of different approaches to music making. Giving the example of *capursari*, a 'Javanese-Western hybrid music' (p.103), Sumarsam highlights the 'conflicts' that emerge from the combination of gamelan and 'Western' instruments:

> '[There are] noticeable musical conflicts found in the genre, in particular an incompatibility between Western diatonic-based pentatonic scales and a pentatonic gamelan tuning system' (ibid. p.92)

Sumarsam, like other analysts, views hybrid musics as *genres*. He does, however, recognise the influence of sociocultural concerns on musical systems, eschewing a purely musicological approach to combine notions of hybrid genres with cross-cultural hybridisation. For instance, Sumarsam suggests that hybrid musical forms exist that overcome cultural barriers to find compatible musical combinations, and that we should be aware of cultural differences when attempting to understand hybridity. On this point, he recommends that:

> '[the] compatibility (or incompatibility) of musical systems should be discussed in conjunction with (a) social and political relationships between cultures and (b) the reactions of a particular society towards cultural and historical development. Furthermore, the distinctive style of particular hybrid music embodies the socio-historical significance of the region in which the music developed'. (ibid. p.92)

The implication here is that the hybridisation of musics requires at least a passing understanding of societal operations and historical interactions between the cultural 'parties' involved with the hybridised work(s). That one must have knowledge of cultural contexts to perform and compose in such a way is linked to understandings of authenticity as a property of culture and, in this case, music-making (see section 2.3.3).

These genre-based conceptualisations of musical hybridisation are one of the most common types of understanding available. Yet while I disagree with their usages based on their reliance on genre, they offer some useful insights. The most important of these, in my opinion, are the links between musical hybridisation and culture, which provides the basis for the next section.

2.3. Hybridisation and culture

Many understandings related to hybridisation exist to define hybridisation in broader cultural contexts, often involving issues surrounding the hybridisation of culture on a significant scale. This discussion is therefore interwoven with issues surrounding identity, appropriation, and authenticity; issues inextricably linked with anxieties associated with, but not necessarily inherent to, globalisation studies. Certainly, within globalisation studies, *hybridisation* usually means *cultural* hybridisation rather than the *product* hybridisation hinted at in genre-based conceptualisations or my hybridisation framework (discussed in Chapter 3). I therefore foreground this discussion with an overview of globalisation and its meanings, highlighting the ways

in which globalisation studies are relevant towards discussion of hybridity and hybridisation. Accordingly, an exploration of these definitions and meanings will emphasise the key issues surrounding cultural hybridisation and how these might be understood in unique ways. I offer this discussion as an overview of the contexts in which hybridisation is understood in broad cultural terms. This overview will then be useful towards understanding how I have constructed my theoretical framework (chapter 3).

2.3.1. Defining Globalisation

Because of its complexity, globalisation is a term that resists common definition. This is not the result of the type of syntactical confusion that plagues essentialist concepts such as genre; globalisation has multiple co-existing contexts and so is multiple in its meanings. Consequently, it seems extraordinarily useful to analysts across an array of fields as it entangles a huge range of co-existing issues; though its precise meanings shift depending on how it is framed and by whom. [22] It may simultaneously refer to macro-economic globalism and trade, political globalism, or the globalisation of culture and society. Several theorists view globalisation as a series of relational processes and consequences. Hirst and Thompson (2002) conceive of globalisation as 'processes promoting international connectedness' (p.247) through predominately economic structures, though concede that there is no one agreeable definition. Held et al. (2000, pp.14-28) similarly describe globalisation as a 'process

[22] See section 2.3.3 for how globalisation relates to *authenticity*, *appropriation*, and *tradition*; all in the context of hybridisation.

which embodies a transformation in the spatial organization of social relations and transactions-assessed in terms of their extensity, intensity, velocity, and impact--generating transcontinental or interregional flows and networks of activity, interaction, and the exercise of power' (p.20).

Where some analysts describe globalisation as systematic and interrelational, implying equal input from numerous actors, Pieterse (2006) suggests that '[t]he most common interpretations of globalization are the idea that the world is becoming more uniform and standardized, through a technological, commercial, and cultural synchronization emanating from the West, and that globalization is tied up with modernity' (p.161). This type of definition is synonymic with the notion of 'Westernisation', or rather 'Western' hegemonic influence in globalisation, and implies a preoccupation with the consequences of globalisation. However, this usage has been heavily challenged. Appadurai (1996) argues against this synonymising, stating that American influence 'is only one node of a complex transnational construction of imaginary landscapes' (p.31). For Appadurai, the disjunctures between cultural and economic globalisation frameworks can be explained as disjunctions between 'five dimensions of global cultural flows' to which he affixes the suffix 'scapes' (ibid. p.33). These are *ethnoscapes*, *mediascapes*, *technoscapes*, *financescapes*, and *ideoscapes* (ibid.). Essentially, influence is multiple in its localities, settings, and temporalities. Ironically then, it is arguable that the perception of globalisation as a form of 'Western' cultural and economic imperialism is myopic in its ethno-centrism. Furthermore, 'the West' and 'Western' are problematic terms for

much the same reason as ‘orientalism’ (see Halliday 1993) and the ‘othering’ based on imagined emic and etic identities (see section 2.3.3.)

It would be wrong to suggest that globalisation should be defined in terms that purely surround just one aspect of, for instance, economics, politics, or culture. These are, in any event, linked. Nevertheless, understandings of globalisation that *focus* on certain areas are useful in parts towards understanding how ‘international connectedness’ (Hirst and Thompson 2002, p.247) affects the hybridisation of culture and cultural products. Moreover, it would be unwise to try to completely disentangle economic and cultural concerns as their relationship is increasingly and necessarily symbiotic. It is inevitable that these issues are intertwined, as they act on each other in a variety of ways. These three broad facets of globalisation—economy, culture, and politics—often point towards the same understandings, and so are not mutually exclusive. Overlapping meanings are threaded throughout these definitions. This multitude of meanings exists because many globalisation scholars are demonstrably invested in heterogeneity of *outcome* through defining globalisation as heterogenous *processes*. So, while globalisation is often discussed and defined in terms of its *outcomes*, some argue that globalisation is better defined as a *process*. Swyngedouw (1997), for instance, highlights tensions between the ascribing of ‘motive, force, and action to pregiven geographical configurations and their interaction’ and argues that these should be secondary considerations ‘to the struggles between individuals and social groups though whose actions scales and their nested articulations become produced as temporary standoffs in a perpetual transformative sociospatial power

struggle.' (p.140). Consequently, he argues that the global and local cannot necessarily be predefined as constants. Swyngedouw's understanding places importance in the *processes* of globalisation rather than understanding the concept based on certain *outcomes*. Globalisation frameworks, therefore, seem useful towards examining the *processes* that underlie the hybridisation of cultural procedures, perceived and imagined boundaries, and products. They are also useful towards understanding the mechanisms through which new and heterogenous cultural *outcomes* emerge. Positioning *globalisation* as a *process* subsequently allows for these multiple *outcomes* that are inevitable in heterogenous *processes*.

2.3.2. Globalisation and hybridisation

The multiple meanings and contexts in globalisation studies articulate with the concept of hybridity in several significant ways, through both cultural and musical contexts. Through an understanding of globalisation as a series of heterogenous *processes* with heterogenous *outcomes* (see section 2.3.1), I suggest that globalisation frameworks are useful parallels for understanding cultural hybridisation as a *process* that results in hybrid *products* (or *outcomes*). Certainly, there are many ways to discuss globalisation in cultural contexts other than as a distributive mechanism, ranging from how globalisation impacts international, intercultural relations, to issues surrounding appropriation and authenticity. To understand globalisation as a cultural term though, it must first be understood that globalisation entangles the *local* in addition to the *global*. Indeed, culturally-focused definitions of globalisation frequently refer to globalisation in terms of *homogeneity* verses

heterogeneity, equating these with *globalisation* and *localisation,* respectively. Giddens (1990), for instance, describes the *process* of globalisation as 'the intensification of world-wide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa'(p. 64). Hall (1997) partly agrees with this, suggesting that 'global mass culture' is a 'homogenizing form of cultural representation…but the homogenization is never absolutely complete, and it does not work for completeness' (p.24). It is here we find the liminality central to globalisation studies; that there are waves of homogenisation(s) but that they ultimately operate within heterogenous frameworks of understanding(s).

In the context of music, Ho (2003) defines globalisation as 'a process of local hybridisation that determines a great number of processes that change and even transcend the regional and national characteristics of popular music' (p. 145). There is a distinction, Ho argues, between *globalisation* and *localisation*, stating that globalisation 'is often posited to be a culturally, economically, technologically and socially homogenising force in the distribution of music whilst localisation refers to the empowerment of local forces and the (re)emergence of local music cultures.' A consistent thread shared between Giddens's and Ho's (and in parts, Hall's) conceptualisations is that the local and global conspire to shape and be shaped by their respective, multiple, and hybrid outcomes. Remarkably, Ho suggests, this could be a consequence of a 'dynamic dialectic' (ibid, p.145) which entangles globalisation and localisation. Such a dialectic suggests that the effects of economic globalism

influences local actors to engage with 'global flows of meanings, images, sounds, capital, people etc.' (ibid. p.145). Ho also explores the idea of locality as a shared reference point within cultural or geographical boundaries, however it is unclear whether this could be applied beyond such boundaries. Ho's dialectical understanding of cultural globalisation highlights the significant anxieties in its study. This supposed dichotomy is reimagined as dialogical by Ryoo (2009), who examines globalisation in attempt to understand how the global influences the local, and how the local is in turn expressed and transmitted both locally and globally. Ryoo argues that '*hybridization* discourse provides a better and richer theoretical alternative' (2009, p.142) to dichotomous conceptualisations of globalisation discourse as it understands cultural hybridity as a democratic impulse. He suggests that the issue of *cultural* hybridisation has implications for 'the debate on the globalization of culture' and such study may help one 'understand how local peoples appropriate and articulate global popular cultural forms to express their local sentiment, tradition and culture' (ibid. p.137). Furthermore, he describes hybridity in a postcolonial context '…[not] simply as a descriptive device, but as a communicative practice constitutive of, and constituted by, multidimensional socio-political and economic arrangement' (ibid. p.143). This is, Ryoo claims, because '[h]*ybridization* has become a universal feature of ongoing trends in cultural production and consumption, with both the globalization and localization of the culture industry' (ibid. p.142).

What can be gleaned from the work of Ryoo and Ho in particular, is that understanding *hybridisation* as a *process* is key not just to globalisation studies, but

towards understanding the intangible interstice of cultural ebb and flow, and indeed what constitutes it. Undoubtedly then, *global* and *local* are useful terms through which to understand *hybridisation*, and through their usage it becomes apparent that similarities exist between understandings of *globalisation* and *hybridisation* that go beyond the superficial. Process-based understandings of *globalisation* then, as I have detailed in this chapter, also double as interpretations of *hybridisation* as a *process*. This reflects the *processes* of transmuting the global into the local, vice-versa, and the spaces between these; often referred to as *glocal* (see Ritzer 2004; Medbøe 2013). The sum of these processes, *glocalisation*, takes the globalised and localises it in multiple localities, settings, and 'scapes' (Appadurai 1996, p.31). This *glocalisation* process for cultural *products*, Wang and Yeh (2009) suggest, relies on three interlinked processes:

> …'deculturalization', 'acculturalization' and 'reculturalization' can be used to characterize the hybridization of cultural products and that often the producer, with his/her background, aspirations and work style, has a key role to play in deciding how these features are organized and manifested. (ibid. p.175)

Deculturalisation refers to the process of globalising local products, whereas *reculturisation* refers to the localisation of global products. The former is achieved by reducing or sanding down aspects of local products to appeal to new, dissimilar audiences. Reculturisation then is the introduction of localised elements to more homogenous content. In practice, a deculturized (or *delocalised*) product can mean a product that, from conception, is designed to have mass appeal. This can be achieved by removing alienating culture-specific references. Discussing globalised

Japanese products in other parts of Asia, Iwabuchi (2002) suggests that a significant reason for their success is their 'cultural odorlessness' (p.260), meaning that they 'do not invoke images of Japan, and thus of Japanese cultural presence' (p.257). Such understandings of deculturisation suggest that the deculturisation of products towards 'entering the global market' (Wang and Yeh 2005, p.179) leads to *acultural* results, but this could also be considered characteristic of a cultural, albeit capitalist, outlook. I struggle therefore to affix the label *acultural* to any cultural *product*, whether it is a film, TV show, videogame, artwork, or indeed a piece of music. This is also in part because culture is incredibly fluid, and I suggest spatially, temporally, and ideologically (see section 2.3.3) unpredictable. So, while it is arguable that a deculturised product may lead to the homogenisation of other products, I suggest this effect is mostly relegated to similar products, rather than dissimilar.

2.3.3. Hybridisation, appropriation, and the (imagined) authentic

In this section, I will discuss how conceptualisations of hybridisation articulate with issues of appropriation, tradition, and authenticity. Where many conceptualisations of globalisation understand culture as somewhat fluid constructs (see sections 2.3.1. and 2.3.2.), I have yet to explore what this means in practice or how this fluidity is ultimately problematic for understanding culture as having fixed spatial or temporal points. Neither have I delved much into the concept of cultural identity, nor the concepts most associated with these. These points are critically important for understanding hybridity in broad cultural terms, and how hybridity might manifest musically. Authenticity and appropriation are the two concepts most entangled with

concerns surrounding hybridity, appearing where cultural interactions appear to coincide with identity. Appropriation is especially useful towards understanding how hybridisation might occur and how it is perceived, as it entangles the ideas of cultural ownership and identities with the supposedly intolerant elements of the perceived emic and etic cultural dichotomy. Identity is certainly a pertinent if somewhat muddled concept that allows actors to grasp a sense of hybridity. It is, however, important to add that none of these terms are mutually exclusive and certainly participate in any discussion of the other. Here then, I offer an overview of the academic literature surrounding authenticity and appropriation, how I interpret their usage, how they interact with hybridity, and how these impact my theoretical framework for hybridisation (see chapter 3).

The concept of authenticity is central to concerns of appropriation, and so it is quite important to understand its possible meanings before discussing appropriation. The term 'authentic' has different meanings in different contexts. In scientific fields, it is used to verify the reliability of results, while in others it might be used to determine authorship or the veracity of a text or position. Moreover, its usages in extra-cultural contexts are very different to those found in broader cultural studies. In this thesis, *authenticity* is understood as a cultural concept. It is a widespread and heavily contested term, tangled in a web of associations with conceptualisations of *tradition*, *appropriation*, and *folk*. It is, as such, heavily problematised at multiple sites in the literature. In cultural contexts, authenticity might refer to the intrinsic properties of a culture, a piece of music, or to a type of person, tool, technique, or behaviour.

Consequently, there may be several ways to define it based on the surrounding context. However, I suggest that authenticity refers most often to the individual and how their identities comingle with perceived cultural norms. It is axiomatic that authenticity is understood in myriad ways, as Leonard and Strachan (2003) note:

> '…notions of authenticity have been positioned around issues related to historical continuity, artistic expression and sincerity, autonomy from commercial imperatives, technology and production, and the expression of and engagement with the cultures of certain audiences, communities or localities' (Leonard and Strachan 2003, p.164)

Certainly, one might understand authenticity as a mechanism through which to gauge the sincerity of an individual relative to their cultural *identity*. Sincerity, defined by Trilling (1971, p.2) as 'a congruence between avowal and actual feeling', then acts as authentication. Therefore, if the individual is perceived to be sincere, their identity is secure and authentic. In this understanding, authenticity is an objective quality through which the truth of a cultural entity (or identity) can be grasped. Middleton (1990) swaps sincerity for honesty, defined as 'truth to cultural experience' (p.127), and suggests that such honesty is critical towards ascribing 'value' (ibid.) to a musical expression. Trilling, however, suggests that this use of authenticity 'points to the peculiar nature of our fallen condition, our anxiety over the credibility of existence and of individual existences' (ibid. p.93). Consequently, there is a credible distinction between sincerity and authenticity; the latter, Trilling suggests, referring to an internalised sense of self rather than the externalised sincerity. These definitions may articulate however as sincerity being the *external* expression of the authentic *self*.

Others argue that authenticity, in the context of cultural *acts*, is a property of *performance*, and that an authentic *performance* is indicative of an authentic *individual*. An authentic performance is a competent one, according to Davis (1987), who argues that 'a high degree of authenticity will be achieved by a competent musician' (p.40). Authenticity, David suggests, is 'value-conferring' (ibid. p.47) and so the more authentic the performance, the better it is. However, authenticity in performance is a heavily contested space. Rubidge (1996, p.219) suggests instead that 'authenticity is…not a property of, but something we ascribe to a performance'. Indeed, the setting or context of a performance is also important for certain types of authentication. McLaughlin (2012, p.94) suggests that authenticity, in the context of folk music, sometimes 'appears to be valued above general quality of performance'. Folk authenticity consequently entangles etiquette and expected behaviours from both the performers and their audiences. This leads, McLaughlin states, to forms of 'listening and appreciation' which are 'strictly governed by those who have either been involved in the process of creating these practices, or by those who have been handed the practices and feel they remain appropriate' (ibid. p.95). Authenticity, conceived as such, is constructed and is unmistakably mediated, making it difficult to rely upon. As definitions for authenticity shift, this results in hegemonic structures appearing which seek to define and control certain authentications. Boyes (1993) offers an example of this:

> As late as 1984, a band which played entirely 'traditional' material encountered objections on 'policy' grounds because they used electronic instruments. Yet, unaccountably, no 'policy clubs' seem to have refused to accept a performer who sang with a concertina accompaniment. The

> concertina was, after all, 'authentic'–old(ish), used by the Folk (sometimes) and, most of all, unsullied by modernity. (ibid. p.238)

The type of authenticity referred to by Boyes links performance and cultural objects, through which the former is authenticated by its association with the latter's authenticity. The perceived *traceability* of this association authenticates the individual performer(s). Bohlman (1988) concurs with understanding authentic expression as the 'consistent representation' of stylistic origins (p.10) which is noticeably distinct from describing it as an *accurate* representation. What I infer from Bohlman's discussion is that he is aware of the disjunctions between the approximation and accurate representation of cultural expressions; though I would go further and argue that '[a]n absolutely static musical culture is actually inconceivable' (Nettl 2005, p.279) and so this type of authenticity is questionable at best. Certainly, the use of authenticities in this example are indicative of the internal contradictions of folk music, wherein authenticities are unevenly mediated, and performance is both subject and not subject to rules governing musical properties and behaviours. Many of the issues here—intrinsic qualities versus ideological signposting—are also discussed in chapter one.[23]

Where externalised sincerity, or cultural *acts*, alone are certainly limited in its authenticative capacity, some analysts suggest that authenticity might instead rely on forms of cultural *ownership* to authenticate *identity*. In his discussion of

[23] Sections 1.3 and 1.4 are particularly relevant to the discussion of folk music.

‘possessive individualism’ (see Macpherson, 1962), Handler (1986) suggests that ‘by describing the cultural substance or social facts that will establish the existence of the cultures they enclose within the covers of their monographs’ (p.4), some anthropologists are complicit in the comparative, etic construction of the cultures that they investigate. This, he suggests, is an extension of a nationalist ideology that seeks to prove the existence of national identity through supposed ‘cultural and historical substance or attributes’ (ibid. p.4). Handler contends that this is because ‘the existence of a national collectivity depends upon the 'possession' of an authentic culture’ (ibid. p.4). Handler summarises the nationalist ideological notion of an authentic national culture as something akin to 'we are a nation because we have a culture' (Handler and Linnekin 1985, p.279), describing this ‘authentic culture’ as:

> ‘…one original to its possessors, one which exists only with them: in other words, an independently existent entity, asserting itself…against all other cultures.’ (Handler 1986, p.4)

Understanding authenticity—and indeed culture—in this way is problematic as implies the existence of just one site for authentication, ignoring cultural difference. It also implies that so-called etic observers are likely to define cultures based on homogenised, ideologically driven criteria that coincides with their own cultural outlooks. This tension is made clear in the ethnomusicology literature, with Said (1978, p.160) suggesting that the ‘major objection to fieldwork by an outsider is that musical systems are essentially untranslatable’. It is problematic then in this sense to apply such homogenous standards—in this case including technical, musical systems—of authenticity across heterogenous systems. Of course, this example only

implies that such an offence is occurring. Nettl (2015) suggests that there is some value in studying from beyond perceived cultural boundaries, as 'insider[s] and outsider[s] provide different interpretations, both valid' (p.156.) However, he attributes more value to insider perspectives, as the 'outsider, with an essentially comparative and universalist approach, merely adds something less significant' (ibid. p.157). While insiders might have an intrinsic insight into their own culture, this may include implicit biases and so 'outsiders' might provide a unique insight which can be beneficial for comparative study.

As Nettl suggests, 'outsider' studies are necessarily comparative, and this comparative methodology is also used as external authentification. Authenticity in this sense, according to Krüger (2013), is a 'shifting signifier that is used to organise a classificatory system of difference' (ibid. p.96). In relation to music, it is most used by ethnomusicologists as it grew from 'a concern with folk, tradition, place and homogeneity' (ibid.). This concern has manifested in a clear interest in non-Western experiences, which is similarly problematic to its manifestations in globalisation discourse (see section 2.3.2). Indeed, 'Western' is a term intrinsically linked with concerns surrounding authenticity and is certainly used towards the othering of cultures. It is ideologically charged in much the same way as 'possessive individualism' and is unmitigatedly interested in what Krüger dubs the 'fetishization of difference' (ibid. p.95). Certainly, it seems that concerns with Orientalism, often defined by its difference to perceived 'Western' cultural values (see Said 1978), are

mirrored in some ethnomusicologists' preoccupations with seeking difference, as Stock (2011)[24] argues:

> '[…] the failure to acknowledge the full range of a society's musical life leaves the ethnomusicologist open to the charge of being interested in the most exotic material only, and thereby constructing an orientalist portrait that overemphasizes difference.' (ibid. p.2)

Stock's argument belies a limited breadth in ethnomusicological studies, which ultimately culminates in the overemphasising of difference. I suggest that such *orientalising* should be considered synonymous with *othering*. Much like the authentication of folk performance, *individual* authenticities are gauged against the perceived cultural frameworks which they are seen to participate in just as much as they are contrasted with that which they are not.[25] These are, Nettl (1983) suggests, 'cultural-average accounts' (p.9) which ignore the idiosyncratic *individual* in favour of comparing, for instance, 'musicians' and the 'rest of society' (see Merriam and Merriam 1964, pp.123-44). There are, however, understandings of authenticity that do favour the *individual* rather than faceless cultural entities. Moore (2002) advocates for the continued usefulness of authenticity, stating that there are 'various authenticities' (p.209). Moore suggests that authenticity should be understood based on *who* is being authenticated rather than *what*. He offers three main reasons why authenticity, as a concept, should not be dismissed:

---

[24] Unpublished. Quoted by Krüger (2013)

[25] For a rigorous examination of authenticities in a (professionalised) folk music, see McLaughlin (2012).

> ‘There seem to be three particular reasons why…abandonment is premature […] The first is that to identify the authentic with the original is only one understanding which is currently made, an understanding which should not be allowed to annexe the whole. The second is that in one sense, appropriation (of sonic experiences by perceivers) remains foundational to processes of authentication. The third is that the social alienation produced under modernity, which appears to me the ideological root of such striving for the authentic, and of which we have been aware for decades, grows daily more apparent.’ (Moore 2002, p. 210)

Moore’s third ‘reason’ specifically entangles many of the same issues as the essentialist notion of ‘possessive individualism’ and of conceptualisations of authenticity as an expression of sincerity. Moore argues for the ‘undeniable’ presence of a ‘first person authenticity’ that ‘arises when an originator (composer, performer) succeeds in conveying the impression that his/her utterance is one of integrity, that it represents an attempt to communicate in an unmediated form with an audience’ (ibid. p.213). Despite Moore’s claims that the ‘presence of this conceptualisation of authenticity is undeniable’ (ibid.), it is, crucially, not above questioning as it is merely a conceptualisation and not fact. It is even arguable that this pursuit of authentication is itself appropriative, like Moore’s second point, as it relies on external, subjective authentication. Such authenticity, if it existed, is likely completely intangible and incredibly sensitive to minute circumstantial variations.

Authenticity, I argue, is relational in its meanings; suggesting that authenticity can never be finally fixed. This is, Krüger (2013) suggests, because authenticity is ‘subject to the constant process of redefinition and appropriation’ (p.96). Other critics of authenticity are somewhat more damning in their assessments; where Pickering (1986) argues that authenticity is ‘a relative concept which is generally used in

absolutist terms' (p.213), Born and Hesmondhalgh (2000) go further, stating that the concept 'has been consigned to the intellectual dust-heap' (p.30). Since there is no fixed definition or perception of authenticity, whether across cultural boundaries or within, it is difficult to argue that authenticity is an inherent quality of an individual, cultural object, or performance. This is because these types of authenticity fundamentally require external authentification, which is also insecurely defined. Furthermore, I stress that authenticity is intensely mediated, reflecting and demanding a lack of clear definition. Therefore, I suggest that authenticity is better understood as an imagined construct which is hegemonic, relational, and ideological in nature. It, therefore, cannot be an intrinsic property of performance, identity, or indeed any of the ideals suggested above. However, while I argue that authenticity is imagined, it still exists as a social construction. Examining its usages in popular music discourse, Shuker (1994) suggests 'that using authenticity to distinguish between rock and pop is no longer valid, though it continues to serve an important ideological function' (p.8). This articulates with Clifford's (1998) assertion that we should not 'see the world as populated by endangered authenticities—pure products always going crazy' (p. 5), but rather that these products are in a consistent dialogue, and perpetually subject to change at all points. Indeed, imagined authenticities still articulate with perceptions of identity and place which, consequently, tie into perceptions of hybridity as something transgressive. I recognise this notion as existing across a range of understandings of hybridity; that is, a hybrid is that which sits outwith clearly defined, discretely understood categories. Yet it is also for these reasons that I am reticent to think of musical hybridisation as an authentic

representation of the musical liminal space, just as I resist understanding hybridisation as composing between prior musical categories.

