Music in the Disruptive Era:
The Digital, the Internet and Beyond

Lucca, 14-16 December 2019

Music in the Disruptive Era:
The Digital, the Internet and Beyond

organized by
Centro Studi Opera Omnia Luigi Boccherini, Lucca

Lucca, Complesso Monumentale di San Micheletto

14-16 December 2019

Programme Committee

• David Hurwitz (ClassicsToday.com)

• Roberto Illiano (Centro Studi Opera Omnia Luigi Boccherini)

• Massimiliano Locanto (Università degli Studi di Salerno)

• Fulvia Morabito (Centro Studi Opera Omnia Luigi Boccherini)

• Pedro Ordoñez Eslava (Universidad de Granada)

• Massimiliano Sala (Centro Studi Opera Omnia Luigi Boccherini)

✧❧

Keynote Speakers

• Christine Hine (University of Surrey)

• Pedro Ordoñez Eslava (Universidad de Granada)

SATURDAY 14 DECEMBER

9.00–9.45 Welcome and Registration
9.45–10.00 Opening
• Fulvia Morabito (Centro Studi Opera Omnia Luigi Boccherini)

10.00–11.00 Keynote Speaker 1
• Christine Hine (University of Surrey), *Audiences and Self-calibration in a Digital Society*

<center>❧❦</center>
<center>Coffee Break</center>

11.30–12.30 Keynote Speaker 2
Pedro Ordoñez Eslava (Universidad de Granada), *Flamenco in the Disruptive Era: Decolonizing the «duende», from the «cuarto» to the Web 2.0*

<center>❧❦</center>
<center>13.00 Lunch</center>

15.00–16.00 Monetizing Music: New Audiences, New Markets, and the Problem of Financial Survival in the Digital Age, Roundtable chaired by David Hurwitz
Discussants: Michael Deakin, Corinna Herr, Christine Hine, Pedro Ordoñez Eslava

<center>❧❦</center>
<center>Coffee Break</center>

16.30–18.30 Music and Liquid Modernity
(Chair: **Christine Hine**, University of Surrey)
• Marcello Messina (Universidade Federal da Paraíba, Brazil) – João Svidzinski (Université Paris 8), *Remote Live Patching, Intercontinental Interaction Networks and the Online Music Software Kiwi: Metaphysics of Presence, Territorialised Desires and the Survival of Fragments*
• Marc Brooks (Institute of Musical Research, London), *Mind over Music: Experiencing Networked Connectivity through Music in «Sense8»*
• Juan Bermúdez (Universität Wien), *Between Musical Reality and Musical Representation: Reflections on Ethnographic Work in the Smartphone Application «TikTok»*
• Iryna Paliy (Kotliarevsky University of Arts, Kharkiv, Ukraine), *Principles of 'Global Village' in the Musicological Field*

SUNDAY 15 DECEMBER

10.00–11.30 Creative Processes, Genres and Musical Performance (1)
(Chair: **Pedro Ordoñez Eslava**, Universidad de Granada)

• Joseph Owen Jackson (SOAS, University of London), *Adapting Music Business to the Digital Age: A Comparison Between the Development of Grime and Lo Fi House*

• Ana Martins – Paula Guerra (Faculdade de Letras da Universidade do Porto), *A Better Future!? Looking at the Relationship between Rock Music and New Technologies in Portugal*

• Violetta Kostka (The Stanisław Moniuszko Academy of Music in Gdańsk), *Internet, Intertextuality and Paweł Szymański's Music in the Second Degree*

❧

Coffee Break

12.00–13.00 Research and Sources
(Chair: **Massimiliano Sala**, Centro Studi Opera Omnia Luigi Boccherini)

• Nico Schüler (Texas State University), *Online Research Methods for Rediscovering Forgotten Composers: Using Online Databases and Archives*

• Andreas Helles Pedersen (Lund University), *Musical Singularity and the Case of Digital Music Archives*

❧

13.00 Lunch

15.00–17.00 Communication, Production, Consumption and Reception (1)
(Chair: **Pedro Ordoñez Eslava**, Universidad de Granada)

• Joana dos Reis Freitas (CESEM / Universidade Nova de Lisboa, FCSH), *«Meme Is a new Music Genre»: On the Role of Production, Transformation and Circulation of Music in the Digital Culture of Internet Memes*

• Anika Babel (University College Dublin), *Classical Music Memes: Etic and Emic Perspectives on the Portrayal of Classical Musickers*

• Marjolein Wellink (Utrecht University), *The Immaterial Record Sleeve? Engaging the Listener with Spotify's 'Canvas' Video Loop*

- Maurice Stenzel (University of Erfurt), Verena Weidner (University of Erfurt), Matthias Haenisch (University of Erfurt), Marc Godau (University of Applied Sciences Clara Hoffbauer Potsdam), *Becoming LINKed – Processes of Subjectivation in Online Communication about Digital Networked Musicking*

༄༅

Coffee Break

17.30-19.00 Research and Sources (ɪɪ)
(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

- Michael Klaper – Thomas Radecke (Friedrich Schiller University Jena, Institute of Musicology Weimar-Jena), *The Weimar Playbill Database 1754-1990: Scientifically Disseminating Historical Sources of Music- and Theatre-Ephemera Material Online*
- Giulia Sarno (Università degli Studi di Firenze), *Preserving the History of Tempo Reale and its Electronic Music Repertoire: A Project in Progress*
- Juan José Pastor Comín (Universidad de Castilla–La Mancha), *The Center for Music Research and Documentation, Associated Unit of Spanish National Research Council (CIDoM, Centro Superior de Investigaciones Científicas, CSIC): Educational and Digital Research Projects*

MONDAY 16 DECEMBER

9.00-11.00 Communication, Production, Consumption and Reception (ɪɪ)
(Chair: **David Hurwitz**, ClassicsToday.com)

