

**BOOK OF
ABSTRACTS**

GROOVE THE CITY 2020

**CONSTRUCTING AND DECONSTRUCTING
URBAN SPACES THROUGH MUSIC**



**INTERNATIONAL CONFERENCE
FEBRUARY 13th - 15th 2020**

Leuphana University of Lüneburg, Germany

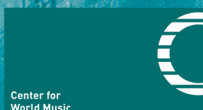
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Groove the City 2020
Constructing and Deconstructing Urban Spaces Through Music

**2nd International Conference of the
Urban Music Studies Scholars' Network**

February 13th - 15th, 2020
Leuphana University of Lüneburg

Convenor

Institute of Sociology and Cultural Organization

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Table of Contents

Abstracts Keynotes	3
Paper Presentations in Alphabetic Order	6
Call for Contributions	47
Imprint & About	49

Abstracts Keynotes

Sara Adhitya (University College London)

Feb. 13th, 10.30h – Higher Space (C40.704)

Composing Urban Rhythms – from Theory to Practice

The city is a complex composition of various urban rhythms: from the rhythms of nature to those of our own urban activities and various transport movements; and these rhythms have important implications for the liveability and sustainability of our cities. Yet the predominantly spatial practice of urban design still grapples with the design of such temporal experiences, representing a real need for a more tangible practice of composing urban rhythms. Stemming from the theory of Rhythmanalysis of urbanist Henri Lefebvre, who first called for an analytical science of rhythm in the 1980's, we attempt to develop such a practice. We turn to various acoustic communication techniques that have been developed in recent years, including sonification and computer music technologies, in order to better understand the rhythms we currently design. We then explore the potential of other musical practices such as graphic scores and sonic interaction design in order to inform their future composition. Through practical examples, we demonstrate how these sound and music practices can facilitate the composition of more desirable urban rhythms. The ultimate goal is to empower each urban citizen to take charge of their own urban rhythm and contribute to the development of more liveable and sustainable cities.

Biographical Note

Sara is a Research Fellow with the Accessibility Research Group at University College London, as well as the co-director and lead urban designer of its Universal Composition Laboratory which addresses the multisensorial design of urban environments in space-time. Informed by a multidisciplinary background in architecture and urban design, music and sound design, and health and wellbeing, her research-by-design work focuses on how sound and music practices can improve the quality of urban design. She collaborates with research institutes, non-profit organisations, governments and communities around the world to help make our cities more liveable and sustainable. Sara is author of *Musical Cities: Listening to Urban Design and Planning*.



Jennifer Lena (Columbia University New York)

Febr. 14th, 16.30h – Higher Space (C40.704)

Genre as Netdom: Cultural and Social Networks in Place

I begin by demonstrating the analytical limitations of musico-logical genres in social science research, with illustrations from both qualitative and quantitative research. I argue in favor of a sociological definition of music genre, drawing upon my study of 60 styles of popular American music (*Banding Together*, Princeton University Press 2012). The results suggest that a theoretical and empirical pivot toward sociological music genres allows for new and provocative distinctions within the ecology of music places, which can be conceptualized as networks. I argue that the dual structuring role of sociological genres and place networks is much like other “netdoms” (White 1992). I hope to reveal the potential of a relational or network approach to the sociology of music.

Biographical Note

Jennifer C. Lena is a cultural sociologist who studies classification, particularly the organizational and institutional conditions for the creation, modification, or elimination of cultural categories like genres. She holds an MA, MPhil, and PhD in Sociology from Columbia University and currently works as an Associate Professor of Arts Administration at Teachers College, Columbia University. She is co-editor of the journal *Poetics*, and co-editor (with Frederick Wherry and Greta Hsu) of a book series, *Culture and Economic Life*, published by Stanford University Press. Among many articles and contributions, Jennifer is author of the books *Entitled: Discriminating Tastes and the Expansion of the Arts* and *Banding Together: How Communities Create Genres in Popular Music*



Alejandro Mercado
(Universidad Autónoma Metropolitana, Mexico)

Feb. 15th, 11.00h – Higher Space (C40.704)

Fluid Urban Spaces of Music Scenes

In this lecture, I discuss a methodology based on social network analysis in order to map music scenes in a city and analyze their spatial patterns. Interactions between the location of physical infrastructure and the movement of people and goods, that are involved in producing-consuming live music form distinctive spatial patterns. My approach for identifying music scenes in urban space is through the fluid and constant movement of bands in a city. From these studies, three claims emerge:

(a) Music scenes manifest themselves in networks of venues that link different places in a city. An ecology of venues show a twofold engagement with urban space: by following, accommodating and/or reinforcing the existing urban structure like patterns of centrality, periphery, and socioeconomic segregation, and by playing with that structure in a flexible, fluid manner.

(b) A given ecology of venues in metropolitan areas combines a mix of lasting and ephemeral venues located in many locations. We argue that ephemeral venues and places in peripheral or isolated locations are a necessary and vital component of a dynamic music scene so much as central urban districts and their iconic venues.

(c) Many differentiable music scenes simultaneously occupy urban space. They do manifest in distinctive spaces and networks of venues. However, they also share small or large portions of those networks and, therefore, their spaces.

(d) Ecologies of venues where local scenes are embedded are linked to their urban socioeconomic environment, even in border cities close to each other, venue networks keep a differentiated structure.

Biographical Note

Alejandro Mercado is Full Professor and coor-dinator of the Area of Global Studies at the Research Center on North America at the National Autonomous University of Mexico. He holds a phd in Urban Planning from the University of California LA. His line of research is in the field of local and regional development and creative and cultural industries. His latest publications related to the studies of Music and the City are the book in press *Studies of urban night and night economy in the cities of Mexico, the United States and Canada* and articles like *Urban geography of music scenes in the US-Mexico Border. The case of the cities of Tijuana and San Diego* or *Spatial patterns of nighttime consumption: the case of alternative popular music in Mexico City*.



Abstracts Paper Presentations

Constantin Alexander (Leuphana University Lüneburg)

Brutalist Beats A Transdisciplinary and Creative Approach to Modern Architecture

Parallel Session Ib: Creating Urban Music Spaces, Feb. 13th, 13:00h, Lower Space (C40.501)

In the past couple of years post-war architecture and especially Brutalist buildings have been rediscovered and revalued. The aesthetics and the scientific principles behind these former urban utopias are inspiring more and more of today's artists, urban planners or architects.

What can we learn from these structures – from their original ideas, how they have become defunct and from already successful transformations?

Artist and sustainability scientist Constantin Alexander has developed a collection of tools to approach, analyze and transform derelict buildings in a transdisciplinary and creative way. The goal is to analyze urban areas, especially defunct buildings and quarters or brown fields holistically. Furthermore this approach is to set a groundwork for positive development or even a reframing of the image of these often misunderstood systems.

In his experimental project "Brutalist Beats" he combines architectural tools, field recordings and sampling to transform the essence of Brutalist buildings from architecture into a different art form: music

In his panel he will discuss the possibilities of transdisciplinary and creative approaches in urban development and gives an insight into the work he did with Italian sound artist Claudio Rocchetti and German literate Jan-Egge Sedelies.

You will find the first video of this project under the following link www.vimeo.com/351266306 The password is "X".

Pedro Filho Amorim

Other Parties: Rhythmanalysis of Musical Venues in the Fringes of Carnival Industry.

Parallel Session Xb: The Urbanisation of Folk Traditions and Festivities, Feb. 15th, 15:00h, Lower Space (C40.501)

Salvador, the historical first capital of Brazil, is since 2015 one of the "Cities of Music", in UNESCO Creative Cities Network. Although "Carnival has been responsible for promoting the local music industry on an international scale." (UNESCO, 2015) Salvador has a much diverse musical scene, too often overshadowed by massive tourism industry, of which Carnival is the main yearly achievement. Spaces publicly recognized as important musical venues, with regular

audience in long term activities (sometimes over a decade), are systematically neglected by mass media and authorities. Combining Lefebvre's (1991) rhythmanalysis and the concept of third space (BHABHA:2004, SOJA:1996) this work aims to address the temporalities (discontinuities, intensities, reverberations) of such spaces in the fashion of a musical analysis, evoking triadic structures such as: popular/canonic/inovative music; ontology/epistemology/historicity (SOJA:1996); energy/space/time/ and melody/harmony/rhythm (LEFEBVRE:1991). Durations, frequency and interruptions are also taken into account. The analysis is focused on pairs of examples, comprising three categories: (1) public institutions promoting "serious" music: regular classical music concerts at Museum of Sacred Art and a weekly jazz jam session in Museum of Modern Art; (2) spaces occupied by popular musical movements: 'Reggae Square', at historical center, and 'Rock Stage', during Carnival, at Piatã beach; (3) spaces occupied by artists' initiative: the occupation of Lina Bo Bardi's iconic building Coaty, by experimental artists, and weekly free concerts by one of 'axé-music' pioneers singer/songwriter Gerônimo, at the stairways of Paço Church (famous location of "O pagador de promessas" movie, Palme D'Or in Cannes in 1962).

Justyna Ewa Anders-Morawska

The Politics of Urban Audiosphere – Sonic Urbanism and Urban Sound Design – Who should have a Voice?

Parallel Session IVb: Music as Audiospheres and Heritage, Feb. 14th, 09:30h, Lower Space (C40.501)

The purpose of the presentation is to discuss the problem of sonic urban planning from the perspective of stakeholder analysis. The unresolved problem of focus on noise management in urban planning, that is reinforced by formal regulations prove the Schaferian idea of tuning of the world and bringing back human dimension to audiosphere still valid. Instrumentalization of desing, performance arts and music in the policy paradigm of creative placemaking is another issue that needs to be adressed in sonic urban planning.

The sense of hearing cannot be turned off, and at the neurological level humans react to auditory stimuli much faster than is the case of any other senses. In this context the sound and music can be tools used to influence social behaviour. Sound and music can be used to bring people together, and disintegrate, to appease, and to conflict, to exhilarate, and to torment. What is a place for sound desing of the city within the creative placemaking approach? How gentrification silences voices of the present to introduce voices of future? Is crowdsourcing of information on soundscape a promising tool for urban planners and how this research orientation coincides with participatory placemaking? What is the place of silence in urban sound design, and is it possible to discuss the right of being unheard?

The presentation will discuss the groups of stakeholders that should have a say in the process of sonic placemaking. The process of creative placemaking will be critically deconstructed in relationship to audiosphere of the city.

Ben Assiter

“From Bagley’s to Spiritland”: Listening Practices, Sociability and the Auditory Politics of Gentrification

Parallel Session IIIb: Music between Protest and the ‘Urban Cool’, Feb. 13th, 16:30h, Lower Space (C40.501)

As Marie Thompson (2016) reminds us, ‘gentrification can be heard as well as seen’. New musical spaces emerge with unfamiliar repertoires and practices, while others are silenced. On the streets, a transformed public life has its own new soundscape, reflecting and producing new demographics. With an overflow of sounds and bodies, the semi-public sound-space of music venues has an intimate relationship with urban public space, representing a highly-contested frontier of the conflicts between displaced and newly-emerging urban publics. How can the politics of the audible inform research into music and urban change, particularly given the ambivalent status of music spaces as victims, catalysts and benefactors of gentrification?

As a case study, this paper investigates changing musical practices in the drastically redeveloped King’s Cross area of London. Once an epicentre for nightlife during the 1990s and early 2000s, the area now houses the slick offices of major tech companies, among which a seated ‘audiophile bar’ stands in place of what was previously a highly-concentrated ecology of dance music spaces and night time culture. Spatial changes will often be visually self-evident, but how may social change also be produced via shifting definitions of (un)wanted sound and interconnected notions of public and private space? When understood through historically shifting hierarchies of culture and behaviour, we can highlight the ways in which musical and sonic spaces are socially mediated, as well as the seemingly paradoxical ways in which a historically noisy past may provide the comfortably distant soundtrack to enable an eerily silent present.

