LIKE, SHARE AND SUBSCRIBE

Youtube, music and cyberculture before and after the new decade

1 - 3 October 2020 · Lisbon, Portugal

abstract book

coordination • organization committee

Joana Freitas
João Francisco Porfírio

support committee

Bárbara Carvalho
Filipa Cruz
Isabel Pina
João Pedro Costa
João Silva
Marcelo Franca

scientific committee

António de Sousa Dias (FBAUL)
Heloísa Valente (CESEM - UNIP)
João Pedro Cachopo (CESEM - NOVA FCSH)
Jorge Martins Rosa (ICNOVA - NOVA FCSH)
José Cláudio Castanheira (UFSC)
Manuel Deniz Silva (INET-md - NOVA FCSH)
Nuno Fonseca (IFILNOVA/CESEM - NOVA FCSH)
Patrícia Gouveia (FBAUL)
Paula Gomes-Ribeiro (CESEM - NOVA FCSH)
Raphael Nowak (Griffith University)

science management team and tech support

Cristiana Vicente
Rui Araújo
Vera Inácio Cordeniz

like, share and subscribe

Youtube, music and cyberculture before and after the new decade

1 - 3 October 2020
Colégio Almada Negreiros - NOVA University of Lisbon
Lisbon, Portugal

about cysmus

CysMus is a research cluster that includes researchers and students with a common interest: the exploring of different musical practices and interactions in the current setting and communities of the Internet of things. The group's theoretical basis seeks to be interdisciplinary, so as to form an adequate framework for the complexity of the objects and processes studied. With that purpose, its approaches include perspectives and methodologies of musicology, sociology and anthropology of music, game studies, cultural studies, digital studies, media and communication studies, film music studies, narratology, among others.

CysMus is part of the wider group SociMus, dedicated to the research of a great variety of musical practices according to precepts and tools of music sociology.The group's motivations originate, in part, from the acknowledgement of how prevalent and relevant are the social interactions and cultural phenomenon developed in multiple online platforms and audiovisual creations. They also derive from the conscience that these same settings and products aren't very much discussed and represented in academic studies, especially given their great quantity and impact in present times. Taking into account these concerns, among the several questions and problems CysMus proposes to approach are:

- Cybercommunities and fans, as well as politics of interactivity and convergence among users, consumers, creators and companies;
- The analysis of music in different kinds of digital audiovisual products (videogames, tv series, movies, advertisements, music videos);
- Modes of circulation and sharing of audiovisual contents in several online platforms and systems (such as streaming, liveblogging, youtube, social networks), along with co-production and co-creation of audiovisual contents by users and their capitalization by online corporations;
- Transformations of certain professions and musical practices, associated with their relation with new copyright laws and new modes of commercialization and circulation.

CysMus seeks to contribute to the creation of intersections between studies of videogames, cinema, television, the internet and other media with music studies. One of its objectives is also the organizing of conferences, workshops and other events where all interested may gather, independently of their background or experience, so as to create a place of discussion of these matters, which the group considers essential to be explored.

coordination
Joana Freitas, Júlia Durand e Paula Gomes-Ribeiro

team
Members: André Malhado, João Francisco Porfírio, Joana Freitas, Júlia Durand, Marcelo Franca, Marília Moledo, Paula Gomes-Ribeiro

Collaborators: Daniel Camalhão, Filipa Cruz , Fábio Rodrigues, João Costa, João Silva, Luís Espírito Santo, Tiago Fonseca e Vasco Completo

contacts
cysmus.cesem@fcsh.unl.pt
www.cysmus-cesem.weebly.com
@cysmus.cesem
@cysmus_cesem

🎵 about the conference

Youtube was founded and grew to become the biggest online platform for video sharing. In these past 15 years, billions of audiovisual contents have been produced, shared, transformed, downloaded and consumed by billions of users worldwide, placing this website as a central hub for their daily lives while browsing the internet.

While Youtube was - and still is - a recognized online space that provided new digital formats of content production and sharing, this platform also marked this past decade in the social, political and cultural spectrums of everyday life, creating new work logics and forms of labour (from DIY to self-made Youtubers), creative communities and social bubbles in this cyberspace. Alongside Youtube, the rapid and ever growing technological developments of the internet shaped how modern life is, nowadays, always connected in a global cloud. From smartphones to laptops, from televisions to refrigerators, technology plays a central role in the current paradigm of connectivity, social networks and instant feedback culture. Music, in many ways, as a social device, is inseparable of these processes, being a key element of our daily routines.

Music was progressively molded and adapted to the technological and social demands of the past years, but also took part in shaping in several ways the new technology itself. This dual connection enabled the predominance of music and its sociocultural practices in several online platforms, forums and specialized websites, while at the same time, the role of the user and their input is central to the participatory culture that defines the current era. The boundaries between users and producers are increasingly blurred, if not already inexistent, and many of the contents available online are the result of the individual investment of the produsers, allowing to share their own personal interests with cybercommunities formed around specific objects.