Cultural hybridisation, if understood as transgressive, is subject to constant appropriation. Furthermore, it is arguable that culture itself is, by definition, appropriative. According to Chan and Ma (2002), there is a 'give and take' (p.4) in the interactions between cultures; these represent a multiplicity of influences and variables. Rather than a straight analogue for Newton's Third Law ('for every action, there is an equal and opposite reaction'), we might instead interpret this 'give and take' in a more culturally relativistic sense. Appropriation in this sense is also deeply ingrained in the idea of tradition and folk as an extension of authenticity. Folk is a useful fulcrum for understanding how authenticity, appropriation, and hybridisation interrelate. This is in part due to the stresses that the study of folk endures from those who attempt to understand what is, I suggest, a poorly defined term. Most pertinently, one of the most contentious issues surrounding folk is related to folk revivalism. Several theorists have highlighted their concerns with the ideological background to folk 'revivals', claiming that revivalism and the pursuit of an authentic truth leads to appropriate practices and the reification of something that had never existed in such a form. Nettl (2015) describes this tendency as characterised by a want 'to preserve this older music without change, to give it a kind of stability that it in fact probably did not experience in the past, and to do this at the expense of permitting it to function as a major musical outlet for the population' (p.285). Munro

(1991) goes further, arguing that 'revival is an overt and explicit act of authentification' (p.133).

Notably, the institutionalisation of Folk music does not always lead to a pursuit of an authentic, untouched original. Hill (2009) highlights the influence of the Sibelius Academy, for example, in recognising the disjunction between supposedly crystallised practices and how cultures actually function. The Sibelius Academy argue that Finnish folk 'has always been shaped by cross-cultural influences' and reject the idea that folk music should be 'preserved in stasis', instead believing that 'folk music should be 'living' and 'relevant to contemporary society' (Hill 2009, p.209). Folk practices of orally transmitted music cultures, Hill argues, meant that musicians expressed their traditions 'in their own personal way with extensive variation' (ibid. p.210). As such, the authentic is reclaimed by the individual, and their unique interpretations of traditions. This appropriation exists in stark contrast to conceptualisation of authenticity as a checklist of tropes that must be adhered to, with judgement on this passed on by tradition bearers—or rather, gatekeepers. Yet this understanding of folk and tradition is in direct conflict with a definition of Folk agreed by the International Folk Music Council (1955):

> 'Folk music is the product of a musical tradition that has been evolved through the process of oral transmission. The factors that shape the tradition are: (i) continuity which links the present with the past; (ii) variation which springs from the creative impulse of the individual or the group; and (iii) selection by the community, which determines the form or forms in which the music survives. The term can be applied to music that has been evolved from rudimentary beginnings by a community uninfluenced by popular and art music and it can likewise be applied to music which has originated with an

> individual composer and has subsequently been absorbed into the unwritten living tradition of a community. The term does not cover composed popular music that has been taken over ready-made by a community and remains unchanged, for it is the re-fashioning and re-creation of the music by the community that gives it its folk character.' (ibid. p.23)

This definition ignores the fact that folk, like any other cultural output, has always been subject to appropriation and reauthentication and it is only since the advent of revivalist movements that the opposite has been argued. Moore (2002, p.216) argues as such, suggesting that '[i]t is no great distance from…'appropriation' to the actual invention of a tradition to authenticate contemporary practices'. This is because, Moore argues, the 'music we declare to be 'authentic' is the music we 'appropriate'' (ibid.). Even prior to this definition, Seeger (1953, p.44) argued against proclaiming folk to be what is 'dead', 'quaint, antique and precious', instead declaring that '[t]he folk is changing – and its song with it'. I argue that understanding folk and tradition as immutable is dangerous, as it implies that external contexts never change. Yet societal changes precipitate changes in cultural settings and circumstances, which in turn alters the functions of cultural acts and products, necessitating modifications in form of said acts and products. List (1964) describes this process, suggesting that in these cases '[a] musical style no longer serving a particular social and economic function is not discarded but is adapted and utilized instead in fulfilling another socially approved function' (p.19). This highlights tensions between the perceived maintenance of musical traditions and the updating or replacement of musical traditions with modernised versions. Sutton (2002), commenting on the hybrid Javanese music *campursari*, claims that it is 'helping to preserve Javenese gamelan tradition by incorporating Javanese instruments and singing styles in a genre that is

modern and popular' adding that it is perhaps better to have 'a compromised Javenese music than none at all' (pp.27-28). Critics of this approach instead claim that *campursari* 'transforms and quited literally replaces other indigenous practices – rather than popularising them' (ibid. p.28).

The adaption of supposed traditions is not a modern phenomenon. In fact, the impacts of modernisation on Scottish musical traditions, particularly since the 19th century, have been stark and offer many powerful demonstrations of the functions and (ongoing) effects of authenticity and appropriation. The invention and increasing ubiquity of machinery in the mid-20th century removed the need for communal music making to maintain rhythm while waulking cloth. This, in turn, meant that waulking songs went from being sung acapella by groups of women to forming part of a professional singer's performance repertoire, backed by instruments. The intervention of song collectors had a similar recontextualising effect; though somewhat more controversial than the previous example. Perhaps the most contentious example of song collecting in the realm of Scottish Gaelic music is the work of Marjory Kennedy-Fraser, a famous collector of Gaelic songs and cultural materials and author of the controversial *Songs of the Hebrides* (Kennedy-Fraser and MacLeod, 1909-21). Kennedy-Fraser was seen to have appropriated traditional material towards the creation of new authenticity. According to Munro (1991), Kennedy-Fraser 'altered the tunes', and with the help of the poet Revd. Kenneth MacLeod, ''improved' the words to suit the prevailing moral climate, and their ideas of the culture.' (p.141). MacLeod was, by his own account, 'flexible' and saw 'no harm

in allowing his imagination—informed, as he saw it by his rich upbringing in Gaelic lore—free rein in adapting and improving texts that were fragmentary or that he deemed second-rate or flawed' (Blankenhorn 2018, p.4). MacLeod even admitted that rather than making a distinction between 'artistic' or 'antiquarian' positions on collections, 'we should only preserve what was worth preserving' meaning a liberal mixture of both.[26] Collectors are consequently caught in a struggle between representation and interpretation; a battle that so often results in distorted appropriations resulting in the reconstruction of distorted, imagined authenticities. Indeed, *Songs of the Hebrides* arguably resulted in hybrid forms of Gaelic music which saw 'ex-patriate Gaels' eschewing 'traditional' approaches for those which better fit the mould of 'art song' at the perceived expense of the songs' 'modal character' (Munro 1991, p.141). These alterations can be interpreted as functions of deculturisation and acculturisation (see section 2.3.2) and demonstrate the complexity of the issues inherent to appropriation. Furthermore, Ahlander (2011) argues that Kennedy-Fraser had 'created art song which was a new creation…and a new form which arose out of the beautiful Gaelic melodies was the art song' (ibid. p.v).[27]

Kennedy-Fraser's work is ostensibly creative in its interpretations, taking several liberties with the source material. But while Kennedy-Fraser was not a native Gaelic speaker, she made at least some effort to study the Gaelic language, and her work

[26] From an unidentified paper among MacLeod's various writings, as quoted by Murchison 1988, xxxi.
[27] From an introduction written by Ahlander for a 2011 re-release of Kennedy-Fraser's autobiography.

was seen by some as important in 'saving Hebridean song from oblivion'.[28] However, Gillies (2010) argues that 'most Gaelic-speakers…would argue that the obstinate refusal of their culture to "pass away utterly" owes little to the industry of Kennedy-Fraser.' (p.1). Furthermore, the late great Gaelic poet Sorley Maclean described Kennedy-Fraser's work as 'travesties of Gaelic song' (quoted in Gillies 2010, p.4). As such, Kennedy-Fraser could be seen to have unjustly appropriated and misrepresented the songs that she collected. Furthermore, the 'ex-patriate Gaels' that Munro mentioned could justifiably be seen to present Gaelic culture and so would have been well within their rights to appropriate and alter these songs as they see fit. The Reverend Kenneth MacLeod however was one such Gael, confusing matters so greatly that it brings into question the validity of the politics of authenticity and appropriation, as there is rarely time stop to consider if there is a moral issue with a perceived cultural insider misappropriating their own culture. Regardless of intent, there is a perceived chasm between Kennedy-Fraser's Gaelic seemingly appropriative 'art song' and 'the real thing' or, in other words, between the inauthentic and the authentic.[29] A more recent example of appropriation in Gaelic music is from Polish theatre company Song of The Goat, who travelled Scotland in 2014 to perform an eclectic set of Gaelic-inspired music at the Edinburgh Festival called Return to the Voice. None of the company had a connection to Gaelic, but their intention was to celebrate minority culture rather than purporting to be

[28] Morag MacLeod quoted in Munro, A. 1984, p.197.
[29] A distinction made by John Lorne Campbell in letters to The Scotsman: see Cheape (2014)

representative of it. This provoked a very different reaction in general, with support from Lewis native Mary Smith who said:

> 'I always longed to hear our songs being deconstructed and rebuilt in ways I had never thought of. This group fulfilled that desire in abundance. They took the songs apart and then put them together in their own way and I loved it.' (Fraser 2014)[30]

Mary Smith also suggested that "it's important that we fully understand the language and that we know what emotions we want to express in the song. Without that, it is no substance" (Fraser 2014). Anne Lorne-Gillies, who is critical of Kennedy-Fraser, suggested that "aside from anything else, we should be thanking the Poles for taking an interest in our traditions and oral histories, and for taking them out to new places, and for presenting them to new audiences who had never even heard of Gaelic" (ibid.). The distinction between—and possibly the root of the issues with—the work of Kennedy-Fraser and Song of the Goat is that the former claimed that her work was representative of Gaelic song culture in a way that the latter did not. Naturally there is an ideological slant to both examples, with Grzegorz Bral, director of the theatre company, claiming that 'traditional culture is the essence…the root of the earth, not contemporary culture' and that 'we have to belong to the traditional culture otherwise we will be completely lost'. The implication is that 'traditional culture', whatever this means, is the most authentic to what he calls 'the human experience' (ibid.). If taken at face value, this would imply that Kennedy-Fraser's work is,

[30] Translation from Scottish Gaelic

conversely, an attempt to contemporise the traditional and is therefore inauthentic to the human experience, whereas Song of the Goat aims to reify the traditional and is therefore authentic. But I suggest that rather than understanding the musical output of Kennedy-Fraser as inauthentic, it might instead be understood, stripped of the intent of the collector, as a distinct, albeit appropriative, hybrid. Her interpretations of Gaelic song married the prevailing musical aesthetics of the time with altered Gaelic melodies and words in such a way that they are arguably distinct from both the source material and the 'art-song' that they were remoulded to emulate. The cases of Kennedy-Fraser and Song of the Goat, in my view, serves to illustrate that authenticity is irrecusably appropriative and hybridising, with true authenticities truly unachievable. Wang and Yeh (2005) also express this concern and suggest that cultural authenticity is essentially impossible, stating:

> 'Nowhere can we find more convincing and abundant evidence for the hybridization of the hybrid than in cultural products, as imitation, borrowing, appropriation, extraction, mutual learning and representation erode all possibilities for cultural authenticity' (ibid. p.177)

This constant appropriation of imagined authenticities highlights the usefulness of hybridity as a descriptive term but raises several issues with understanding hybridisation in such broad terms. Bhabha (1994), for instance, argues that all cultures are embroiled in an endless hybridisation process that he dubs the 'third space', and Rosaldo (1995, pp.xv) states that hybridisation is a tautology, arguing that the 'ongoing condition of all human cultures, which contain no zones of purity because they undergo continuous processes of transculturation' (p.xv). These understandings might reasonably lead readers to conclude that 'globalization has

brought about nothing more than the hybridization of hybrid cultures' (Wang and Yeh 2005, p.176). Certainly, if taken as true, these understandings of hybridity distance themselves from understanding appropriation as a pejorative, instead highlighting it as a reality in cultural endeavours. I argue then that appropriation is a nebulous yet important concept that is invariably considered because of the hybridisation of music and not despite it.

Whether this is perceived appropriation of a singular culture, or some other type of appropriation, appropriation itself is not necessarily morally questionable (as it is so often portrayed in the news media). Yet if hybridisation is always the product of egregious appropriation, and if narratives surrounding appropriation are taken literally, then it would be impossible not to consider that anything outwith the cultural life of the individual is unavoidably and problematically appropriative. Instead of framing appropriation as one culture taking from another, I instead suggest that individuals have their own cultures and therefore exist in a state of endless appropriation as they interact with other individuals' cultures. The idea of a faceless cultural identity is antiquated, unrealistic, unanalytical, and, I contend, an impossibility. I do not mean that cultural groups cannot exist, but rather these are more multiple and heterogenous than commonly imagined. In short, what defines perceived authenticities is their essentialism; the idea that authenticities are intrinsic and exist without ideological imposition. Authenticities, when understood as ideological, become extraordinarily problematic as they are untrustworthy as real accounts of cultural truths. In broad terms, hybridisation should afford freedom from

ideologised authenticities, and challenges introverted ideologies by confronting 'fixities of nation, community, ethnicity, and class' that 'have been grids superimposed upon experiences more complex and subtle than reflexivity and organization could accommodate' (Pieterse 1994, p.179). Ultimately, I question the validity of ingrained notions of authenticity, and by extension, some prevailing concerns surrounding appropriation. I argue that these issues are as nebulous as understandings of genre (see chapter 1) and are certainly entangled with similarly essentialist ideological constructions such as nationalism which distort the equality of function that is afforded each cultural actor in favour of improbable, all-encompassing cultural groups. If these are problematic terms, then it is equally problematic to assume that they govern what hybridity is. They are useful frameworks for assessing how hybridity is *perceived*, but less so when attempting to understand the necessary ingredients for hybridisation to occur.

2.4. Conclusions

In this chapter I have detailed the various conceptualisations of hybridisation that appear in relation to broader culture, but also more specifically to musical hybridisation. I have demonstrated how and why I have arrived at my own hybridisation framework through examination of hybridisation and what I interpret as the key components to most conceptualisations, musical or otherwise. These include essentialist arguments surrounding authenticity, appropriation, and the sharing of culture in various areas of cultural studies, as well as musicological arguments for hybridisation. I conclude this chapter by summarising my findings; first

on music-specific conceptualisations and secondly on the broader interpretations of hybridisation and hybridity in culture.

Following on from the problematising of genre in chapter one, I have explored conceptualisations of hybridisation that are, to varying degrees, reliant on genre frameworks. The examples of musical hybridisation that I have discussed highlight a lack of diversity in understandings of hybridity. Adler and Côrtes, for instance, examine how hybridisation supposedly manifests through composition as the result of cross-cultural fusions and musicologically-based compositional choices, respectively, while Friar attempts to understand hybridity as the result of 'deep' genre-mixing. Their differences, however, are less distinct and certainly less significant than their similarities. What ties these conceptualisations together is their predication on genre. This is problematic but, crucially, demonstrates a significant gap in the musical hybridisation literature. Namely, the absence of a hybridisation framework that accounts for the deficiencies inherent with genre-based conceptualisations. The incongruities that I perceive in these conceptualisations ultimately leave readers with more questions rather than answers. After all, I am not just interested in understanding why genre is problematic as a basis for hybridity, but also how understandings of hybridity can articulate with musicological and compositional approaches. I am unaware of any single satisfactory definition that understands hybridity free of ideologically charged, essentialist understandings of music.

The dearth of adequate understandings of musical hybridisation necessitated looking further afield to broader understandings of how hybridity might manifest in other cultural contexts. At first glance, globalisation offers some neat parallels with conceptualisations of hybridisation. From what I understand, globalisation is most often seen by analysts (and the public) as a homogenising force, which in turn sterilises cultural difference and perceived purity. This is problematic, I argue, as the idea of cultural *purity* is itself an artifice; a shallow construct through which ideology is presented as reality. Yet globalisation also appears to promote the heterogenous localisation of the global, as well as the globalisation of the local. In this sense, it both promotes and is complicit in the emergence of new identities that go beyond national borders and homogenised cultural identities. It is through these *processes* that hybridisation might be seen to occur, resulting in heterogenous *outcomes*.

But, despite their parallels, I see the stresses of the globalisation hybridisation framework as somewhat obvious. Firstly, globalisation is, as I have discovered and discussed, not well defined. Secondly, there is a tendency to view cultures as homogenous and hegemonic constructions rather than as hugely diverse networks of actors. Lastly, by conceiving of hybridisation as a cultural phenomenon which places authentic identity at its core, issues arise that conspire to create a haze of misunderstandings. Linking the dual concerns of authenticity and appropriation into issues of globalisation, Ryoo (2009) concedes 'that the hybridisation thesis may be tautological in a way, especially in a global context because all cultures are mixed and intermingled form' but adds that 'it is still a useful framework to understand the

increasingly *glocal* cultures.' (p. 143). Clearly, most of the discussion surrounding hybridisation covers the hybridisation of culture on a significant scale. While this may cover the 'local', it does not consider the 'individual', their role in creating bespoke, hybridised products, nor their significance. This is a significant omission, as authenticity and appropriation are linked through appropriation's reliance on the authentic culture and, by extension, the authentic individual.

If cultural exchange is not just understood as a phenomenon unique to modern globalisation, then it must be understood that all culture is itself hybrid. If the reverse were true, then culture would be completely fixed and unchangeable. In this scenario, boundaries become real, and culture cannot truly exist because it is static. Motivations would never change and opportunities for heterogenous behaviours would never arise. A completely static culture however is impossible. As Levi-Strass (1978) puts it:

> 'We can easily conceive of a time when there will be only one culture and one civilisation on the entire surface of the entire earth […] I don't believe that this will happen, because there are contradictory tendencies always at work – on the one hand towards homogenisation and on the other towards new distinctions' (ibid. p.20).

This is not necessarily because hybridisation is wrapped up in concerns with identity and, consequently, what I call an *imagined* authenticity, but in the perception of the hybrid product.

Ultimately, this discussion has been instrumental in teasing out the key theoretical features that appear knowingly or unknowingly throughout conceptualisations of hybridisation. By highlighting the heterologies in perception and reception, the inherent contradictions of authenticity frameworks, the lacklustre definitions available for musical hybridisation, I have identified a somewhat neglected gap in the literature. That is not to say that none these understandings are useful; in fact, it is quite the opposite. Certainly, I argue that, like globalisation, hybridisation 'should be viewed as a process rather a description' (Kalra et al. 2005, p.71). Furthermore, where musical composition and authenticities are a critical part of current understandings of musical hybridisation, my theoretical framework (see chapter 3) recontextualises these and positions them as understood when contextualised as part of a compositional praxis (see chapter 5).

Chapter 3 - Towards a Definition of Hybridisation

3.1. Introduction

In this chapter, I set out my own theoretical framework for the conceptualisation of musical hybridisation, referred to here as hybridisation unless otherwise specified. My framework will build on gaps in the literature established by chapters 1 and 2. These gaps, in my opinion, have not been adequately explored through conventional research. Specifically, there is no definition or conceptualisation of hybridisation that exists outwith ideological and hegemonic frameworks, or that suits the purposes of this thesis. Unsatisfactory as these definitions are, they afford me substantial scope for revision and reinvention. Therefore, this framework will not consider genre as a material variable, though it may be discussed in further comparative extrapolations. Similarly, there is no scope in this study for a proscriptive definition of hybridity. Components of and participants within a hybridisation matrix will not be arbitrarily limited in what functions they perform. There are no perceptual penalties for transgressing hybridisation systems. This should be impossible as this conceptualisation of hybridity is not predicated on any one viewpoint or rubric. This is juxtaposed with a prescriptive definition of hybridity wherein it is governed by a ruleset (see chapter 2). Henceforth, the terms 'hybrid', 'hybridity', and 'hybridisation' will be used as discursive tools in a variety of ways. Through revising this language, I seek to redefine understandings of hybridisation away from fictionalised, and ideological groupings like genre, thereby ridding discussions and analyses of music and its composition of them through deconstructing the unbalanced hegemonies of such discourse.

It should be acknowledged that any attempt to solve linguistic issues can, ironically, become mired in additional ambiguity. Two points must be made regarding this. Firstly, the language in question that this study takes exception to is itself already wedged somewhere between misconception and incoherence. Secondly, the prevention of any semantic obscurity is of the upmost priority here. This paves the way for and offers considerable scope towards terminological reorientation, meaning that any contested term will either be offered an alternative definition or will be thoroughly dismissed as insufficient and not useful. The former is particularly apt towards a new definition of *hybridity*.

3.2. Defining Hybridity

In this thesis, I attempt to move away from language that fails to accurately describe the hybridisation phenomena and move towards a more tangible (observable) definition of *hybridity*. This is achieved in part through acknowledging the stylistic, intertextual, and temporal margins of musical constructions through an understanding of hybridity as a series of interconnected expressive and experiential modalities. To this end, I offer the following basic definition of hybridity:

> A musical 'hybrid' refers to a set of musical modalities that sit outside the terminological, conceptual, and ideological restraints of 'genre'. By modalities, I mean the methodologies through which music is *constructed* (procedure & composition), *expressed* (communication & practice), *experienced* (perception & reception).

Before unpacking these modalities (see sections 3.2.1, 3.2.2, and 3.2.3), it will be useful to examine what is loosely meant by each. Firstly, modes of construction show

how a piece of music is created and indicate the extent of authorial intention(s) in the composition of music(s). They detail how music is technically and ideologically constructed, and whether it is concurrently constructed and expressed. Secondly, modes of expression incorporate the myriad components through which performance, recording, and transmission are facilitated and mediated, and how ideologies and localities are expressed. Finally, modes of experience demonstrate the many ways in which a hybrid product may be understood, and how hybridity might manifest experientially, as an extension of how it is constructed and expressed. This includes how different perceptions affect hybridity, and how temporality affects perceptions of the hybrid product. Each modality includes a multitude of interlinked *units*, both musical and not. These are distinct from the '*museme*'[31] in that these units have no intrinsic meaning, but together constitute technical constructions of music, how they are expressed and, through these, how they are experienced. This is also not to be confused with a functionalist or structuralist approach to defining hybridity—as a hierarchical, rules-based taxonomy—but is instead designed to be demonstrative of the variety of pathways towards hybridity.

These modalities, however, do not and cannot exist without the others; they are symbiotic and irremovable from one another. Each act as integral components that cannot work independently but, when combined, form an observable *product*. Modes of expression and modes of experience, for instance, are intrinsically linked

[31] Coined by Seeger (1960, p.76); discussed extensively by Tagg (1987; 1997; 2001; 2004; 2012)

as a performance may severally act as a series of *expressions* and as a collection of *experiences*. Similarly, some modes of construction and of expression may be symbiotically linked in that the exact construction of a piece may rely on the circumstances under which it is performed. Ultimately however, they are separate modes with distinct functions which are explored further below. The *product* of these processes is what we will refer to as a *hybrid*. The combinatory *process* is called *hybridisation*.

There is neither room nor adequate reason to create a ruleset beyond what is stated here. While the following could be mistaken as a ruleset, it is merely suggestive of several *possible* explanations and outcomes. Therefore, despite an obvious starting point (modes of construction) there is no further mandated structure or pathway for hybridisation. Rather, these pathways are multiple, and in cases concurrent. Ultimately, this conceptualisation of hybridisation intends to establish a better foundational understanding of *how* hybridity *can be* constructed and received, with the *why* being, so far, more negotiable but not fully beyond the scope.

I must clarify that the direction of this discussion on hybridity is preliminary and explorative; it is neither the final word, nor an attempt at such. Instead, I intend this as a detailed introduction towards a new discursive and analytical approach that will help nudge the prevailing academic approach to hybridity as far from the ideological restraints of genre (see chapter 1) and the equally facile dual lenses of tradition and authenticity (see chapter 2) as possible. Therefore, I will at first separate the music

itself from its context before applying any theoretical framework designed to examine hybridity as a tangible concept rather than as simply an abstraction of unmediated (and by extension, imagined) cultural absolutes (like genre). The impetus here is to deconstruct purely functionalist narratives (often entangled with 'genre' etc.) and demonstrate a separation between arbitrary, constructed groupings, and hybridity as both a heuristic (see chapter 1) analytical method and a theoretical framework through which to understand the hybrid product of said method.

3.2.1. Modes of Construction (Procedure & Composition)

Modes of *construction* are the starting point for the hybridisation process and are numerous in their functions and interactions. These are interconnected modes, and so include the basic technicalities of a pre-written musical piece and those that can be simultaneously—and instantaneously—constructed and expressed. Modes of construction help us understand what is *shared by* or *changed* in hybridised products. In this section, I will theorise the constituent technical *units* of construction in a premediated piece of music; beginning with how a piece is technically constructed, followed by units which constitute expression during construction.

