

CONTENTS

DAVID HURWITZ – PEDRO ORDÓÑEZ ESLAVA	
Preface	ix
THE DISRUPTIVE ERA	
CANDE SÁNCHEZ-OLMOS – EDUARDO VIÑUELA	
The End of the Amateur Music Video Dream (as We Expected It): From YouTube to TikTok	3
CHRISTINE HINE	
Audiences and Self-Calibration in a Digital Society	23
CORINNNA HERR	
Classical Musicians on YouTube: Online Performance Practice and the Digital Divide	43
PEDRO BUIL TERCERO	
Disruptive Technology in the Music Industry: Format Crisis and Consumption Habits in Spain in the Digital Age	63
SIMON NUGENT	
The <i>Inception</i> of ‘Time’: Film Music and Participatory Culture in the Digital Age	75

SOURCES AND THE DIGITAL

NICO SCHÜLER

- Online Research Methods for Rediscovering Forgotten
Composers: Using Online Databases and Archives 97

MICHAEL KLAPER – THOMAS RADECKE

- The Weimar Playbill Database, 1754-1990: Scientifically Disseminating
Historical Sources of Music- and Theatre-Ephemera Material Online 113

ANDREAS HELLES PEDERSEN

- On Digital Music History: A Contemplation on
Digital Archives and Musical Experience 127

CREATION AND MUSICAL PERFORMANCE

JOSEPH JACKSON

- Adapting Music Business to the Digital Age:
Grime Music, YouTube Algorithms and New Network Cultures 147

VIOLETTA KOSTKA

- Paweł Szymański and His Transformation of Musical Conventions 161

PEDRO ORDÓÑEZ ESLAVA

- Disrupting the *duende*, from the *cuarto* to the Web 4.0 175

NEW GENRES

JOANA FREITAS

- «Meme Is a New Music Genre»: On the Role of Production,
Transformation and Circulation of Music
in the Digital Culture of Internet Memes 199

MARJOLEIN WELLINK	
The Immaterial Record Sleeve: Engaging the Listener with Spotify's 'Canvas' Video Loop	219
JONAS WOLF	
'Meme Music'? Forms and Formats of Hypermemeetics Re-Composition	235
ABSTRACTS AND BIOGRAPHIES	257
INDEX OF NAMES	267