Jonas Baes

New Music and the Politics of Space: "Patangis-Buwaya" and the Transformation of Landscapes in Philippine Modernity

Parallel Session IIIb: Music between Protest and the 'Urban Cool', Feb. 13th, 16:30h, Lower Space (C40.501)

This paper addresses the question of how Patangis-Buwaya, a music composition I have written in 2003 potentially serves as a political statement with regards to the transformation of landscapes in the Philippines. Behind the images of affluence of the modern Philippine cities are the denuded rainforests: the living spaces of indigenous peoples, which for decades have been left destitute and militarized with the encroachment of gigantic commercial and multi-national mining and logging companies. This paper gravitates to the case of the Iraya-Mangyan people of Mindoro Island, who in 2003 had to leave behind their ancestral domain to find refuge in nearby urban spaces and escape the brutality of militarization of their villages. To the Iraya-Mangyan, *patangis-buwaya* means "music that makes even the crocodiles weep;" it is a metaphor used to describe the aesthetic ideals in flute playing and roots to their traditional narratives. Seen as appropriate and in fact parallel to their conditions in the refugee settlement, I wrote this composition with such a title intended to disseminate the story of the Iraya-Mangyan to other parts of the world, especially to those from indigenous communities who bear the brunt of "development aggression". Scored for four wind instruments from any culture and about 100 to 150 bamboo bird flutes, and pairs of stones that are to be distributed and played by the audience, this work transforms the modern performance spaces in the cities into "rainforests of sound" to remind audiences of the the impact of capitalist modernity to the natural/social environment.

Alenka Barber-Kersovan

Cultural, Economic and Symbolic Dimensions of Musical Starchitecture

Parallel Session VIIa: Opera Houses as Icons of Music Architecture, Feb. 14th, 14:30h, Higher Space (C 40.704)

The current state of (Western) classical music is paradox. On one hand it is testified to have lost its aesthetic, social and commercial relevance with indicators such as the aging of the public and the decline of CD sales. However, on the other hand a real construction boom of new concert halls and opera houses is notified also in countries where this musical genre was until recently fostered only sporadically.

The reasons for this phenomenon cannot be sought for in musical/cultural issues only, because iconic musical buildings served already traditionally also as the focal point of the metropolitan/cultural/national identity. Latest examples are the recently erected

cultural institutions in the subsequent states of Yugoslavia and the Soviet Union, flagging the newly established capitals as “national centres of power”.

Though the architectural design of the new chapels of sound follows to some extent the intrinsic logic of a city, they also have communal properties. One of them is the spectacular architecture, often designed by the same renown architects, so that the extravagant building design is de facto reproducing regional variations of sameness. It obeys the general rules of the globalized city making, acting as an indicator for urbanity, supporting the culture-led urban regeneration and attracting mass tourism. In the talk proposed the role of iconic musical buildings will be illustrated by two practical examples. They are the Hamburg Elbe Philharmonic Concert Hall, the central element of Hamburg’s Music City plans and the Dubai Opera as the core of the Dubai Opera District.

Amanda M. Black

Masked Sounds: Acousmatic Violence and Securitization of a City

Parallel Session Vb: Music as Expression of Fear & Hope, Feb. 14th, 11:00h, Airy Space (C 40.601)

The state economy of Guanajuato, Mexico, is fueled by the cultural, historical, luxury, and wedding tourism industries. Yet since 2016, a wave of violence related to organized crime has led the state to claim the highest number of murders in the country. The reverberations of this violence have been felt throughout the state, and in the eastern city of San Miguel de Allende (population 172,000)—an especially popular spot for destination weddings—residents have found themselves faced with an uncertain new panorama of sounds. While the boisterous sounds of fireworks during religious or civic celebrations have been part of public sonic life for as long as residents remember, explosions and popping sounds have more recently accrued a tone of uncertainty; explosive devices were detonated in two popular bars in 2016, and gun violence has increased exponentially. Local government reactions to the uptick in violence have included what many residents have perceived to be silence or silencing, further undermining trust in public institutions. In turn, some residents attempt to control the noise by denying its existence. In this paper, I build on William Cheng’s call for a “reparative orientation” regarding noise as a framework for examining the social effects of San Miguel’s recently acousmatic soundscape. Which sounds are true markers of violence? What violence is carried out in the name of “security”? This paper analyzes how residents grapple with this sonic reconfiguration of space.

Marc Brooks

Noisy Terraformations of the Black City in the TV Series *Luke Cage*

Parallel Session VIIIa: Sounds from Urban Margins – Politics of Refugees and Outsiders, Feb. 15th, 09:30h, Airy Space (C 40.601)

‘Everything begins with the music. My private joke about *Luke Cage* is that it’s basically a bulletproof version of *Lemonade*. It’s one big concept album’, says music journalist turned show runner Cheo Hodari Coker of his series *Luke Cage* (2016-18). Coker uses the rich history of black music to map the black ‘ecosystem’, as he calls it, giving depth and breadth to the visual depiction of Harlem and complementing the complex conversations and street slang. I contend that, in its treatment of political themes, particularly the ‘black lives matter’ movement, the show goes beyond mapping to experimentally alter the city. By introducing a rogue element—namely a bulletproof black man—the show is able to ‘terraform’ the political landscape. Hip hop plays a key role.

In more traditional superhero narratives, like *The Flash* for example, the dark forces that emerge from the terrifying fractures in the civilized city are often equated with noise—the superhero’s restoration of order then coincides with the return of silence. For black communities, the threat is not just from the criminal underground, but from the very authorities meant to protect them; supposed order and the threat to it exist in a tortured symbiotic relationship. The fantasy cannot simply be one of restoring order, the status quo must somehow be transformed. In *Luke Cage*, I argue, hip hop’s noisy shake-up of ordinary language and the popular music canon provides the perfect sonic complement to the rogue hero’s terraformation of the city.

Dagmar Brunow

Audiovisual Memory and Placemaking in the Music City: Salford Lads in the Digital Era

Parallel Session Xa: Heritage and the Changing of Urban Soundscapes through Digitalization, Feb. 15th, 15:00h, Airy Space (C 40.601)

This paper looks at the remediation of memory as a method of place making and negotiating urban spaces through music. It shows how music memories can be mobilised through the interplay of locations and digital tools. City tours, audio walks, tourist amateur photography or selfies in front of iconic buildings contribute to mapping the city. In classical concepts around the locatedness of memory (e.g. Pierre Nora’s notion of the *lieux de mémoire*), memories are tied to specific places. Yet, what is the ‘site’ of memory in times of digitization? The third wave of memory studies (Erll, Rigney, Rothberg) has focused on the transnational dynamics of memory, of memory as a process, as never stable, as always in flux. Drawing on my recent research on the digitization of audiovisual heritage, on the remediation of transcultural

memory and on the construction of post-punk memory in Manchester, I argue that remediation creates nodal points (mnemotopes) around which narratives of the past are constructed. These mnemotopes can be mobilised for city branding (Brunow 2019). The paper argues that digital cultures (e.g. social media) can be a means of “bringing home” transnational memories, tying these back into the local urban scape while remaining constantly in flux. Two cases of living archives will serve as theoretical objects to exploring the tensions of de- and reterritorialization within urban memory cultures: 1) The Salford Lad’s Club and 2) The Manchester Music Tours, a guided tour to locations relevant to bands such as Joy Division, The Smiths or Oasis.

Pedro Miguel Carvalho Ferreira

You Give Love a Bad Name

Parallel Session VIIIa: Sounds from Urban Margins – Politics of Refugees and Outsiders, Feb. 15th, 09:30h, Airy Space (C 40.601)

A City Hall provides a strong local power that can shape the cultural ecosystem for an entire generation. Silences are selected, great heterodoxies are avoided as a strategy of legitimation, social peace, and they choose in terms what suits their best. The historian Tony Judt (2010) said at the end of his book that memory is intrinsically conflictual and biased: what one man acknowledges is what the other omits. We have to look to the “moral ambassadors” of the political correctness who often even do not know why they are criticized. As Dick Hebdige (1979) has pointed out, the crusade to combat values is guided by a type of thinking not used to being questioned and which is so dug in its trenches (Cohen, 1972). I propose to talk about a local music scene in the 1990s at the center west of Portugal (located in Leiria), and the fact that an artistic movement (metal and punk) - which wanted to be urban - has happened in the periphery, in small venues at the county side. The conservative cultural policies did not allow those artists to take place in the city centers, in the municipal equipment, due to the classic moral panic installed. But that no one was able to stop. Nowadays, this region is candidate to be an European Capital of Culture in 2027 and was also accepted by UNESCO to be candidate for a Creative City of Music Network. What has changed? And how?

Shankhadeep Chattopadhyay

Spatializing the Musicking of an Expressive Urban Imagination: A Trans-Cultural Evaluation of the Early Modern Rock Music of Bengal

Parallel Session IXb: Grabbing the Moment – Sounds of Urban Histories, Feb. 15th, 13:30h, Lower Space (C 40.501)

The technological reproduction of the imaginary has always reflected a polarization in urban consciousness, considering the city as an 'urban 'body'—the place of contemporary imagination' (Chambers 1990). The 60's counterculture in America radiates exactly such consciousness by constantly experimenting with sounds, images, desires and celebrations, which continually harmonize with the advanced industrial and technocratic city structures. This paper explores some iconic rock songs produced throughout the American 60's concerning their progressive cultural synthesis with the East—especially India. The city of Kolkata in West Bengal has always provided a vibrant 'representational space' (Lefebvre 1974) with a high rate of western-music consumption since late 1970's, thus reflecting Western urban ethos into the Indian urban imagination through modern Bengali Rock Music. According to Lefebvre, the potential for genuine social change is possible only through the city as practised rather than the city as planned. On this note, this paper analyzes how the 'urbane' in 60's rock—lyrics, eclecticism, gesture and performance—constructs its aural architecture and is symbolically manifested in the 'representational space', and how Kolkata has practised 'musicking', by providing the everyday urban experience of negotiating distant musical and cultural behaviours, thus creating a musically reflective space where thought, feelings and different moods are crafted and performed. Further, how, in the age of technical reproduction, rock music produces a 'counter-space' by projecting urban ethos 'as a determinative and interpretive tool for a symptomatic reading of expressive culture' (Krimms 2007), which make the city claim its own identity.

Ondřej Daniel

"The Different City Experience": Same Old Song?

Parallel Session Xb: The Urbanisation of Folk Traditions and Festivities, Feb. 15th, 15:00h, Lower Space (C 40.501)

"Do you feel that your neighbourhood is currently not for people but rather for cars and that you rarely meet outside with neighbours and friends? Since 2006 for one day a year neighbourhood festivities *Zažít město jinak* (The Different City Experience) have been opening the streets primarily to the local people (don't worry, everyone is welcome)." (The Different City Experience website)

Based on the ethnographic approach of participant observation and fuelled by the flaneur (Walter Benjamin), the paper focuses on a neighbourhood of Prague 7 – Letná

where the material was gathered since 2015. With a particular interest in roles musical performance plays in the neighbourhood festivities, it addresses the issues of symbolic capital fostering Letná to become a gentrified “cool capitalist” merchandise itself. Music chosen for the neighbourhood festivities often communicates the openness of the neighbourhood which can be analysed as defined more ethnically open (and this even for carefully selected groups of people) than a socially open one. Be it flamenco, Balkans brass bands or even dabke performance, the music is a soundtrack to Letná reverie about itself, socially producing (Henri Lefebvre) its urban space. Since 2014 administered by a civic alignment independent on traditional political parties, the neighbourhood aims to become a creative hub of the city with a mission to expand its tolerant atmosphere to Prague as a whole. In the same time the reality prices almost doubled resulting in new negotiations of the “right for the city” (David Harvey) and “new urban crisis” (Richard Florida).