3.2.1.1. Technical Construction (Premediated)

Units associated with the technical construction of a piece are usually the first consideration in any composition. This is where the technical details of a piece of

music are entirely preconceived. The following may double as subsets of hybridisation, without constituting hybrid forms in themselves. These include considerations on *form*, usually seen as fixed, and *structure*, usually seen as significantly more flexible. In this sense they are often, respectively, subject to micro and macro analyses. It is not necessary that any form or structure be decided upon in any significant way before considering such units as *tonality* (both non-functional and functional), *scales* (or *modes*), *harmony*, *rhythm,* and *tempo(s)*. I also include *time signature* in this set of units, though this convention may only be applicable within certain musical systems. These units are relational but can exist independently of each other. Together, various combinations of these units constitute the *basic compositional texture(s)* of a piece.

Beyond basic compositional textures, composers—and indeed, performers—must concern themselves with timbral texture. This is also absolutely the case for any supplementary rearrangement of these units, for instance in the case of different iterations or reimaginings of an existing construction. The following elements, in any order and assortment of combinations, constitute timbral texture: *timbre*, *dynamics*, and *instrumentation*. Furthermore, if there are verbal or otherwise communicative components to the musical construction, then one must consider the various usages of *words*, and *language(s)*. By *language*, I mean a system of communication, whether verbal, written in some form, or otherwise expressed. *Words* refer to any particular (individual) element or in speech, singing, or writing, but also to specific word choice

and prosody. It may also refer to any combinatory usages of *language*, words within or without those languages, and any choice of vocalisation or vocables.

Each contingent unit of construction must be recognised in any conceptualisation of music, even if a unit is implied rather than explicitly expressed. However, as any practitioner of the avant-garde would certainly tell you, these unitary relationships are not fixed articles and are instead open to incalculable and intense reimaginings. Tonality, for instance, could be interpreted as a hierarchical force that governs the relationships between melody, scale choice, and harmony. Additionally, while one might rightly attribute a relationship between timbre, instrumentation, and dynamics in that they complement and indeed act upon one another, they are necessarily separate. It is therefore important to understand that this ordering of units does not necessarily constitute a hierarchy and should not be read as a ladder of importance. This is better interpreted as a matrix, wherein multiple disparate units may or may not be considered concurrently, with each combination of unitary constructions unique and equal in status. If, however, there are observable hierarchies in a musical construction, they are formed at the express discretion of the composer rather than being intrinsic to the units in question.

3.2.1.2. Expression through Construction

In certain circumstances, the technical construction of a piece crosses over into the territory of expression. I refer to this as *expression through construction*. These expressions are affected by such things as the use of a *notation system* (see section

3.2.2.2.), the *intended* or *specified mode(s) of communication* (or *intentionality*), and *ideological constructions*. Ideology in this context is applied; it is a set or system of practice ideals that is then applied towards constructing, expressing, and experiencing music. It might for instance, drive individuals to approach the writing of music differently, perform it in specific ways to certain groups in certain places, and provoke a certain response that is based on its compatibility with said ideology. In this section, I will focus on the effects of ideology on construction.

Understanding the ideological construction of a piece may illuminate *how* a *product* has been constructed. It also hints at *why*, though this is not necessarily as important here. To do so, it is helpful to look at it in relation to its units of technical construction and how certain combinations of these units are chosen. *Necessity of inclusion* is perhaps the most important metric to consider here, meaning that if an element of the music—no matter how small a role it plays—creates a significant change to the typical construction of a piece then it should be considered a necessary inclusion or stylistic module. The use of a specific language, for instance, may be deemed a necessary inclusion as versions of the same song, sung in different languages, may be considered significantly different tracks. Take the example of *Christine* (Christine and the Queens 2014), sung by songwriter Héloïse Adelaide Letissier in her native French. Her band, *Christine and the Queens*, produced an English version of the song entitled *Tilted* (Christine and the Queens 2015). The difference between these versions is, at first glance, cosmetic. The lyrics, however, are clearly not a direct translation. In fact, there are significant contrasts between the lyrical content of both

version which, despite having the same instrumentation, arrangement, production style, and personnel, results in two entirely different effects.

The two linguistically distinct versions of *Christine* demonstrate the effect of language on the construction and expression of a piece, though it is also useful to see the effect of language on a perceived style or genre of music that is associated with a single language. Reggaeton, whose melodic and lyrical constructions are said to be of unique importance to the style, is usually rapped, sung, or a combination of both. The melodies are straightforward and do not usually feature any significant leaps in vocal range. Furthermore, its language is seemingly important as it is usually sung or rapped in Spanish, supposedly owing to its origins in Spanish-speaking Puerto Rico. However, not all reggaeton tracks are necessarily sung in Spanish, and, according to Wayne Marshall (2008), its 'national provenance remains a hotly disputed issue…defined by various stakeholders, as essentially Jamaican, Panamanian, North or Latin American, and/or Puerto Rican.' (p.131). A notable example of English reggaeton is the Justin Bieber-fronted remixed 'Despacito (Remix)' (Luis Fonzi 2017). This version, like *Christine*, has the same instrumentation, arrangement, and production as the original track, but features a new singer; one who is not singing in his native language. If language is important in the construction and expression of reggaeton, then it is possible to consider Bieber's approach as a hybrid construction of sorts. However, if we uphold the supposed ideals of reggaeton as a genre, it seems quite clear that translating lyrics, or writing new lyrics in English, do not constitute a hybrid form. These are merely cosmetic linguistic changes. Furthermore, if reggaeton

is a rules-based genre, then it should be accepted that there are certain elements of it that are unnegotiable. The question remains if language is one of these. I also question if reggaeton must be written and performed in Spanish to truly be perceived as reggaeton, and if songs sitting outside of this linguistic boundary are therefore something to be differentiated between. Either way, I ask who mandates this, and who governs these rules. If a perceived stylistic purity is to be upheld, interactions between musical styles and language surely must be more profound than this to constitute a hybrid product.

Reggaeton is a style that seems to be, at first glance, quite fixed in its linguistic, rhythmic, and melodic constructions.[32] Despite an initial explosion of popularity in the United States in the mid-2000s, and post-2016 in English-speaking regions, the style (if we take Bieber's output as a model) does not seem to have found much traction in differentiating itself through its modes of construction or expression. Though perhaps this is not the case. While a change in language alone may not be enough to constitute hybridity, it might be enough to change the way a piece of music is perceived, and therefore *experienced.* This seems more remarkable in the case of Christine and the Queens, but nevertheless the potential effects of altering linguistic units of construction are striking. This further highlights potential issues with perceptions of stylistic or linguistic purity (see chapter 2) and how this ideological construction is mandated. The *intentionality* of a musical construct—whether

[32] Marshall (2008) claims that an integral part of Reggaeton, *riddim*, 'appears in upwards of 80% of all reggaeton productions' but qualifies this as a 'more intuitive than quantitative' estimate. (ibid.)

ideological in nature or not—is therefore a key factor in the construction of a hybrid, as will be later reflected in the *experiential* understandings of hybridity (see section 3.2.3.). Of course, it might be the case that some intentionality might only be experienced if explicitly expressed by the originator of the musical construction (see section 3.2.2.1).

3.2.2. Modes of Expression (Communication & Practice)

Expression is a broad term, and this has been reflected in the construction of this theoretical module. Expression encompasses a variety of musical and extra-musical parameters and is in many cases linked directly to the construction (see section 3.2.1.) and experiences (see section 3.2.3.) of a piece. Again, these parameters are not to be confused with any discernible ruleset. Instead, they indicate the various component units that may constitute the expression of a musical product—hybrid or not. These then may be resultant of, and conversely may also impact, its units of construction and subsequent experience(s) of the product. Each of these modalities and their associated units act in conjunction with one another. They are equally important, and subject to various degrees of consideration always.

3.2.2.1. Performance

The first mode of expression is entangled with the performance of a work. Certain works may have been constructed prior to the performance or may have in some sense been constructed as part of the performance itself. As such, there are multiple and varied sets of variables even within a single performance of a single track.

Towards understanding performance as a mode of expression, one might ask who is involved in the performance of a piece and what their roles are both in the physical interpretation of music, where the performance is taking place spatially and temporally, who the audience is, and how it is affected by any extra-musical parameters. Condensing these into a clearer set of variables, I argue that expressions of a piece are mediated by its *performers*, *localities, audience(s),* and further *extra-musical parameters*. This section will explore these terms in greater detail.

3.2.2.1.1. Performers

It is useful to know the relationship between *performers* and their performance material, whether they are interpreting an existing piece, or engaged in the immediate construction of a piece during a performance. For now, I will separate performers into broad groupings based on intentionality and their relationship with the material. These groups include but are not necessarily limited to *composer-performers,* those *handpicked* to perform by and/or with the composer(s)*, independent* performers who have no prior relationship with the construction of the material*,* and any of those mentioned plus any combination of the suffixes *producer, arranger*, and *composer.*

Firstly, if the performer(s) and composer(s) are one and the same (a *composer-performer*), certain expressions might be unique. As the author of the musical *product*, *composers* may have principal 'authority' over their constructions and therefore any interpretation of their own material is ultimately acceptable to the

critical listener. This authority is not necessarily intrinsic to the music but might in part stem from how their various expressions are perceived. These roles can also be multiple. However, the perception of these roles can be caught up on the barbed wires of authenticity.[33] A composer performing their own music is likely to be perceived as the apex of authenticity in musical expression, whereas an *independent* performer who is at least equally skilled may be perceived as not adequately representing the authorial voice. That is, their specific expressions may be understood to lack the necessary credentials towards representing the composer's intentions. This might change if the independent performer is in some way recognised by the original composer(s) or composer-performer(s). In the pursuit of this imagined authenticity then, a performer might wish, cynically, to define themselves or their works, through their expression(s), into arbitrary and predefined categories. They might do this to maximise exposure, or through genuine belief that they belong within such a grouping. The sheer skill of a performer (composer, handpicked, or otherwise) might be capable of elevating a seemingly mediocre construction beyond the sum of its parts. It can also elevate the status of a previously unadmired work, or completely change perceptions of the composition itself; including authorship.[34] These alternative expressions can range from rearrangements which are superficial at best, or instead represent substantial changes to the constituent units of construction of a piece. Individual performers

[33] Authenticity is problematised in chapter 2

[34] I have observed for instance that the authorship of *Valerie* by The Zutons (2006) is often overlooked in favour of the Mark Ronson (ft. Amy Winehouse) cover (2007), which is often mistaken as the original.

might take an existing song, rearrange it, and put their own personal 'spin' on it. These expressions might be perceived to represent the original composers' intentions through the nuances of a performer's expressions, either by its audience(s), performer(s), or indeed by the original composers themselves. In this way, we can again see the importance of intent; or at least how it is perceived (see section 3.2.3.).

Ultimately, separating performers into groups is not designed to create arbitrary or non-existent distinctions between them, but to highlight the variety of voices and modalities within the expressive framework of performance. This helps the hybridisation thesis distinguish between these specific units of expression and imagined properties such as authenticity. I do not concern myself with the latter as they are neither inherent properties nor do they help towards understanding what is happening throughout the hybridisation process. Indeed, there are other methods for understanding how expressions are mediated, with *localities* being a more appropriate adjacent to the role of performer.

3.2.2.1.2. Localities

The various *localities* (or *settings*) of a performance are important units to consider in any analysis of musical expression. One might question the use of the plural here; specifically, if an expression exists simultaneously within multiple localities, and how are these distinguished. By *localities*, I do not just mean the *physical venue*, but also the *setting(s)* through which the locality is expressed. The margins of *setting* are

various, and include *geographical*, *spatial*, *temporal*, *circumstantial, procedural, ideological*, and *aesthetic* settings. Therefore, multiple localities are often applicable to a single set of expressions.

Geographical settings inform where an event is taking place, detailing environmental conditions and how they might affect performances. *Spatial* settings provide the basic dimensions of the performance space(s) and inform where performers and any audience(s) might be physically situated. This also entangles the limitations of the space, and how they are related to *geographical* and *ideological* settings. *Procedural* settings, on the other hand, tell us what to expect regarding the processes towards putting on a performance (or series of performances). This might be the format of an event, for instance whether it is solely a musical affair or if it includes other types of performances such as dance, acting, comedy etc. Furthermore, *procedure* might dictate the arrangement of the performance space, who has been invited to perform, who it is geared towards, and how this is all mediated. It might also include how and by whom an event is ticketed, if at all. *Temporal* settings tell us when a performance is taking place, which can influence or be influenced by *geographical*, *spatial*, *ideological*, *circumstantial*, *procedural*, and *acoustic* settings. Performances might be experienced differently depending on whether they are experienced in person, live, or retrospective to their initial performance (such as a recorded concert), as well as if it is part of a line-up of different performances over a single night (more likely a one-off event) or over several days (such as a festival).

Circumstantial setting might tell us both *how* and *why* the performance is taking place. The *how* could range from a one-off live performance, a televised event, or even a recording session. The *why* could be, for instance, to raise funds for a for charitable causes, political parties, a special recording for an advert, or a performance at a festival or venue associated with the type of music that a performer or performers might themselves associate with. It might also build on the effects of environmental conditions (*geographical*), as previously mentioned. *Ideological* settings affect considerations on *procedural*, *spatial*, *circumstantial*, and *acoustic* settings by framing these in ways that best reflect the ideological positioning of *performers*, *organisers*, *promoters*, and any other party otherwise engaged in the formation of an event and the mandate of its aesthetics. Finally, *aesthetic,* and *acoustic* settings are based on the visual *construction* of a musical performance, how its *spatial* settings are visually managed, and how the *acoustics* are designed and facilitated within that space. *Acoustic* design could include things such as instrument and effect choices, and how these are mixed and presented. It is useful to pair these two settings together as they so often overlap in their functions, though they can of course be presented and manifest separately.

To illustrate how these modalities function and interact, intentionally and unintentionally, consider the following (imagined) scenario and its various settings. A three-day festival (*circumstantial*) centred around 'folk' music (*procedural*) is held in a field in southern France (*geographical*) at the height of summer (*temporal*). The festival has been set up as a mixture of open-air and tented stages (*spatial*). Together,

these venues will host a diverse range of performers and performance practices (*ideological*), seating arrangements including tents for some standing audiences (*spatial, procedural*, and *ideological*), and *acoustics*. Each performance can be treated as distinct and separable, as an attendee might only be attending the festival for one day to see a particular artist perform (*temporal* and c*ircumstantial*). The festival is ticketed in such a way as to accommodate this, as festivalgoers can attend via one-day or three-day passes (*procedural*). This is an annual event (*temporal*), organised by a committee (*ideological*), and is held in a different Northern European country every year. The previous year, the event was held in Scotland, with the theme of 'experimentalism' in mind (*ideological*). These considerations affect who is invited to perform (*circumstantial*, *geographic*, and *ideological*). The event was again held at the height of summer but due to the fickle weather conditions the entire festival was tented. This, in turn, meant that acts that were supposed to perform outside might have had to make significant changes to their *acoustics*, how their stage is dressed (*aesthetic*), and how the audience is managed (*procedural*). Bands who would have played to standing audiences are now playing to seated audiences (*spatial*). These performers might view seated audiences as inappropriate to their preferred style of music and the interactions they expect from their audience (*ideological*). This also influences audience expectations of the performances, and ultimately how they *experience* each individual performance, discretely, as well as within the wider context of the festival. These units are far from inconsequential and significantly impact expectations for and the final perception of the music.

3.2.2.1.3. Audience

Audience(s) of musical expression(s) and how audiences are constructed and mediated are key considerations of a performance. Audiences can be a live audience attending or passing through an event, or an audience who are experiencing an expression through artificially-bridged means such as through internet streaming or video services, radio, TV, or film. In the latter examples, members of audiences might interact through proxies like the comment section of a forum, social media app, or website, or might communicate directly with one another. Audiences of streamed or played-back performances are linked by the fact that they have viewed the same material, though perhaps through slightly different platforms or mediums at different times. In this sense, audiences can be treated as a diaspora; fragmented and yet connected by certain commonalities. Audiences' expressions of their experiences are particularly important not just in examining the effects that music has on audiences but also the effects that audiences have on the constructions, expressions, and further subsequent experiences of such music and future works. Furthermore, each audience will have their own expectations for the music and its surrounding contexts and may therefore have substantially different experiences. These variances can influence how an audience experiences not just the music, but the actions of the performers. An audience might, for instance, experience an in-person performance radically differently to a televised one, because there is a physicality to the former that cannot be appreciated in the latter.

3.2.2.1.4. Extra-musical

The final set of units surrounding performance are elements classifiable only as *extra-musical*. They are significant, as Béhague (1984) suggests, because 'non-musical elements in a performance occasion or event [can] influence the musical outcome of a performance' (p.7). By 'extra-musical', I do not just mean anything that does not have an immediate effect on how the music itself is audibly perceived, but that these parameters are distinct as they might act upon the other previously mentioned units in a way that is unreciprocated. Therefore, they do not create arbitrary distinctions between themselves, and localities and audience. Extra-musical units might inform other modes of expression, but not vice-versa. These units are often concerned with *visual* effects such as *imagery*, *lighting*, and *physical effects* which might become associated with specific pieces, performers, venues, or events. Further visual aspects might also be attributed to a performance but can also exist and impact upon future expressions *prior* to performance.

Physical presentation, or simply *fashion,* is an *expression* that can begin *prior* to the expression of any music. *Hairstyles*, *make-up, clothing*, *accessories*, and *instrument choice* (which can be aesthetic) are all important variables in considering how one might expect a performer to position their musical expressions. Additionally, *gesture* might distinguish performers even when their music is otherwise similar in its constructions and expressions; this in turn might also influence audience reaction

and participation in such expressions.[35] *Fashion* choices can set-up expectations not just for the musical sound, but of the *attitude* expressed through *performance*, *recording*, *promotional imagery*, or any number of extra-musical variables. Choices such as these, which should be understood as conscious, subsequently affect perceptions (experiences) of the performance of a musical construction. Additionally, marketing strategies, interviews, and other public-facing activities and outputs that sit outside the modes of construction, can be understood as expressions which have similar functions and impacts. These expressions are often beyond the absolute control of the individuals involved in the direct expression of a musical construction; that is, the performers. Instead, they might be mediated by external actors in unadvertised ways. Performers associated with music labels may not be in control of how they market themselves visually and will often be forced to position themselves adjacent to specific perceived stylistic groups. Again, music industry mandated genre labelling is a powerful tool that is used to construct and elicit certain expectations in their targeted audiences (see chapter 1, section 1.4).

These parameters are more-or-less ideological in nature, affecting how an *audience* is constructed, how a *venue* is chosen, and how a performance is experienced by different audiences. Ultimately, *extra-musical* units can signal *intention* in the *expression* of a musical work, during, before, and even after the fact. Expression of a

[35] Gestures can communicate a variety of information, for instance through physical movements like hand movements (see Goldin-Meadow 2003), or linguistic and physical expressions (see McNeill 1992, 2000, 2005), and can appear random or deliberate.

musical product exists at multiple localities and, despite Billy Joel's (1980) famous adage "you can't get the [musical] sound from a story in a magazine"[36], you can certainly express your intentions towards it. Furthermore, we can see how many variables can exist in the construction of musical *expression*. Naturally, not every unit of expression will work in the same way for individual performers, just as certain localities and settings might not commingle precisely as I have suggested, and as audiences may act entirely heterogeneously and unexpectedly to shifts both seismic and imperceptible between these units.

3.2.2.2. Recording

Another significant mode of *expression* involves the recording of music and musical events. This can mean the physical recording of music through analogue or digital means, including through a notation system or through prose (reviews and anecdotes). Like modes of performance, modes of recording do not just consider the physical product of a form of recording. Rather, they consider the constituent units that allow for a musical product to be recorded in some form I will discuss these units in this section.

The manifold intricacies of an audio recording might, for example, include the physical location and the type of location in which it was recorded, the *personnel*

[36] From Joel's song '*It's Still Rock and Roll to Me*', which laments the impact of fashion and superficiality on 'Rock 'n' Roll'. This song encapsulates the use of extra-musical units to represent an expression of expected musical sound.

involved, *how and by whom it was mixed and mastered*, the *equipment* used, and *why* it was recorded in this way. Recordings produced entirely by the original composer(s) (*composer-producers*) either in a studio or, increasingly, in their own homes might express their compositions in a very different way than if the piece was mixed and mastered by a separate individual. Of course, production includes the manipulation of various musical signals but might also include selecting instrumentation. A simple composition for guitar and voice might see other instruments added during the production process. This could be a spontaneous decision which changes the course of the music's future expressions. In many ways, a *producer* is a creative influence and whomever fits into that role for a single track or suite of works (like an album) can completely alter the direction of the work.[37] The role of *producer* is myriad in its possible functions, as they might do any combination of the following: *engineer*, *mix*, *master*, *arrange, conduct*, *coach* (performers), *perform*, *compose*, and *suggest* changes. Through their impact on the *construction* of the musical sound, *producers* therefore significantly influence the *expression* (and *experiences*) of a work.

Other types of recording are concerned with representing the music in alternative formats, like notation systems, and can also influence performances. The notation systems used towards the expression of a musical product are important and are also entangled to some degree with modes of *construction*. A concerto, for instance, is

[37] This role is explored in detail by Williams (2016), who provides a primary account of his work as a music technologist and producer.

unlikely to be performed without most performers sitting behind music stands with pages of music notated in the 'Western Art' convention (see chapter 1, section 1.3.2). Conversely, sheet music is unlikely to be seen onstage during 'popular' music concerts as these works are unlikely to have been notated in any particularly formal way; though lead sheets or chord-sheets might have been produced depending on the relationships between the *performers themselves*, and between the *performers* and the *material* (see section 3.2.2.1). While there are exceptions to these examples, it is worth stating that the reasons for these differences are multiple. Firstly, the range of repertoire played by a single orchestra over a concert season is likely to be much broader than that of a touring band. Secondly, while some performers might have learnt their pieces off by heart, you cannot rely on the entire orchestra to have done considering the length and complexity of their repertoire. Thirdly, orchestral musicians might have other gigs to play and groups that they perform with. This increases the number and variety of pieces that they might play week-to-week. In these situations, sheet music can allow a performer to get by without fully learning pieces prior to performance. Finally, even in situations where all performers are completely comfortable playing their parts without referring to notation, audience aesthetic expectations would be that everyone bar the soloist in a concerto would have sheet music in front of them, regardless of actual requirements.

The presence of sheet music in these settings, as one example of this type of expression, demonstrates how expectations affect performative expressions, how these in turn affects audience expressions, and how these translate back into future

expressions and experiences of these expressions. There is no perfect laboratory scenario where an orchestra can perform one piece or suite in total isolation from these other considerations. The realities of performers' daily lives and work schedules means that one cannot test shifts in these variables to any significant extent, apart from a conductor forcing their orchestra to perform a complex piece without notation to an expectant and conservative audience. The changes that these various expressions represent are not trivial; they can be the difference between the expected norm, and a perceived unique performative set-up and experience.

3.2.2.2.1. Transmission

Transmissions of recorded performances can be more-or-less split into two types: *audio* (e.g. radio) and *audio-visual* (e.g. TV). Within these, we might ask *to whom* it is being transmitted and *why*, as well as *by whom* and *how* it is being transmitted. Performances will be staged differently if they are specifically for television, such as an episode of *Later…with Jools Holland*, versus if they are televised recordings of another type of live event such as the Glastonbury festival. Furthermore, *transmission* is a somewhat unique unit of *expression* as transmitted performances are usually mediated by external groups and factors with little to no input from performers. Yet considerations made in the *recording* of performances, including the units of performance itself (like localities), could be unintentionally perceived as the choices of performers.

Transmissions are also affected by temporality. Experiences of recorded performances can change based on all the previously discussed units of expression, including who the performers were, how and when it was recorded, the various considerations on localities, audience reactions, and extra-musical parameters. These might be viewed through a contemporary lens, and so different expectations for performance might colour these experiences. Broadcasts are therefore subject to a significantly revised interpretation of its surrounding contexts which affect the expression of its content and how its experienced. Aspects of broadcasts like *Top of the Pops*, including the individuals involved, may now be quite off-putting for retrospective viewing, and the fashion, setting, instruments, and the quality of the *recordings* might appear dated. If experiencing an old performance for the first time, this would be your only reference point. However, if you had seen the performances in question during their original broadcast, your reaction might be entirely different. It may be that expressions can be retroactively seized upon to either be re-expressed or reinterpreted, which might alter the experience of such expressions and, by extension, hybridity (see section 3.2.3.2.).

Cumulatively then, modes of expression can tell us a great many things about how music can be expressed, the intentions behind such expressions, and how each unit interacts with the others. Subsequently, we can begin to form an understanding of *why* these units matter in the context of the hybridisation framework. The expressive modalities of performance and recording of music in various arrangements are connected to modes and units of construction. So too are these twin modalities of

construction and expression linked with modes of experience, which are detailed in the following section.