- Corinna Herr (Robert Schumann Hochschule Düsseldorf), *Classical Musicians on YouTube and the Digital Divide*
- Simon Nugent (Northwestern University), *The Inception of 'Time': Music, Audience Mobility, and Internet Networks in the Age of Media Convergence*
- João Francisco Porfírio (CESEM / Universidade Nova de Lisboa, FCSH), *«My Entire Body Relaxed almost Instantaneously When this Started Playing» – Music to Fall Asleep in the Construction of the Domestic Space*
- Lorenzo De Donato (Università degli Studi di Milano), *The New-and-hypermediatic 7 December Annual Opening Night of Milan La Scala Opera House*

∽✄∾
Coffee Break

11.30–12.30 The Music Market

(Chair: **David Hurwitz**, ClassicsToday.com)

• MICHAEL DEAKIN (University of Birmingham), *The Re-emergence of Patronage: Donations, Crowdfunding and Democratisation of the Creative Process in Music*

• MOHAMED ABD ELHAMID RASHID – BASEM ZAHER BOTROS (Aswan University), *The Chaos of Digital Music Recordings and their Impact on Arabic Music and the Egyptian Piano*

12.30–13.30 Creative Processes, Genres and Musical Performance (II)

• ALBERTO FIRRINCIELI (Assumption University, Bangkok), *Learning Piano Today: E-learning vs Traditional Music Class. Comparisons, Pros and Cons*

• JONAS WOLF (GCSC, Justus–Liebig Universität Gießen), *Meme Music? Forms and Formats of Musical Hypermemetics in Social Media*

∽✄∾
13.30 Lunch

Keynote Speakers

• CHRISTINE HINE (University of Surrey), Audiences and Self-calibration in a Digital Society

In this paper I will be focusing on how people in their everyday practice make sense of themselves and the society that they live in using an array of resources that include, but are not confined to, digital media. The advent of digital media has changed the forms of interaction available to us and the extent to which other people's intimate thoughts and activities are visible to us on an everyday basis. People's consumption practices, their fitness levels, their musical tastes and response to media events are constantly displayed for us to measure ourselves against. Even while identifying the potent nature of digital technologies, however, it is important not to treat people as 'datafication dopes' who are simply victims of whatever data might be imposed on them. Media studies has taught us that audiences are not passive recipients of messages and Science and Technology Studies argues that technology users too can be active interpreters who derive their own meanings from technologies. In its focus on everyday processes of self-calibration this paper will explore lived dimensions of datafication and mediatization and seeks to consider how far these processes are indeed being implicated in new ways of understanding who we are. I will explore some of the different forms in which audiences become visible to one another online, and the potential outcomes in terms of the tendencies for audience homogeneity and audience fragmentation.

• PEDRO ORDOÑEZ ESLAVA (Universidad de Granada), Flamenco in the Disruptive Era: Decolonizing the «duende», from the «cuarto» to the Web 2.0

Flamenco is a deeply rooted expression of art and music, very bounded to concepts like memory, identity, and belonging, and originally located in the South of Spain. During the 20th century, it became a widely known genre, a fruitful field to mix different musical forms and practices, ways of thinking, and even opposite ideologies. Today, when the so called technological disruption has drastically changed our musical experience, Flamenco faces new challenges. With this paper, we seek to analyse how Flamenco artists, performers, audience and critics live and deal with the new ways of consumption, forms of art, and relationships related to the web 2.0. In doing so, we will keep in mind the epistemic decolonial turn (Mignolo 2012), technofeminism (Wajcman, 2006), remix studies (Navas, Gallagher, & Burrough, 2017), gender recognition (Preciado 2011) and virtual ethnogprahy (Ardèvol & Gómez 2012, Hine *et al.* 2016), among others concepts and useful methodological tools.

Contributors

Music and Liquid Modernity

• MARCELLO MESSINA (Universidade Federal da Paraíba, Brazil) – JOÃO SVIDZINSKI (Université Paris 8), Remote Live Patching, Intercontinental Interaction Networks and the Online Music Software Kiwi: Metaphysics of Presence, Territorialised Desires and the Survival of Fragments

This paper provides an introduction, documentation and reflection on an intercontinental live patching experience based on simultaneous remote interaction using the software Kiwi. This experience might be abundantly subsumed under the general

theoretical lines that animate the Ubiquitous Music, that is, (1) the use of interconnected electronic devices, (2) the replacement of a set of ritualised actions connected to music performance and concert halls, and (3) a set of spatialised and territorialised creative actions that reconfigure human participation and agency, in line with Keller and Lazzarini's definition of «ecologically grounded creative practice» (2017). The experience involved two academic groups based in three different universities between Brazil and France, namely, a research group from the two Brazilian Federal Universities of Acre and Paraíba, and a working group based at the University Paris 8 in France. Drawing upon Joseph Pugliese's (2014) formulation of the «metaphysics of presence» (from Derrida), and on his consequent identification a series of potential failures involved in the technological exercise of recognising and passing on the biometrical indicators of human activity, we reflect on the persisting relevance of physical presence and absence in the context of the production of musical meaning. Moreover, we consider the implicit patterns of territorialisation reproduced in the context of the intercontinental simultaneous interaction: based on the concurrent activity of a relatively high number of agents on a graphical user interface (GUI) that is spatially limited, the experience was characterised by continuous and mutual disruptions that happened to replicate geopolitical conflict in its imperial and colonial overtones. In this sense, we explore the polisemicity of the term 'patch' that denotes this type of creative music programming: taking a cue from Suvendrini Perera (2007), we focus on the militarised terminology that inscribes Australia's desire of hegemony in the Pacific, synthesised in the expression 'our patch'. Finally, we reflect on the operative action of mnemonic processes within the practice, and on the interplay of memory, forgetfulness, and fragments. In simultaneous remote live patching, the aesthetics of the well-crafted, completed digital artefact is supplanted by a poetics of the incomplete, of the experimental and of the open-ended. In this context, the fragments survived from forgetfulness are simultaneously simulacra of past activities and heralds of new, unforeseen possibilities.