Considering these aspects, it's of the utmost relevance to discuss how musical practices - composing, listening, playing, teaching - have been transformed in the past fifteen years and what is to be expected and considered to be the future of music in the next decade of 2020.

How was Youtube a trigger in the consolidation of new audiovisual formats online from its start? What are the new and reinvented forms of music production and consumption in digital spaces? Are these online platforms contributing to ease our daily lives? How is the internet transforming the creative industries and the agents who play a part in them? What are the main changes in music production and consumption in the industry of entertainment and audiovisual media? And also, how is the internet relevant for musicology, both as a tool and/or an object?

about the conference

Taking into account the 15th anniversary of Youtube and the start of a new decade of the 21st century, this conference aim's to discuss, among other topics, the following subjects:

- The role of Youtube in the musical paradigm from 2005
- Youtube as a tool, an object and/or a source for musicology and music education
- The impact and role of new technologies in composing and performing music
- New forms of music production, consumption and circulation online
- The uses of music in digital audiovisual contents and processes (films, tv, videogames, publicity, propaganda, social networks, etc.)
- Cybercommunities and fans, interactivity and participatory cultures
- Internet and the DIY discourse in music
- Impact and repercussions of digital culture in today's way of life
- Cultural industries and digital aesthetics

This conference aims to gather students, academics, artists, teachers, composers, performers and other interested parties in the discussion and research on music, internet and cyberculture, inquiring about the role of the social, cultural and technological transformations in the digital paradigm regarding the consumption, circulation, production and remediation of music.

We'll see you all there, be it live or online! :)

The coordination of *Like, share and subscribe*
Joana Freitas and João Francisco Porfírio

2020, October 1st - Lisbon

🎵 conference information, health measures and venue

live

The live format of the conference will take place at the Colégio Almada Negreiros of the Faculty of Social Sciences and Humanities of the NOVA University of Lisbon (NOVA FCSH).

All the accessing information can be found on the official website.

To ensure that the conference will be safe during this pandemic, please respect the following health measures:

face mask use is compulsory in the campus. please use yours or the one provided for the conference!

try and keep your hands clean. there are several gel dispensers around the campus and you can use the personal gel that will be provided.

respect the **physical distancing** of 2m between people and the reserved seats in the auditorium.

online

The event will also take place online on ZOOM with several panels and Q&A sessions. The access links will be provided before the conference to all the participants and online attendees.

The conference will be fully transmitted live on Youtube so that everyone can access and accompany the conference.

programme

- Live
- Online

8H45   CHECK IN

9H30   OPENING
Manuel Pedro Ferreira (CESEM President/Executive Director)
Paula Gomes-Ribeiro (CysMus founder/SociMus Coordinator)

10H   ⏯ SCREENING STAGES - YOUTUBE, PERFORMATIVITY AND TRANSMEDIATION
Chair: Júlia Durand (CESEM - NOVA FCSH)

Music video on the margins: Performing citizenship on YouTube
Áine Mangaoang 💻

LISTEN, WATCH AND INTERACT: Music as App in the Age of Posthuman
Jelena Novak 💻

The problem of transmedia relations and genre identity in LOST PLAY *by Jagoda Szmytka*
Weronika Nowak 👥

11H30   ⏸ *COFFEE BREAK*

12H   ⏯ MAKING SENSE OF REALITY - YOUTUBE, MUSIC AND THE EMOTIONAL LANDSCAPE OF EVERYDAY LIFE
Chair: Nuno Fonseca (IFILNOVA/CESEM - NOVA FCSH)

'Talking' about music: the emotional content of comments on YouTube videos
Alexandra Lamont, Scott Bannister, Eduardo Coutinho and Hauke Egermann 💻

"With the click of a switch, your fan springs to life and you're enveloped in a breeze of soothing white noise" - YouTube and the sonification of everyday life
João Francisco Porfírio 👥

13H   ⏸ *LUNCH*

day 1 - october 1

👥 - Live
▣ - Online

14H30 ⏯ FROM THE WORLD TO YOUTUBE - CREATIVE CLUSTERS, CYBERCOMMUNITIES AND MUSIC CIRCULATION
Chair: Jorge Martins Rosa (ICNOVA - NOVA FCSH)

Library music as the soundtrack of YouTube
Júlia Durand ▣

«In the two hours I've listened to this I've become a man»: on the convergence of musical tags, videogames and Youtube in the "epic genre"
Joana Freitas 👥

Video Games Music Covers: A Case on how a YouTube Creator Developed a Community
Christopher Cayari ▣

16H ⏸ *COFFEE BREAK*

16H30 ⏯ LO-FI, DIY, WI-FI - ACTORS AND TOOLS IN DIGITAL COMPOSITION
Chair: Isabel Pires (CESEM - NOVA FCSH)

Precariousness and Post-Digital Low-Fidelity: the versatility of technological applications in compositional practice
Gabriel Islaz Gonçalves dos Santos ▣