3.2.3. Modes of Experience (Perception & Reception)

Modes of experience differ somewhat from modes of construction as, rather than encompassing predominantly combinatory modalities, they exist as expressions of environmental circumstances relying on alternative mixtures of conditions and contexts. These refer to factors and forces outside the explicit control of those involved in the immediate and primary construction and expression of the hybrid product. These are modalities previously discussed as discrete yet entangled; singular units which are, by necessity, co-operative and interdependent in their actions and relations. It may be tautological to say as much, as all constructions and expressions are subject to environmental circumstances and so this might not clarify any significant point. However, this is also the observation of this study. These observations may seem obvious, but such obviousness does not preclude these units from consideration in this framework. It is not despite but *because* of these observations that these operators make sense together. Indeed, if we are to take experience as an integral component of hybridity, there are several possible scenarios through which to describe the phenomenon as shifts in experientiality could lead to shifts in comprehension.

The first two modes of experience are related to the notion of an author-audience dichotomy and are demonstrative of the dual importance of their experiences

towards hybridity. I will therefore first discuss modes of *perception* related to this supposed dichotomy before examining whether this is the most appropriate manner through which to frame the discussion and its associated terminology.

3.2.3.1. Modes of Perception

Perception is a key term in the experiential understanding of hybridity. Through various perceptions, we can differentiate the variety of ways through which hybridity can manifest and how these unique pathways intersect. Towards this, I will distinguish between authorial intent(s) and audience interpretation(s) and split *perceptions* of hybridity into two distinct forms: *environmental* and *deliberate* hybrids.

An *environmental* hybrid follows a similar logic to *La mort de l'auteur* (Barthes 1967) in that the intentions of the author do not necessarily factor into its perception and reception. In this way, environmental hybrids are where hybridity by the author(s) is unintentional. Here, the point at which you experience a product is when you experience hybridity. Therefore, while the author may not experience the product as hybrid, and so does not experience its hybridity, the audience does. And so, the point at which the *audience* experiences the product is when the product becomes hybrid. Hybridity experienced in this manner is arguably environmental, as it is defined by the external influences of casual and critical receptions rather than any intrinsic modality or unit thereof.

Environmental hybridity brings into question the importance of authorial intent in constructing hybridity, and if a hybrid is so before being experienced by its audience. This leads me to a second possible mode of perception; the *deliberate* hybrid. A deliberate hybrid is where the author(s) know(s) that a work is hybrid, but the audience(s) does not. The audience might not experience the intended hybridity of the product, and so may not even perceive the work as a hybrid product. Like an environmental hybrid, one might consider the product to be hybrid at the point of *experience*. However, this point of experience is limited to the author(s) and so the way in which the hybridity is experienced is significantly different. Deliberate hybrids, rather than being reliant on external experiential understandings, must instead rely on considered combinations of constructions and expressions, coupled with an understanding that these modalities ultimate constitute a product which may be experienced as hybrid by its author(s). One might also refer to this as a *deliberately constructed* hybrid, or simply a *deliberate* hybrid - it is not defined by the external influences of public and critical reception.

Both perceptions of hybridity might be influenced by audience preconceptions surrounding how the product was constructed and expressed. Naturally, the particularities of deliberate experiential hybrids are somewhat ambiguous so it would be fair to ask if the work is even still hybrid in this scenario, if not also in the case of environmental hybrids. Such as in the discussion of genre as a chaotically mediated and artificial construction (see chapter 1), there might not be a satisfying conclusion to the question of *intent* if the conclusion is a binary choice between

competing authorities. There are undoubtedly issues here that should and will be further wrestled with and interrogated in future studies as this study is not in the pursuit of finality on this point. A satisfying conclusion may be out of reach *pro tem*, though I suggest that there some manner of mediation available between the apparent binaries of author and audience may exist.

3.2.3.2. Temporality

A third mode of experience is based on the temporality of hybridity, and its effects on perception over time. Over time, experiential understandings of hybridity change, and eventually become lost. In practice, this means that something once considered 'hybrid' becomes the perceived norm. For instance, a 'colour TV' has become a 'TV' and 'camera phones' became 'phones', just as a 'hybrid' or 'electric' car will likely become just a 'car'. This is much more than a simplistic linguistic quirk; it neatly demonstrates a causal link between time, perception, and (constructed) normality. Musically, this might mean that a body of work once perceived as hybrid might now be considered as nothing particularly unique by those experiencing it past its zenith. Through this process, it loses its *perceived hybridity*. Conversely, a work considered ordinary at the time of its original conception may be, retrospectively, considered as a turning point for a certain composer, group, movement, or artificially constructed musical canon or tradition. This work might be attributed *retrospective* hybridity. This means that the product may be acknowledged as having been hybrid at the time, though not necessarily at present. These phenomena undoubtedly manifest in

diverse ways depending where their effects sit temporally. This is where the *reception* of a *hybrid product* comes into play.

3.2.3.3. Locality

Locality, in an experiential sense, is where the hybrid work is localised, as perceived by its audience(s). The localities of the hybrid product may be directly influenced by the manner(s) in which the work is expressed. Variations in local reception, for instance, shape the communication of hybridity. By local, I refer to the settings in which the product finds itself expressed and experienced. I consider geographical position, interceded with temporal considerations, an important factor in the experience of hybridity. Brocken (2008) points out that Liverpudlians would hear American records a while before London audiences; a substantial change from perceptions of London as the hegemonical epicentre of British musical experiences. [38] This put Liverpool at the forefront of a wave of cultural phenomena best exemplified by the success and impact of The Beatles and their localisation and hybridisation(s) of American Rock 'n' Roll. As a result, London musicians would be exposed to these records as Liverpudlians had moved on to newer works; experiencing as hybrid that to which Liverpudlians had become accustomed.

Another example of experiential localities is the format through which the hybrid product is first experienced, and whether it is available in alternative formats or not.

[38] Brocken citing a Jan Wenner interview with John Lennon (1970)

For instance, a product may be experienced as standalone recorded audio, part of a collection of audio, through deliberately constructed and associated audio-visual representation(s), or through its use in an unrelated audio-visual medium. These could be music videos released by those responsible for the construction of the piece, the expression of the piece, or both. The latter could be a piece or suite of music featured as part of, or as, the soundtrack to a film or other video project. These localities profoundly impact how a product is experienced, and how it is subsequently discussed and referred to. This can itself, in some cases, be the difference between the perception of hybridity and normality.

The possible localities of the hybrid product can be constructed, expressed, and experienced in many ways. Locality is particularly important through its intersectionality, as it appears at every stage of the hybridisation process. It is therefore subject to significant heterogenisation at numerous points and places. Certainly, where a product is physically, ideologically, and temporally located can alter perceptions of hybridity in innumerable unexpected ways. Similarly, intentionality, experiential position, and various interpretations of and positions within the temporality of a product are crucial to the understanding of hybridity as an experiential phenomenon.

3.3. Conclusions

This chapter has detailed an alternative conceptualisation of hybridisation to those explored in chapter 2. Hybridity is, in my opinion, neither intrinsically prescriptive nor

proscriptive. As all music works through three sets of modalities—construction, expression, experience—it is through heterogenous interactions between these sets in heterogeneous ways that hybridity can be explored. However, I also argue that, while no set of modalities is explicitly governed by the other, constructions and expressions must meet experience for the hybridisation process to occur, and for a product to materialise as hybrid. Thus, where hybridisation is a *process* that involves the intersection and intermingling of various modes of construction, expression, and experience, a hybrid is the *product* of a construction, which is expressed and, in turn, experienced.

From this examination of the key modalities to consider in hybridisation, significant commonalities become clear between possible hybrid products and the hybridisation process itself. First, hybrid products constitute specific constructions, expressions, and experiences. These include a variety of ideological expressions and experiences that stem from its units of construction. Secondly, the hybrid product is subject to heterogenisation at multiple sites in its modalities and localities. Thirdly, hybridisation and hybrids are not necessarily driven by or contingent on the intent of the author(s); they might be split into *deliberate* hybrids, which may be intentional, and *environmental hybrids*, which may not be. Fourthly, hybridity is affected by temporality, in that experiential understandings of hybridity become lost over time and thus hybridity becomes negated – in a sense, *fixed*. In these cases, the hybrid product is no longer an outlier and is accepted as normal or typical, and therefore no longer hybrid.

I argue that hybridity itself is extrinsic; a hybrid cannot be so without the external influence exerted by other associations—expression, experience etc.—that exist beyond the initial construction of the hybrid product, regardless of intentionalities. Even the basic idea that hybridity is predominantly experiential might be unsurprising in many ways, but this is not a concern of this definition. The superficial simplicity—and likely obviousness—of correlating temporal shifts with experience belies a far more nuanced mechanism through which the hybrid *intention* might itself evolve. Furthermore, experientiality of a music may be important in defining not just one type of hybrid, but several. This may be seen to be the case in the distinction between deliberate and environmental hybridisation.

This theoretical framework offers a method of examining hybridity beyond the dominant ideological lenses of genre, because there is a lack of consistency and agreement on what is universally correct for genre itself or even for each individual genre. By abandoning language that fails to accurately describe such phenomena, we can begin to scrutinise alternative methodologies that better reflect the realities of musical hybridisation. Far from it being an abstract phenomenon, hybridity is a tangible and important temporal construction that is a particularly apt lens through which to understand an ever-connected world. Beyond music, this has implications for accessing the nuanced tapestry of cultural interactions that all peoples exist and participate in. In this sense, it is also extrageneric as the tangible hybrid product is itself referential and multi-disciplinary by its very nature, as well as the nature of the discourse surrounding it. This is crucial to understand if the only thing needed for

hybridity to manifest is the experience of the product's audience(s), as I have suggested. Consequently, one could refer to this framework as product hybridisation, or even more broadly as *methodological* hybridisation; both terms which must be understood as experiential. If this is then taken to mean that experiential understandings of hybridity alone are important in defining a hybrid, this has the potential to frustrate attempts to analyse this phenomenon. Perhaps though, this theoretical framework could be applied to all music, regardless of whether it can be considered hybrid or not. This would highlight the multitude of ways that a musical work is constructed and expressed. It can then be used to examine experiential outliers, thus identifying hybrid products and methodologies.

Beyond this initial illustration of experiential hybridity, it will be useful to apply these definitions to practice. This will offer valuable insight into how the framework might operate in practice and allow for further examination of its modalities and their impact. Not only does this framework provide a useful, genre-free, theoretical conceptualisation of hybridisation, but it has also formed the basis for compositional practice that is in turn contextualised and analysed through the framework itself. As such, the next two chapters will detail the methods and analyses used in this practice.

Chapter 4 – Exploring Hybridisation through Practice: Methods and Aims

4.1. Introduction

This chapter will detail my methods towards further exploring, through compositional practice, an understanding of hybridisation as an experiential phenomenon that manifests through experience, and the methodologies behind these. I will set out what I aimed to achieve through these methods, and how they articulate with this understanding of hybridisation and hybridity. I will also situate my methods and offer justifications for these decisions, before exploring their outcomes in chapter 5.

My analyses of genre and hybridisation studies have fed directly into my theory of experiential hybridisation, and consequently into my compositional practice. Therefore, these are methods that require highlighting and examining. I employed three primary methods to generate and contextualise the portfolio: *composition*, *performance and recording*[39], and *analysis*. Each constitute significant parts of my research methods and are as necessary and valid as their theoretical bases. Indeed, there is no substantial distinction in this thesis between its practical and theoretical elements; they are integrated and should not be considered dichotomous. This is because composition in research contexts is not, as John Croft (2015, pg.7) has argued, simply a '*test stimulus*'. The music and theory are inseparable; the music could not have been written as-is without the theory, while the music reinforms and

[39] I consider *performance and recording* to be one method because they occurred simultaneously.

contextualises the theory. This is because the music is fundamentally a means of research, contextualised through theoretical backing, and not necessarily a *product* to be assessed.

4.2. Aims

The primary aim of this project is to explore, through practice, viable, tangible pathways towards demonstrating hybridisation as an experiential phenomenon. This aim necessarily entangles several others. To demonstrate the importance of the theoretical framework (chapter 3) and how it might manifest in practice through its use as a practice methodology, I aimed to create intentionally hybrid *products* through deliberate contextualisation and application of my hybridisation theory to my musical practice (see section 4.3). In doing so, I aimed to better understand and exemplify both the compositional praxis and the theoretical framework. The insight gathered from the application of this hybridisation framework would then guide my compositional approach while contextualising the theory towards generating new, pertinent knowledge. Through this, I aimed to understand my roles as *composer*, *composer-performer,* and *producer*, and how these roles may have informed each other, as well as the hybridity of the final *product*. Furthermore, I aimed to use Gaelic as a medium through which to explore hybridity. Through the use of Gaelic as both a compositional tool and *mode of expression*, I aimed to explore and cement 'culture graft' (Sachs 1962, p. 212) and hybridisation of musical forms as integral to my

compositional praxis.[40] Likewise, I aimed to deemphasise the dual constructions of *tradition* and *authenticity* by subverting perceived expectations of normality while exploiting notions of *tradition* and *authenticity* to elicit semiotic responses.

4.3. Methods

In this section, I will detail and explore the various compositional, recording, and analytical methods that I developed and employed to explore hybridisation in practice. These methods are fundamentally interlinked and reflect my practice-based approach towards exploring hybridisation as an experiential phenomenon, fusing understandings of theoretical research and practice.

4.3.1. Compositional Methods

My primary compositional methods were developed from my hybridisation framework (chapter 3). This framework was necessary to consider *why* I was writing this music, prior to understanding and articulating *how* to write and, later, how I *have written* the music. Using this framework as a tool through which to create intentionally hybrid *products*, I developed pathways towards demonstrating how hybridisation might manifest experientially. These pathways explored, variously, how the principles of *subtraction*, *addition*, and *revision* might be used as tools through which to exploit *perceptions* of hybridity. These principles refer to their functions

[40] Sachs described culture graft as a term that "distinguishes what results from intercultural contact" (ibid.), though it can also be described as the superimposition of one culture's traditions on another.

regarding musical elements that act as cultural or stylistic *signifiers* (or *signposts*). By *subtraction* and *addition*, I mean the deliberate removal and addition of such elements, respectively. *Revision* is revising any *signifiers* in such a way as to remove, blend, diminish, or amplify their semiotic significance.[41] Using these three principles as compositional tools, I created music that deliberately exploited the semiotic considerations of modes of *construction*, *expression*, and—perhaps most pertinently—*experience*.

The first and most significant compositional consideration I made during this project was for its lyrical content to be written in Gaelic (*Gàidhlig*). The exclusive use of Gaelic as the portfolio's linguistic medium is significant and far from cosmetic. As a Gaelic speaker, *identity* influences how I interact with the language through music and vice-versa, and so is a key component in its analysis. Another key impetus for using Gaelic to explore hybridisation is that, as Lang and MacLeod (2005, p.2) state, 'the Gaelic song repertoire is unusually conservative, and there is a very limited role for new composition'.[42] Furthermore:

> 'Most songs recorded and performed in Gaelic are many decades old, and many date from the 19th and 18th centuries, even the 17th and 16th centuries. While this older repertoire is a storehouse of great cultural wealth, the flipside is that very few new songs are composed. In recent decades, there has been very little role for Gaelic song as a medium of expression for contemporary topics or concerns; it arguably has a fossilised quality.' (ibid.)

[41] This could also be thought of as 'sanding down' or remoulding semiotic *signifiers*.
[42] I understand 'conservative' in this context as a reluctance to introduce new ideas.

This supposed conservatism then afforded me significant scope through which to explore the possibilities of new Gaelic music, while simultaneously offering a unique and relevant lens through which to examine musical hybridisation. In this way, distinctive, unusual, or at least uncommon musical contextualisations of Gaelic are prime candidates for the elicitation of hybrid *experiences* and responses through *perception* and *reception*. For instance, as my music attempts to explore hybridity through semiotic *signposts*, the use and disuse of specific instrumentation was carefully considered for their potential semiotic correlations. The absence of pipes, accordions, flutes, guitars, acoustic pianos, bouzouki, clàrsach, bodhrán (or similar percussion instruments), or most other instruments associated with Gaelic-language music, including perceived Scottish *folk* or *traditional* styles, was deliberate. Language, and the specific intricacies of Gaelic, are the main points of reference for Gaelic-speakers and non-Gaelic speakers alike interacting with this portfolio. The portfolio instead makes heavy use of vocal harmonies. Vocal harmonies are not uncommon in Gaelic-language music; however, I have approached the use of vocals in a multitude of ways that are, at the very least, rare in Gaelic music. I have employed vocal harmonies as harmonic, melodic, rhythmic, and timbral devices in myriad forms to replace physical or digital instrumentation that may have otherwise featured. They are also used both to emphasise and deemphasise expected harmonic structures and figures, and to variously subvert and support structural patterns in my music. It is here that the functions of *subtraction*, *addition*, and *revision* were best utilised and perhaps most visible. I will explore the outcomes of these decisions in Chapter 5.

The decision to use Gaelic as key modes of *construction* and *expression* also precipitated the collaborative aspects of the portfolio. To further explore *intentionality* in *construction*, *expression*, and *experience*, I collaborated on five of the twelve pieces with musician and poet Robbie MacLeod. Robbie provided several poems whose primary themes were modern-day life and urban mythology in contemporary Scotland, which formed the basis of the portfolio's thematic vision and my own lyrical *constructions*. This was a detached process wherein Robbie would send me poetry, which I then set to music, exploiting their structures and *semiotics*. There was minimal additional input apart from occasional questions about the themes and language used. These were deliberate choices, taken to offer additional important points of analysis against the theoretical framework through exploring possible divergences and coalescences of *intentionalities* between poet and composer. To assist with this analysis, I have collected Robbie's thoughts on the process, the outcomes of which will be discussed in chapter 5. [43]

4.3.2. Expressive Methods

The primary methods for the *expression* of the portfolio were centred around performance and recording. The portfolio process took place between February 2020 and mid-August 2020, using the following setup:

- Dell Inspiron 7577 laptop running Windows 10 Home (64-bit)
- REAPER Digital Audio Workstation

[43] Via personal correspondence

- PreSonus Audiobox USB
- KRK Rokit 5 Studio Monitors
- RØDE NT1-A cardioid condenser microphone
- KORG microSTATION

I engineered, performed, and mixed all elements of the music myself. While I had originally planned to invite collaborators to perform some parts of the portfolio, this proved difficult following the COVID-19 pandemic and 'lockdown'. Consequently, I decided to perform all parts myself. This also doubled as a stylistic choice for the *expression* of the pieces. The recording process was not entirely separate from the composition or arrangement of the portfolio, however. Much of the vocal harmony work was *constructed* during recording, as well as much of the decision-making surrounding other instrumentation including synths, electric pianos, assorted sound effects, and foley sounds. Furthermore, none of the music was notated prior to recording and so did not rely on a fixed score for either their *construction* or initial *expression*. Indeed, it is for these reasons that I did not score this portfolio. It is my *intention* that the portfolio be experienced as presented, as a sonic phenomenon. The recorded portfolio is the most accurate—and only existing—expression of the music; a score would add only to ambiguity in its experience. The analysis therefore will be neither a musicological analysis nor necessarily a purely textual analysis. Accordingly, a musical score would be redundant for these purposes. Musicological understandings of this portfolio, in my view, are mostly irrelevant to its compositional framework and antithetical to the experiential hybridisation framework.

4.3.3. Analytical methods

As the music is the primary stimulus for the written analysis and discussion that follows, I will analyse both the *process* and *output* and explain how the music relates to the theories therein. I will also analyse and evaluate how I have achieved my aims and how effective my methods were in doing so. There are several analytical methods that I will employ, each of which will utilise different modalities derived from chapter 3. I will analyse how the music interacts and moves through these modalities and what this might mean for the hybridity of the piece(s). I will also explore my *experience* as the *composer* and *performer* of these pieces to connect this portfolio to wider sociocultural and theoretical understandings of hybridity and the role of the individual. Finally, I will use the modes of *construction*, *expression*, and *experience* as analytical tools through which I can examine the processes behind my musical choices and how these reflect the theoretical framework. These analytical methods are partly self-reflective and autoethnographic, as anecdotal and personal experience are necessary here to understand how the musical artefacts (or *products*) interact with the three main modalities of *construction*, *expression*, and *experience*. This is especially true when considering the idea of a *personal* or *individual* culture (see Chapter 2, section 2.3.3.). A written analysis, done this way, is both an efficient method and the most useful one towards contextualising my written hybrid. This is because '[t]ext allows a meta-commentary on why the technique works and not just a demonstration that it does so, as occurs in practice' (Biggs and Buchler 2008, p.12).

4.4. Conclusion

This chapter has set up the ways in which the modalities set out in chapter 3 have been used in practice. I have detailed and justified the aims and methods used to create and analyse my practice. I also have explained that the practice intended to explore, reflect, and possibly expand on my theoretical framework (see chapter 3). This portfolio of music was made specifically to explore how the hybridisation might manifest as a *process* and a *product*, and it is in this vein that I have constructed my methods. Consequently, I have laid the groundwork for chapter 5 which will contextualise the aims, methods, and rationales detailed above through my compositional practice.

To conclude this chapter I argue that, from a research perspective, the journey towards the creation of the portfolio is in many ways just as, if not more important than the destination. The final *product*, that being the portfolio of music, is the stimulus for analysis that follows in chapter 5, and for highlighting key parts of the theory set out previously.

Chapter 5 – Exploring Hybridisation through Practice: Analysis

5.1. Introduction

Musical hybridity, in academic literature, is primarily defined and understood in relation to genre frameworks. This, as argued in chapter 2, is problematic as its conceptualisations rely on a number of unstable premises inherent in genre frameworks (see chapter 1). There is, therefore, a gap in knowledge that is yet to be explored by conventional academic research. Accordingly, I have set forth an alternative to these frameworks in chapter 3, which serves as the foundation for my compositional and analytical methods. Where chapter 4 detailed the aims and methods that feed into the creation and analysis of the musical portfolio that forms the audio part of this thesis, towards contextualising my framework, this chapter is an applied exploration of the hybridisation framework through analysis of the process and product(s) of the compositional work. As such, I will refer to the theory and terminologies explored in chapter 3 throughout this chapter. I will analyse the outcomes of the composition process and argue that a practice-based approach to deliberate hybridisation is the most appropriate way to explore and contextualise this framework; thereby establishing an alternative understanding of hybridity.

Exploring hybridisation through practice is not necessarily novel. However, there are several original contributions to knowledge resulting from this analysis. Firstly, this analysis explores my role, as a composer, and performer, in the potential hybridity of the musical product(s). This is important, as there are few studies that focus on the individual's role in the hybrid product (see chapter 2). Secondly, it allows for a

primary account of how modes of construction, expression, and experience affect the hybridity of a product (see chapter 3). This approach to hybridisation differs from secondary accounts of hybridity discussed in chapter 2. Thirdly, and most significantly, it offers a practical understanding of hybridisation as an experiential phenomenon which manifests at the point of perception (as argued in Chapter 3).

It is important to note that this commentary is not a post-hoc rationalisation of a portfolio of music. Most of the composition process was undertaken after developing the hybridisation framework seen in Chapter 3; this means that the music written was informed by, and in turn informed, a specific theoretical framework. This, of course, excludes any preliminary musical or thematic sketches undertaken prior to this, though I will also detail these where appropriate. My analytical approach therefore focuses on this framework. I will not spend any significant time on harmonic analysis, because although this is potentially interesting to some, it is neither the purpose of this analysis nor the thesis. In my opinion, the music is a means of research and not necessarily a product to be assessed; it is a method through which the framework might be contextualised, as it is in turn informed and contextualised through theoretical backing. Furthermore, it is not necessarily the documentation of the music that makes it valuable but the exploration of how this creative work articulates with and exemplifies my hybridisation framework.

I will begin by providing an overview of my compositional intentions, followed by an analysis of the music through considerations of *modes of construction*, *expression*,

and *experience*, and then conclude with findings that have arisen as a result of these processes and their analysis.

5.2. Compositional intentions

Compositional intentions, in this analysis, refer to what I intended to demonstrate through each piece included in the portfolio; artistically and theoretically. Although some pieces may explore similar parts of the hybridisation framework, I will (mostly) discuss them separately to avoid any ambiguity. I also offer some background information regarding their composition and thematic messaging as standard. I will first detail MacLeod's intentions for his poetry, before explaining my intentions for the music.

5.2.1. Background

The musical portfolio is comprised of twelve songs. Five of these tracks were adapted from poems written by Robbie MacLeod: ***An Fhaoisid***, ***A'Chailleach***, ***Dàna-Thuras - Cruth-Atharrachadh***, ***Nighean An Taoibh Ghil***, and ***A'Mhaighdean-Mhara***. The remaining seven tracks are entirely my own compositions. MacLeod was kind enough to provide me with written explanations of the themes explored in these poems as well as his overall intentions in writing them. MacLeod (personal communication) describes the themes of his poems thusly:

> '***An Fhaoisid*** explores the supernatural power of friendship and empathy.

A' Chailleach focuses on ageism, and the ways in which a specifically urban environment lets down its elderly population.

Dàna-Thuras - Cruth-Atharrachadh uses familiar imagery of mythology and Dungeons and Dragons in order to explore gender roles, queerness, and the idea of the 'true' self.

Nighean An Taoibh Ghil is an answer to the misogynistic way in which some women are portrayed in medieval literature.

A' Mhaighdean-Mhara looks at the experience of being new in an urban environment and feeling out of place.'