Adrian Debattista

The Independent Music Scene in Malta: Interpreted Realities and Policy Imaginaries

Parallel Session IIIa: Action between Music Production and Musical Experience, Feb. 13th, 16:30h, Higher Space (C 40.704)

The paper explores the social relations, who networks and practices of Malta's independent music scene are imagined in national cultural policy. What are the differences and similarities in the interpreted realities of Malta's independent music scene from the perspective of its members and that of national cultural policy imaginaries? How are the social relations in the scene as interpreted by its members imagined in its national cultural policy? How do these imaginaries manifest themselves in policy action?

The project is primarily concerned with the possible gaps between the contextual “meaning-making processes” of policy imaginaries and the everyday practices within the independent music scene. Drawing from complexity thinking (Comunian, 2019), analysis will consist of comparing the scene members' interpretations of the scene's social relations with the identified policy imaginaries constructing potential implications for policy and the music scene.

Sarah Defoin—Merlin

Shanghai: a Chinese City Planned and Appropriated through Vocal Music

Parallel Sessions Ib: Creating Urban Music Spaces, Feb. 13th, 13:00h, Lower Space (C 40.501)

The aim of this paper is to show to what extent vocal music, performed by a major part of Chinese people, has a central place in the shaping of Shanghai.

Lots of anthropologic, ethnomusicologic, and sociologic researches deal with the use of songs to demarcate territories (Roseman, 1998; Koch, 2013), structure groups (Street, 1993; Reuther, 2007), and claim identity (Garat, 2005). But only a few, especially in geography, have shown that places where people sing are clues of the (de)construction of urban spaces.

Thanks to participant observations and interviews conducted in the metropolis since 2017 we will argue that for Shanghai Municipality music is a way to plan the city. Places dedicated to specific songs preserved by the government like operas or jazz are currently gathered in internationally known quarters like the Bund or People's Square in order to revitalise them but also to create the picture of an international cultural city. Socio-spatial organisation, urban landscapes, and the way that Shanghai people think and practise their city are also modified by official singing places.

Then inhabitants re-appropriate the city by performing songs in new spaces like no-used spaces between buildings lately constructed, but also in spaces which were not thought by the Municipality to be singing places like parks. When they sing, amateurs alter the original function of the street furniture and then deconstruct the official material urban space. Vocal music, even in China where repertoires and practices are controlled, is also a way of placemaking.

Pranoo Deshraj

Masculinity at the Margins: The 'Gully' in the Metropolis

Parallel Session VIa: Music as Space of (Gender-)Identities, Feb. 14th, 13:30h, Higher Space (C 40.704)

There has been considerable interest in the metropolis as the mis-en-scene of popular cultural practices. Much of the literature in India derives from the dichotomy between city/village that draws on post-colonial developmentalist discourse. This paper takes a detour to explore contemporary hip hop that is often filmed in the locales of Bombay. It is suggested that the lyrical content, use of colloquialisms, and the video montage highlights a distinctly metropolitan aesthetic, a presence that resonates from the margins of the metropolis to the heart of the city. The 'gully' (lane/area) becomes an evocative contrast from the road/highway of developmentalist fantasy. Through the echoes of the artists' voices, and acts of self-representation, the work seeks to explore emergent city masculinities in contemporary India. The analysis is centered around

the videos, and other material on the artists *Divine* and *Naezy*. These artists posit themselves against dominant trends in contemporary hip hop which evokes glamorous, 'sexist' imagery and stereotyping. Rather, they assert their marginal social formations as modes of an alternative masculinity that is cognizant of and prides on their class positions. In doing so, the work moves away from the haunting question of hip hop as culture industry, or an emancipatory technique of radical lyricism. It is asserted instead that the artists carve a space for a range of metropolitan subjectivities thus shifting the axis of dominant (urban) masculine representation in popular culture.

Vivian Doumpa & Alexandra Karamoutsiou

"It is as if Music has conquered the City and the Streets today": "Street Parade", an Event that cracked the Space, Time and Function of the City

Parallel Session IIa: Music on the Streets, Feb. 13th, 15:00h, Higher Space (C 40.704)

Thessaloniki is a Greek city, where deindustrialization in the late 1980s left behind empty spaces, which later became the hotbeds, where the DIY music scene informally developed. These acts have been performing in formal and informal DIY places, located mainly in the central area of the city. Deriving from the "tradition" of the self-organised events and concerts the event of "Street Parade" came to be, right before the greek economic crisis (2008). "Street Parade" was a self-organized DIY live music parade that was moving through some of the main and busiest streets of the city, followed by thousands of dancing citizens, once a year from 2008 to 2012.

By focusing on the specific spatial and temporal boundaries of the "Street Parade" events, while they were being produced, we seek to reflect on the following questions. To what extent did these events formulate a different lived, conceived and perceived space (Lefebvre, 1974), for the performers, the audience and the witnesses of the event? Lastly, is it possible that these events could be described as as interventions, rather than events, that broke the procedures, rules and functions of urban daily life, creating Temporary Autonomous Zones (Bey, 1991) of urban sonic placemaking?

We aim to increase our embodiment and open up our research to non-academic people (Chaidopoulou-Vrychea 2013) by merging approaches from historical musicology and geographical studies, and having Psychogeographical practices (Debord, 1995), open interviews and archival research (web- and mass media-based) as our main researching tools.

Lukas Drevenstedt

Club Culture - Deconstruction of a Multifaceted Urban Phenomenon

Parallel Sessions IIb: Clubs and Venues as Bottom-Up Spaces, Feb. 13th, 15:00h, Lower Space (C 40.501)

Over the last 30 years, Berlin has become known for its vibrant club culture and nightlife while having to deal with typical metropolitan challenges: increasing population, real estate speculation, shortages of built space and inflation. These developments endanger the dynamics of the club cultural landscape: one club after another is being forced to shut down. The term "Clubsterben" has been coined to describe this process.

The public value of club culture has widely been acknowledged and the term is also being used in different academic fields since the 1990s (Thornton 1995, Mühlenhöver 1999, Kühn 2017), however, the phenomenon had not been adequately defined and described in all its relevant facets.

Club culture describes the phenomenon of people meeting in clubs or in similar spaces characterized by a program focused on music, restricted access of a certain nature to create a protected space with its own rules, and a community to listen to music, dance and socialize.

Club culture has an economic, cultural and social value for society. As a result, justice can only be done to this phenomenon if the corresponding evaluation criteria and the underlying paradigms are taken into account. Due to the multilayered nature and complexity of club culture, comprehensive dimensioning of this phenomenon is essential. These dimensions must be considered together in order to comprehend club culture in its entirety. The collaboration-based "3D model of club culture" can be used by academics, policy-makers and club culture practitioners alike. It offers a variety of possibilities for further research

Wolfgang Fichna

Fluc and Electronic Resistance

Parallel Session IXa: The Viennese Prater: Musical Representation of a Liminal Sociopolitical Space, Feb. 15th, 13:30h, Airy Space (C 40.601)

Under the impression of Austria's first conservative/right wing government (2000) the music scene branded as *Vienna Electronica* became politicized and formed the label *Electronic Resistance* with *Fluc* (founded 2002) as its main venue. Located right near the *Prater*-railway station, the club connected the *Prater* to the city's club culture and electronic avant-garde. Klaus Stattmann, the architect of *Fluc 2* (opened 2007), created a "container ensemble occupied by reef-like structures, washing up the stranded and flushing them into a former pedestrian underpass which was once leading to the *Prater Alley*, and is now serving as a dancefloor."

Felix Fuhg

Did the "Planner's Dream [Went] Wrong"? Urban Change and Music Culture in Post-War London

Parallel Session VIIc: Music and the Changes of Urban Space, Feb. 14th, 14:30h, Lower Space (C 40.501)

Scholars widely agree that modern youth and sub-cultural identities were shaped by the urban experience transmitted also via popular culture (Ian Chambers). Britain's post-war working-class youth not just put itself in line with the new puritanism of an artistic modernity from which modern architecture was part of but also became the symbol for a new city life that allowed London to reposition itself as a city of cultural production. Staged as representatives of a new era of British modernity, teenager turned into ambassadors of an urban modernity.

The paper re-reads key-topics of urban studies via popular music and asks how the changing built environment as well as shifts in the social composition of London were discussed in society with the help of music. The paper deals with different modes and reactions popular music had on tropes of urban studies such as changing forms of mobility, gentrification and social polarization, modern architecture and high-rise building as well as suburbanization and the use and meaning of public space. It shows how urban change associated with the making of a post-Victorian Britain in post-war times became part of a new idea of Britishness with the help of popular music. By paying attention to the meaning of urban change in popular music in post-war Britain, the paper shows how the creation of a modern urban identity was the result of a conflictual negotiation which set the historicity of city life in relationship to modern urban identities.

Lisa Gaupp

Listening to the Street – Urban Sounds in Hamburg-Altona between the "Right to the City" and the "Creativity Dispositif"

Parallel Session IIIb: Music between Protest and the 'Urban Cool', Feb. 13th, 14:30h, Lower Space (C 40.501)

This study examines the complex relationship between music and cities. More specifically, it explores how, when and why distinct urban atmospheres and unique urban spaces are created through music, specific sounds or creative social practices such as busking. As Andreas Reckwitz has shown, it has become a social regime to act creatively and to strive for originality and uniqueness. Busking and other creative expressions in public sphere seem to fulfil this demand, but at the same time, they also tend to symbolise practices of resistance against neo-liberal discourses. According to Reckwitz, this social aestheticisation can be observed especially in cities, for example in neo-liberal discourses such as city marketing. To examine this ambivalent if not

contradictory divide, this empirical study focuses on STAMP, an international street arts festival in Hamburg, Germany, and especially related music practices. It considers macrostructures such as city policies, organisational and spatial politics of gentrification and micro-practices of creativity expressed in symbolic interactions or practices of participation following specific sociocultural conventions.

Nicholas Gebhardt & Craig John Charles Hamilton

Mobilising Festival Audiences

Parallel Session IIIa: Action between Music Production and Musical Experience, Feb. 13th, 16:30h, Higher Space (C 40.704)

This paper will describe the methodological progress of a practice-led project that aims to create a mobile application-based research tool and a suite of data analytics dashboards for the study of music festivals and their audiences. The project is primarily focused on the role of digital and mobile technologies in the mediation of jazz and improvised music festivals. Its aim is to identify replicable working practices for work of this kind, and highlight some of the most important practical and theoretical issues in this emerging area of research. Our discussion will present an analysis of three different iterations of mobile app development, several pilot projects at city-based music festivals, and a number of “hack days”. Through this we will demonstrate how we have arrived at the latest iteration, which enables festivals to build and deploy their own mobile applications. Based on three user focus groups, we will then demonstrate how our intervention enhanced the festival experience for participants, but also raised important questions about the links between data privacy and mobile app functionality. Through our evaluation of how festival sites and audience experiences are mediated by mobile and online environments, we will then consider what our work can reveal about larger questions relating to audience study at music festivals. In particular, we will examine the tensions that emerge between scholarly and commercial objectives and the complex ethical questions that result from the collection, analysis and use of data when mobile applications are deployed within festival environments to study audiences.