• **MARC BROOKS (University of Vienna), Mind over Music: Experiencing Networked Connectivity through Music in «Sense8»**

The television series *Sense8* (The Wachowskis and J. Michael Straczynski, 2015-2018) (re)produces the aesthetic experience of being networked via the internet. Eight people from around the world (Germany, Iceland, India, Kenya, Korea, Mexico, UK, US) form a cluster of telepathically linked 'sensates'. They are not just able to communicate verbally, but also feel their way into the affective experience of the others and tap into their knowledge, skills and abilities. Music plays a crucial role in capturing the sensual and perceptual link between the sensates. While the music carries its usual narrative burden, it is also called upon to relay the feeling of immediate connection across space — the mosaicked 'acoustic space' of networked individuals in which the distinction between figure and ground found in 'visual space' dissolves. Several lengthy music-led montages seemingly serve no purpose other than recreating the simultaneity, nonlinearity and dynamism of electronically mediated connection. Many scholars have written on how digital production technology affords new experiences of space and time and how, reciprocally, the new ratio of the senses brought about by the new media is reflected in audiovisual entertainment. Some have paid attention to music; notably, Carol Vernallis, Anahid Kassabian and Steven Shaviro. However much of the work most relevant to *Sense8* ignores music. I am thinking

in particular of Patricia Pisters's 'neuro-image' (the brain is the screen), Nicolas Davis's 'desiring-image' (queer audiovision), and Serge Sánchez's 'non-time image' (allatonceness). The purpose of this paper is to extend and synthesize the work of all the scholars mentioned to develop an appropriate language for describing how music functions in *Sense8*'s music-led montages to generate the peculiar form of synchronicity that characterizes the digital structure of feeling. I will discuss how these experimental audiovisual relations may help people to comprehend their place within, come to terms with, and negotiate the complex state of affairs that characterizes the 'network society'.

• JUAN BERMÚDEZ (Universität Wien), **Between Musical Reality and Musical Representation: Reflections on Ethnographic Work in the Smartphone Application «TikTok»**

New technologies and media have not only become an integral part of our lives, but also an inseparable part of our ethnographic work. Musicians use social media and other digital technologies to represent and market themselves, but also other stakeholders construct and participate in the discourse around these musical practices via these media. Yet, digital natives are experiencing new media in a more intense and more confidential way, perceiving them as an extension of their own reality. This has enabled them not only to construct new mixed and virtual identities, but also to make increasingly clearer the interrelation and interconnectedness between physical and virtual multi-local spaces, and to act more fluidly in their musical practices and knowledge constructions. This appropriation of the virtual worlds, as well as the development of new virtual platforms, provided new spaces to develop new forms of musical practices. I am going to present my work on virtual music practices exemplified on the app *TikTok*, in order to discuss methodological and theoretical possibilities and challenges of musical ethnographies in virtual worlds. Proposing to conceive our musical practices as auditory expressions, that different interacting physical and virtual identities perform and experience in asynchronously networked multi-local spaces, I suggest that a digital performance can be, aside from a representation of reality, an integral part of it, and likewise, contribute to the construction of an extended lived world.

• IRYNA PALIY (Kotliarevsky University of Arts, Kharkiv, Ukraine), **Principles of 'Global Village' in the Musicological Field**

This report talks about the interaction of music in fundamentally different areas – academic and non-academic, in which there is a vision of elements of the musical language, expressive means from one sphere to another is happening, and a brand new quality musical material is produced. Under the 'academic music' is understood the music of the West European classical tradition, under the 'non-academic' — such directions as jazz and rock. Another musical area is folklore, and ethnic music is also regarded as a separate category. The aim of this presentation is to demonstrate the multi-functionality of intertype interactions in the music culture using the principles of 'Global Village' that were predicted by Marshall McLuhan and become obvious due to the internet development. With the advent of internet technology we now have an unlimited access to all kinds of different music that is composed in various styles and traditions. Convenience of communication made it possible for representatives of various civilizations to get acquainted with the musical languages of other ethnic groups and subsequently apply the elements of these languages in individual composer

creativity. This gave the ground for the emergence of a variety of musical directions in which interaction with different categories of music takes place. As a result, we now understand that the new paradigm of musical perception lies in equality of all types of music. Thus, the distinction between the town and the village is eroded and blurred. On one hand in the arts urbanisation and technical obsession prevails, whereas on the other hand, in terms of social relationships the 'global village' is happening. The globalization occurring in the world equates all the main musical categories, so that the perception of music from the discrete becomes holistic.

Creative Processes, Genres and Musical Performance (I)

• JOSEPH OWEN JACKSON (SOAS, University of London), Adapting Music Business to the Digital Age: A Comparison Between the Development of Grime and Lo Fi House

Edgar Bronfman Jr's sagacious observation that «the history of the music industry is inevitably the story of the development of technology» emphasises that all forms of music business, in the same vein as any money-making venture operating within the hypercompetitive framework of our neoliberal moment, are inextricably linked to the globe's technological advancements. While offering numerous advantages for many music-related industries, the prevalence of the internet and the relentless growth of new digital technologies have also presented new challenges, demanding that these industries react and adapt to times of rapid and often unpredictable change in order to survive. As aspiring musicians continue to evolve under the societal conditions of the Digital Age and Web 2.0's new music economy, a multinational wave of young music producers associated with emergent genres 'Grime' and 'Lo Fi House' are harnessing the internet's multitudinous offerings with remarkable success. Rejecting modernity's obsession with high fidelity sound reproduction, these musical genres adapted to challenges set by the internet's prevailing forces to form myriad remunerative possibilities. Comparing and distinguishing the strategies and trajectories of two young and exciting genres, this presentation will explore how a concoction of entrepreneurial savviness, stylistic innovation and good fortune has culminated in the rise and global expansion of Grime and Lo Fi House. I will adapt and (re)construct a range of audiovisual materials to form a film essay, illustrating how performative criticism may explore certain aspects of the notions 'Grime' and 'Lo Fi House' which are otherwise unaddressed by a purely textual approach to digital music scholarship.