Crucially, MacLeod states that these poems are connected through the thematic lens of the supernatural:

> 'The four poems all use the idea of the supernatural to explore friendship, aging, gender roles, and dislocation. The song explores the origins of a mythical figure, and gives them a feminist re-telling.'

Furthermore, MacLeod was particularly concerned with exploring the position of Gaelic in cities:

> 'There is no Gaelic city. To be a Gael in an urban Scottish environment is to be an individual living in a city where the language that dominates your own also dominates the landscape. At the very best, there is a degree of bilingualism; but in no city is Gaelic the dominant language. There is a degree of alienation and dislocation for Gaels in such an environment, even if said Gael has lived their entire life in urban English-language landscapes and grown used to it. It made sense to me to explore this alienation and dislocation through the supernatural in urban landscapes. The Cailleach and the Mermaid are equally out of their comfort zone in the city. The Confession and Adventure show ways in which the alienation is coped with, the ways in which the supernatural is expressed in urban (and largely atheistic or Protestant Christian) landscapes.'

From MacLeod's artistic rationalisations, there appears to be a disjunction between the Gael and their physical environment. Physical and temporal localities become a

focal point for the thematic content of his poetry, establishing a potential point of difference with perceived traditional subject matter.

5.2.2. Pieces adapted from MacLeod's poetry

The first poem I adapted was ***An Fhaoisid*****.** MacLeod intended ***An Fhaoisid*** as a re-situation of the 'Catholic sacrament of confession' to a conversation between two friends at a tram stop at two in the morning, 'offering forgiveness to one another' (ibid.). With this track, I intended to explore and develop a practice methodology for the creation of hybrid works. This was the first experiment with semiotic signposts and exploring necessity of inclusion; the latter relating specifically to instrumentation. The focus here was therefore on how hybridity might be explored through exploited modes of construction.

A'Chailleach is also a re-situation of sorts, in this case of 'the mythical Gaelic figure of the Cailleach in an urban environment' (ibid.). The Cailleach represents the mythical Queen of Winter; a characterisation of the embodiment of winter often seen in Celtic mythologies. The titular character is forced to choose between heating her tiny, freezing flat, or eating. The musical adaptation focused on applying the principles of subtraction and revision to its harmonic, rhythmic, and structural underpinnings, exploiting perceptions of musical style through construction (see chapter 3, section 3.2.1.2.).

The poem ***Dàna-Thuras - Cruth-Atharrachadh*** is intended to evoke 'imagery of heroism and the supernatural, and tabletop role-playing games.' (ibid.). The title directly translates as *Adventure/Transformation*, and so the form, structure, and instrumentation of the music are intended to reflect these eponymous themes, constantly shifting expectations and perceptions. It is intended to explore how the principles of addition, subtraction, and revision interact with basic compositional and timbral textures, and performative expressions towards eliciting hybrid perceptions of a musical product.

Nighean An Taoibh Ghil, according to MacLeod was:

> '[o]riginally written as a song, as a prequel to the medieval Gaelic ballad *Duan na Muildheartaich*. It details the growth of the central figure of the Muildheartach, from young warrior woman to the hag featured in the *Duan*.' (ibid.)

However, I made sure to receive only the lyrics as I did not want any existing melody to colour my interpretation. Musically, I intended to reflect the intensity of the lyrics through the melody and the frequent transpositions. The song was intended as a *deliberate* hybrid, in its constructions and expressions, though it also explores hybridity as environmental due to issues of authorship. ***Nighean an Taoibh Ghil*** was therefore intended to explore how authorial intentions relate to experiences of hybridity; specifically, how my interpretation of the song differed from MacLeod's and what that means for the hybridity of the product.

The last of MacLeod's poems that I adapted was ***A' Mhaighdean-Mhara*** ('The Mermaid'). MacLeod states that within this poem, 'in a similar vein to ***An Fhaoisid*** and ***A' Chailleach***, we have an instance of the supernatural in an urban environment. The titular mermaid misses the sea, and struggles to adapt to an environment not built for her'. The intentions for this musical adaptation were to avoid conventional instrumentation and to provide only rare hints of a harmonic underpinning to exploit semiotic perceptions of form, harmony, and tonality. In doing so, it explores the relationship between instrumental, harmonic, and timbral textures.

5.2.3. Fully original compositions

The first of my fully original compositions was ***(Tha Mi) Lom***, which highlights the plight of an *each-uisge* (water-horse) who lives in a city as their habitat has been desecrated and assimilated into an urban environment. The song is thematically split into their current circumstance (hunger and loneliness) and the past that they long for (freedom and vicious hedonism). The music was intended to reflect the sparseness and despair of their reality verses the richness of nostalgia, exploiting instrumentation, sound effects, and production techniques (expression through construction) towards a hybrid product. As such, the song explores the relationship between modes of construction and expression through its units of recording.

Am Measg Nan Clachan-Aoil is about a nature spirit residing in an urban sprawl, lamenting the desecration of nature. Musically, it explores harmonic ambiguity, plays with the idea of pulse, and explores the use of rhythm as a unit of construction.

Although the song has little in common with Gaelic Psalm, musicologically speaking, the lead vocal was intended to act as a 'precentor' to the other vocals. The use of rhythm and pulse in this song are intended to subvert expectations of *gnàthas na Gàidhlig* (see section 3.1.3) towards examining how this might affect perceptions of the song.

Mo Cheann a' Crùbadh is about the effects of national lockdowns precipitated by the COVID-19 pandemic. I intended to take what might otherwise be a straightforward song and challenge expectations and perceptions surrounding instrumentation, arrangement, and perceived stylistic boundaries. I was interested to analyse to what extent instrumentation influenced the perception of hybridity. It does this using emulated programmable sound generator sound chips (henceforth PSGs) as instrumentation, carrying semiotic baggage and stylistic expectations with it. Analytically, this was a useful tool to explore the effect of instrumental choices on other compositional textures and units of constructions (see chapter 3, section 3.2.1.), expressions through performance and mixing (chapter 3, section 3.2.2.), and how these are contextualised through experience (chapter 3, section 3.2.3.).

Sligean-Mara tells the story of a 'Shellycoat' failing to adapt to their changing, noise and diesel-polluted environment.[44] The lyrics were inspired by rumours of a similar

[44] Walter Scott described a Shellycoat as 'a spirit, who resides in the waters…decked with marine productions, and, in particular with shells, whose clattering announced his approach.' (p.181)

creature living near the docks in Leith, Edinburgh (see Westwood and Kingshill 2009, p.255). Musically, I intended to explore how exploiting linguistic prosody (see chapter 3, section 3.2.1.1), through modes of construction and expression, might affect the perception of hybridity.

A'Chailleach (Ath-Aithris) is a continuation of ***A'Chailleach***, fleshing out the story behind the character. Through writing new verses, I explored notions of intentionality, authorship, and ownership and how these might affect the nature of the hybrid product (like ***Nighean an Taoibh Ghil***). It is followed by ***An t-Earrach*** and ***An Deireadh***, which form a suite of musically and thematically interconnected songs. The suite follows the fate of the Cailleach character through the seasons she represents (from Winter to Spring, Summer and Autumn), and how her actions during these seasons have been altered by climate change. Each song uses varying degrees of PSG instrumentation to further explore, like ***Mo Cheann a' Crùbadh***, how instrumentation might be used to elicit perceptions of hybridity (chapter 3, sections 3.2.1 & 3.2.2.).

Through detailing the background for these twelve songs, I have foregrounded the themes and compositional intentions for this portfolio. The next section, on modalities, will explore why and how these songs were constructed and expressed, how they articulate with the hybridisation framework, and why this is important.

5.3. Modalities

In this section, I will analyse my music through the lens of the theoretical framework set out in Chapter 3. To do so, I will detail both the technical and semiotic considerations that fed into the composition process, how these considerations were expressed, as well as the relevant experiential considerations that preceded and followed the compositional process. I have split these considerations into three main subsections: modes of construction, modes of expression, and modes of experience. These modalities are interlinked, though it is best to consider them separately for clarity of thought. Likewise, this does not preclude these sections from some necessary crossover. In any case, I structure this section by highlighting analytically significant units of construction, expression, and experience in their respective sections by contextualising them with examples from specific pieces. This approach is designed to better articulate with the layout of the framework itself, as it is the modalities and their constituent units that this analysis is most concerned with. These sections are presented similarly to Chapter 3, exemplifying key parts of the theoretical framework through the portfolio. There are differences, however, as some units may not be important to this analysis. This simply means that they are not analytically significant in this specific case. For instance, this analysis also does not necessarily explore all the semiotic concerns associated with modes of *experience*, as it does not for instance explore modes of expression like live performance, marketing, or merchandising (see chapter 3). I will highlight any other significant omissions in their relevant sections, and detail why they are not subject to analysis.

This analysis reflects a framework that is neither based nor reliant on conceptualisations of genre and is indicative of how I have minimised reference to genre as a material variable in the modes of construction and expression (see chapter 3) of music, and how this minimisation of genre is reflected in my practice. Yet although I place little analytical value in genre or style-based frameworks of understanding music, these remain vital contexts towards understanding the significance of choices made during the construction and expression of the portfolio towards colouring experiences of it. Therefore, while I will make sparing reference to genre labels, there will be instances where these labels will be in some way useful. I should clarify that I do not view them as analytically useful to my work in ways applied, for instance, by Fabbri or Frith (see chapter 1). Rather, most specifically when discussing modes of construction, I use such labels only to describe how artists refer to themselves or my own artistic perception of how such labels might be perceived by listeners. The latter is an acknowledgement that to successfully exploit listeners' perceptions of style and genre, through affecting the semiotic significance of certain units of construction and expression, requires an awareness of the possible ways in which such genre labels and categories might be understood by listeners. This awareness also requires an acknowledgement that listeners may form perceptions around music through or based on such labels. Regardless, I will clarify the usage of such labels wherever they appear.

I must also briefly mention the circumstances in which this portfolio was produced. At the time of writing, the COVID-19 pandemic remains an issue from which there is

no easy escape; physically or mentally. The processes, which I will detail below, were naturally affected by this ongoing situation, and has undoubtedly influenced various creative and procedural decisions. I will detail these influences wherever I perceive them to have occurred.

5.3.1. Modes of Construction

Modes of construction are usually the primary consideration in any musical composition and so are the first modalities to be analysed. Following on from the compositional intentions of the portfolio (see section 2), I will detail the technical musical construction, linguistic and lyrical construction, semiotic considerations, influences and intentionalities, and any particular circumstances surrounding the composition that may have affected the process. These modalities are important to consider as they help frame understandings of what is *shared by* or *changed in* hybridised products (see chapter 3, section 3.2.1.). This analysis of modes of construction will also demonstrate how the modalities are interconnected and how one consideration or choice can have a knock-on effect on other modes.

It remains the case that I will not take a musicological approach to this analysis. Rather than use a score for analysis, I will take a more holistic approach in instead providing a guide through the decision-making processes that govern the technical musical constructions of the piece. While it may be interesting to analyse, for instance, how the chord changes in ***Nighean an Taoibh Ghil*** adhere to aspects of

Neo-Riemannian theory (see Cohn 1998) in its use of contra-whole-tone changes[45], this type of analysis does not help with understanding the processes, functions and outcomes of attempts at musical hybridity. Furthermore, these are not the tools that I have used to construct this portfolio, making further justification unnecessary. It is also worth reiterating here my objection to defining music in essentialist, genre-based terms. I am not attempting cultural hybridisation, but to create a hybrid *experience* through *construction* and *expression*. I will therefore not go into significant detail on musicological concerns unless it is directly relevant to my analytical framework.

5.3.1.1. Basic compositional textures

The first units of construction I will analyse are basic compositional textures of the portfolio (chapter 3, section 2.1.1.). These include aspects of *form, structure, tonality*, *scales*, *harmony*, *rhythm*, *tempo*, and *time signature*. I begin this analysis with the first, and arguably most important, piece that I wrote for this portfolio: ***An Fhaoisid***. My work on ***An Fhaoisid*** was crucial in laying the methodological foundation for the rest of the portfolio, particularly in terms of musical *construction* and semiotics, but most importantly for the compositional principles of *addition*, *subtraction*, and *revision* (see chapter 4). The impetus for the song came from the 17th century poem

[45] Specifically, applying gegenganztonwechsel to moving from a major triad to a minor triad a whole-step below (see Kalinajova Schwarz 2017, p.79).

Oran do Mhac Mhic Raghnaill na Ceapaich (see Ó Baoill 1994, pp.144-149), which informed the initial structural, melodic, and harmonic approaches to the composition. When retrofitting this musical wireframe to fit MacLeod's poem, prior to recording a demo, little restructuring was required beyond repeating some lines towards the end of the final verse to round out the structure. The original idea was to adapt the structure of the poem to fit a four-line verse, strophic form with a repeated eight-bar chord progression for each of the intended verses, applying to this a new melody and harmonic underpinning. A variational form was decided on instead, wherein the melody, harmony, and rhythms would be subject to minor variances upon repetition of certain sequences. Strophic forms are not unusual in other Gaelic music, like *Tha Mo Ghaol Air Àird a' Chuain* (Julie Fowlis 2005), *A Ghaoil, Leig Dhachaigh Gum Mhathair Mi* (Julie Fowlis 2014), or *Ceud Failt' Air Gach Gleann* (Kathleen MacInnes 2006a). Furthermore, the main melody of ***An Fhaoisid*** was a direct response to Gillies's (2005) suggestion that that 'traditional' Gaelic songs are mostly modal, with 'no place for some of the commonest modern European scales; the harmonic minor, for example, with its sharpened seventh.' (p.xviii).

5.3.1.1.2. Semiotic considerations

Semiotics plays a large part in perceptions of genre and hybridity. While I am attempting to shift perceptions of hybridity away from genre, it is unavoidable that the layperson perceives music through the lens of genre, regardless of its hybridity. If it is through this lens that meaning is ascribed to practice, production, consumption, and reception (see chapter 1, section 1.4.1.), then it becomes an

important (though not the sole) lens through which listeners might contextualise or position my compositional choices. A genre 'lens' may also necessarily entangle cultural, semiotic associations that become difficult to disentangle (see Tagg 2012). Although I have problematised understandings of genre based on observable rulesets (see chapter 1, section 1.2.) and sociocultural bases (see chapter 1, section 1.3), the primary compositional methods of my practice are to exploit semiotic concerns that appear inescapably ensnared by sociocultural associations with genre (see Tagg 1981). Yet, because semiotics are such malleable, cultural constructs, these are also routes (or methods) through which genre can be circumnavigated through exploitation of its contexts.

Changes made to the opening section of ***An Fhaoisid*** exemplify the power of semiotic constructs in forming basic compositional textures (see chapter 3, section 3.2.1.1.) and, consequently, their potential influence on listeners. To open ***An Fhaoisid***, I experimented with a few variations which introduced listeners to the setting. However, in playing excerpts from an early draft to others, it was noted that the introductory chord sequence resembled the "James Bond Theme" by Monte Norman (John Barry 1962).[46] While this was not necessarily an issue from a purely compositional perspective, it was from a semiotic perspective as it distracted from my compositional intentions. This led me to carefully consider the necessity of the introduction and the harmonic underpinning of the track, as well as those of subsequent compositions. While this example may seem like a simple aesthetic quirk,

[46] Gm-Gmaug-Gm6-Gmaug or I-I+-I^6-I+

it was important to clarify, compositionally, what I wanted this to represent. Aesthetic choices in this study are, for the most part, not intended to be superficial. Instead, they are purposely made to exploit signposts to perceptions of styles, genres, and any other types of association that listeners may make. The effect that this introductory chord sequence may have, for some listeners, is to place the piece within an ostensibly discernible cultural context which brings to mind an existing text, i.e., the aforementioned "James Bond Theme" (ibid.). Consequently, unintended meanings and understandings could be extrinsically applied to the entire piece because of listeners' previous cultural associations with this specific harmonic progression. Awareness of these cultural contexts and possible references allowed me to revise my compositional choices to remove unintended reference to such signposts, applying the methods of addition, subtraction, and revision (see chapter 4, section 4.3.1.) to do so.

It is important to recognise here that composers are not the only catalyst or instigator of semiotic associations. Perceived communities of practice influence the existence and impact of such associations among their practitioners (see chapter 1, section 1.4). This would also imply that, in some cases, meanings and cultural associations may only be understood by those within communities. Therefore, the exploitation of certain semiotic signposts may be lost on those who sit outwith perceived cultural communities. The possible influence of this on hybrid experiences of the final musical product, however, remains uncertain in this case.

5.3.1.2. Instrumentation and sound effects as timbral textures

Timbral textures (chapter 3, section 3.2.1.1.) are important to this portfolio, particularly the role of instrument and sound effects.[47] Instrumentation, in the case of this portfolio, is a useful tool through which to explore the *necessity* of compositional elements.[48] In ***An Fhaoisid***, a piano provided an explicit harmonic progression, intended to drive momentum and connect each part of the song. Vocal harmonies were then layered over the piano part, emphasising this harmonic progression, and creating extended chords that added harmonic interest and colour. The overall goal of this instrumentation and arrangement was to blend a cappella close harmony vocals with heavy use of extended and altered chords, and Gaelic vocals. The harmony vocals acted primarily as supporting figures, primarily using syllabic utterances such as 'aah', 'da', 'ba', and 'ooh' through which I hoped to leverage associations with 'barbershop' while subverting the expectations of listeners. The evocation of 'barbershop' here is indicative of what I imagined to be the lens through which these units of construction might be perceived and understood by listeners. The unaccompanied nature of the harmonies, as well as the way they were constructed, are likely to evoke semiotic associations with barbershop groups in listeners. These construction(s), however, are not a reflection of adherence to any perception of a rigid genre 'ruleset' (see chapter 1, section 1.2). Instead, they

[47] By sound effects, I mean sounds like wind or running water or other non-human and non-musical sounds that might form sonic "landscapes" rather than foley sounds, which relate to human interactions with objects and environments (footsteps, people lighting matches etc.).
[48] I call this unit of construction 'necessity of inclusion', as per chapter 3.

are presented in such a way as to be deliberately disruptive to semiotic, cultural expectations that accompany such labels.

While this initial combination of instrumentation and other units of construction was striking, the resulting sound seemed rote and slightly muddled. It was only when I decided to remove the piano entirely that the piece became suddenly more interesting from both a compositional and procedural perspective. This subtraction had a profound impact on the colour of the piece and removed the semiotic baggage that came with the bright piano accompaniment. Yet beyond this lay a far more intriguing observation. The absence of the piano released a huge amount of space for the arrangement, completely changing the shape and sound of the piece as it was now driven neither harmonically nor rhythmically by the piano. To make best use of this space, and to continue to shift expectations regarding harmony, I made slight alterations to the chord extensions built from the vocal harmonies. These revisions amplified thematic anxieties by introducing literal tensions into the harmony. Removing a reliance on instruments to deliver significant changes in intensity led to the addition of new harmonies during the end section and a revision of the introduction. These functions—the subtraction of the piano, revision of existing parts, and the addition of new ones—formed the basis of subsequent musical constructions. The lack of a clear harmonic underpinning at the bookends of ***(Tha Mi) Lom***, for example, was precipitated by a similar predicament to ***An Fhaoisid*****.** The original version of the verses was driven by a piano, which provided a simple harmonic and rhythmic framework for the melody. Removal of this piano had much

the same effect as ***An Fhaoisid***, creating a massive amount of space through which rhythm, tempo, and pulse became more ambiguous. Consequently, these units of construction also became less important to these sections, which subsequently became stylistically unplaceable.

The consideration of instrumentation throughout the portfolio went beyond simply removing any instruments, however. To assess the extent to which instrumentation and sound choice is important in the hybridity of a product, I experimented with multiple combinations of instruments and sound effects, each with specific functions. I actively avoided instruments that had semiotic associations with Gaelic music, such as bagpipes, harps, fiddles, and accordions (see chapter 4). This does not mean that I did not use instruments to invoke images of these instruments; rather I simply avoided the instruments themselves. For instance, I made extensive use of electronic instruments and vocals as drone instruments. Examples of this can be heard throughout ***Sligean-Mara*** and ***A'Mhaighdairean-Mhara***. This was done to recall a modal quality that is often alleged to be present in Gaelic music (see Gillies 2010), in place of a possible bagpipe or harmonium drone. However, one of my primary goals with instrumentation was to deviate from expectations. This, in part, influenced my decision to use PSG instrumentation as a primary unit of construction in three of the pieces. ***Mo Cheann a' Crùbadh*** was my first experiment with this in the portfolio, turning what might have otherwise been regarded as pastiche into a unique blend of early (8-bit) videogame music, melodic content influenced by Burt Bacharach, and harmony lines reminiscent of those from *Pet Sounds*; all contextualised through the

medium of Gaelic. The use of PSGs goes beyond a mere palette swap and fundamentally changes the way in which the music is arranged. My use of ornamentation, pitch bending, glissandos, and chromatic inflections and progressions in this piece are heavily informed by the choice of instruments. Subsequently, these decisions directly impact the way in which the other elements are contextualised and thus experienced. I believe that this song is a fantastic example of how seemingly disparate musical elements can be refined through the principles of addition, subtraction, and revision to appear as a coherent, hybrid product.

The sound effects I used in the portfolio ranged from the sound of wind heard in ***A' Chailleach, A' Chailleach (Ath-Aithris)***, and ***An Deireadh***, to the distorted sounds of cityscapes in ***(Tha Mi) Lom***. These examples were used to amplify a sense of atmosphere, reflect and draw listeners into the lyrical themes (regardless of understanding), and connect disparate sections to varying degrees throughout these pieces. In the case of the first three pieces, the wind is intended to connect the songs, signify changes in the story, and act as a musical cue for the theme of the titular '*cailleach*'.[49] The use of sound effects in these *specific* ways is something that I have yet to experience being used in Gaelic music, although other Gaelic music has featured sound effects. From these experiments, I argue that instrumentation and sound choice, in terms of construction, are clearly important in the hybridisation of

[49] Translated, in this context, as 'hag'.

music. Of course, while I have employed an eclectic variety of instrumentation and sounds in my music, the most important instruments from a semiotic perspective are the vocals. I have used several techniques for vocal writing, from prosodic matching of melancholic or joyful harmonisations to lyrics or the use of tension notes, oblique, emphatic, or chord tone harmony. However, these techniques are of much less importance than what they represent to listeners, whether they are signposts to a recognisable style or genre, or reminiscent of a specific track or artist.

5.3.1.3. Language

Language, specifically Gaelic, plays a significant role in the construction and expression of the portfolio. In this context, it provides additional rhythmic tools to experiment with, accompanied by expected performance practice and compositional aesthetics to be exploited. In this section, I will discuss how I have considered and exploited various aesthetic, thematic, and rhythmic elements associated with Gaelic, and how the subversion of expectations might lead to hybridity in approach. These points necessarily entangle expression *through* construction, as they highlight what are inevitably ideological choices and constructions in this portfolio. Expectations of how language is used in Gaelic music are important to understand in this section. Although these expectations can arguably arise from communities of practice and consumption similar to those involved in my discussion of genre culture (see chapter 1, section 1.4.1.), I primarily view ideological constructions surrounding Gaelic as sociolinguistic expectations that in turn may form musical expectations.

Aside from exploiting the principles of addition, subtraction, and revision, the number one consideration for the construction of the portfolio was to subvert what Christopher Whyte calls *gnàthas na Gàidhlig* (Whyte 2000, p.184). That is, 'traditional style and subject-matter' (ibid.). In musical terms, I view *gnàthas* as a shorthand for content that is *expected* to be found in Gaelic music, and so reject any essentialist reasoning that might imply new works in Gaelic should adhere to certain rulesets. Similarly, I disagree to an extent with Julie Fowlis, who suggests that 'the language and the music, the songs and the poetry, are connected. You cannot separate them from one another. You cannot separate the music of the pipe from Gaelic. The rhythm of the pipe comes from the words, and the words come from the melody of the pipe.' (CeagnalG, 2014).[50] While this may very well be the case for older, traditional music, I argue that it is not necessarily so for new music. This is especially true in the case of my own output.

In this compositional practice, subversion is an essential tool to explore hybridity. Subverting expectations of *gnàthas* at the point of construction allows subversion of experience, and points towards hybridity in and of experience. Indeed, aside from manipulating instrumentation and arrangement for their semiotic effects, I identified rhythm as another key mode through which I could subvert expectations. The importance of rhythm in the construction and expression of Gaelic song is highlighted by song collectors and singers alike. Campbell (1987-93) underscores the importance

[50] I have translated this directly from the Gaelic

of rhythm in conveying meaning in Gaelic song, indicating that a 'good Gaelic singer will adjust the rhythms to match them to the words more effectively' (preface). Indeed, in her examination of 'traditional' Gaelic singing, McPhee (2005) states that '[r]hythmic freedom to accommodate the words is clearly a key characteristic of vocal music traditions that highly value the communication of the text.' (p.67). Furthermore, McPhee asserts that a 'very important feature of Gaelic singing is the consistent pulse throughout a song' (ibid), and points out that:

> '…it is the Gaelic language that is the prime determiner of musical phrasing, tempo, and rhythm, corresponding directly to the Gaelic aesthetic that the poetry, not the music, is the most important part of a song.' (ibid. p.66)

Rhythm is also clearly important in the storytelling aspects of Gaelic song then, as it has a significant impact on how the poetry is experienced. My sense, from the literature and my own experience of Gaelic song, was that rhythm was a useful mode of construction through which to exploit and subvert expectations of Gaelic song. In musical terms, I decided that this was best explored through emphasis on using a multitude of voices as rhythmic devices. Voices then could be used in unique ways to explore hybridity with Gaelic. Understanding, as McPhee, the importance of pulse, I chose to subvert this principle throughout the portfolio. A deliberate lack of clear pulse is particularly present at various points in ***An Fhaoisid***, ***A'Chailleach***, ***(Tha Mi) Lom***, and ***Am Measg nan Clachan-Aoil***. Focusing on the last, the tempo, time signature, and pulse during much of the piece were left purposefully vague. This was achieved through irregular note lengths, intersecting melodies, along with truncated vocal phrasing and musical phrases. A steady pulse is established midway through

the song as the vocal harmonies begin to settle into new, overlapping rhythmic patterns. Where the melody refused to offer pulse, accompanying vocals could be used instead. Each vocal part was treated as its own instrument, rather than simply another part of a chord extension in an ensemble or chorus. A consequence of this is that the main vocal was therefore not always the central rhythmic force, thus not providing the pulse or momentum to move the music forward. These were conscious decisions made to go beyond expected compositional and performance practice, and to offer a different aesthetic approach to storytelling through Gaelic song. Certainly, the importance of vocal harmonies as rhythmic devices in this regard cannot be understated.