Paula Guerra

The Revolution is Now in the Global South: Sonic Identities and DIY Cultures as Form of Political and Social Resistance in the Cities

Parallel Session Vc: Music Spaces and Politics in the Global South, Feb. 14th, 11:00h, Lower Space (C 40.501)

Cities and sounds from the Global South force us to look to the south of the Equator. Not looking for exoticisms, but within a logic of equality and learning. Not only in the

sense of an epistemological renewal that understands different views and cosmologies, but also of a renewal of theory, that has so far avoided dialogue with virtually half of the world's population. Improbable and hidden sounds proliferate in this 'Other cities' – peripheral, gentrified, violent, unsafe, segregated. These are cities within cities, populated with new sounds and ambiences capable of engendering new musical epistemologies of the South. In the last decade, the post-subcultural framework has opened a fundamental gap in the study of youth cultures, namely underground music scenes and DIY cultures. This window of opportunities – also known as cultural turn – has allowed major advances in social theory and provides a legitimate approach to the sounds of the South. We consider that a closer analysis of the reality of the countries of the South is possible and needed, so that researchers can move away from repeating the same errors and clichés. Thus, considering the collectives of musical actors in the cities of Rio de Janeiro, Fortaleza, Recife, Teresina and Porto Alegre, interviewed between 2017 and 2018, we intend to demonstrate the empirical relevance and urgency of this approach and its relevance to the renewal of social theory about popular music and the contemporary construction of social identities in a local, transglobal and virtual sphere.

Paula Guerra, Pedro Menezes

Sound, Time and Space: The Indie Rock Scene of Fortaleza (Brazil) rethinks the City, its Past and its Present

Parallel Session VIIc: Music and the Changes of Urban Space, Feb. 14th, 14:30h, Lower Space (C 40.501)

Fortaleza is the capital city of the state of Ceará, located in northeastern Brazil. "Iracema" (1865) is a novel by the *cearense* writer José de Alencar (1829-1877). The literary work creates a founding myth of the Brazilian identity in which Ceará would be the cradle of the new hybrid civilization, born from the crossbreeding of the European colonizer with the Native American. Belchior (1946-2017) was a popular traditional local singer and composer who became a nationally renowned artist in the 1970's. In 1930, Fortaleza's most famous beach was named "Iracema" and, in 2017, on the waterfront of that beach, the municipality opened a public cultural center and named it after Belchior. Among other activities, the Center sponsors the "Festival Lado B" project, in which, monthly, local indie rock bands perform for free at the promenade to a public that gathers on the sand beaches of Praia de Iracema. Aware of this crossing of apparently antagonistic senses and temporalities – Iracema, Belchior, Indie Rock, State, society and the post-colonial transits that go from the discovery of Brazil by the Portuguese to the arrival of an Anglo-Saxon musical genre at the tropics – this work intends to discuss how the indie rock scene of Fortaleza, united around Belchior Cultural Center, located at Praia de Iracema, rethinks the time and space of this city whose local cultural tradition is directly associated with

characters like Iracema and Belchior, but does not have rock as one of its representative elements.

Jan-Olof Gullö, David Thyrén

Challenging Changes for Future Music Production

Parallel Session Xa: Musical Heritage and the Changing of Urban Soundscapes through Digitalization, Feb. 15th, 15:00h, Airy Space (C 40.601)

In recent years, there have been major changes in society on many levels. Such changes are of course of great importance to many urban residents. The changes we are referring to in this paper, are how people listen to music. On the streets and walkways in e.g. Stockholm, the capital of Sweden, large hordes of young men and women nowadays travel on electric scooters and almost everyone wears headphones and listens to music. Also on commuter trains, subways and buses, most of the travelers also wear headphones and listen to music. Thus, music is constantly present in these people's lives. But at the same time, music clubs and other music establishments, are often finding it increasingly difficult to achieve profitability due to a declining audience interest. Also traditionally successful music arenas such as the opera houses have problems to attract audiences, despite extensive and often very costly marketing. However, the big arena concerts with international artists still attract large crowds. This means that listening to music has evolved into something that usually happens entirely individually or on occasions in very large contexts, like e.g. at arena concerts. In this paper we highlight some of the challenges that young music producers face, due to the changing society, as they develop their artistic activities. The Swedish music industry has for many years been internationally successful and we present some core explanations of the success and also reflect on how societal development may need changes for future urban music development.

Vicky Ho

Street Music and Urban Experiences: Field Study of the Busking Scene of Hong Kong

Parallel Session IIa: Music on the Streets, Feb. 13th, 15:00h, Higher Space (C 40.704)

The paper is part of a larger research project which aims to study the music-making practices in the local busking scene of Hong Kong and the YouTube scene and to analyze the relationship between these musician's music-making experiences and their self-perception of a creative identity. Specifically, the paper will focus on the busking scene and discuss how the street musicians' music-making practices, including their repertoires, aesthetics, cultural sensibilities, and social interactions connect to the urban context of Hong Kong. If street music performances can serve to

form part of a shared experience and a collective production of cultural life in city spaces (Bennett & Rogers, 2014; Simpson, 2014), and even have an 'ethical potential' for 'egalitarian togetherness' in an increasingly hostile and fragmented world (Doughty & Lagerqvist, 2016), how do they 'groove' the city of Hong Kong, which is known to be highly stressful, hyper-capitalistic, and more recently politically turbulent? What do street musicians sense about the city of Hong Kong and how do they respond musically? How does street music-making also create spaces of meaning making, emotional expression and identity construction in this conjuncture? Based on field study including observation and in-depth interviews in the local busking scene, the paper will present interim observations and discussions as for how street music mutually shapes and is shaped by urban experiences.

Juho Petteri Hänninen

The Implications of DIY Places in Helsinki in the 2000s: Operation Models, Meaning for Scene Participants and Consequences for the City

Parallel Sessions IIb: Clubs and Venues as Bottom-Up Spaces, Feb. 13th, 15:00h, Lower Space (C 40.501)

As most arts, music is subordinate to commercial activities. This subordination is even more profound in genres that fall under the vague concept of 'underground' (or 'marginal') music – such as noise, (hardcore) punk, sound art and experimental music – or are pushing the boundaries of their respective genres – such as the forerunners of hip hop and EDM. Consequently, music scenes often find their home in the fringes of the city and form informal and (to an extent) uncommercial places. These places are manifold by their nature – such as squatted buildings, outdoor venues and temporal spaces in art galleries. Often these musical places are run following a 'DIY' ethos and become to represent more than venues for musical practices for the scene that facilitates them.

My presentation focuses on three aspects of DIY places – operation models, meaning and implications. First, the operation models of DIY places is introduced. What DIY places are and how they are run? Second, the meaning these places hold for the scene participants is introduced. Lastly, the implications of these places for the viability of musical life and the consequent implications for cities is represented.

The presentation deals with Helsinki in the 21st century. The presentation is based on a survey and a map questionnaire conducted with scene participants. The data has been categorized following a grounded theory approach. Theoretically it is aligned in the 'scenes perspective' and focuses (mainly on) on LeFebvre's suggestion of 'spatial practice'.

Shane Homan

'Seismic Victory'?: Live Music, Environmental Laws and the 'Agent of Change' principle

Parallel Session Va: Sociocultural Impacts of Live Music and Music Scenes, *Feb. 14th, 11:00h, Higher Space (C 40.704)*

The live music venue has retained its prominence within urban popular music (Brennan 2015) and musicians' careers. The maintenance and protection of venues is increasingly prominent in music policies, especially in heritage and city marketing strategies, where the visceral experiences of the live gig provide a useful point of difference for the resident and tourist experience, and as economic foundation for wider urban cultural planning policies (e.g. Music Canada 2014). At the same time, venues remain vulnerable to noise complaints as urban density increases. This presentation examines the relatively recent adoption of 'agent of change' guidelines designed to protect venues from unreasonable residential complaints about noise levels in Melbourne and in London, where they were hailed as a 'seismic victory' (UK Music's Michael Dugher). The value of 'agent of change' will be assessed against its considerable industrial and governmental promotion, and amidst recurring binary debates of city 'vibrancy' and public order/amenity, and contemporary notions of the '24-hour city' (Bianchini et al 1988).

Ihsanul Ihthisam

Sounding Islam in Malabar: Mappila Songs in The Indian Ocean Soundscape

Parallel Sessions Ia: Urban Soundscapes and Background Sounds, Feb. 13th, 13:00h, Airy Space (C 40.601)

The everyday musical enunciations of Mappila Muslim community (an Indian Ocean trading diaspora) settled at Malabar coasts of India are known as Mappila Pattu (Songs of Mappilas). Mappila songs address each and every moment in the secular and religious life of Mappilas from birth to death. Mappila Songs evolved simultaneously with the consolidation of Mappila ethnicity in Malabar through constant give and takes from local (Tamil, local Caste/Tribe folk) and overseas (Perso-Arabic, East African) literature and musical cultures. Mappila Muslims of Malabar attuned their 'sonic environment' through transoceanic musical exchanges in the Indian Ocean soundscape, happened along with the movements of Sufi missionaries, maritime trade and Indentured Labours across the ocean. The Mappila songs were commonly penned in *Arabi Malayalam* (writing Malayalam in Arabic script) and consciously adopted words and sounds freely from different languages in the Indian Ocean littorals to make it polyphonic. The study traces the original roots of Mappila songs analyzing, sonic, historical and ethnomusicological characters of the same, and

examines the genesis and development of Mappila 'sonic atmosphere' in Malabar, with its further developments in multiple roles (Politics, Gender, Memory, and History) of Mappila being. For the purpose, detailed and segregated content analysis of existing Mappila song genres with a study on personal contributions is proposed here. The paper also looks into the nuances of rhythms, prosodies, tunes, rhymes and other musical characters in Mappila songs to surface its identity in Indian Ocean musical traditions.

Marek Jeziński

"Listening to the City // Looking at the City. Constructing Urban Ecology and the Ideological Dimension of Music and Architecture"

Parallel Session VIIb: Music, the City and Notions of Ideologies, Feb. 14th, 14:30h, Airy Space (C 40.601)

In the paper, I examine the relations between music and architecture present in several concert halls in the city of Toruń (Poland) as a part of urban ecology. I imply that music performed in the city venues can substantially influence human behavior and people adjust to the mood that music provides while participating in live performances. As the examples of such relations I discuss urban architecture and buildings that host such festivals, as: "Music and Architecture", "St. John's Organ Music Festival" and "The Festival of Silent Music".

More importantly, I imply that the metaphorical conjunction of music and architecture should be supplemented by another factor that influences the reception of art and music, namely, ideology. A city itself and its physical space are perceived as a certain idea that is always characterized by political and ideological features. Music performed in the city concert halls (especially the ones sponsored by the municipal authorities), like any other kind of art, cannot be functionally separated from the social and political background that carries values related to ideology and viewpoints of a political character. Thus, sound ecology of a city, including urban concert venues, should be perceived as a part of the ideological *status quo* manifested mainly as a set of social relations stemming from the political power, politics itself, effective governing and, not least, the social perception of political activities.