• ANA MARTINS – PAULA GUERRA (Faculdade de Letras da Universidade do Porto), A Better Future!? Looking at the Relationship between Rock Music and New Technologies in Portugal

It is inevitable to escape the constantly changing transformations in our societies at all levels. Thus, culture in general and music, in particular, are also subject to multiple and distinct developments, which follow the main evolutions of society. «Few industries have gone through as much fundamental change as the music business. Technology has altered the structure of the industry and the role of the artist has shifted as a result» (Shapero, 2015, p. 20). Along with the proliferation of personal computers in our daily lives, the Information Age has brought us one of the greatest technological changes known to date: the Internet. «Today, the industry is undergoing major changes brought on by the rapid evolution of the Internet

and the merger of audio and computing technologies» (Sen, 2010, p. 5). And since its creation and popularization that technology has been growing day by day and changing our habits and social routines. Rock music is no exception and, like other cultural areas has been absorbing new devices, new methods and new strategies, very different from those used decades ago. «This rapid transformation of the music industry is a classic example of how innovation is able to disrupt an entire industry and make existing industry competencies obsolete» (Wikström, 2014, pp. 9-10). Many musicians criticize this new technological and digital landscape in which music stands today, others praise its possibilities and opportunities. «The Internet, as a medium without geographical constraints and as an extremely powerful advertising tool5, enabled them to potentially reach a wider audience, by using it as a means to gain the exposure they lacked by the 'traditional' media […] Evidently, it is possible that not all artists have had a benefit from the Internet». (Patokos, 2008, p. 241). However, deep down, today it is almost impossible to escape from technology. Therefore, we think it is crucial to reflect on this relationship between rock music and new technologies in Portugal. It's crucial to try to understand what its impact is, along with its national protagonists. «[…] technology is an even more import- ant element to which popular music scholars must attend" (Jones, 2000, p. 217). To do so, we will use the available bibliography on the subject, as well as different points of view of protagonists (musicians, journalists, promoters, programmers…), drawn from in-depth interviews, carried out as part of a doctoral project.

• **Violetta Kostka (The Stanisław Moniuszko Academy of Music in Gdańsk), Internet, Intertextuality and Paweł Szymański's Music in the Second Degree**
        Internet has revolutionized the lives of millions of people around the world. It has also revolutionalized the ways in which it is possible to think about textuality and meaning. Characterized by its links it requires horizontal and vertical reading. The same is with intertextual works of literature, film, music and others. Today's music is diverse but many composers in their new works refer to historical music of different ages and traditional music of different places. One of these artists is the most distinguished Polish composer Paweł Szymański (b. 1954). While composing, he usually begins with — composed by himself — a conventional structure in easily recognizable musical style, and progresses towards its transformation in free or algorithmic way and aesthetic embellishment. The initial structures he has used till today refer mainly to music from Middle Ages, Renaissance, Baroque and Classical period. Sometimes it is a fuge or sarabanda, sometimes only a melody or sequence of chords. What we hear on the surface of the works is a kind of synthesis of old and new music. Szymański calls his compositional technique two-level one, and his style — surconventionalism. During my paper I am going to discuss the following Szymański's pieces: the second study from *Two Studies* for piano, *Through the Looking Glass I* for orchestra, and *A la recherché de la symphony perdu* for orchestra. Each discussion of the work will end with a short musical example.

Research and Sources
        • **Nico Schüler (Texas State University), Online Research Methods for Rediscovering Forgotten Composers: Using Online Databases and Archives**
        Historical music research has traditionally been based on primary sources found in archives and on secondary sources. Composer collections in archives have largely been explored and newspaper research is rewarding, but extremely time consuming. Academic

online research databases, which would dramatically reduce research time and efficiency, do nowadays include newspapers as well as indexes or even scanned archival documents. However, those academic online databases are small, and new materials are added in small increments. This Paper will advocate for, and demonstrate the use of, commercial genealogy and newspaper databases that are available online via personal subscriptions, e.g., www.ancestry.com, www.newspapers.com, www.genealogybank.com, or www. newspaperarchive.com. Such genealogy and newspaper databases contain more than 1000 times the amount of materials, compared to academic databases (which are often not-for-profit, but charge high institutional subscription fees), and they add new materials, globally, at a much faster pace. The presentation will give a practical example with the rediscovery of African-American composer Jacob Sawyer (1856-1885). For James M. Trotter's famous book *Music and Some Highly Musical People* (Boston, MA, 1880), only 13 pieces of music were selected for inclusion. One of these pieces was by African- American composer Jacob J. Sawyer (1856-1885). The inclusion of one of his compositions in Trotter's book mark Sawyer as an exemplary and well-known composer, despite his young age at the time of the printing (of Trotter's book), 24 years old. His early death from tuberculosis let him sink into oblivion. He is now almost forgotten, only a very sketchy biography was published in E. Southern's *Biographical Dictionary of Afro-American and African Musicians* (Westport, CT, 1982, p. 332), which did not even include the exact birth date or any information about his death. Using the above-mentioned online genealogy and newspaper databases, the proposer has recently discovered Sawyer's birth and death records as well as several newspaper articles from the late 1870s and early 1880s that provide more biographical information as well as information about Sawyer's work as a musician and composer. The author also discovered numerous compositions by Sawyer in various online archives and libraries. Among other positions, Sawyer was the Musical Director of Haverly's Colored Minstrels, for which he wrote several songs. In addition, Sawyer was also a composer and pianist for the famous Hyers Sisters Troupe, which were pioneers of African-American Theatre, and a pianist for the Slayton Ideal Company (Sam Lucas' jubilee troupe). This presentation will discuss the rediscovery process via online research in detail and will provide tips for searching in genealogy and newspaper databases.