Another aspect of Gaelic that I was interested in exploring was the effect of singing on prosody (see chapter 3, section 3.2.1.1.) and vice-versa.[51] This interest was naturally driven by asking how it could be manipulated towards hybridisation. I will detail some of the important choices made regarding the use of language in construction here and explore how performance influences and is influenced by these issues in section 3.2. An important linguistic characteristic of Gaelic that affects the rhythm of its singing is that broad vowels should be paired only with broad vowels (a, u, o), and slender vowels with slender vowels (e, i).[52] Murray (1936), referring to the concept of long and short vowels in Gaelic, suggests that one 'cannot make the

[51] By prosody, I refer to linguistic prosody unless stated otherwise.
[52] This is referred to in Gaelic as *caol ri caol is leathann ri leathann*; broad with broad, slender with slender

Gaelic go with the stick [of a conductor] without doing violence to the quantities of Gaelic speech, and these are fixed. Long must be long, whether it be sung or spoken; short must be short' (p.102). Cockburn suggests however that there are two main categories of Gaelic song:

> '1. Dance tunes (puirt) and work songs (includes waulking songs, rowing, reaping and other work songs). Rhythm takes precedence (rhythmic songs)
>
> 2. Everything else (psalms; sean-nós; etc). Gaelic takes precedence. Musically these are not defined rigidly by a fixed rhythm (interpretive songs).
>
> In the first type, the rhythm is paramount. The rhythm must fall at exactly even intervals otherwise the dance won't work, or the work song won't achieve its purpose. This causes "false stresses". In Gaelic, the stress is nearly always on the first syllable.' (Cockburn, 2014).[53]

As Gaelic syntax is in part characterised by the fact stress is placed near the beginning of a sentence, followed by a falling, or diminishing stress, the idea of false stresses is important. Gaelic is syntactically distinct from English, and so has many qualities that could not be exploited if I had chosen to write in the latter. It is also further distinguished from English by the lack of raised intonation at the end of questions. These features are what constitute a Gaelic *lilt* and a sense of *rolling* and are indicative of the idea that Gaelic should be sung as spoken, as Murray suggests. However, these qualities are also exaggerated for musical effect; particularly in traditional songs like *Oran a Cloiche* (Kathleen MacInnes 2006b), which places stress at the beginning of vocal phrases. I consider this both a unit of construction as well as an example of expression through construction; these qualities can also be heard

[53] I could not find a publication date for this webpage. However, at the time of writing, it was last updated in 2014.

in practice in *Hug air a Bhonaid Mhor* (Julie Fowlis 2007) and *Fodor Dha Na Gamhna Beaga* (Julie Fowlis 2018). However, it seems slightly misleading to suggest that the reverse cannot be done tastefully. Certainly, the reverse is something that I have explored in the construction of my melodies. This effect is particularly prominent in ***Sligean-Mara***, as I make frequent use of elongated slender vowels and shorter broader vowels. Furthermore, while I question the need for two distinct categories of Gaelic song, I have taken the categories proposed by Cockburn and merged their sensibilities. That is, I have treated rhythm and Gaelic as equal units of construction and have fit Gaelic into rhythmic systems which are not intended as dance music, using false stresses to do so. However, it is important to clarify that these are not new techniques, merely one that I have employed to influence hybrid perceptions of the music. While the writing of melodies is clearly linked to an extent to its language, to suggest there is no room for variation in how language is interpreted musically is misleading. Linguistic playfulness is quite important in this pursuit of hybridity, as Gaelic music is unavoidably entangled with the language. Therefore, I have tried to emulate a sense of lilt in my melodies, ideally making the influence of traditional Gaelic song clear to listeners.

Despite my desire to play with the language itself, I am ultimately influenced as a composer by the music that I have experienced. This is reflected in my musical choices. However, as parts of the portfolio were collaborative efforts, there remain other intentions and influences to examine. MacLeod's poetry plays an important

role in this project, as it provided the impetus for the thematic elements of this portfolio. On this matter, I tentatively agree with Gilles (2010) when she says:

> 'However beautiful, haunting or dramatic the melodies are, they are almost always of secondary importance to the lyrics.' (ibid. p.XX)

Without question, language choice (i.e. the actual language as well as vocabulary) directly affects the composition and performance of music. This music could not have been written without the use of Gaelic, and likely would have taken a very different direction if not for the collaboration with MacLeod.

5.3.2. Modes of Expression

In this section, I will discuss the various modes of *expression* that emerged throughout the performance and recording processes of this portfolio. This includes discussion of their key mediators and units of expression, including performers, extramusical parameters (and how these may or may not apply), audience(s), interpretation verses intention (particularly on pieces that are collaborative efforts), as well as any restrictions and challenges that I may have faced in these regards and how these may have shaped the final product(s). As this portfolio is presented as a series of audio artefacts, I will not examine certain units of performance such as gestures, geographical, procedural, acoustic, or spatial settings, or extra-musical considerations like fashion, imagery, or physical effects. Furthermore, the portfolio has not been recorded with commercial release in mind, and so I am not able to examine many of the characteristics of such a release. This includes any

accompanying visual designs, liner notes (either physical or digital), or other marketing strategies.

5.3.2.1. Performance

To begin, I will discuss units of expression linked with performance. As performance is the primary mode of expression of this portfolio, with vocal performance central to the success of its expression, this will be my primary focus. Vocal performance will be discussed alongside the recording of the portfolio. I will also discuss aspects of instrumental performance, but I view this as of secondary importance. First though, I will discuss the performers in this portfolio before moving on to analyse specific parts of the performance.

5.3.2.1.2. Performers

In this section, I will explore the role and effect of performers on the hybridity of the portfolio. I am, somewhat conspicuously, the sole performer in this portfolio. I performed each vocal and instrumental part and programmed every virtual instrument. These acts have a substantial effect on the expression of the music. First, as a composer-performer, my interpretation can be said to represent an authorial voice. That is, this aspect of musical expression is coloured solely by my own intentions and thus subject to my own agency. This arguably gives the music an arbitrary authenticity as the intention may be perceived as sincere that, while not explicitly expressed, may be experienced as such. This is what I referred to in Chapter 2 (section 2.3.3.) as the *external* expression of the authentic *self*. Authenticity,

however, remains an imagined construct and therefore is not and cannot be an inherent property of a performance or expression. Perceptions of imagined authenticities may still influence experiences, however.

Another key aspect of performers is the matter of identity, which may mediate how imagined authenticities are expressed. In this case, my background as a musician and, perhaps separately, a Gaelic speaker, may be of interest to listeners as it can be perceived to have informed specific compositional and performative decisions. To my knowledge, I have no recent genealogical connection to Gaelic, and my relationship with Gaelic began through Gaelic Medium Education (GME) at a primary school in Edinburgh. Though I am a fluent speaker, I think of my identity as a Gaelic-speaker as occupying a liminal space between native speaker and learner. This impacts my relationship with perceived traditions and authenticities linked with Gaelic, and the personal and artistic importance that I attach to them. Therefore, it would be difficult to argue that many of my decisions were not ideologically driven to some degree. However, I view this as a given with any artistic endeavour. Ideological decisions help form the basis of construction and expression, even if these choices are unconscious. Subsequently, it is clear to me upon analysis that many aesthetic choices relating to the use of Gaelic in the performance of this portfolio were made based on ideological positions. I will detail some of these in this section.

While understanding the importance of the role of performers in the hybridisation process, it must not be forgotten that the primary experiential interaction with music

comes from the performances themselves. In this case, I view vocal performance as the most important aspect of performance in this portfolio. As vocal performance is a widely discussed and hotly contested field of study, I will not attempt to add to theoretical understandings of this. Rather, I will contextualise my performative methods through key arguments and observations from literature and analyse these through the theoretical framework. Like my discussion of rhythm in the construction of Gaelic song (section 3.1.), there is much analytical interest in the aesthetics of Gaelic vocal performance. McPhee (2005) explains an apparent consensus view that:

> 'Traditional Gaelic aesthetics dictate that the words are dominant over the music in a song. Singers' approaches to phrasing, tempo, and treatment of rhythm demonstrate some of the ways in which these aesthetics are put into practice in singing to maintain the tradition and reinforce the ideal.' (ibid. p.70)

I am not, however, bound to what McPhee calls 'traditional Gaelic aesthetics'; my singing style is very much my own. It is naturally informed in part by my experience with Gaelic music, but also by my experience with many other vocal musics. As the portfolio is constructed and performed in Gaelic, there are undoubtedly a range of conscious and unconscious decisions that reflect my awareness of these perceived aesthetics. Ornamentations, for instance, are an important aspect of Gaelic singing. In this portfolio, they are essential in the *construction* of each piece and solidified through their *expression*. Here, they are used in part to highlight important notes, words, and phrases, but also to add what piper Calum Johnston describes as *blas*

(Campbell 1973-74, p.180).[54] Performance of these pieces are not meant to include extraneous elements; instead, aspects of my vocal performance are intended to be replicated in any repeat performances. Ornamentation, then, is deliberate and fixed in these contexts. The *blas* of the tune is baked in, rather than being interpretative and therefore subject to different takes during recording or live performance. Keeping these elements consistent is more important to me as a *composer-performer* than, say, the key the song is performed in. I do not necessary view these as grace notes; they are as essential as any other. Despite this, I am aware that this intention may not be perceived as such.

My compositional and performative stances on ornamentation are a departure from the idea of ornamentation being considered an optional addition to the melody in 'Western art' musics, as well as that of 'traditional' music having no definitive version of a song. It is intended to run contrary to Nettl's assertion that 'it is not usually possible to distinguish between ornaments (trills, turns, etc.) which are essential to the music and others which are superimposed' (1964, pp.153-54). Crucially, this also appears somewhat contrary to Gilles (2005), a proponent of the Gaelic 'song tradition', who argues that ornamentation 'arises naturally out of the meaning of the song, and the heart, gut, linguistic background, taste and vocal equipment of the singer' (p.xvii). Another equally important aspect of vocal performance that I considered together with ornamentation, foregrounded in Section 5.3.1, is the effect

[54] Literally, 'taste'.

of language prosody on the hybridisation process, and vice-versa. Specifically, I intended to explore how I might mix aspects Gaelic and English prosody in my vocal performances. My performance of ***Sligean-Mara*** is a prime example of how I considered ornamentation alongside manipulations of intonation, and lexical and sentence stress in practice. In ***Sligean-Mara***, I frequently divided words into smaller units and altered lexical stress by applying stress on the last syllable of words. This has the effect of emphasising melodic and rhythmic shifts and becomes more pronounced as new vocal melodies enter. While this might arguably occur in the construction of the melody, the effect is solidified and amplified through slight dynamic shifts in performance. These deliberate stresses allow for harmony vocal lines to interweave with a variety of heavy ornamentation that as the third voice enters (03:21). The effect is most apparent at the end of the fourth verse (03:58), with overlapping vocal lines introducing an additional shimmer of colour. The use of intonation in achieving this was informed by an intuitive understanding of English intonation and applying these principles to Gaelic, rather antithetically to Gaelic intonation.

My attempts to manipulate Gaelic prosody may be lost on those who do not speak the language but are intended to exploit expectations and perceptions of those familiar with Gaelic song and singing. While I have not necessarily modified my voice, in that I have not employed a deliberately affected accent, my singing style is influenced by a multitude of different artists and techniques with no relation to Gaelic music. Such artists included, but were not limited to, Brian Wilson, The

Beatles, The Carpenters, Rufus Wainwright, Kirinji, and various unaccompanied vocal groups such as Vocal Spectrum; all of whom helped inform the various timbre(s), texture(s), and dynamic(s) of the vocal harmonies. These artists are usually referred to in some way as 'pop', 'rock', or 'jazz' artists, juxtaposing perceived aesthetic sensibilities of Gaelic singing. These choices are not necessarily consistent between songs, just as prosodic elements and enunciation change between songs. These deliberate variations were intended to challenge specific expectations of vocal quality in Gaelic singing, which McPhee (2005) argues are unlikely to be 'a major part of the tradition' as none of the Gaelic singers she spoke to said that 'they would purposely modify the way their voices sound.' (p.55). However, the use of vocal *crescendo* in ***Am Measg Nan Clachan-Aoil*** and ***Dàna-Thuras - Cruth-Atharrachadh***, *diminuendo* in ***Sligean-Mara***, and *messa di voce* during the final phrases of ***(Tha Mi) Lom*** are consistent with Tolmie's observation of their use in Gaelic singing (see Tolmie 1911, pp.ix-x).

5.3.2.1.3. Instrument choice

Just as it is an important unit of construction (see section 3.1.3), instrument choice is also an important unit of expression. Where this discussion differs is in the choices relating to how instrument choice is used in expression, rather than the necessity of their inclusion that is more relevant to construction. I exclude vocals from this, for the time being. Throughout this portfolio, I have made a concerted effort to avoid instrumentation that might be considered traditional. This is in part due to the semiotic connotations of certain instruments, but also due to aesthetic choices and

the desire to create space between my music and other Gaelic music which heavily rely on instrumentalists. Although, when discussing instrumentation in Gaelic music, I do not discount electronic instrumentation arguably made popular by Runrig and Capercaillie that is now seeing increasingly frequent use by acts such as INYAL, WHYTE, and Niteworks. The use of synths in the expression of my music is not unique in these contexts. None of these groups are what might be considered conventionally 'traditional' acts, and the latter three acts tend not to simply use electronic instrumentation as analogues for traditional instruments. Instead, they blend them with electronic sounds. The use of electronic instruments in Gaelic music, however, remains an irregular occurrence. I therefore perceived a gap in how such instrumentation could be used not only to match and enhance lyrical themes, but also to offer a unique vision of how these instruments could be used within the context of Gaelic music.

Fundamentally, my instrumental choices were made to differentiate my music with, on one hand, the sound choices of other Gaelic artists, but more importantly as key aesthetic tools that articulate with the lyrical and thematic directions of the portfolio. Seizing opportunities to use the performance and sound design of live and programmed drone instruments (as discussed in section 3.1) allowed me to avoid direct connotations with electronica while evoking comparisons with melodeum and pipe drones. ***Sligean-Mara*** exemplifies how I used instrumentation in these regards, and how they reflect the lyrical themes. The opening drone sound was designed by reversing piano samples and layering overtones and is positioned to introduce the

tonality and soundscape of the piece. The eerie windchimes-like sounds introduced in the third verse are designed from the same plugin sound-set to imagine the sound of seashells clattering in the wind, as are the rolling piano chords, in the fifth and sixth verses, that imagine waves crashing against rocks on the shore.

The use of virtual instruments (strings, brass, woodwind etc.) is less than ideal in terms of performative accuracy and was in part borne out of necessity due to difficulties in organising performers due to COVID-19. However, in terms of *expression*, I was most concerned with the *sound* of the instruments rather than if they are 'real' or not. I have tried to use these instruments in such a way as to make them indistinguishable from their real counterparts as possible, specifically to the casual listener or layperson, and to make sure they are not playing parts that would be physically impossible. Where any instrumentation was concerned though, I view many elements as fixed. The 'final' version of a piece is therefore not necessarily representative of the instrumentation that future performances would need to use. Sound choice could vary while maintaining the sonic integrity and intended hybridity of the original piece(s). It would be interesting to explore, in future, alternative arrangements of these songs using more conventional instrumentation. I suggest that this would have a substantial impact on the perception of hybridity, likely in the reverse. Furthermore, future performances (both live and pre-recorded) or recordings of this music may feature other performers and feature more physical instrumentation. Such alternative expressions should have an impact on the experience of hybridity. In any case, I am unlikely to remove vocals from these songs.

They are as integral to the expression of the songs as their construction. The use of voice, rather than instruments, to express harmonic intentions in many of these songs is driven by a desire to communicate their themes more directly. This is because, as Bonynge puts it, 'the human voice…is the most glorious of all instruments. I firmly believe that there is no instrument in the world that can touch the human voice for communicating from one person to another.' (Nivens, 2007). While I would never suggest that my voice is 'the most glorious' of all, the principle remains.

5.3.2.1.4. Audience

It is apparent to me from my methods and observations that production is extremely important in shaping the experience of music as, in the context of audio recordings, it is often the sole mediator between artist(s) and their audience(s). While it is not the most significant unit of expression, in the context of this thesis, I considered several audiences during the expression of this portfolio towards exploring how these expressions might be experienced. This discussion of audience will mostly entangle units of expression though, with further discussion of experience reserved for the subsequent section (3.3.). First, I considered what I regarded as the main academic audiences: the general academic audience, and those with specific research interest, for instance, in composition, genre, hybridisation, culture, or Gaelic. Secondly, where '[t]here exists, in addition to the general academic audience, a specialized audience who will consume the research' (Biggs and Buchler 2008, p.9), the same is true for the music itself. Therefore, I considered the equivalent audiences

for Gaelic or 'fusion' music(s); those with a grounding in the cultural and linguistic backgrounds, and those without. These considerations manifested through simple actions like adding translations of the Gaelic titles to the titles themselves (for non-Gaelic speaking audiences), detailing the general themes of the songs in this chapter (for academic and non-Gaelic speaking audience), and providing lyrics to follow the songs. In this case, the thesis also forms part of the expression as it contextualises the music within a specific framework and explains the most significant choices made during its construction and other units of expression. The music can, of course, be experienced without the thesis and is intelligible on its own. I also argue that the hybridity of the portfolio could also be considered self-evident, depending on how individuals choose to personally define hybridity.

Audience also has an impact on performative considerations, as different audiences focus on and expect different things. For example, it was crucial to acknowledge that there is likely to be less interest in lyrical content from non-Gaelic speakers than in the *sounds* that they produce. This is another indication (see section 3.1.2.1.) of the importance of how language is portrayed in singing. Indeed, awareness of audience in these terms also brings into issue of translation into view. Translation is an important but tricky issue, particularly the translation of poetry. Translating Gaelic songs and poetry into English is fraught with difficulty. One reason for this may be the fact that these languages share very little in common linguistically. In terms of translating the portfolio then, I have declined to provide translations to the poetry and lyrics through which it is constructed and expressed. In my opinion, there would

be little analytical value in providing this here, and I argue that understandings of the portfolio should be mediated by understandings (or lack thereof) of its language. The folio is to be understood in its linguistic context, not *despite* its context. While not against the principle of translation, it is in my view unnecessary in this case. There is precedent in the literature for this stance. Gillies (2010) finds translation problematic from a stylistic perspective, stating:

> I have tried (in vain, of course) to translate the Gaelic verse in a way which will help to unlock its meaning to non-Gaelic speaking readers without sacrificing every last ounce of poetic style and linguistic nuance. (ibid. pp.XVII-XVIII)

There are also objections to translation within performance contexts. Christopher Whyte, discussing readings of Gaelic poetry, observes that the 'commonest practice is to start with the English translation, so that the audience can mull it over while listening to the incomprehensible Gaelic words' which 'can make the Gaelic original feel like an afterthought for the person who is reading' (Whyte, 2000, pg 182). Languages, Whyte argues, 'are not interchangeable', and that 'poems which the Gaelic language is eager to dictate cannot be realized in any other form' (ibid. pg. 186). By this, Whyte means the poem would not exist if it were not written in Gaelic. Derrick Thomson, a prominent translator of Gaelic poetry, approaches the topic translations with some caution. In his book, *An Introduction to Gaelic Poetry* (1974), Thomson provides an overview of what he views as 'notorious, and common' (pg. x) problems with translation, arguing that '[t]here is no complete substitute for appreciation of poetry in a particular language short of learning that language and

learning it well' (pg. x). This is a noticeably softer stance than Munro (1907), who goes further:

> 'Our best literature loses its aroma when translated, and only yields the secret of its charm to the Gaelic reader. There is much material both in old and modern Gaelic for the cultivation of the imagination, and the education of the mind and heart.' (ibid. p.5)

Accordingly, the portfolio is presented as is. It is to be understood experientially and heterogeneously, regardless of linguistic understanding on the part of the listener. In any case, while providing translations for non-Gaelic speakers might seem useful to offer additional context to the songs, it would have an equal impact on the experience of the portfolio than if they were not provided. I suggest that if the songs are not understood in their intended linguistic context (Gaelic), then they should be understood in an individualistic manner. This decision is not intended to be exclusionary, but translation can dilute or misrepresent the point of the artefact. Unlike other types of media, linguistic understanding is not necessarily a requirement for the appreciation or enjoyment of this music.

5.3.2.2. Recording and Mixing

The recording and mixing process of this portfolio offered unique ways to interact with hybridity. These processes involved, in equal measure, constructions and expressions, and it is there that my role evolved from composer-performer to including those of engineer and producer. It is vital to understand these as integrated roles, rather than discrete, as recording methods themselves are expressive acts.

Recording and production of music are more than technical, utilitarian exercises, as Burgess (2013) argues:

> 'Music production is the technological extension of composition and orchestration. It captures the fullness of a composition, its orchestration and the performative intensions of the composer(s). In its precision and inherent ability to capture cultural, individual, environmental, timbral and interpretive subtleties, along with those of intonation, timing, intention and meaning (except where amorphousness is specified), it is superior to written music and oral traditions. Music Production is not only representational but an art form in itself.' (ibid. p.6)

Production can indeed, if applying Burgess's theory, be both a unit of construction as well as expression. The role of what Williams (2016) describes as the 'embedded producer' (p. 71) exemplifies this paradigm, as producers/engineers can become unmitigable entangled with the primary expressions of music and how those expressions mutate or remain consistent over time. Williams is referring mostly to producers as separate individuals from those primary involved in the construction and expression of music. However, as I fulfil every role in the construction and expression of this portfolio (composer, performer, producer etc.), I have full autonomy over these units.

5.3.2.2.2. Use of sound effects

Sound effects featured at points throughout the portfolio, primarily to bridge gaps between different sections of songs (see section 3.1.2.2). While these were compositional (construction) considerations, I consider the choice of sounds and their subsequent manipulations to be units of expression. Applications of plugins and

assorted sound effects have a dramatic effect on the shape of sound effects, and thus how they might be interpreted. The wind effects on ***A'Chailleach*** (introduced around 3:14), for example, were created through layering stereo sounds recorded through a condenser microphone. reversing the subsequent sample, and then applying stereo chorus to further shape the sound and push it further towards the front of the mix. The original sample sounded sound thin and wide, while these effects darkened the sample to reflect the gloomy lyrical themes. This also freed some space in the mix for the sine pads to offer some sonic and thematic juxtaposition. However, while this sample could easily be triggered for playback during a live performance, the sound produced by the voices that underpin the introduction of the sample (03:20) are harder to replicate as they have been digitally reversed. This too was an aesthetic choice made in production, which had a substantial effect on the construction of that section.

5.3.2.2.3. Reverb, volume, and automation

Another important tool to consider in the hybridity of the production process was the use of reverb, volume, and panning automation. The structure of ***(Tha Mi) Lom*** was designed specifically to accommodate these effects, towards splitting the song into two aesthetically distinct halves that represent the aesthetic differences in the lyrics. If the song is split *structurally* into three, with the first and third parts representing the bleak reality of the narrator, the second part represents their nostalgia for a hedonistic past. The production of this piece was carefully considered to elicit a dreamlike quality, musically transporting listeners from a dark sparseness

to lush indulgence and back. The first manipulation from a production standpoint is from 02:00 as automated increases in volume build the perception of intensity, and erratic panning of the slowed, reversed vocals create an unnerving glitching effect resembling hypnic jerks as the song moves from the softness of its first section to the surreal pageantry of the second. The second manipulation (around 5:25) intensifies this effect through expanding reverbs, adding digital delay, and the gradual reduction of audio resolution. These effects would not be possible with conventional performance techniques, and so digital production is necessary to facilitate these aesthetic *ideas* and transform them into aesthetic *realities*. This is where the lines between construction and expression begin to blur. The combined sound of these elements, for me, is as important to their construction and expression as their musicological bases. While some choices might seem trite or irrelevant, they are intended to exemplify the interplay between construction and expression. Indeed, it is because of these choices that I argue that the process of hybridisation is just as important and worthy of examination as the hybrid product. The recording and mixing methods described here also represent how I have hybridised my own practice by moving beyond my own expectations.