Ina Kahle

How Music Festivals contribute to the Social-Ecological Transformation

Parallel Session Va: Sociocultural Impacts of Live Music and Music Scenes, Feb. 14th, 11:00h, Higher Space (C 40.704)

Music festivals will not change the world, but they do serve as an acceleration torque regarding the advance of the social-ecological transformation of societies in terms of

disengaging from the capitalist fundamental idea of economic growth. That's the finding from an investigation which was conducted in 2017 on one of the biggest, commercialized and unpolitical open-air, rock-music-festivals in Germany, the Hurricane Festival. Surveys on five other German open-air-festivals corroborated this outcome. The study uncovers the festival audience as a temporary community dealing with different values and norms as in everyday-life within an improvised infrastructure over up to 5 days. The absence of obligations, competition and social hierarchies was the most obvious festival specific aspect describing the festival atmosphere by the festival audience. In return phenomena that are comprehensively explained by the concept of Resonance by the German sociologist Hartmut Rosa are identified as a main part of the festival specific aspects of think- and behavior pattern of the festival audience. In festival situations these phenomena are collectively experienced by young people in a positive setting and thus memorable. Resonance is identified as a possible solution for the grievance implemented in modern societies through the dominance of capitalist market logic. The study includes a combination of qualitative and quantitative research on the Hurricane festival with a response rate of more than 30 semi-structured interviews and 2077 completed questionnaires. It is accompanied by quantitative surveys on five further German open-air festivals with a response rate of in total 3.977 completed questionnaires.

Dragana Kostica

Techno and the City: When Electronic Music Shapes the Urban Identity

Parallel Session IVa: The City as Raver Space, Feb. 14th, 09:30h, Airy Space (C 40.601)

This paper examines how arrival of techno music and similar electronic music genres influenced on constructing urban identity of Belgrade as the music city and nightlife destination. It provides a chronological review on the most influential techno clubs that appeared in Belgrade since the beginning of the 1990s until today. According to Lefebvre (1991), space is socially constructed notion. Specific spaces such as dance clubs tend to acquire social meanings through the discourses that surround them and the ways in which they are accessed and developed. As individuals we tend to have expectations of specific places and how they make us feel, but also of how we can experience places which can be geographically, socially or even only psychologically distant from those of our everyday lives (Dear & Flusty 2002). Those spaces became like sanctuaries for the local club goers at first, and during the 2000s for the visitors of Belgrade as well. Sometimes, certain social spaces become liminal spaces. The term liminal was mostly used to distinguish and define transition from "the known to the unknown" so that the liminal experience tends to represent metaphorical crossing imagined spatial or temporal threshold (Nisbet 1969). Through the years clubs in Belgrade became part of so-called cities' growth-machine (Molotoch 1976). Spontaneously nightlife economy started to develop and to attract visitors to Belgrade.

It rebuild the image of the city and constructed the new urban identity of Belgrade as popular nightlife destination and the music city.

Robin Kuchar

Underground Music Clubs - from Free to Taken Over Spaces

Parallel Sessions IIb: Clubs and Venues as Bottom-Up Spaces, Feb. 13th, 15:00h, Lower Space (C 40.501)

Underground forms of popular music, their collective local appearance as well as their spaces recently undergo considerable transitions. Taking into account broader processes of urban regeneration, the appearance of a rather commercialized live music culture and changing spatial structures of scenes, the paper examines how ongoing transformations exert influence on originally underground music venues as a specific kind of urban music spaces.

In this sense, venues develop in relation to their initial spatial and cultural strategies, what recently has lead to new forms and levels of autonomy, professionalization and institutionalization. As a consequence, the status of these venues reaches from traditionalist but highly dependent to paradoxical forms of 'subcultural institutionalization'.

Basing on space as analytical tie between urban, cultural and economic developments, fieldwork shows that clubs increasingly become hijacked or taken over spaces that apply different strategies in order to preserve their idea(l)s of self-governed and collective cultural work.

Meri Kytö

Who Listens in the Urban Soundscape? Tactics for Background Music

Parallel Sessions Ia: Urban Soundscapes and Background Sounds, Feb. 13th, 13:00h, Airy Space (C 40.601)

The practice of background music in commercial, public and semi-public spaces has been heavily dependent on music radio. Lately this practice has been challenged by multiple digital applications, music streaming services and custom made background music design. In some cases the 1960s ideology of inconspicuous musical wall paper has been replaced by foreground music, including generative music applications. Urban spaces are being increasingly politicized through electroacoustic design that aims at affective responses. The wide range of new technologies have led to a situation where affective responses can be designed into urban spaces.

The cities are nevertheless inhabited by not only consumers but by citizens as well living their everyday life in the polyrhythmicity of musics, sounds and movement. Approaching the practice of background music methodologically through

soundscape studies and ubiquitous listening this paper asks how background music is used in organizing, regulating, producing and (de)territorializing spaces. Understanding urban space as an auditory modality the paper asks, are these soundscapes challenged (sonically), and what kinds of practices does this challenging involve on both individual and collective levels? Are there tactics opposing the strategies of commercial spaces?

The study is part of a research project ACMESOCS (Academy of Finland) examining diverse auditory cultures of commercial spaces, particularly how they are articulated, experienced and reclaimed within the acoustic environments of different sized cities in Finland.

Sigrun Lehnert

From Rubble to Modernism: The Sound of the ‚Economic Miracle‘ in German Cities of the 1950s and 1960s

Parallel Session IXb: Grabbing the Moment - Sounds of Urban Histories, Feb. 15th, 13:30h, Lower Space (C 40.501)

The newsreel in the interludes of the cinemas was an important means of mass communication in the 1950s and 1960s. Until it was replaced by television, the cinema newsreel in West and East Germany could shape the viewers' ideas of the present and future life. An edition of ten minutes of viewing time comprised up to 15 reports which were accompanied by off-commentary and sound. Through the interplay of cinematic elements, the newsreels became an overall narrative of architectural developments. The underscored music of the pictures corresponds not only with the (modern) image that the architecture was supposed to convey, but also reflects special locations and eras.

For example, the films documented life in refugee shelters and in ruins accompanied by sad or hopeful music and the danger of dud bombs at the destroyed Heligoland was expressed by unmelodic strokes of the Hammond organ. The acoustic presentation of the 'new' Berlin is characterised in West and East by the magnificent boulevards: the music which accompanied pictures of the Ku'Damm and Stalin-Allee reflects the pride in the reconstruction work, and Jazz-Sound belongs to extravagant modern buildings like the Unilever-Haus in Hamburg. The music expresses also the change in building culture: While in West Germany at the end of the 1950s people were convinced of prefabricated houses, until the mid-1960s criticism of the square-like and abstract post-war architecture was aroused. The newsreel called for alternatives and presented visions of healthy housing with relaxing music.

João Ricardo Mateus

How Elysia Crampton's Work Reshapes the Aymara Legacy

Parallel Session VIc: Visual Spaces of Music, Feb. 14th, 13:30h, Lower Space (C 40.501)

This paper will focus on the relationship between Elysia Crampton's production and the link it establishes with the Aymara and Andean tradition. We will try to explain the way in which Elysia's production contributes to the perpetuation and preservation of the Aymara tradition's legacy focusing on: 1. incorporation of specific elements inherent to the Aymara tradition and 2. the recent archival concern that the artist has had with the legacy of key figures of the Aymara tradition.

Following a previous investigation of the artist's work that focused on the intermedial nature of Elysia's poetry (to be published in MATLIT, University of Coimbra), our goal will be to understand what are the implications for the Aymara and Andean identity, taking in consideration the way Elysia recovers and makes use of specific components of the Aymara culture.

The presentation will thus be confined to five aspects of the artist's work: 1. incorporation of Aymara/Andean instruments, 2. recovery of ancestral images and a literary legacy, 3. the reintroduction of key figures in the Aymara tradition (e.g. Bartolina Sisa, Ofelia Espinoza), 4. the multinarrative quality of the artist's works and the way it mirrors Aymara's textile production 5. the recent archivist role taken by the artist.

Our objective will be to demonstrate that by calling upon figures and symbolic elements belonging to the Aymara tradition, besides reconfiguring and preserving the Aymara identity in a space with global visibility, Elysia's work generates a fundamental space for a Bolivian and Andean intersectional collective, beyond borders.

Dianne Violeta Mausfeld

"The Radio won't play you, but the Neighborhood will" – Chicano Rap, Space & Identity in L.A., 1980s & 1990s

Parallel Session Vb: Music as Expression of Fear & Hope, Feb. 14th, 11:00h, Airy Space (C 40.601)

Hip-Hop is an innately urban subculture that spread from the South Bronx across the globe. In L.A., a city marked by gang violence in the 1980s and '90s, Hip-Hop uniquely merged with gang culture as many of the up-and-coming artists were gang members. Break-dancers, rappers and DJs had to cross enemy lines to perform at shows, while 'tag bangers' were writing their names on walls, crossing off the names of their rivals. 'Chicano Rap', a subgenre of Gangsta Rap created by Mexican-American and Latino artists, is closely intertwined with Chicano gang culture that has ruled L.A. neighborhoods since the 1930s. This paper pursues the distinct forms of spatial

identification conveyed in Chicano Rap, whether gang related or not, yet always in accordance with hip-hop's turf-mentality.

While (Black) Gangsta Rap found its epicenter in Compton, Chicano artists were spread from Santa Monica (Proper Dos) and Pico Union (Psycho Realm) to Southcentral (Brownside), East L.A. (Kid Frost) and even Riverside (Lighter Shade of Brown). In their 'Spanglish' lyrics they talked about gang violence, police brutality, and daily life in the *varrio*['hood], entailing local signifiers like area codes, neighborhood- and street names. While strongly identifying with L.A., Mexico is omnipresent as a space of cultural rooting. Hereby, Chicano rappers forge "extreme local" (Forman 2002) identities on one hand and pan-Chicano pride and self-determination across city-, state- and country borders, on the other. Drawing on interviews with Chicano artists, this paper discusses how space and identity is being negotiated in L.A. Chicano Rap.

Pedro Mendes

Challenging Social and Geographical Barriers through Musical Activity: The Case of Os Monstros in late Colonial Lourenço Marques

Parallel Session Va: Sociocultural Impacts of Live Music and Music Scenes, Feb. 14th, 11:00h, Higher Space (C 40.704)

Lourenço Marques, actual Maputo, was the capital of Mozambique, a territory which was under Portuguese colonial rule until 1975. As a result of the urban planning promoted by the colonial administration, social inequalities were inscribed in the urban geography of the city. There was the city center - 'cement city' - a place mainly occupied by Europeans from middle/upper classes; outside, there was a peripheral area of neighbourhoods with poor living conditions, mainly inhabited by African population and a smaller part of low-class Europeans and immigrants. This was a factor of spatial segregation, racial discrimination and more obstacles for those with precarious positions in the city (Domingos, 2013; Zamparoni, 1998).

Nightlife business in the city, in conjunction with local associations, created a basis for the existence of several popular music groups. The activities of these groups were also conditioned by social and geographical issues. Groups from the peripheral areas usually had to overcome a lot of constraints to the play in the city center.

Considering studies about the relation between cultural practices and the organization of colonial cities (Domingos, 2012; Martin, 2002), this paper explores the case of Os Monstros, a group of black musicians from a peripheral neighbourhood, with a repertoire based on soul music. They settled a place in the city center, acting beside groups from wealthier neighbourhoods in spaces connotated with social and political elites. Musical activity is analysed here as way of challenging spatial order and of conceiving new ways of imagining the city.

Luciana Mendonca

Hearing Urban Soundscapes: Methodological Insights and Rhythmanalysis

Parallel Sessions Ia: Urban Soundscapes and Background Sounds, Feb. 13th, 13:00h, Airy Space (C 40.601)

In social sciences theory and research, there is a hierarchical organization of the senses, with clear predominance of sight. Visual metaphors are abundant and reflect upon fieldwork and concepts. Our lexicon has been primarily the one of visuality: we search for the sight, which would enable us to observe and analyse, departing from perspectives, to reach social agents point of view, their world vision. Even the word theory has in its Greek roots the meaning of contemplation.