• **ANDREAS HELLES PEDERSEN (Lund University), Musical Singularity and the Case of Digital Music Archives**

In the last decade the Internet as we know it has developed rapidly. With it music has been spread, consumed and absorbed in manners that ultimately questions both its status as well as its possibilities. In a digital age, does it make sense to think of music as progressing after certain inherent logics? Is music not enmeshed in our digital doings to such a degree that the entire foundation for how we perceive and understand music should be reevaluated and rethought? And if so, how are we to comprehend the notion of music history and music historical discourse? By posing a new concept, *musical singularity*, I aim to nurture a vocabulary for wording the uncertain properties between us and the digital means from which we approach music today. In this paper I wish to conceptualize our contemporary digital music engagement as taking part of interfacial life (Bratton 2014), and when speaking of musical singularity I strive to be able to grasp all the intertwining layers of communication that are taking place within

this engagement. By exemplifying with characteristics of the digital music archive of the Danish Broadcast Corporation (DR) I will (to echo Foucault) showcase how digital infrastructures work as communicators of music history making us aware of continuities and discontinuities of music historical formations. The system of DR is an enclosed system, but it is still spanning beyond its own boundaries working as a part of planetary computation (Bratton 2015) and it is mediating music in a way that is traversing time resembling the qualities of a hyperobject (Morton 2013). When thinking *with*, and *from within*, the digitally induced totality wherein music lies, music historiography should be remodeled together with an evolving understanding of 'the contemporary'.

Communication, Production, Consumption and Reception (I)
• Joana dos Reis Freitas (CESEM / Universidade Nova de Lisboa, FCSH), «Meme Is a new Music Genre»: On the Role of Production, Transformation and Circulation of Music in the Digital Culture of Internet Memes

Initially proposed by Richard Dawkins (1976), the term *meme* refers to the processes of circulation and transformation of an idea, object and/or cultural product, being a deposit unit of symbols and cultural practices that can be transmitted through various formats. In the age of the internet and participatory culture (Jenkins 2006), memes are one of the main forms of co-creativity, production, circulation and transformation of content by users mainly associated with pop culture, focusing on parodies, satires and other humorous characteristics that are always propagating and constantly changing their meanings. Among images, videos, social networks, forums and other online spaces, one of the objects of extensive production, mainly on YouTube and barely present on scientific literature, is music. The term *meme* results in thousands of videos and playlists that compile, aggregate, and associate pre-existing songs with memes, songs created for memes, and, mainly, songs that *are* memes. I propose in this paper to examine the processes of production, reception and propagation of what is titled as *meme music* on Youtube and other main online platforms of memes. Setting on the theoretical models of Shifman (2011, 2014) and Milner (2016), my aim is to shed some light on the relevance of music in the transformation of *memetic* contents and how these rely on audiovisual literacy of the users who produce and renegotiate them, engaging on different levels of meaning in the context of fandom and participatory culture.

• Anika Babel (University College Dublin), Classical Music Memes: Etic and Emic Perspectives on the Portrayal of Classical Musickers

The contemporary artefacts of internet memes not only offer humour to the masses on social media platforms like Facebook, Instagram, and Twitter, but serve as exquisite material insight for digital ethnographers and musicologists alike. Rather than taking for granted certain societal conventions, this research endeavour aims to pinpoint semiotics, traits, and attributes of classical musickers, as highlighted in memes, to allude to the unequivocal (and largely uncritiqued) Othering of classical music: privilege, elitism, and whiteness. Through a survey and categorisation of classical music memes, both from etic and emic perspectives, egos of the classical music (online) community are put into sharp focus. As content that is primarily user generated, non-ulterior, and non-commercial, memes must be considered differently to the media of film, television, and advertisement; that meaning and intention are

to be appraised uniquely when examining memes' tangibility to actuality. Just how accurately do memes portray classical musickers and what are the greater societal implications of these portraits? What is the musicological significance of internet meme culture and subcultures, and how do memes (or do they not) complement musicking offline and in the 'real world'?

• MARJOLEIN WELLINK (Utrecht University), The Immaterial Record Sleeve? Engaging the Listener with Spotify's 'Canvas' Video Loop

For a long time, personal music collections were created by purchasing physical albums in record stores. Nowadays, major streaming services such as Spotify give the consumer immediate and often unlimited access to an immense library of songs. Listeners consequently no longer need to carefully select what music to buy and what not, which invites fast consumption and makes them generally less emotionally invested in finding music that fits their preferences (Skågeby 2011; Wikström 2015). Moreover, the dynamics between visual and aural aspects are changing: the increasing importance of algorithmic playlists carries the danger of making the artists less visible, because they end up as a small part of an eclectic whole that is consumed through the ears. One solution for this invisibility that Spotify offers to artists is the 'Canvas' video loop. These 3-8 second videos are substitutes for the static album covers that normally show up in the app, and demand longer visual attention of the listener. In this paper, I examine the use of these video loops by drawing parallels between functionalities of physical album art and Spotify's digital 'Canvas'. First, I elaborate on the relationship between the music, album cover and the video loop in terms of Gérard Genette's 'paratextuality'. Then, building upon studies of record sleeves and digital music consumption, 'Canvas' is placed in the material tradition of visual branding in popular music. I argue that Spotify herewith tries to slow consumption of digital music down, to regain the listener's attention for music, and that it once again redefines the hierarchy between visuality and sound. Ultimately, this paper contributes to research on technological developments shaping music consumption, while shedding light on strategies of engaging the audience in the rapidly changing digital music landscape.