For me, the recording process doubled as a key mode of construction. My own expressions as a producer influenced the structures and soundscapes of several compositions in ways that could not have otherwise occurred. These expressions go beyond, for instance, using reverb to reflect the imagined performance space and emulate the ideal performative conditions. They are far more nuanced and important

both in terms of what they represent, but also what can be gleaned about hybridity from their processes.

5.3.3. Modes of Experience

The expressive choices that I have outlined in previous sections demonstrate how a variety of expressive units might affect the hybridity of musical products. However, as neither expression nor construction are necessarily enough to constitute a musical hybrid, this analysis requires an additional modality through which to explore hybrid perceptions. The following sections will therefore explore modes of *experience*, though are limited to examining MacLeod's perception and reception of the final product(s) as a natural consequence of my research methods.[55]

5.3.3.1. Perception of hybridity

As part of this analysis, I asked MacLeod, whose poetry I adapted for five of the twelve songs, to offer his opinion on the potential hybridity of music. He offered the following statement:

> There are multiple ways to me in which this music is hybrid. The melding of styles and traditions, the subject matter of the lyrics, the addition to and changing around of said lyrics. Hybrid seemingly comes from the Latin *hibridia*, meaning a mongrel ('specifically, offspring of a tame sow and a wild boar'*); and for the resultant work of combining my poetry with James's

[55] I cannot explore external experiential localities, or certain aspects of temporality like retroactive hybridity (see chapter 3). I am unable to include some of these external factors without significantly broadening the scope of the thesis. More detail on these limitations are offered in chapter 6.

> music, it seems an apt description. I will stop short of describing either of us as pigs, though. (MacLeod, personal communication)

To examine how he arrived at this conclusion, one must look at how these perceptions were formed. MacLeod, commenting on his initial reactions to the musical adaptations, remarked that he 'never knew what to expect, and was always interested to hear what would be done with the material'. However, these reactions were generally tempered by expectations based on his awareness of previous work and so he 'tried to actively limit the amount of expectations' that he had. In the case of ***Nighean an Taoibh Ghil***, MacLeod had already—prior to this collaboration—composed his own version based on the same lyrics. MacLeod was therefore 'naturally expectant' of how the song might be interpreted, which enhanced the surprise that he experienced upon listening to my version. As perceptions of hybridity are influenced by expectations, there is a particular interest here in understanding how this unit of experience might have changed over time. On this point, MacLeod observed that:

> 'I think subconsciously the expectations I had changed over time, even as consciously I tried to remain free of expectation. With every piece you hear, you then expect elements of that to appear in the next piece, and so on' (ibid.)

Thus, as the pieces that I was producing were constructed and expressed in heterogenous ways, I was able to subvert MacLeod's expectations of a stylistic consistency. Here, the effects of temporality on the perception of the hybrid product are observable. Specifically, if hybridity in a musical product manifests at the point of experience, and experience is influenced by preconceptions (or expectations), then

those preconceptions and expectations can be said to have a direct impact on the perception of hybridity. Understanding the effects of temporality on these experiences also includes understanding the effects that, say, reading or otherwise being exposed to an account of the explicit choices, both musical and extra-musical, that have culminated in a piece, suite, or collection of music, connected or disparate, have. Simply put, experience may change based on *a posteriori* or *a priori* understandings that change over time.

5.3.3.2. Environmental and deliberate hybrids

Beyond examining the effects of temporality in section 3.3.1., the other key unit of experience that I can examine here is the notion of environmental and deliberate hybrids (see chapter 3, section 3.2.3.1.). However, in this case, authorship of the five songs (products) is shared to an extent. The significance of this lies in the fact that MacLeod has not made clear any intention to create a hybrid product in the case of his poetry. While he was aware of the aim of my portfolio, he had minimal involvement in its creation other than sharing his poetry and clarifying his intentions for it. Therefore, there are dual authorial intents at play. At the same time, MacLeod also represents a unique audience. So, from MacLeod's point of view, the portfolio could be considered both an environmental hybrid and a deliberate hybrid; this is because his part in its hybridity is arguably unintentional, yet his experience is of a hybrid product due to the hybridisation *process* that his words were involved with. This perspective lends itself to seeing the process as environmental hybridisation. But, as a co-author of the portfolio, he has knowledge that the work is intended as

hybrid. Therefore, from the latter perspective, it can also be perceived as deliberate hybridisation. This latter perspective can be backed up further through the consideration that the adaptation of his poetry successfully reflected the themes that MacLeod intended to highlight in his poetry, as he explains:

> 'To me, the melding of various musical stylings and traditions in a large way reflects the subject matter of relocating the rural-supernatural in the urban-mundane.' (ibid.)

This is even more significant when considering that, as discussed in sections 3.1 and 3.2, Gaelic is a significant mode of construction and expression in this portfolio and that careful attention has been paid throughout this process to how 'stylings and traditions' are perceived. Despite the choices regarding the use of Gaelic that I have mentioned in these sections, and in Section 2, there is no guarantee that these choices will necessarily be noticed or understood by others experiencing the music. However, the hybridity of a product may only need to be experienced as such by one individual to make it hybrid. This aspect of the framework, however, is best explored in future research.

5.4. Findings

Hybridisation, as I have discovered throughout this study, is a complex process with potentially limitless points of hybridity. The purpose of this chapter has been to demonstrate how my portfolio of music, informed by a theoretical framework which was in turn informed by a critical review of the genre and hybridisation literature, has used the proposed modes of construction, expression, and experience as tools

through which to deliberately create and exploit hybrid musical products. To this end, I have contextualised both my compositional and theoretical methods through an analysis of their processes and outcomes. Upon reflection, I argue that this chapter represents both a proof of concept in the use of a theoretical framework as compositional and analytical tools, and a novel contribution to hybridisation studies. Through an analysis of how modes of construction, expression, and experience have been deliberately used or otherwise manifested in my compositional practice, I have demonstrated how the framework might be used as a practice methodology. I argue that, through my experience of the resulting product(s), I have produced a portfolio of original music that can be considered hybrid in its construction(s) and expression(s). I do not make this judgement based on some arbitrary ruleset or opaque criteria, rather I make it based on the visible and audible outcomes of a well-documented process, based on a clear theoretical position, and based on how these elements articulate with my own intellectual and musical experiences of the process and products. Composing with a view to hybridity is a surprisingly complex endeavour which, beyond requiring whatever degree of compositional skill may be necessary, is ultimately at the whim of the audience; of which there are many, all with different ideas about what constitutes hybridity. From what I can understand, then, I can only argue my opinion on this matter; at least for now.

This analysis was most interested in examining to what extent hybridity can be considered an experiential phenomenon. From this analysis, I conclude that hybridity is experiential, and so reactions to this music and its hybridity are ultimately

subjective. Therefore, I cannot argue that what I perceive to be hybridity is consistent across individuals. Yet on the other hand, I also cannot argue the reverse. These conflicting positions represent the main limitation of the analysis set forth in this chapter in that I am not able to discuss the other peoples' experiences of the music, but they also demonstrate the fluidity of hybridity and its reliance on how an individual's collective experience informs their response to hybrid musics. These are not, however, completely necessary to examine hybridity. Music, no matter what, works through all three modalities; although, there may be more intentional (from the creators' perspectives), anecdotal, or analytical interest in certain modalities than in others depending on the music or musics in question. I consider this to be an important finding that was only possible through analysis.

Crucially, this analysis is not limited to one finding. Inevitably, this analysis cannot prove, one way or another, the *pervasive* existence of hybridity as an experiential phenomenon. However, it has paved the way for several other findings. While some of these findings were hypothesised in Chapter 3, there are also several unexpected findings. As I have established that hybridity can be explored through practice, via conscious manipulation of constructions and expressions, I will detail the various findings that arose from this, and their significance. Firstly, simple changes in the construction and expression of a piece can drastically alter the experience of listening to it. The principles of addition, subtraction, and revision that I have employed in the construction of the portfolio were, in my opinion, successful in extracting and exploiting semiotic signposts that feed directly into the hybrid perceptions of the

music. Performance and production are also therefore extremely important in shaping the experience of music as, in the context of audio recordings, it is often the sole mediator between artist(s) and their audience(s). This suggests that hybridity is not limited to how modes of construction interact with one another. Secondly, hybridity doesn't necessarily mean 'newness'. A hybrid does not have to be novel, but the decisions behind it are important towards understanding hybridity of construction and expression as necessarily separate in some regards, but realistically connected in others. In other words, hybridity is not necessarily synonymous with newness. This separation is significant as it frees composers and analysts alike to take a more holistic view to approaching the phenomenon; both artistically and theoretically. Thirdly, I argue that this portfolio and its analysis demonstrate that hybridity can be achieved in practice without adhering to perceived genre boundaries. This does not mean, however, that perceived boundaries are not considered when attempting to provoke certain associations from listeners, as this is an important tool to consider in the addition, subtraction, and revision of semiotic signposts. This is noteworthy, as it arguably allows future analysts to consider alternative understandings of hybridisation free of genre frameworks. It also allows composers and performers to exploit perceived genre boundaries to elicit perceptions of hybridity. Fourthly, and lastly, this is only one of *many* possible paths to hybridity through practice, as I have mentioned several times throughout this thesis. This chapter is simply an analysis of the outcomes borne of a practice aimed at pursuing one specific pathway. It is also crucial to highlight that these findings cannot have been made without this type of practice-based approach to exploring hybridity. Theory, practice and product, and analysis were symbiotic participants in

this regard. This indicates that there is further scope for exploring and analysing hybridity through practice; it is not an arbitrary method of study.

Reflecting on this analysis, it is important to remember that hybridity is open to many experiential interpretations. I have discussed, in this chapter, a specific set of actions that are designed to detail a specific pathway towards hybridisation; this is not the *only* pathway. So, to finally conclude this chapter, I refer readers back to its introduction. Specifically, what I view as the three key contributions to knowledge that arise from the analysis. First, I have explored my role in the potential hybridity of the musical product(s) through detailing my choices and the significance of their impact. Second, I have provided a primary account of how modes of construction, expression, and experience affect the hybridity of the portfolio. Lastly, I have demonstrated that hybridisation can be understood through practice as an experiential phenomenon. While there have been limitations and caveats (discussed in more detail in chapter 6), I argue that these three points are indeed contributions and that they are important for future studies in the field of hybridisation. I will now move on from this chapter towards concluding the thesis, summing up my arguments and their efficacy, making a statement on the limitations of the analysis and the research as a whole, and highlighting routes forward for this type of research.

Chapter 6 - Conclusion

6.1. Restating the Purpose of the Thesis

The purpose of this thesis has been to explore genre-free pathways towards conceptualising musical hybridisation, through the formation of a theoretical framework for hybridisation and a contextualisation of this framework through compositional practice. In doing so, I have problematised several concepts that play crucial roles in forming current understandings of musical hybridisation: like genre, authenticity, and tradition. The result is a framework and musical outputs that describe and demonstrate hybridity as an experiential phenomenon.

6.2. Conclusions from literature review

By way of conclusion, I will detail findings from my review of the current literature, my theoretical framework for musical hybridisation, and my recontextualisation of this framework as a musical practice which, in turn, was recontextualised by the framework.

6.2.1. Genre and hybridisation

First, I explored the myriad ways in which genre is conceptualised, defined, and discussed in academic and casual discourses. In chapter one, I detailed where genre is found, how it is used, and the problems in its various conceptualisations; problems that I perceive to be evident. Genre is a loaded term that simultaneously relies on genres being treated as tangible, empirical phenomena, and as interchangeable terminological constructions. This string of inconsistencies is threaded through all

conceptualisations of genre; from genre as explicit and implied musicological and sociological rulesets to interpretative aesthetic constructs such as labelling systems. There is, it seems, no conceptualisation that describes what genre *is*; only what genre *might* be. Furthermore, even among similar interpretations, there is little agreement among scholars. If this is the case, I can only infer that it is an inadequate tool with which to analyse or describe music.

Certainly, while it is useful to problematise genre, the purpose of this was less about what genre *is* and more about how genre is *used*. Specifically, I was interested in its use as the basis of musicological understandings of hybridity. Chapter two explored conceptualisations of hybridisation which are reliant on genre frameworks, and the supposed diversity in the approaches taken by multiple analysts. What I discovered, however, was that there was a superficial narrowness to these various conceptualisations in their focus on musicological explanations for hybridity. More precisely, their predication of these understandings on genre appeared to be very problematic if genre cannot be well defined. Yet beyond these analytically limited definitions lay broader contexts in cultural studies through which to situate hybridisation. Non-musical understandings of hybridisation appear to focus on issues related to globalisation, such as identity, authenticity, and tradition. Understandings of globalisation, however, view it as a homogenising force which seeks to eliminate cultural difference and take a wrecking-ball to tradition. Yet tradition and authenticity are, in my view, purely essentialist in their usage, and so this type of understanding seems to be predicated on a narrow ideology. Ultimately, the

theoretical inconsistencies I perceive across globalisation frameworks make them inappropriate for the purposes of this work. Globalisation frameworks view cultures as homogenous, whereas I suggest that they are heterogenous at the most basic levels: the people who constitute cultural groups. This distinction is crucial as it highlights the heterogeneity in how I suggest hybridity is experienced, and therefore understood (see section 6.3).

6.2.2. How I addressed gaps in the literature

As genre and culture-based understandings of hybridity appeared inadequate to describe what hybridisation is, what its functions are, and what its outcomes look like, this necessitated an alternative understanding free from essentialist notions of genre, tradition, authenticity, and similarly flawed building blocks. To do this, I developed a framework detailing such an understanding. This framework is composed of three modalities, each with their own sub-modalities or *units*. These are: modes of construction, modes of expression, and modes of experience. Modes of construction detail how the technical elements of music—like harmony, instrumentation, language—interact, and indicate the extent of authorial intention(s) in its composition. Modes of experience describe how musical constructions, ideologies, localities, and intentionalities are expressed through performance, recording, and transmission. Modes of experience are the meeting place of constructions and expressions, detailing how the hybrid product is understood experientially, and how perceptions of hybridity are influenced by perspective and temporality.

6.3. Findings

There are several findings that stem from this framework. In this section, I will detail my observations before detailing how I have applied it in my practice. Firstly, I have argued that *all* music works through these modalities, but that it is only through heterogeneous interactions between these sets in heterogeneous ways that hybridity can be explored (chapter 3, section 3.3). Specifically, however, it is where experience meets with constructions and expressions that the hybridisation process occurs and for a product to be understood as hybrid. A distinction must therefore be made between hybridisation as a process involving interactions between various modes of construction, expression, and experience, and hybrids as the expressed *products* of a construction, which are experienced as hybrid. Secondly, expressions and experiences can be ideological in nature and are subject to interpretation and reinterpretation. Thirdly, the hybrid product itself is subject to heterogenisation at multiple sites in its modalities and localities. Fourthly, hybridisation and hybrids can be both *deliberate* (intentional), or *environmental* (unintentional). Fifthly, hybridity may be affected by temporality in that understandings of hybridity may be gained or lost over time. Finally, hybridity is extrinsic and thus reliant on external influences, intentional and unintentional, beyond the initial construction of the hybrid product. I argue that this framework offers a viable alternative to existing theoretical conceptualisations of musical hybridisation and hope that it might free future discussions from considering hybridity purely through the lens of genre.

While I suggest that it can stand on its own merits, the usefulness of this framework extends beyond initial musings on the nature of hybridity. In this thesis, it has acted to contextualise a compositional practice via analysis using the framework itself. This analysis (chapter 5) shows how units of construction, expression, and experience have manifested in my compositional practice, and demonstrated how the framework was used as a tool through which to explore hybridity through my practice. Crucially, however, it has also led to several findings on the nature of hybridity. Some of these findings mirror those arising the framework itself, while others arose from observations during my practice and its subsequent analysis. First, I argue that this portfolio can be considered hybrid in its constructions and expressions, based on how these modalities interact with my own experiences of their processes and my experience of these processes and their outcomes (the hybrid product). This suggests hybridity is experiential, though also may suggest that reactions to the hybridity of music are subjective. In this vein, understandings and therefore perceptions of hybridity are likely inconsistent across individual listeners. This appears to be the case for MacLeod, whose poetry I adapted for a section of the portfolio. For MacLeod, the perception of hybridity came primarily from preconceptions surrounding musical style and modes of construction, specifically the 'melding of styles and traditions, the subject matter of the lyrics, the addition to and changing around of said lyrics' (chapter 5, section 5.3.3.1.). Temporal changes to his experiences also affected his perception of hybridity. Though his expectations for each piece changed over time, his perception of each remained 'hybrid', suggesting that experiences of hybridity may change over time. Hybridity, then, is neither fixed nor pervasive. This, however, is as limited a sample imaginable and therefore more

research should be done on these points. However, from the presence of authorial intentions derived from MacLeod's poetry, I found that these parts of the portfolio can be considered as both environmental and deliberate hybrids. This is because while there may have been no intention for hybridity from MacLeod, he was aware of my intention to use his words as part of this hybridisation process towards creating products that he considered hybrid. There are several other small, but significant findings that I have observed from my analysis. Through my practice, I have demonstrated the profound affect that small changes in units of construction and expression have on experience. I have done this using three simple compositional principles relating to semiotic signifiers: addition, subtraction, and revision. I have also concluded that hybridity is not necessarily synonymous with newness, as there are myriad ways in which the hybridity of a product might be experienced that do not rely on novel constructions or expressions.

The scope of this study has been to construct a genre-free framework for hybridisation and establish a practice that demonstrates how the framework is fulfilled, towards a practical understanding of hybridisation. It has aimed to do so without relying on genre. Consequently, the most important finding from this analysis is that hybridity can be achieved in practice, through conscious manipulation of its three theorised modalities, without obeying alleged stylistic or genre boundaries. I argue that this thesis has been successful in this regard, though I caveat this with the fact that there is more study required to contextualise and analyse parts of this framework. This is due to natural limitations in my studies and musical practice

(see section 6.4). Indeed, hybridisation remains a somewhat elusive concept in many ways and so many other angles through which to explore the phenomenon through further research. These approaches can even use the same portfolio. For example, this portfolio could be adapted for live performance towards a qualitative analysis of this expressive process and its experiential outcomes. New performers may alter the material by adopting alternative modes of construction and expression, offering opportunities to examine how issues of authorship and intentionality affect perceptions of hybridity. Furthermore, focus groups could be used to examine differences between these portfolios and to assess how successful these attempts at hybridisation are. Whatever further research might entail, I argue that this thesis offers a fresh perspective on hybridisation, and that a practice-based method towards examining musical phenomena could be extremely useful.

6.4. Limitations and future research

Like any research project, there are some limitations to this analysis and the studies themselves. As I detailed in the introduction of this chapter, there are some parts of theory I have been unable to explore. These have included certain units of expression and experience; these are largely unimportant in the context of this portfolio, however. More significantly, beyond MacLeod's statements on our collaboration, I have not explored the *experience* of others in a significant way. This includes if or how they might experience hybridity through this portfolio. Neither can I dictate or otherwise regulate *how* a listener might experience the music, even if giving explicit instructions on how to consume the product. These elements, I suggest, are not

necessarily crucial to this examination of the theoretical hybridisation framework that I have developed, or the analysis of its use as a practice methodology. This is because, for the purposes of this project, it was most important to establish a mode of practice that is specific and sympathetic to me. The analysis has therefore, by my estimation, been successful in this regard. I have not pursued an impersonal, algorithmic method, but instead a creative product embedded in my own individual creativity.

There is however potential scope for further study on how expression and experience and modalities therein interact. This might involve adapting this portfolio for live performance and performing a qualitative analysis of this process and its outcomes. It may also be of interest in future to research how intentionalities manifest when the performers and/or arrangers of this music are different to the original composer. There is analytical and artistic value in examining, for instance, how a different group of performers might interpret or reinterpret the works in terms of their modes of construction, expression, and the experiential impact of this. A potential next step for this framework would be to engage in qualitative research to gauge the success of deliberate attempts at hybridisation.

Bibliography

Adler, C. 1998. Cross-cultural hybridity in music composition. Unpublished. Available at: http://christopheradler.com/hybridity.html [accessed 12th December 2018]

Ahlander, P. 2011. Introduction. In: Kennedy-Fraser, M. *Marjory Kennedy-Fraser, A Life of Song*. 3rd ed. Balallan, Isle of Lewis: Islands Book Trust. pp. v–xxxiii

Altman, R. 1984. A Semantic/Syntactic Approach to Film Genre. *Cinema Journal,* 23 (3), pp. 6-18.

— 1999. *Film/Genre*. London: British Film Institute.

A&M Records, Inc. v. Napster, Inc. 2001. 239 F.3d 1004 (9th Cir. 2001)

Annenberg Inclusion Initiative. 2019. *No Country For Female Artists: Artist & Songwriter Gender on Popular Country Charts From 2014 to 2018.* [online]. Available at: http://assets.uscannenberg.org/docs/no-country-for-female-artists-research-brief_2019-04-04.pdf [Accessed 10th October 2019].

Appadurai, A. 1996. *Modernity at Large: Cultural Dimensions of Globalization*. University of Minnesota Press. Minneapolis.

Associated Press. 2016. *Beyonce's "Daddy Lessons" Rejected by Grammy Country Committee*. [online] Billboard. [online] Available at: https://www.billboard.com/articles/news/grammys/7604485/beyonce-daddy-lessons-rejected-grammy-country-committee. [accessed October 2019]

Baoill, C.Ó. and Bateman, M. 1994. *Gàir nan clàrsach*. Edinburgh: Birlinn Ltd.

Barthes, R. 1967. The death of the author. Aspen, 5+6.

Beckerman, R. 2013. *Index of Litigation Documents Referred to in "Recording Industry vs. The People"*. [online]. Available at: https://beckermanlegal.com/Documents.htm [accessed October 2019]

Beebee, T. 1994. *The Ideology of Genre: A Comparative Study of Generic Instability*. University Park, PA: Pennsylvania State University Press,

Béhague, G. 1984. Performance Practice: Ethnomusicological Perspectives. *Contributions in Intercultural and Comparative Studies*, 12. Westport, CT: Greenwood Press.

Bhabha, H. 1994. *The location of culture*. New York: Routledge.

Biggs, M., Buchler, D. 2008. Eight criteria for practice-based research in the creative and cultural industries. *Art, Design & Communication in Higher Education*, 7 (1), pp. 5-18. Bristol: Intellect Ltd.

Blankenhorn, V.S. 2018. Songs of the Hebrides and the Critics. *Scottish Studies*. Vol.38. pp. 1-53

Bohlman, P.V. 1988. *The study of folk music in the modern world*. Bloomington, IN: Indiana University Press.

Born, G. and Hesmondhalgh, D. eds. 2000. *Western music and its others: Difference, representation, and appropriation in music*. Berkley, CA: University of California Press.

Boyes, G., 1993. *The imagined village: Culture, ideology, and the English folk revival*. Manchester: Manchester University Press.

Brackett, David. 2016. *Categorizing Sound: Genre and Twentieth-Century Popular Music*. Berkeley, CA: University of California Press.

Brown, W.H., Iverson, I.L., Anslyn, E., & Foote, C.S. 2017. *Organic Chemistry*. 8th ed. Boston, MA: Cengage Learning. pg. 59

Burgess, R.J. 2013. *The Art of Music Production: The Theory and Practice*. Oxford: Oxford University Press.

Campbell, B. 1989-93. *Òrain nan Gaidheal*. Glasgow: Gairm Publications.

CeangalG. 2014. *Spreag Fís - Julie Fowlis*. [online]. Available at: https://www.youtube.com/watch?v=19mPAueup9Y [Accessed 25th September 2020].

Chamorro-Premuzic T, and Furnham A. 2007. Personality and music: Can traits explain how people use music in everyday life? *British Journal of Psychology*, 98 (2), pp. 175–185.

Chan, J.M. and Ma, E. 2002. Transculturating Modernity: A Reinterpretation of Cultural Globalization. In: Chan, J.M. and McIntyre, B.T. (eds.). *In search of boundaries: communication, nation states and cultural Identities*. pp. 3–18. Westport, CT and London: Ablex.

Cheape, H. 2014. "Tha feum air cabhaig": The Initiative of the Folklore Institute of Scotland. *Scottish Studies*, 37, pp. 53–62.

Clifford, J. 1988. *The predicament of culture: Twentieth-century ethnography, literature, and art*. Cambridge, MA: Harvard University Press.

Cockburn, C. 2014. Traditional Gaelic song and singing sean-nòs. [online]. Available at: http://www.siliconglen.scot/culture/gaelicsong.html [Accessed 8th October 2020].

Coe, R.M. 1994. An arousing and fulfillment of desires: The rhetoric of genre in the process era and beyond. In: Freedman, A., Medway, P (eds.). *Genre and the new rhetoric*. pp. 181-190. London: Taylor & Francis.

Cohn, R. 1998. Introduction to Neo-Riemannian Theory: A Survey and a Historical Perspective. *Journal of Music Theory*, 42 (2) Autumn, pp.167-180. [Retrieved October 6 2020, from http://www.jstor.org/stable/843871]

Colley A. 2008. Young people's musical taste: Relationship with gender and gender-related traits. *Journal of Applied Social Psychology*. 38 (8), pp. 2039–2055.

