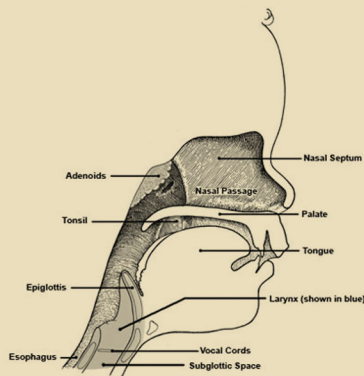# Sing Song

In which Ms. Us and Mr. Phizmiz play all their favourite songs and think about how artists fit in with the world of popular music, almost by accident at times. Features, amongst others, the fabulous works of Noel Coward, Winifred Atwell, The Ronettes and Xper. Xr.

The combination of sample and collage music with the principals of songwriting can be a fascinating area in which to work. Personally speaking, one of the most interesting things about collage composition is the way the computer can throw combinations of sounds at you that the conscious mind may not have necessarily conceived of.

In the context of songwriting this becomes doubly interesting. Let's say that a song might usually begin with an idea for a lyric inspired by a sign or a statement or line in a book, followed by a little while noodling about on a piano or guitar searching for melodic and chordal material to fit with the lyrics. Or inversely you might find a chord progression you like on an instrument then create lyrics and melody to complement this.

What is interesting in using sampling to create songs is that to some extent the melodic material is dictated by the choice of the samples, or the combination of fragments of samples. The lyrics may be suggested by the textural qualities of the collage, or directly through reference from the sources used. In some ways it is backwards songwriting, because usually an arrangement-in-collage is virtually complete before realising "Oh actually this would work very well as a song". Which in some sense puts the songwriter in the position of a lyricist who is given a completed piece of music to fit lyrics to, rather like being Elton John then subsequently that bloke who writes Elton John's lyrics. Now what's his name? Bernard Matthews, is it? Bootiful.