• MAURICE STENZEL (University of Erfurt), VERENA WEIDNER (University of Erfurt), MATTHIAS HAENISCH (University of Erfurt), MARC GODAU (University of Applied Sciences Clara Hoffbauer Potsdam), Becoming LINKed – Processes of Subjectivation in Online Communication about Digital Networked Musicking

How do processes of subjectivation take shape in digitally networked collaborative musicking? And how do the specific characteristics of the various forms of online communication condition these? The lecture addresses these questions against the backdrop of Ableton Link, a recently developed technology for digital networked musicking. Link synchronizes music applications on various digital devices (e.g. laptops, tablets, smartphones) via a local WLAN. Accompanying the launch of the Link technology in fall 2015 a new event format ('Link sessions') appeared worldwide — originally initiated by Ableton — where participants jam together in a Link network. Allowing for new forms of collaborative jamming with digital technology, the community considers Link to be groundbreaking, highly innovative and disruptive. The paper draws on an analysis of data collected using a cyberethnographic approach (Boellstorff et al., 2012; Hine, 2015) which is embedded in a wider multi-layered approach in order to explore the practices of the Community of Musical

Practice (CoMP) (Kenny, 2016) in their online and offline activities. The model of subjectivation to be presented derived from the analysis focuses on online communication practices of the CoMP about offline Link sessions pointing out how a specific ›Link-subject‹ is constituted by the calls (interpellations) in the online communication practices. Findings revealed a distinct ideal for a Link session that the subjects are demanded to support by contributing to the session in a field of tension between individual flexibility and strict regulatives that are framing the collaborative musical interaction.

Research and Sources (II)

• MICHAEL KLAPER – THOMAS RADECKE **(Friedrich Schiller University Jena, Institute of Musicology Weimar-Jena),** The Weimar Playbill Database 1754-1990: Scientifically Disseminating Historical Sources of Music- and Theatre-Ephemera Material Online

Being both, a demand as well as a chance of the present age of information technology for cultural preservation and continuation, public databases possess an immense importance for providing a comprehensive access to cultural material as far as their contents and also their clientele of users are concerned. Therefore, an exemplary completely preserved stock of primary sources as the one of the Weimar theatre is no less than an invaluable piece of luck, possibly just due to the manageable local conditions of this small (former courtly) town in the middle of the German language area. In the paper, first this rare cultural-historical phenomenon and its sources are described. Furthermore, the data- and metadata-contents within the Weimar theatre- and music-ephemera database are presented. Finally, the principal opportunities of searching this (meta-)data pool are explained, supported by screenshot images from the internet platform.

• GIULIA SARNO **(Università degli Studi di Firenze),** Preserving the History of Tempo Reale and its Electronic Music Repertoire: A Project in Progress

Tempo Reale is a centre for music research, production and pedagogy founded by Luciano Berio in Florence in 1987, and still active today. Since its birth, Tempo Reale has hosted the work of more than 100 authors, including new productions by Guarnieri, Lombardi, Sciarrino, Stroppa, Uri Caine, and of course Berio himself. The value of its patrimony was recognized by the Direzione Regionale per i Beni Culturali e Paesaggistici della Toscana, which in 2012 declared the archive as «di interesse storico particolarmente importante». The core of this heritage is very fragile: the repertoire of electronic music faces serious preservation issues mainly due to fast technological obsolescence. To safeguard this patrimony, optimization of archiving practices resorting to state-of-the-art methodology is crucial. A thorough preservation campaign requires much time and manpower: extra funding is necessary. Our societies are willing to invest in safeguarding cultural heritage as long as its value is collectively recognized. This is why the first action envisaged in my project is to create and promote knowledge of the history of Tempo Reale through the design of a multimedia web portal dedicated to the centre's patrimony. Access to an online database and a selection of the archival materials will be offered on the portal, framed in a meaningful structure that will enhance their cultural value. Although full archives will still be accessible only on-site, remote users will be given the chance to get a complete idea of the centre's patrimony. This way knowledge of the centre's heritage will be promoted among the general

public, while scholars will have historical sources at hand and a well-structured database to plan further research into Tempo Reale's repertoire. Dissemination is thus seen as a crucial part of preservation.

• **Juan José Pastor Comín (Universidad de Castilla-La Mancha), The Center for Music Research and Documentation, Associated Unit of Spanish National Research Council (CIDoM, Centro Superior de Investigaciones Científicas, CSIC): Educational and Digital Research Projects**

The *Centro de Investigación y Documentación Musical* (CIDoM) (Center for Music Research and Documentation) is an Associated Unit of *Spanish National Research Council* (*Centro Superior de Investigaciones Científicas,* CSIC). Founded in 2012 and formed by an interdisciplinary team of PhDs in Musicology, History, History of Art and Hispanic Philology, CIDoM has among its objectives to replace and restore the musical heritage in one of the most important regions of Spain, Castilla-La Mancha, a large area of 80.000 Km2, that hosts civil and religious centres of a great and historical musical activity. Centres as the music chapel of the Toledo and Cuenca Cathedrals attracted a large number of composers. This musical legacy has remained, unfortunately, mostly unknown. In the last years CIDoM has developed several national I+D+i Research Projects (Research + Development + innovation) focused in the Musical Heritage of Castilla-La Mancha and its Critical Analysis, Reception and Digital Edition. Parallel, CIDoM has too a section with several digital databases focused on the music linked to the most important writer in Spanish language, Miguel de Cervantes. In this paper we'll describe the main aims of our Center for Music Research and Documentation focused on the two following aspects: — *Musical Heritage:* we'll introduce the digital database that gathers the inventory of the musical sources to be consulted by the scientific community by means of a page web (beta.cidom.es) in order to analyse the Castilla-La Mancha's musical legacy during the Renaissance and Baroque period. — *Cervantes and Music: databases.* Our digital project distinguishes between three different aspects considered as a powerful educative instrument: *Musical instruments; Songs, Romances, dances and bailes; Musical reception of Cervantes's works.* These last projects have a high pedagogical project for us in order to understand and explain how music, art and literature intersect throughout history.