Côrtes, A. 2011. Cultural Counterpoints: Examining the Musical Interactions between the U.S. and Latin America. *Brazilian styles and jazz elements: Hybridization in the music of Hermeto Pascoal*. [paper]. Bloomington: Indiana University. Available online

at: https://scholarworks.iu.edu/dspace/handle/2022/15491 [Accessed 15th July 2018].

Croft, J. 2015. Composition is not research. *Tempo*, 69 (272), pp. 6–11. Cambridge: Cambridge University Press.

Curien, N and Moreau, F. 2005. *The music industry in the digital era: Towards new business frontiers*. [online. Available at https://perso.univ-rennes1.fr/eric.darmon/workcommed/papers/curien_moreau_1_nice.pdf [accessed 12th September 2019].

Davies, S. 1987. Authenticity in Musical Performance. *British Journal of Aesthetics*, 27 (1) pp. 39-50.

de Carmargo Piedade, A.T. 2003. Brazilian Jazz and Friction of Musicalities. *Jazz Planet*. Taylor Atkins, E. (ed.), Jackson: University Press of Mississippi. pp. 41-58.

Denton, T. 2020. *Electric and Hybrid Vehicles*. London: Routledge

Dewey, J. 1934. *Art as Experience.* New York: Minton, Balch & Company.

Dunn, P, Ruyter, B & Bouwhuis, D. 2011. Toward a better understanding of the relation between music preference, listening behavior, and personality. *Psychology of Music*, 40 (4), pp. 411-428.

Eggins, S. and Martin, J.R. 1997. Genres and registers of discourse. In: van Dijk, T.A. (ed.). *Discourse as structure and process: Discourse studies: A multidisciplinary introduction.* Thousand Oaks, CA, US: Sage Publications, Inc. pp. 230-256.

Fabbri, F. 1982. A Theory of Musical Genres: Two Applications. *Popular Music Perspectives,* 1, pp. 52-81.

— 1999. *Browsing Music Spaces: Categories and The Musical Mind*. Available online at http://www.tagg.org/xpdfs/ffabbri990717.pdf [accessed September 2019].
— 2007a. British Forum for Ethnomusicology Annual Conference 2007. *The king is naked: The musicological unified field and its articulation*. [paper]. 20th April. Northern Rock Foundation Hall: Gateshead

— 2007b. Tipi, categorie, generi musicali. Serve una teoria?. *Musica/Realtà*, 82, pp. 71-86.
— 2012. *Genre theories and their applications in the historical and analytical study of popular music: a commentary on my publications*. PhD. University of Huddersfield.

Ferwerda, B., Tkalcic, M. & Schedl, M., 2017. RecSys. 2017. RecSys '17: Eleventh ACM Conference on Recommender Systems. *Personality traits and music genre preferences: how music taste varies over age groups.* [paper] 31st August. Como, Italy.

Fraser, R. *Brigh a' Chiuil: Return to the Voice*. 2014. [TV]. Scotland. Bees Nees Media. Viewed 12th April 2018. [Available online at https://www.youtube.com/watch?v=EumgDRHTW5w]

Fish, S. 1980. *Is There a Text in This Class? The Authority of Interpretive Communities.* Cambridge, MA: Harvard University Press.

Fornäs, J. 1995. The Future of Rock: Discourses That Struggle to Define a Genre. *Popular Music,* 14 (1), pp. 111-125. Cambridge: Cambridge University Press.

Friar, S. 2017. *Hybrid Music in Theory and Practice*. [online]. PhD. Princeton University. Available at: https://dataspace.princeton.edu/handle/88435/dsp01nc580q265 [accessed 5th February 2019]

Fricke, K.R. and Herzberg, P.Y. 2017. Personality and self-reported preference for music genres and attributes in a German-speaking sample. *Journal of Research in Personality,* 68 June. pp. 114-123.

Frith, S. 1996. *Performing Rites: On the Value of Popular Music.* Cambridge, Massachusetts: Harvard University Press.

Gavaler, C. and Johnson, D. 2017. The genre effect: A science fiction (vs. realism) manipulation decreases inference effort, reading comprehension, and perceptions of literary merit. *Scientific Study of Literature*. 7 (1), pp. 79–108.

— 2019. The literary genre effect: A one-word science fiction (vs. realism) manipulation reveals intrinsic text properties outweigh extrinsic expectations of literary quality. *Scientific Study of Literature*. 9 (1), pp. 35-53.

Giddens, Anthony. 1990. *Consequences of Modernity*. Cambridge and Palo Alto: Polity and Stanford University Press.

Gillies, A. L. 2005. *Songs of Gaelic Scotland*. 1st Edition. Edinburgh: Birlinn Ltd.

— 2010. *Songs of Gaelic Scotland*. 3rd Edition. Edinburgh: Birlinn Ltd.

— 2010. *Review: A Life of Song, The Autobiography of Marjory Kennedy-Fraser (1857-1930)*. [online]. Available at www.electricscotland.com/.../MKF05LifeOfSongReviewByAnneLorneGillies.pdf [accessed 13th December 2019]

Gjerdingen, R.O. and Perrott, D. 2008. Scanning the Dial: The Rapid Recognition of Music Genres. *Journal of New Music Research*, 37 (2), pp. 93–100.

Goldin-Meadow, S. 2005. *Hearing gesture: How our hands help us think*. Cambridge, MA: Harvard University Press.

Gracyk, T. 2007. *Listening to popular music: Or, how I learned to stop worrying and love Led Zeppelin.* Ann Arbor: The University of Michigan Press

Hamm, C. 1994. Genre, Performance and Ideology in the Early Songs of Irving Berlin. *Popular Music,* 13 (2), pp. 13-150.

Hall, S. 1997. The Local and the Global: Globalization and Ethnicity. In King, A. (Ed.) *Culture, Globalization and the World-System: Contemporary Conditions for the Representation of Identity*. University of Minnesota Press. pp. 19-40

Halliday, F. 1993. 'Orientalism' and Its Critics. *British Journal of Middle Eastern Studies,* 20 (2). pp. 145-163. Taylor & Francis Ltd.

Handler, R. 1986. Authenticity. *Anthropology Today*, 2(1), pp. 2-4. London: Royal Anthropological Institute of Great Britain and Ireland.

Handler, R. and Linnekin, J. 1984. Tradition, Genuine or Spurious. *The Journal of American Folklore*, 97 (385), pp. 273-290. American Folklore Society.

Harcus, Aaron. 2017. *The Varieties of Tone Presence: On the Meanings of Musical Tone in Twentieth-Century Music.* [online]. PhD. City University of New York. Available at: https://academicworks.cuny.edu/cgi/viewcontent.cgi?article=3436&context=gc_etds [accessed 20th September 2018]

Harrison, R. 1993. *Hybrid Zones and the Evolutionary Process*. Oxford: Oxford University Press

Held, D., McGrew, A., Goldblatt, D. & Perraton, J. 1999. Global Transformations: Politics, Economics and Culture. In: Pierson, C., Tormey, S. (eds.). *Politics at the Edge*. pp. 14-28.

Helfried, Z. C. 1990. Issues of Incoherence and Cohesion in New Age Music. *Journal of Popular Culture,* 24 (2), p. 39.

Hill, J. 2009. The Influence of Conservatory Folk Music Programmes: The Sibelius Academy in Comparative Context. *Ethnomusicology Forum*, 18 (2), pp. 207-241.

Hirst, P. and Thompson, G. 2002. The Future of Globalization. *Cooperation and Conflict: Journal of the Nordic International Studies Association*, 37 (3), pp. 247-265. London: Sage Publications.

Ho, W.C. 2003. Between globalisation and localisation: A study of Hong Kong popular music. *Popular music*, 22 (2), pp.143-157. Cambridge: Cambridge University Press.

Holt, Fabian. 2007. *Genre in Popular Music*. Chicago: University of Chicago Press.

Hudak, J., 2016. *Beyonce's Country Song "Daddy Lessons" Rejected by Grammys.* [online] Rolling Stone. Available at: https://www.rollingstone.com/music/music-country/beyonces-country-song-daddy-lessons-rejected-by-grammys-119339/ [Accessed October 2019].

Hume, D. 1875. *The Philosophical Works of David Hume: in 4 Vol.* London: Longmans, Green, and Co.

IBISWorld. 2019. *Global Music Production and Distribution Industry - Market Research Report*. [online]. Available at: https://www.ibisworld.com/global/market-research-reports/global-music-production-distribution-industry/ [Accessed Oct. 2019].

IFPI. 2019. *IFPI Global Music Report 2019*. [online]. Available at: https://www.ifpi.org/news/IFPI-GLOBAL-MUSIC-REPORT-2019 [accessed September 2019]

Iwabuchi, K. 2002. *Recentering Globalization: Popular Culture and Japanese Transnationalism.* Durham, NC: Duke University Press.

Johnson, B. 1997. *In the jumble, the genre jumble: the prison house of popular music discourse.* [unpublished paper]. Magleas, Denmark: s.n.

Kalinajova Schwarz, V. 2017. *Modulation in Max Reger's Lieder: its relation to Hugo Riemann's Theory*. [online]. PhD, Griffith University. Available at: https://research-repository.griffith.edu.au/bitstream/handle/10072/370426/Kalinajova%20Schwarz,%20Veronika_Final%20Thesis_Redacted.pdf?sequence=1 [accessed 8th October 2020].

Kalra, V., Kaur, R. and Hutnyk, J. 2005. *Diaspora and Hybridity*. London: Sage Publications Ltd.

Kennedy-Fraser, M. and MacLeod, K. I909-2I. *Songs of the Hebrides*. Three Volumes. London: Boosey

Kenny, A. 2017. *Communities of musical practice*. New York: Routledge.

Krüger, S. 2013. Undoing Authenticity as a Discursive Construct: A Critical Pedagogy of Ethnomusicology and "World Music". In: Alge, B., Krämer, O. (eds.). *Beyond borders: Welt–Musik–Pädagogik: Musikpädagogik und Ethnomusikologie im Diskurs*. Ausberg: Wissner-Verlag. pp.93-114.

Lamere, P. 2016. *Organize Your Music*. [online]. Available at: http://organizeyourmusic.playlistmachinery.com/ [Accessed October 2019].

Lang, A. and McLeod, W. 2005. Gaelic culture for sale: language dynamics in the marketing of Gaelic music. [online]. Available at: https://www.poileasaidh.celtscot.ed.ac.uk/Lang%20McLeod%20mercator.pdf [accessed 1st September 2020]

Leight, E. 2019. *Lil Nas X's 'Old Town Road' Was a Country Hit. Then Country Changed Its Mind*. [online]. Available at: https://www.rollingstone.com/music/music-features/lil-nas-x-old-town-road-810844/ [accessed October 2019].

Leonard, M. and Strachan, R. 2003. Authenticity. *Continuum Encyclopaedia of Popular Music of the World*, 1, pp.164-166.

Lena, J. and Peterson, R. 2008. Exchange Theories in Disco, New Wave, and Album-Oriented Rock. *Criticism*, 50 (1), pp. 43-82

Levi-Strauss, C. 1978. *Myth and meaning*. London: Routledge & Kegan Paul.

Levy, J. 2019. *Inside the "Old Town Road" Charts Decision*. [online]. Available at: https://www.billboard.com/articles/business/chart-beat/8530110/inside-the-old-town-road-charts-decision [Accessed October 2019].

List, G. 1964. Acculturation and Musical Tradition. *Journal of the International Folk Music Council*, 16, pp. 18-21.

Murchiston, T.M. 1998. *Sgrìobhaidhean Choinnich MhicLeòid: The Gaelic Prose of Kenneth MacLeod*. Edinburgh: Scottish Academic Press for the Scottish Gaelic Texts Society.

Macpherson, C.B. 1962. *The Political Theory of Possessive Individualism: Hobbes to Locke*. Oxford: Oxford University Press.

Marshall, W. 2008. Dem Bow, Dembow, Dembo: Translation and Transnation in Reggaeton. *Lied Und Populäre Kultur/Song and Popular Culture*, 53, pp. 131-151.

McDonald, G. 2019. *Every Noise at Once*. [online] Available at: http://everynoise.com/engenremap.html#otherthings [Accessed October 2019].

McLaughlin, S. 2012. *Locating Authenticities: A Study of Professionalised Folk Music in Scotland*. PhD, University of Edinburgh. Available at: https://era.ed.ac.uk/handle/1842/7947 [accessed 13th June 2018].

McNeill, D. 1992. Hand and Mind: What Gestures Reveal About Thought. Chicago: University of Chicago Press

—ed. 2000. Language and Gesture, Cambridge University Press, Cambridge.

—2005. Gesture and Thought. Chicago: University of Chicago Press.

McPhee, E. 2009. *Modern Performance Practice and Aesthetics in Traditional Scottish Gaelic Singing*. [online]. MPhil, University of Edinburgh. Available at: https://era.ed.ac.uk/handle/1842/3312 [accessed 07 September 2020].

Medbøe, H. 2013. *Cultural identity and transnational heritage in contemporary jazz: a practice-based study of composition and collaboration*. [online] PhD by Published Works, Edinburgh Napier University. Available at: https://core.ac.uk/download/pdf/74029779.pdf [accessed 25th July 2018].

Mellander, C., Florida, R., Rentfrow, P.J. & Potter, J. 2018. The geography of music preferences. *Journal of Cultural Economics*, 42 (4), pp. 593-618.

Merriam, A. and Merriam, V. 1964. *The Anthropology of Music*. Evanston, IL: Northwestern University Press.

MGM Studios, Inc. v. Grokster, Ltd. [2005] 545 U.S. 913

Michael, B. 2008. Some other guys! Some theories about signification: Beatles cover versions. *Popular Music & Society*, 20 (4), pp. 5–40.

Middleton, J & Beebe, R. 2002. The Racial Politics of Hybridity and 'Neo-Eclecticism' in Contemporary Popular Music. *Popular Music*, 21. (2), pp. 159-172.

Middleton, R. 1990. *Studying popular music*. Buckingham: Open University Press.

MIDiA Research. 2019. *Mid-Year 2018 Streaming Market Shares | MIDiA Research*. [online] Available at: https://www.midiaresearch.com/blog/mid-year-2018-streaming-market-shares/. [accessed October 2019]

Miller, S. 1982. "IS THERE A TEXT IN THIS CLASS?". *Freshman English News,* 11 (1), pp. 20-24.

Moore, A. 1998. *Issues of Style, Genre, and Idiolect in Rock.* [online]. [seminar]. April 1998. Bologna: University of Bologna. Available at: http://allanfmoore.org.uk/questionstyle.pdf [accessed 13th September 2019].

— 2002. Authenticity as authentication. *Popular Music,* 21 (2), pp. 209–223. Cambridge: Cambridge University Press.

Munro, A. 1984. *The Folk Music Revival in Scotland*. London: Kahn and Averill.

— 1991. The Role of the School of Scottish Studies in the Folk Music Revival. *Folk Music Journal*, 6 (2), pp. 132-168.

Munro, M.N. 1907. Gaelic as an instrument of Culture. *The Celtic Review*, 4 (13), pp. 1-9.

Murray, Amy. 1936. *Father Allan's Island*. Edinburgh: The Moray Press.

Nattiez, J.J. 1990. *Music and Discourse: Toward a Semiology of Music*. Princeton: Princeton University Press.

Neale, Stephen. 1980. *Genre*. London: British Film Institute.

Nettl, B. 1964. *Theory and Method in Ethnomusicology*. New York: The Free Press. pp. 153-54

— 1984. *The Study of Ethnomusicology. Twenty-nine Issues and Concepts*. Urbana: University of Illinois Press.
— 2005. *The Study of Ethnomusicology: Thirty-one Issues and Concepts*. 2nd ed. Urbana: University of Illinois Press.
— 2015. *The Study of Ethnomusicology: Thirty-three Issues and Concepts*. 3rd ed. Urbana: University of Illinois Press.

Nivens, S. 2007. *How to sing Bel Canto I* [online]. Available at: www.youtube.com/watch?v=mk06RvH96NU [accessed 4th October 2020]

Pachet, F. and Cazaly, D. 2000. A Taxonomy of Musical Genres. *RIAO '00 Content-Based Multimedia Information Access,* 2 (April), pp. 1238-1245.

Pecknold, D. 2013. *Hidden in the Mix: The African American Presence in Country Music.* Durham, NC: Duke University Press Books.

Pérez-Sanch, C., Rizo, D., Kersten, S. and Ramirez, R. 2010. Genre Classification of Music by Tonal Harmony. *Intelligent Data Analysis – Machine Learning and Music*, 14 (5), pp. 533-545.

Pickering, M. 1986. The dogma of authenticity in the experience of popular music. In: White, R.S. (ed.). *The Art of Listening*. pp. 201–20. London: Routledge.

Pieterse, J. 1994. Globalization as Hybridization. *International Sociology*, 9 (2), pp. 161-184. London: Sage Publications Ltd.

Porterfield, C. 1967. The Beatles - Their New Incarnation. *Time*. 90 (2). 22 Sep. Available Online at: https://time.com/vault/issue/1967-09-22/pages/ [Accessed October 2019].

Recording Industry Association of America(a). n.d. *U.S. Recorded Music Sales Volumes of CD Singles & Download Singles (1998 to 2018)*. [online] Available at https://www.riaa.com/u-s-sales-database/ [accessed September 2019]

—Recording Industry Association of America(b). 2019. *Mid-Year 2019 RIAA Music Revenues Report*. [online]. Available at https://www.riaa.com/reports/2019-mid-year-music-industry-revenue-report-riaa/ [accessed September 2019]

—Recording Industry Association of America(c). n.d. *U.S. Recorded Music Revenues by Format (2000)*. [online]. Available at https://www.riaa.com/u-s-sales-database/ [accessed September 2019]

Reilly, D. 2019. *Lil Nas X's 'Old Town Road' Was Destined to Disrupt.* [online]. Available at: https://www.vulture.com/2019/04/lil-nas-x-old-town-road-controversy-explained.html. [accessed October 2019]

Rentfrow, P. J., Goldberg, L. R. & Levitin, D. J. 2011. The structure of musical preferences: A five-factor model. *Journal of Personality and Social Psychology,* 100 (6), pp. 1139-1157.

Resolutions. 1955. *Journal of the International Folk Music* Council, 7, pp. 23-23.

Ritzer, G. 2004. *The globalization of nothing*. Thousand Oaks, CA: Pine Forge Press.

Rosaldo, R. 1995. Foreword. In: Canclini, N.G. *Hybrid Cultures: Strategies for Entering and Leaving Modernity.* Minneapolis: University of Minnesota Press. pp. xiv–xxi.

Rubidge, S. 1996. Does authenticity matter? The case for and against authenticity in the performing arts. *Analysing Performance*, pp. 219–33.

Ryoo, W. 2009. Globalization, or the logic of cultural hybridization: the case of the Korean wave. *Asian Journal of Communication*, 19 (2), pp. 137-151.

Sachs, C. 1962. *The Wellsprings of Music*. New York City: Springer

Said, E.W. 1978. *Orientalism*. London and Henley: Routledge & Kegan Paul.

Schultz, M.F., 2009. Live Performance, Copyright and the Future of the Music Business. *University of Richmond Law Review* 43, no. 2: 685-764. Available online at http://ssrn.com/abstract=1337914 [accessed October 2019].

Schulze, L., Barton White, A. & Brown, J. D. 1993. "A sacred monster in her prime": audience construction of Modonna as low-other. In: Schwichtenberg, R.L., Pribram, D., Tetzlaff, D. and Scott, R (eds.). *The Madonna connection: Representational politics, subcultural identities, and cultural theory*. pp. 15-37. London: Routledge.

Schwartz, K.D. & Fouts, G.T., 2003. Music Preferences, Personality Style, and Developmental Issues of Adolescents. *Journal of Youth and Adolescence*. 32:3, pp. 205-213.

Scott, W. 1802. *Minstrelsy of the Scottish border*. London: T. Caddell Jun. & W. Davies.

Seeger, C. 1953. Folk Music in the Schools of a Highly Industrialised Society. *Journal of the International Folk Music Council*, 5, pp. 40-44

—1960. On the moods of a music-logic. *Journal of the American Musicological Society*, 13 (1-3), pp. 224-261.

Shuker, R. 1994. *Understanding Popular Music*. London: Psychology.

Spotify. 2019. *Shareholder Letter Q1 2019*. [online]. Available at: https://s22.q4cdn.com/540910603/files/doc_financials/quarterly/2019/Shareholder-Letter-Q1-2019.pdf [Accessed October 2019].

Stock, J. 2011. *Authenticity*. Unpublished.

Sumarsam, S. 2013. Past and present issues of Javanese-European Musical hybridity; Gendhing mares and other hybrid genres. In: Barendregt, B. and Bogaerts, E. (eds.). *Recollecting resonances: Indonesian-Dutch musical encounters*.

Sutton, R. A. 2002. Popularizing the indigenous or indigenising the popular? Television, video and fusion music in Indonesia. *Wacana Seni: Journal of Arts Discourse*, 1, pp. 13-31

Swyngedouw, E. 1997. Neither global nor local: "glocalization" and the politics of scale. In: Cox, K. (ed.). 1997. *Spaces of Globalization - Reasserting the Power of the Local*. London: Guilford Press. pp.137-166.

Tagg, Philip. 1982. Analysing Popular Music: Theory, Method and Practice. *Popular Music*, 2, pp. 37-67

— 1987. Musicology and the semiotics of popular music. *Semiotica*, 66 (1/3), pp. 279-298.

— 1994. From refrain to rave: the decline of figure and the rise of ground. *Popular Music*, 13 (2), pp. 209-222.

— 2001. MUSIC ANALYSIS FOR NON-MUSOS. [online]. Tagg.org. Available at: http://tagg.org/articles/CardiffLBHv2.html [Accessed 26 Oct. 2018].

— 2004. *Musical meanings, classical and popular. The Case of anguish*. [online]. Available at: http://tagg.org/articles/musemeuse.html [Accessed 26 Oct. 2018]

— 2012. *Music's Meanings: A Modern Musicology for Non-Musos*. New York & Huddersfield: The Mass Media Scholars Press, Inc.

The Echo Nest. 2019. *Solutions|The Echo Nest*. [online]. Available at: http://the.echonest.com/solutions/ [Accessed October 2019].

Tolmie, Frances. 1911. 'One Hundred and Five Songs of Occupation from the Western Isles of Scotland.' *Journal of the Folk Song Society*, 4 (16), pp. 143-276.

Toynbee, J. 2000. *Making Popular Music: Musicians, Creativity and Institutions*. New York: Bloomsbury Academic

Trilling, L. 1971. *Sincerity and Authenticity*. Cambridge, Massachusetts: Harvard University Press.

van Dijk, T.A. 2008. *Discourse and Context: A Sociocognitive Approach*. Cambridge: Cambridge University Press.

Vaughn Williams, R. 1987. *National Music and Other Essays.* 2nd ed. Oxford: Oxford University Press.

Wall, T. 2003. *Studying Popular Music Culture*. UK: Hodder & Stoughton Educational.

Wang, G. and Yeh, E.Y. 2005. Globalization and hybridization in cultural products: The cases of Mulan and Crouching Tiger, Hidden Dragon. *International Journal of Cultural Studies*, 8 (2), pp. 175-193. London: Sage Publications.

Wenger, E. 2015. 'What is a Community of Practice?'. [online]. Available at: http://wenger-trayner.com/resources/what-is-a-community-of-practice [accessed 29th April 2021].

Westwood, J. and Kingshill, S. 2009. *The Lore of Scotland*. London: Random House Books.

Whyte, C. 2000. Translation as Predicament. *Translation and Literature*, 9 (2), pp. 179-187

Williams, B. 2016. *The Music Technologist as Collaborator in the Contemporaneous Co-Creation of Audio Artefacts*. PhD by published works, University of Salford.

Discography

Beyoncé. 2016. Daddy Lessons. *Lemonade*. New York: Parkwood.

Billy Joel. 1980. It's Still Rock and Roll To Me. *Glass Houses*. New York: Columbia (USA).

Christine and the Queens. 2014. Christine. *Chaleur humaine*. Because Music (France).

— 2015. Tilted. *Christine and the Queens*. Neon Gold (USA).

Lil Naz X. 2019. Old Town Road. *7*. New York: Columbia Records.

Luis Fonzi. 2017. Despacito (Remix). *Vida*. Universal Latin (South America).

John Barry. 1962. James Bond Theme. *Dr. No*. Hollywood, CA: United Artists

Julie Fowlis. 2005. Tha Mo Ghaol Air Àird a' Chuain. *Mar A Tha Mo Chridhe*. Inverness: Machair Records.

— 2007. Hug air a Bhonaid Mhor. Julie Fowlis. *Cuilidh*. Inverness: Machair Records.

— 2014a. Fodor Dha Na Gamhna Beaga. *Gach Sgeul (Every Story)*. Inverness: Machair Records.

— 2014b. A Ghaoil, Leig Dhachaigh Gum Mhathair Mi. *Gach Sgeul (Every Story)*. Inverness: Machair Records.

Kathleen MacInnes. 2006a. Ceud Failt' Air Gach Gleann. *Òg-Mhadainn Shamhraidh*. Cockenzie: Greentrax Recordings.

— 2006b. Òran na Cloiche. *Òg-Mhadainn Shamhraidh*. Cockenzie: Greentrax Recordings.

Mark Ronson. 2007. Valerie. *Tired of Hanging Around*. United States: Allido Records.

The Zutons. 2006. Valerie. *Tired of Hanging Around*. Liverpool: Deltasonic.