More and more, social scientists are working to integrate the sense of hearing as a tool for research, especially in urban everyday life, like Bull (2000), DeNora (2000) e Frith (1996). The proposal of this paper is to explore Henri Lefebvre's original research program to explore the integration of hearing through rhythmanalysis, started in the end of the third volume of Critic of everyday life (Lefebvre, 2005) and developed in a book – *Éléments de Rythmanalyse. Introduction à la connaissance des rythmes* – edited in 1992, after he passed away.

One important aspect of rhythmanalysis is the physical presence, the embodiment of the researcher, posture that may stablish the dialectics between distance and proximity. Experience is put in the centre of the knowledge of everyday life. Considering so, what would be the productivity of such an analysis to the integration of music and noise in the study of urban soundscapes? What new features would this kind of analysis enable to reveal about urban music and life? These are some question to explore.

Mariia Mykhalonok

Medellin: Rebranding the City through Music

Parallel Session Vc: Music Spaces and Politics in the Global South, Feb. 14th, 11:00h, Lower Space (C 40.501)

In the late 2000s, the image of Medellin changed from the city of Pablo Escobar to the world capital of Latin urban music – reggaeton. The new concept of the city has been actively promoted in the discourse of reggaeton by verbal and visual means.

Colombian and world media describe Medellin as a unique place which concentrates the most successful and promising representatives of the urban genre, using such lexemes as *Meca* [Mecca], *punto de partida* [starting point], *acogida* [welcome], *dominar* [dominate], *potenciar* [encourage]. Interestingly, the narco history of the city is not neglected, but rather integrated in its contemporary positive framing. In reggaeton song “Medellín” (Madonna feat. Maluma), the past and the present of the city are combined through non-ordinary lexical collocation: “We built a cartel just for love”.

In biographical TV series “El Ganador”, *reggaetonero* Nicky Jam credits Medellín with his overcoming drug addiction and succeeding in music career. This personal story resembles the history of the city itself and activates linguistic frames of success and hope.

Visual promotion of Medellín takes place in music videos, where it is represented through breath-taking panoramic views and/or picturesque neighbourhoods with their happy dancing inhabitants. Colombian *reggaetoneros* are presented as the new power of Medellín through massive jewellery and expensive cars – typical articulations of reggaeton culture, similar to the ones of narco culture (Kail 2015). Thus, the discourse of reggaeton aims at communicating the message that, unlike cartel leaders, artists achieved wealth by fulfilling their music potential in world capital of urban music.

Pedro Belchior Nunes

“We didn’t have a Name for it”: Batida do Gueto and Príncipe Discos as a Case Study of Success among EDM Labels

Parallel Session VIIla: Sounds from Urban Margins – Politics of Refugees and Outsiders, Feb. 15th, 09:30h, Airy Space (C40.601)

In the second half of the last decade “Batida do gueto” (beat of the slum) emerges as a music style inspired by african styles such as Tarrachinha and Kuduro but fresh and new in its approach to such influences as emphasis is almost exclusively on its electronic beats at the expense of melody and harmony. Most of its artists are young african-portuguese DJs/producers from certain slums in the outskirts of Lisbon especially Quinta do Mocho. Presented as a pure, raw and genuinely Portuguese music style due to its origins in the Lisbon ghettos, *batida do gueto* has evolved from a marginal music style to gain visibility thanks to the role of music label Príncipe Discos. An independent label based in Lisbon, Príncipe is specialised in the recording and distribution of *batida do gueto* and since its creation in 2011 it has played an active role in bringing recognition to its artists both in Portugal and abroad.

In this paper I will address the case of *batida do gueto* as a music style that emerges in a specific cultural and local context and the impact of Príncipe Discos in integrating both the music and its participants (DJs/producers such as Marfox, Nigga Fox, Firmeza, a.o.) in a wider circuit which crosses class, race and spatial boundaries. I will give evidence of such impacts from data collected through interviews to musicians and label managers as well as analysis of discourse in the label’s webpage and other platforms such as bandcamp.

Olajide Olateju

Rap Music as a Tool For Socio-Political Change in Africa, Nigeria in Perspective.

Parallel Session Vc: Music Spaces and Politics in the Global South, Feb. 14th, 11:00h, Lower Space (40.501)

Hip Hop/Rap has proved to be a critical means to develop and disseminate political consciousness as can be seen from the lyrics of rappers like Nas, Common, and Hip Hop groups like De la Soul and The Roots, in the United State of America.

Also, Hamada Ben Amor a.k.a El General in Tunisia, Eedris Abdul Kareem, Sound Sultan, and I, (Street Poet), in Nigeria.

My rap single released in 2007 titled Nigeria we hail, is a rap track that thoroughly deals with the socio-political issues in the country. The message is still relevant looking at the lyrical content of the song; "I wanna talk to the leaders/senators/governors/chairmen and councilors/you took a bow/made a vow/don't allow/sacred cow/in your cabinet/I'm loud like a clarinet/to y'all my country-men/ even in the continent". This remains potent a message to the leaders in the country, looking at the present level of corruption.

Michael Eric Dyson in his book "Know what I mean?" said 'At their best, hip-hoppers have the potential to raise peoples' awareness'; and when peoples' awareness is raised, change will take its normal/natural course.

A major issue is the cultural factor, we love parties, this had made many socio-political songs go with danceable beats in order to reach people at the occasion with the message, the way they want it. This has a positive side of making it acceptable but the negative side is people only dance to the song because of the beat, oblivious of the essence of the message.

Ana Oliveira & Paula Guerra

From Lisbon to the World: DIY Careers in the Portuguese Independent Music Scene

Parallel Session IIIa: Action between Music Production and Musical Experience, Feb. 13th, 16:30h, Higher Space (C40.704)

This paper discusses the theme of professionalization in music, exploring the relationships between independence, DIY careers, economic sustainability and urban dynamization. This analysis is part of one of the central values of the punk subculture, the DIY ethos, which here emerges as a new standard of promoting employability, allowing to manage the risk and uncertainty associated with the construction of careers in music. Focusing on the independent music scene of the metropolitan area of Lisbon, we seek to understand what is today being a musician in Portugal, which

strategies are mobilized by artists in the management of their careers and what impacts it has in the configuration of the city nowadays. Based on semi-structured interviews with different actors of the independent music scene, we discuss different forms of manifestation of DIY in their spatialities, concluding that this assumes today, essentially, a pragmatic character, being present as a survival strategy in music and in the city.

Beate Peter

Manchester and its Rave Heritage: The Lapsed Clubber Audio Map

Parallel Session IVa: The City as Raver Space, Feb. 14th, 9:30h, Airy Space (C40.601)

In the UK, raves were criminalised in 1994 by introducing the Criminal Justice and Public Order Act. Through that piece of legislation, many ravers were suddenly faced with the fact that their values, cultural practices, and rituals were condemned. As a result, a generation of young people were stripped of their culture and the spaces this culture created.

The 30th anniversary of the second summer of love in Britain, and the 25th anniversary of the Criminal Justice and Public order act in the previous year have led to a renewed interest in rave culture; this time, however, with historical interest (rather than a discussion on drug use).

In this talk, I introduce the Lapsed Clubber Audio Map (<https://www.mdarchive.co.uk/map/the-lapsed-clubber-audio-map>). This map was created in order to give ageing ravers a voice by collecting and archiving their own rave memories. This talk includes an analysis of the first set of memories and shows how the map manages to recreate a particular space, one in which meaning is created and identities are formed. Despite music being absent, the map is a space shaped by music. Furthermore, it escapes hegemonic ideology through co-creation and co-curation. By doing so, it produces a powerful image; one that is not (yet) canonised.

Melanie Ptatscheck

Music under New York: Social Functions of Busking in Subway Stations

Parallel Session IIa: Music on the Streets, Feb. 13th, 15:00h, Higher Space (C40.704)

In the last decade, a number of academic studies have focused on the potential of street music to create moments of joy, surprise, and togetherness (Doughty & Lagerqvist 2016; Simpson 2014; Williams 2016). Transient gatherings of people rushing through their daily lives stopping to become audiences for street performers, and the possibilities for broader social cohesion, are explored through notions of

community. Described by Tanenbaum as 'transitory' communities' (1995: 105), busking and street performing are viewed as 'facilitating moments of contact between strangers and therefore producing a more convivial form of public space' (Simpson 2011: 423).

Based on participant observation and narrative-biographical interviews, I intend to explore social functions of street music within this paper by using the example of busking in New York City's underground. First, and according to Bennett & McKay (2019:10), I will illustrate street music as a space of diversity, where audiences who watch, listen, and enjoy the performance together are made up of people from different socio-economic backgrounds. Second, I will show that also musical performances themselves are potentials for diversity, with both performances and musical repertoires.

Ruchika Rai

Migration Songs: A Living Museum in City Spaces

Parallel Session IVb: Music as Audiospheres and Heritage, Feb. 14th, 9:30h, Lower Space (C40.501)

This paper examines the relationship between folk music and memory together forming a living archive that creates a new native space in the foreign land. For this purpose, it deals with Bhojpuri folksongs and folk music of India and critically inspects them from the lenses of migration.

Every year, Bhojpuri speaking region witnesses temporary and permanent migration. People from this region migrate to nearby as well as distant places. The important thing in this process is the folk songs that they carry with them. These folksongs are medium of communication. In a distant land, it brings the compatriots together and helps them to create a personal space in an urban space. It is interesting to note that that personal space is created through a shared musical space.

Today Bhojpuri music has become an important part of already exiting city spaces. Its industry has flourished more in urban/migrated places than the native place. The urban places have redefined Bhojpuri music and Bhojpuri music has reshaped these cities. Because these songs do not only entertain but are efficacious as well. They play a crucial role in creating and shaping space. They creatively present 'migration' and its effect on individual and society, that how it reshapes filial relationships and changes family politics. But it will be interesting to examine how these songs enter into the political domain? How they differentiate destination with the native place? More importantly, how do these songs preserve the memories of the place left behind, in a foreign land?

Kathrin Elisa Raminger

The Working Class' Conquest of the Prater in the Course of the May Day Parades

Parallel Session IXa: The Viennese Prater: Musical Representation of a Liminal Sociopolitical Space, Feb. 15th, 13:30h, Airy Space (C40.601)

When in 1890 the Social Democratic Workers' Party of Austria organized the first Viennese May Day Parade, it was not by chance that party leader Victor Adler directed the proletarian masses to the *Prater*, where traditionally aristocracy and upper class held their spring carriage tour (*Corso*) on that day. From then on, the working class subsequently took over more and more areas of the *Prater*, which until then used to be a representational leisure space for the bourgeoisie.

Ulfried Reichardt

"Dmitri Shostakovich's Leningrad Symphony: Destruction, Resistance, and the Meaning of Music"

Parallel Session VIIIb: Music as Governed Spaces?, Feb. 15th, 09:30h, Lower Space (C40.501)

Dmitri Shostakovich began composing his Seventh "Leningrad" Symphony after the 900 days siege of the city by Hitler's Army had started. The Wehrmacht was ordered not to take the city but to starve the population to death. More than a million Leningraders died of hunger and cold. Shostakovich wrote the first movement in the city, surrounded by artillery shelling and people dying. He was flown out in October and finished the symphony at the end of the year. It was performed in Leningrad by a starved orchestra with some musicians just taken off the front in August 1942, and was an immense success in London and New York City (Toscanini) immediately. The symphony is directly related to the city's fragmented spaces and desperate citizens, may be heard as sounding the advancing German troops and artillery, but also as echoing Stalin's purges with millions of persons dead or vanished. Shostakovich had only narrowly survived being condemned in 1936.