Communication, Production, Consumption and Reception (II)
• **Corinna Herr (Robert Schumann Hochschule Düsseldorf), Classical Musicians on YouTube and the Digital Divide**

The Digital Divide in music today is not primarily defined by the difference of access to the world wide web. Looking at self presentations of musicians on YouTube one perceives a distinct difference between works of classical and musicians in the genre of popular music: While the development of popular music in the 20th century is closely tied to its technical formation, classical music functions largely unaffected from this development and the possibilities of the digital age. Especially individual musicians still carry on focusing primarily on live concerts and (operatic) stage performances which is how they are trained. At the same time especially the younger generation is confronted with the conditions of a digital work and live space. Casting for opera and orchstra, even for concerts in its preliminary stage is normally done via (YouTube-)videos. The paper looks at the complex relationships concerning classical musicians' self-presentations in the digital age. The case study consists

of professional classical soloists presenting themselves on YouTube and their reception. The examples are (at the time being and for practical reasons) drawn out of the german scene — the Deutsche Grammophon is sponsoring music videos for some of their stars, e.g. Anna Prohaska and Andreas Ottensamer — although the development is obviously not limited to german musicians. The sociological focus lies on praxeology and the anthropologically relevant formation of the artistic identity in the digital culture. The performative aesthetics of the resulting music videos is looked at in context of its construction as a 'work' and its emerging features in YouTube's communications systems. The analysis is supplemented by a qualitative part where music students are being interviewed regarding their wishes and problems concerning their professional digital world.

• SIMON NUGENT **(Northwestern University), The Inception of 'Time': Music, Audience Mobility, and Internet Networks in the Age of Media Convergence**
Film music studies emerged in the 1980s to explore the rich and diverse range of music practices employed with the moving image, both historically and concurrently. Much research has been undertaken to examine the types of interactions between music, sound, and image in film — however, despite this focus, there has been a noticeable absence of engagement with film music beyond its traditional boundaries of the cinematic screen. Advancements in technology and the growing accessibility of online media have given rise to fan communities that appropriate, manipulate, and repurpose film music texts through remixes and mashups. Taking as its central subject the film *Inception* (dir. Nolan; 2010) and 'Time', one of the most notable tracks from its soundtrack by Hans Zimmer, this paper presents exploratory work on the impact of convergence culture on film music. While the track has been remediated and repurposed throughout television, trailers, and advertisements, of particular interest is how 'Time' has become a core text for fans of both the film and its composer. The paper outlines the various musical mutations of 'Time' in online communities where the track has been the subject of numerous remixes and mashups by fans and music enthusiasts. Although initially emerging as a means for fans to further engage with the text, remixes of 'Time' have appeared by (semi-) professional musicians and DJs outside of these fan communities with a much wider appeal. Indeed, these remixes become entangled with online networks of popular music blurring divides between popular music, film music, videogame music, and fan music. Thus, by examining 'Time', this paper shows how film music no longer appears in isolated environments but rather intersects not only with film fandom and its paratexts, but also with broader networks of popular music studies, as well as participation and audience mobility in online media.

• JOÃO FRANCISCO PORFÍRIO **(CESEM / Universidade Nova de Lisboa, FCSH), «My Entire Body Relaxed almost Instantaneously When this Started Playing» – Music to Fall Asleep in the Construction of the Domestic Space**
In order to celebrate World Sleep Day (March 15) in 2019, IKEA carried out several acts to raise people's awareness of the benefits of good sleep habits, and how their products can contribute effectively for the quality of sleep. In that context, Ikea Portugal shared on its Facebook page four playlists considered to be adequate to sleep «that 20-minute nap», have a quiet night's sleep or «a boost of morning energy to start the day». On YouTube, besides user-made playlists with the same purpose, original compositions are also produced and shared with the intent of provoking sleepiness/relaxation with the aim of a good night's

sleep. In this paper, I propose to examine both the playlists created by IKEA Portugal and the compositions created and shared by users on YouTube with the intent to make you fall asleep, while analyzing the role of these compositions in the construction of the domestic space and a suitable environment for sleeping. For this, I take into account the everyday life seen as an element of culture production (Certeau 1998), built from a set of routines that unfold between objects and materials that construct the scenario where this staging of daily life occurs (Goffman 2002). Thus, I consider domestic spaces and their multisensorial dimension (Pink 2009) in which elements such as light, temperature, objects design and music collaborate in the construction of the desired environment (DeNora 2004). In methodological terms, I analyze the comments of YouTube users to the compositions in question, and the data obtained through surveys on the subject, broadcasted online.

• LORENZO DE DONATO (Università degli Studi di Milano), The New-and-hypermediatic 7 December Annual Opening Night of Milan La Scala Opera House
According with many scholars, one of the most distinctive aspects of contemporary age — interpreted as both *Postmodernity* and *Liquid Modernity* (Lyotard, Bauman, Malpas) — is intertextuality, that is the possibility of interconnections not only between texts in the field of Literature but, more extensively, between all the objects and phenomena (even digital) of our hypermediatic and hyperconnected world (Baudrillard). Therefore, intertextuality, in a wider sense, is the starting point of many cultural processes: it is hugely surprising (and disruptive) how the Internet and new media permit an incredible growth and widespreading of artistic and musical performances going beyond the original, ontological status of the matter. The case of the annual Opening Night at La Scala Opera House of Milan on 7 December and the way in which this important musical event has changed in years could be an interesting symptom of a radically new form of music production and consumption through the Web and related technologies. Also, it could be taken as an example of the impact of digital media on musical performance and cultural organization. Since 2011, the Opening Night of La Scala Opera House — with a global audience by this time grown through television — became a new model of music making and cultural marketing involving the entire population of a city: *La Prima Diffusa* (*The Widespread Opening Night*); it counts 9 editions until today. In this general context of new hypermediatic media and contemporary culture of intertextuality, this paper aims to analyse the 2018 edition of *La Prima Diffusa* as a case study. In this edition, in which the Opening Night consisted of *Attila* by Giuseppe Verdi, the organization has been more transectorial and diversified than the previous editions, reaching more than 20,000 people as a global public of all related events and more than 5,000 as an audience through different typologies of digital screenings in all city. All this has been possible thanks to Internet and also to an intermediated mechanism between opera, divulgation, theatre and entertaining.