Does this symphony, ever since so popular in the West, mimetically capture the war, is it simple music for the people as required by Stalin, or is it multiply coded and points into very opposite directions of meaning? In what ways do the tormented urban spaces of Leningrad under siege figure in the music, particularly in the radical first movement, that can be heard as almost pointing towards heavy metal sounds? And is it not reductive to regard the symphony merely as "program music"?

Jhessica Rheia

Party the Night Away: Independent Electronic Music and Urban Governance in Rio de Janeiro

Parallel Session VIIlb: Music as Governed Spaces?, Feb. 15th, 09:30h, Lower Space (C40.501)

The city of Rio de Janeiro has been known for its variety of music scenes and bohemian lifestyle for decades. It recently underwent significant changes in preparation for the mega-events it hosted, being in the spotlight due to public and private investments that culminated in its branding as a global city. From 2003 to 2014, Brazil's Ministry of Culture developed and implemented public interest cultural policies that helped to fund cultural activities and embraced the concept of a creative economy. After the end of the games, and following a significant socio-economic crisis, Rio was deeply impacted by a military intervention and elections that transformed the cultural policy agenda of the city. Since the 1990s, independent electronic music artists existed in the margins of most cultural policies but benefited from the friendlier context for many artistic expressions, nevertheless, especially in the 2000s. From informal venues to public spaces, this scene always had to deal with lack of funding, institutional support, venues or infrastructure availability, as well as permits, and sometimes aggressive law enforcement. Many nightclubs have closed their doors over the last decade, and people are organizing more street parties (for example, *Coletivo NUA* and *O/NDA*), or using private spaces, such as rented houses (*Manie Dansante*). These practices highlight disputes related to public spaces, nightlife, and regulation. Drawing from fieldwork carried out since 2018, the main goal is to present the multifaceted aspects of the independent electronic music scene in Rio and how they relate to cultural policies and urban governance.

Torsa Saha

The Urbanisation of Bangla Popular Music: Suman Chattopadhyay's Early Songs

Parallel Session Xb: The Urbanisation of Folk Traditions and Festivities, Feb. 15th, 15:00h, Lower Space (C40.501)

Suman Chattopadhyay's rising popularity as a singer-songwriter was coterminous with the emergence of the cassette industry in 90s Bengal. Alongside a new method of music circulation emerged a consumer culture around concerts and merchandising. A market was created for later artists to make 'new songs' and secure a community of audience-consumers.

The paper studies the emergence of the 'new songs movement' and its reconfiguration of the imagined landscape within Bangla popular music. I argue that the songs mark a historical moment in which Bangla popular music is urbanised. The

city is no longer imagined as a mere spatial-architectural formation but as a rounded character with a distinctive voice.

Suman's songs forged an audience out of the target consumers of the cassette industry. The cultural hybridity of the songs complemented the cosmopolitan ethos of the emerging neoliberal city. The songs contributed towards a structural realignment, aesthetic reconfiguration and imaginary reconstitution of Bangla popular songs: from flowery language to everyday banter, from idyllic settings to urban civic concerns, from a traditional arrangement to Dylanesque folk-rock.

The formation of an urban audience-consumer community and their reimagination of the city reconfigured space in Bangla popular music, recasting the popular imagination of the everyday from a Romantic rustic landscape to a saturated urban architecture. Whether in their nostalgic recounting of the city of the past or in their political critique of the space that constitutes the city, the songs construct the city as the locus of popular aspiration and of the possibilities of individual articulation.

Ayça Sancar

Performing the Nation-State: Opera Architecture, Cultural Politics and the City in Early Republican Turkey

Parallel Sessions VIIa: Opera Houses as Icons of Music Architecture, Feb. 14th, 14:30h, Higher Space (C40.704)

After the establishment of the Turkish Republic in 1923, the state-led efforts towards social and technological modernization intensified and evolved into an all-encompassing modernization project. This project, which guided the transition from an Islamic multinational monarchy to a secular nation-state, was constituted by various instruments, reforms and policies. The promotion of the fine arts, music in particular, was given high priority within this project. The state-run "music reform", which was based on the combination of elements of Turkish folk music with the methodology of classical music, was considered as the key to the integration into the Western world. As further major policies of the state-led modernization, the architectural culture of the country was reformed in a modernist direction and city planning was introduced as a new discipline.

As the intersection of the three aforementioned politico-cultural instruments of the young state, opera houses as urban music venues were attributed particular significance within the architectural production of the country. These were proposed for strategic and prominent locations in the city, and were introduced as secular places of public gathering. They were, furthermore, envisaged as symbolic objects to reflect the country's aspired Westernized identity through the performances they hosted and their architecture.

The proposed paper intends to discuss the described interplay between, opera, architecture, city planning and cultural politics using example cases from the Cities of Ankara and Istanbul. Further focus will be laid on the parallels between the reforms in architecture and music as well as on the aspect of cultural transfer.

Lorenzo Santoro

Estate Romana: Redrawing the Emotions of a Capital City. The New Meanings of Musical Performance in 1970s Rome.

Parallel Session IXb: Grabbing the Moment - Sounds of Urban Histories, Feb. 15th, 13:30h, Lower Space (C 40.501)

Since 1977 Rome experienced a new approach to the politics of culture. The communist mayor approved the ideas of a young architect, Roberto Nicolini, to set Popular Music performances, as well Poetry and Cinema meetings, directly in the streets of the city centre and in some open-space locations in periphery. According to Nicolini this project was aimed to destroy the conformism, and to address new enthusiasm and genuineness in the life of the city. Such consistent efforts were put in practice by the communist party despite the fact that it propelled a very different concept of culture and political commitment, for example, harshly criticizing popular and experimental music and the socialization these musical genres promoted. Moreover, the Estate Romana intervened in a sort of emotional territory, despite the fact that with the 1978 Aldo Moro assassination's red terrorism produced consistent consequences in the life of romans, the free availability of Music and the effervescence of the related sociability produced remarkable effects in the perception of the city and the community. This paper is aimed to examine the multifaceted relations behind these musical performances and the relative specific urban context from 1977 to 1982 in order to individuate different views and the levels of debate between a number of political and social actors. Such task will be achieved the Nicolini's writings, the archival fund from the Italian Communist Party, from other parties and State Prefects funds, Journal and magazines articles, musicians' and intellectuals' involvements in the events.

Solène Scherer

An Extramuros Communion: Playing and Performing around the Vienna State Opera

Parallel Sessions VIIa: Opera Houses as Icons of Music Architecture, Feb. 14th, 14:30h, Higher Space (C40.704)

Last May, the Vienna State Opera celebrated his 150 years anniversary. On this occasion a concert took place outside, directly next to the building. The *Ringstraße* was closed around the State Opera for the event, allowing Viennese and tourists to enjoy the concert from outside. This uncommon setting was not only a music performance but a architecture performance. While the orchestra played from a stage set aside the building, singers were performing from that stage but also from buildings' balconies, in front of the opera house or on the opera house itself.

It's not the first time that the Vienna State Opera explores its direct surroundings, since every Spring and for the New Year's concert, a screen is installed on the East side of the building, allowing street-viewers to enjoy performances as they are happening inside the building, for free. The live-streaming of operas is common in several operas houses around the world, but it is often only reduced to online streaming or projections in theatres. In Vienna, the screen is *on* the building; therefore one's seeing what's happening on the inside, from the outside, like a window to the stage.

This presentation would explore the particular relationship of the Vienna State Opera and its city: how the relationship between music, architecture and urbanity change when the music comes outside? To understand this communion, it would be interesting to look at the place and history of this opera house within Vienna and the politics regarding the building over time.

Eva Schurig

Effects of and Reasons for Listening to Mobile Music in Cities

Parallel Session Xa: Musical Heritage and the Changing of Urban Soundscapes through Digitalization, Feb. 15th, 15:00h, Airy Space (C40.601)

Mobile music listening, i.e. listening to music over headphones in public, happens in changing environments in which the listener has to manage their own music as well as the auditory and visual stimuli from the surroundings. This behaviour raises several questions, namely concerning the helpfulness of mobile music listening for the listener, situations in which it would not be convenient or even desirable to listen to music, responses of the people around the listener to the stimuli added by the listening behaviour, and the different impact of the visual and the auditory cues on

the listener. To answer these questions, two studies were carried out. A first study first interviewed, then observed and then interviewed again eleven participants who regularly listen to mobile music, with the aim of discovering more in-depth information about their behaviour and choices. A second study interviewed eleven people who do not listen to mobile music about their reasons for that and their opinions on mobile music listening. Results show that mobile music can be a valuable tool to mask surrounding stimuli, but can also be dangerous in traffic or at night. Additionally, listening to music over headphones can change the perception of the environment and serve as a visual cue to surrounding people pertaining the listener's availability for communication. Non-listeners prefer to be open to their auditory surroundings and notice what is going on around them.

Gul Bahar Shah & Arshi Showkat

Articulation of Trauma in Kashmir through indigenous Folk Theater "Bandpather"

*Parallel Session Vb: Music as Expression of Fear & Hope, Feb. 14th, 11:00h, Airy Space
(C40.601)*

The protracted nature of the conflict in the Kashmir valley has affected the social as well as cultural aspects of life in the region with little means of entertainment and socialization available. *Bandpather*, an indigenous folk theatre in Kashmir, through an entourage of musicians and jesters satirizes society and frequently deals with the ills of occupation that Kashmiris have to deal with on a daily basis. The *bhands* are skilled actors, dancers and musicians and the performances take place out in the open, without any staging required. The acts are performed in an array of languages like Kashmiri, Punjabi, Dogri, Persian and sometimes includes words and phrases from English, mostly to represent the power dynamics between the colonizers and the colonized.

Dressed in torn clothes and a skullcap, *bhands*(actors) do not fight shy of critiquing the society while critiquing the colonizers, thereby deconstructing monolithic survivor identities and moving beyond them. The act of narrativizing atrocity is the first step towards a possibility of reconciliation for the victim, and this paper will endeavor to connect innovative ways of representing trauma through music with the possibility of political intervention. This paper aims to establish how the musical theatre of *Bandpather*, through its satire and non-linear narrative, problematizes straightforward causal narratives, as produced by the state. The intersecting individual and collective memories unsettle notions of authenticity while resisting invisibility through its pungent political satire.

Singh, Abhijeet

Understanding the Contradiction through Music: A Study of Hyper Masculinity among Hindus

Parallel Session VIa: Music as Space of (Gender-)Identities, Feb. 14th, 13:30h, Higher Space (C 40.704)

The most dominant identity among Indians in contemporary times is hyper nationalism. There has been consensus among the Indian intellectuals that this hyper nationalism is being fuelled by the concept of hyper masculinity. It is our assumption that in order to understand this idea of hyper nationalism in India we need to deconstruct the hyper masculine identity of the Hindu male, and Music can be used to understand the complex nature of Indian male identity.

Hindu weddings are famous for many reasons but one of the attractions which I found riveting is the pre-wedding musical performance in which we get to see the other side of the male identity. In these performances Indian males dance on songs which are originally performed by female actresses in the movie and is addressed to Indian women. Their feminine bodily movements go against their public identity. It betrays their hyper masculinity. The spontaneity of their feminine performances in these weddings creates pores to look inside their complex identity. One of the most famous Bollywood song 'Nagin' which means dancing female human snake was initially addressed to women and it was played by a female actor in the movie. But in the Hindu wedding performance on this song is done by males with feminine body movements. This phenomenon is not only limited to Indian weddings but can be seen at other spaces created by music.

The aim of this paper will be to deconstruct the hyper masculine identity of Hindu Male through psychoanalysing the performances made at different platforms.

Michal Smrčina

Candrbáls: Mapping Spontaneous "Folk" Musical Events across a City

Parallel Session VIc: Challenged, Survived and Spontaneously Emerging Spaces of Music, Feb. 14th, 13:30h, Lower Space (C40.601)

While the primary focus of my research is rhythm analysis of urban space and delving into the nature of places, music is something that naturally intertwines with rhythms. Speaking about music, we often speak about a localized performance and eventually about sites of its enunciations. Such musical places have a memory. The poster aims to present phenomena specific to the environment I live in. So-called "candrbáls" are spontaneous musical events that take place on a particular evening in a particular venue. Usually, all the participants know each other, meet regularly and bring something special there. Most of them are older, which also defines the genre – being it country, folk, but exceptions happen. There is an obvious DIY approach. These

“candrbáls” map a unique web of spontaneous musical events across the urban space and are something of a lively, resilient cultural heritage that takes place both in large cities and villages.

William Straw

Models of the Musical City

Parallel Session VIIc: Music and the Changes of Urban Space, Feb. 14th, 14:30h, Lower Space (C40.501)

The notion of the musical city has co-existed for several years with notions of the cinematic city, the “city of words”, the performative city, and so on. Notions of the musical city range from those explicitly evoking musical ideas (as in claims that a city’s residents “compose” the city on a daily basis), to looser invocations of Henri Lefebvre’s “rythmanalysis” and its attempt to see the temporal cycles of city life as rhythm-like without being musical. Across a wide range of writings, my paper will trace efforts to develop analogies or homologies between the structures of music and those of cities, and the pitfalls and advances these efforts have brought. In particular, I will take up the question of whether cities are simply “containers” of music, nodes within the circulation of music, or genuinely “musical” at some level of their functioning and experience.

Sajna Sudheer

DEVADASIS – The Custodians of Traditional Indian Music who Survived through Spaces and Time in History

Parallel Session VIc: Challenged, Survived and Spontaneously Emerging Spaces of Music, Feb. 14th, 13:30h, Lower Space (C40.601)

Art that thrived within the walls of the sanctum sanctorum of the temples ensconced the crux of Indian classical music and dance. They have been always considered as ritualistic art forms. The custom of offering a girl child to the Hindu temple came in vogue. These girls were chosen to serve God. This custom can be dated to as early as the 3rd century, the references to this custom being reflected in both religious and historical scriptures. Between 10th and 18th centuries the custom of sustaining Devadasis in temple establishments were common. In fact during the medieval period they were ranked next only to the priests. The temples were the sacred spaces devoted to such art forms and the Devadasis the community entrusted with the responsibility to learn and propagate the same. The initiation of a young girl into the Devadasi profession was performed in the temple by the priest. An entire economy thrived within this establishment. The sustainability of such culture groups within a

geographical space were influenced poignantly by the political and economical background as well. Invaders from foreign lands further complicated the financial stability of these temples which were patronised by the then ruling factions. This work aims to reveal and throw light on the life of the Devadasis who formed the epicentre of musical traditions. They saw the rise and fall of empires and still survived the repercussions of being labelled as prostitutes . The cultivated niche of cultural bigotry bred over spaces and time across the nation.

Alicja Sulkowska

“Say hello to my Hope World”: Towards the Visual Topography of K-Pop Aesthetics

Parallel Session VIb: Visual Spaces of Music, Feb Feb. 14th, 13:30h, Airy Space (C40.60)1

With the intensive engagement of fans into the establishment of k-pop in diverse media discourses, the genre anchored itself in the broader landscape of lifestyle archetypes transmitted through the music and visuals. Recognized and grouped by the fans while being divided into diverse interpretative categories, these associative landscapes are being constantly rebuilt alongside the unfolding image of the band.

The space concept in k-pop takes also both metaphoric and material form, as the repeated structures are perceived by fans as frames of recognizable significant, stabilizing the semantic presence of the band among the already appropriated meanings. The space of music, expansive through the aesthetic formula repeated by a group on the one hand, and the space of recipients populating the audio-visual message with personal associations on the other, diversify k-pop's borders, inclusive in the range of applied concepts.

Furthermore, regarding the recent booming popularity of k-pop-tourism, the article seeks for notions of continuity between the romanticizing tendencies of k-pop discourses and the later romanticization of South Korea as the home-country of such aestheticized expression. This emotional anchoring of k-pop's contents establishes here namely a space branded by constant interaction with the recipients confronted with the audio-visual message. Thus, the article pays attention to the architecture of these constructions stabilizing k-pop's multimedial formula. From this perspective, the study explains the genre's success not that much with the music itself, as with the emotionally connoted aesthetic space the interaction between fans and artists has created and takes place in.

Tomoko Takaoka

For whom the Rap Exists? —Social Integration, Leitkultur, Musikvermittlung

Parallel Session VIIIb: Music as Governed Spaces?, Feb. 15th, 09:30h, Lower Space (C40.501)

Since 2008, Hannover Opera House has worked on a series of projects specifically for the socially disadvantaged youth with the migration background. The projects are ambitious because the combination of youth-oriented music (hip-hop, rap, app) with classical music (opera) extends the musical life and expressive capabilities of such people. The purpose of this presentation is to consider both the place of music in the society and the role of society in the music in Germany today. We investigate two cases; *Rapoper* project "*Culture Clash – Die Entführung*" (2008) and *App-Oper* project "*Unterwelt*" (2019) to discuss the subject from three points of view: social integration, *Leitkultur* (leading culture) and *Musikvermittlung* (music mediation). Firstly, we analyze the social and musical impact of such popular-classical collaboration. Secondly, we consider two projects in the context of German *Lietkultur* debate. Finally, by integrating these points above, we examine the meaning of *Musikvermittlung* in German aesthetic context. In conclusion, we have the process of "germanization" of music, where music projects are mobilized to promote social inclusion of migrants while they demand that its music be "German" and that both its players and their audience belong to the tradition of German culture.

Arno van der Hoeven & Erik Hitters

The Spatial Value of Live Music: Performing, (Re)Developing and Representing Urban Space.

Parallel Session Ib: Creating Urban Music Spaces, Feb. 13th, 13:00h, Lower Space (C40.501)

This paper examines the spatial value of live popular music for cities. It focuses on how this cultural form contributes to performing, (re)developing and representing urban spaces. In recent years, live music has received a more prominent role in both the music industries and urban policy. As the revenues from recorded music declined, live music became more central in the business models of the music industries. Meanwhile, the post-industrial city has become a stage for events that serve a wide range of social, cultural, economic and spatial objectives. However, the densification of the built environment leads to debates about the extent to which live music's positive outcomes outweigh the nuisance it causes for residents in terms of noise and the unavailability of public spaces during events. Furthermore, in many cities small venues are struggling with issues of gentrification. This implies that the spatial value of music is part of wider concerns about who owns the city and which

forms of culture can be produced and consumed in urban centres. Against this background, the paper asks the following two questions: How can the spatial value of live music be defined? How can the spatial value of live music be supported in urban planning? This study is grounded in a qualitative content analysis of 20 live music reports and strategies, and 10 in-depth interviews with policy-makers, festival organisers and venue owners.

Nien-ying Wang

Electronic Dance Music, Urban Space and Local Identity in Hou Hsiao-hsien's *Millennium Mambo*

Parallel Session IVa: The City as Raver Space, Feb. 14th, 9:30h, Airy Space (C40.601)

Hou Hsiao-hsien's *Millennium Mambo* (2003) characterizes the Millennial youth identity and urban space in Taipei in which the electronic dance music scene held sway in the city centre club. Lim Giong, Hou's film composer, brought new sounds from the work of Taiwanese alternative and indie musicians that started rising over in the 1990s to distinguish the city's underground character in *Goodbye South, Goodbye* (1997). The underground sensibilities persisted in *Millennium Mambo* (2001) and transformed into an electronic dance music scene of the New Millennial Taipei city. This sonic setting corresponds with the sociopolitical environments within which after the lifting of martial law in 1987, a surge of creative energy propelled Taiwanese music that used to be banned to establish and continued to flourish in the 1990s. I argue that the electronic dance music scene is chosen to distinguish a Millennial voice that articulates the underground resistance and alternative roots of the city. I analyze how Hou's film constructs the electronic dance scene of Millennial Taipei that tells its own story concerning the electronic-techno dance club and provides narrative information about the setting of the club scene. Finally, this paper aims to position the electronic dance music in the larger scope of sound studies on locality and identity.

Susana Zapke

The National Socialist appropriation of the Prater (1938–1945)

Parallel Session

Parallel Session IXa: The Viennese Prater: Musical Representation of a Liminal Sociopolitical Space, Feb. 15th, 13:30h, Airy Space (C40.601)

On March 12th 1938 the National Socialist regime assumed power in Austria. Quickly National Socialists developed strategies to also occupy key representational places in

Vienna such as the *Prater*, culturally re-shaping the city according to National Socialist ideology via musical events.

Marko Zubak

KSET & (Yugoslav) Socialist Club Culture

Parallel Session VIIb: Music, The City and Notions Ideologies, Feb 14th, 14:30h, Airy Space (C40.601)

My paper deals with socialist club culture – a term coined in reference to Sarah Thompson's (1995) famed concept, designating all spaces designed for the collective enjoyment of popular music under late socialism. The focus will be on a particular case study, Zagreb's club KSET which opened at the city's Electro-Technical Faculty in 1976 as part of the wide network of student clubs. But KSET will also be contextualized within the wider phenomenon of socialist club cultures as a whole. Clubs of various kind mushroomed from the late 1960 across the entire Eastern Europe, ranging from state run youth union's clubs that emerged within the propaganda apparatus to semi-private businesses operating as enclaves of entrepreneurship, from open-air hotel discos to improvised DIY basement clubs.

The paper will explore how KSET's particular institutional setting with specific ideological purpose and concrete physical surroundings placed in the nearby Faculty's boiler room influenced the types of communities the club catered for, with strong alternative flavour and strong urban identification. Like many similar youth clubs, KSET fostered innovative cultural practices which created new forms of subcultural capital, from free-style dancing and radical djing that mediated Western pop music, to more traditional student activities like hiking or chess playing. I will show how its operation, key actors and student crowds fit new conceptualization of the late socialist era. Namely, they highlight fluid boundaries between informal and formal late socialist spheres, enabling to locate "alternative" as something that is not strictly oppositional, but capable of having interactions with state structures.

Call for Contributions

Urban Music Studies

Series editors: Alenka Barber-Kersovan, Lisa Gaupp, Volker Kirchberg and Robin Kuchar

Intellect and the Urban Music Studies Scholars Network are delighted to announce the launch of a new book series Urban Music Studies. We are seeking innovative book-length contributions that explore the issues of music and the city in line with the series' objectives.

Urban Music Studies aims at an inter- and trans-disciplinary exchange between researchers working on the relationship between the music and the city. The series covers a broad range of topics and musical practices, current as well as historical. With its cross cultural point of departure and the focus on countries and geographical regions which are normally excluded from the scientific discourse (such as Global South), this series will bring fresh perspectives on the role of music in the accelerated urbanisation processes.

We welcome proposals for monographs, readers and edited collections.

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Please include author/editor name, title, and a brief synopsis for each volume. We are looking forward for your submission.

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The network uses 'Urban Music Studies' as an umbrella term encompassing all efforts and disciplinary perspectives regarding research at the intersection of music and the city.

Our aim is to tie up different disciplinary approaches to music and the city from Urban Studies, Musicology, Popular Music Studies, Cultural Studies, Sociology, Economy, Geography and History.

The Urban Music Studies Scholars' Network tries to define the range and frontiers of Urban Music Studies related work in order to establish Urban Music Studies as a new inter- and transdisciplinary field of research.

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