The Music Market
• MICHAEL DEAKIN (University of Birmingham), The Re-emergence of Patronage: Donations, Crowdfunding and Democratisation of the Creative Process in Music
The radical development of the digital age has brought with it equally radical monetisation strategies. The unparalleled quantity of free and open-source content via the internet has made content previously purchased and owned such as CD's, newspapers, movies

etc; is now often available for free through being streamed and not physically purchased. This in turn has brought challenges to creative content producers in the way in which they monetize their content, as incentive to purchase recordings/scores of compositions for example is greatly reduced by the abundance of creators online that offer them for free. Many contemporary music content creators have turned to new ways of patronage as alternative ways to gain capital for their work, most frequently from either regular donations via websites such as Patreon, or one off donations from websites called Kickstarter or on their own websites. During my talk, I intend to explore the affect of patronage on content creators such as composers music educators in the trends in content that they create, the tendencies and patterns of the audience they try to attract and the demand that they create for the creators they support. I will particularly focus on ways in which new strategies may develop in music based on other monetisation strategies already present in other artforms such as indie-film production. This will also include predictions on how art may succeed more from a monetary point of view if it is attached to a certain cause/political activism.

• **MOHAMED ABD ELHAMID RASHID – BASEM ZAHER BOTROS (Aswan University), The Chaos of Digital Music Recordings and their Impact on Arabic Music and the Egyptian Piano**

Egypt was the first country in the Middle East to enter the music recording market in the late 19th century. These recordings credited with preserving these Egyptian musical compositions from extinction, where musical blogging was not available to all Egyptian musicians. Many works have become immortal recorded, such as the *Al-ashara Al-tauba* Operetta. The musical works recorded directly from the stage, such as the Ismail Yassin's so-called Charlie Chaplin East, have emerged. These recordings are a valuable treasure for the Arab music scholar and pianist in Egypt, where Arabic works mixed in Western form. The music associated with these works was a mix of Arabic music and sometimes accompanied by Western instruments such as piano. This large industry ensured the continuation of the trade of CDs and cassettes in all stages of development to CD-ROMs and the Internet's entry into this industry and the chaos that led to almost the collapse of this industry, which in turn negatively affected the Egyptian Arab music and the Egyptian piano works. Over time, anyone with his own home computer and some low-cost programs can sing and produce songs that have misrepresented some of the art and music, including the music of the festivals and the chaos in the publication of these falling arts. The aim of this study was to uncover the impact of chaos in digital commerce and piracy and its impact on the Egyptian Arab literature and piano works in Egypt and to present proposals in this paper to emerge from this crisis.

Creative Processes, Genres and Musical Performance (II)
• **ALBERTO FIRRINCIELI (Assumption University, Bangkok), Learning Piano Today: E-learning vs Traditional Music Class. Comparisons, Pros and Cons**

Internet and new technologies consistently affected and changed several aspects of our life, including traditional learning and teaching methods. Thanks to these new technologies, a traditional music instrument like piano can be apparently learned without the aid of a teacher. Using proper application or software, any digital device — either computers, tablets or smart phones — through a step by step series of simple exercises, can teach us how to play piano. Digital devices are even able to 'listen to' and monitor our practice, correct our mistakes and

give us suggestions to improve our skills. On socials, advertisement frequently shows happy and smiling children play piano and promise easy approaches, fast learning and apparently no side effects. Apart from the commercial strategy, are these new learning a teaching methods truly effective and useful and safe, or perhaps they ignore some essential educational aspect? Is it truly possible to learn piano through the use of digital device? In this contribution the author wishes to compare and analyze different modern piano E-learning methods, trying to evaluate them on the basis of efficiency and usefulness, and showing their strong points and side effects. In conclusion, some parts of these new methods will be placed side by side with the more traditional private music class in order to have a more complete scenario, proposing some possibility of integration among new and traditional methods.

• JONAS WOLF (GCSC, Justus-Liebig Universität Gießen), Meme Music? Forms and Formats of Musical Hypermemetics in Social Media

The emergence of the cultural logic of participation and sharing in our digital information space has entailed the shift of the term 'meme' from the original Dawkinian concept to a term of everyday parlance. Different from Dawkins's naturalising and speculative notion of a meme as «a unit of cultural transmission or […] imitation» (Dawkins 1989), an internet meme, as a digital artefact that allows for its lossless circulation (e.g. an image or video), is accurately rationalisable with regard to its diffusion, continual variation, and (re-)contextualisations. Usually, an internet meme is intentionally created and circulated, serving as a playful (meta-)discursive contribution within a hypertextual fabric. Digital memetic processes of conveyance of meaning always spread the idea of the participatory logic itself, thus they can be identified as 'hypermemetic' (Shifman 2013). So far, the research focus has mostly been on purely visual memes, whereas musical and tonal aspects have remained largely unexplored. My paper aims at exploring the memetic design and distribution of audiovisual figurations in order to shed light on the relationship between visual and musical memetics. Of peculiar interest are audiovisual units which foreground musical material and create relations to visual and textual layers of meaning, thereby founding or inspiring following forms and formats. Furthermore, I want to examine the preconditions for memetically potentiated manipulations that function independently from additional visual framings, contextualisations, and hypertextual references to visual memes. By way of example, the presented memetic (hyper-)texts shall be read against the background of their referentiality, communality, and algorithmicity in order to locate and classify memetic practices in their respective digital environments. This approach helps to retrace the stages of emancipation of musical content from its original visual and textual framings, which finally led to recent compositional processes that I want to discuss by introducing the category of 'meme music'.