The impact and role of new technologies in composing and performing music for the Double Bass in the 21st century
Ricardo Bigio ▣

The Online Composer-Audience Collaboration
Luis Ramirez ▣

Virtual Systems as more than an Instrument: A Revision on the Concept of Interactivity in Music
Tomás Frazer 👥

18H30 🍸 *COCKTAIL*

day 2 - october 2

10H ⏯ "I'VE LEARNED IT ON YOUTUBE" - PEDAGOGY AND MUSIC EDUCATION IN THE DIGITAL AGE
Chair: João Nogueira (CESEM - NOVA FCSH)

"A Listening A Day Keeps The Doctor Away" – YouTube inside Music History Classroom
Cláudia Sousa 💻

"Watching It All Through A Screen": Youtube As A Teaching Aid In Music Composition Musical
João Ricardo 💻

11H ⏸ *COFFEE BREAK*

11H30 ⏯ ME, MYSELF AND YOUTUBE - REPRESENTING THE MUSICAL SELF ON THE SCREEN
Chair: Paula Gomes-Ribeiro (CESEM - NOVA FCSH)

Tiffany Poon vlogging the life of a classical concert pianist: How can YouTube «peel back the curtain on classical music»
Ricardo Pereira 👥

Musical Personae" 2.0 – Performers' Representation and Self-portrayal on YouTube
Juri Giannini 👥

«EVERYBODY KNOWS ME NOW». Digital as Performance: readings on David Bowie, the performative discourse and the digitisation of the artistic conscience from selected music videos (2013-2017)
Andréa M. Diogo 💻

13H ⏸ *LUNCH*

day 2 - october 2

⏸ - Live
💻 - Online

14H30   ⏯ YOUTUBE SELLS - RELATIONS ON MUSIC SHARING, LICENSING AND PRODUSAGE
Chair: Manuel Deniz Silva (INET-md - NOVA FCSH)

YouTube and Unlicensed Sharing
Benjamin Bierman 💻

The Big Archive
José Júlio Lopes ⏸

Microdiffusion of appropriated music content on YouTube
Sylvain Martet and Martin Tétu 💻

16H   ⏸ *COFFEE BREAK*

16H30   ⏯ ACCESSING TIME AND SPACE - AUDIOVISUAL MEDIA AND MUSIC CIRCULATION
Chair: Filipa Cruz (CESEM - NOVA FCSH)

"Why has God abandoned us?": On the Drop, the Fall, and the Harlem Shake Meme of 2013
Edward K. Spencer 💻

"Over Here": Music, Multiscreen, and the Mobile Music Video
Simon Nugent 💻

17H30   ⏯ KEYNOTE

Quarantined Listening: The Cyber Remediation of City Soundscapes during Lockdown
Holly Rogers (Goldsmiths, University of London) 💻

day 3 - october 3

- Live
- Online

9H30 ▶️ MUSIC IS NOT POLITICAL - CONVERGING AESTHETICS, POLITICS AND MUSIC

Chair: João Pedro Cachopo (CESEM - NOVA FCSH)

The (Post-)Ironic Condition – Challenges for Differential Musical Aesthetics on YouTube

Jonas Wolf

"We are the driving force": The role of social and political intervention in heavy metal and hardcore punk through the Web

Marcelo Franca

What do Algorithms Know About Music?

Vinícius Jonas de Aguiar

11H ⏸️ *COFFEE BREAK*

11H30 ▶️ SHAPING OUR EARS - MUSICAL CRITICISM AND INFLUENCERS ON YOUTUBE

Chair: Mariana Calado (CESEM - NOVA FCSH)

Music Critics on YouTube: AJayII, ARTV, Spectrum Pulse and theneedledrop

Mariana Cabica

Music Hackers: The New Language of Music Theory in the Digital Age

John Moore

Computer-mediated Communication or Mass Communication? Analyzing the case Jout Jout

Ricardo Matos de Araújo Rios, Marina dos Santos Franco and Nicolli Carolina Silva

13H ⏸️ *LUNCH*

day 3 - october 3

- Live
- Online

14H30 ⏸ GOING VIRAL - MUSICAL REMEDIATION ON YOUTUBE

Chair: Holly Rogers (Goldsmiths, University of London)

"Once I was 7 years old": the many lives of songs in the Youtube age

Henrik Smith Sivertsen 💻

YouTube and the Making of a Musical Meme: How Video Mashups of John Coltrane's Giant Steps *Became a Thing*

Scott Spencer 💻

YouTube Circulation and Performance Practice in Robyn's "Call Your Girlfriend" (2010)

Suraj Saifullah 💻

16H ⏸ *COFFEE BREAK*

16H30 ⏸ LOCAL SITES, GLOBAL PHENOMENA - MUSIC POLICIES AND STREAMS ON YOUTUBE

Chair: Iñigo Sanchéz (Incipit CSIC)

Musical Extractivism and the Commercial After-Life of San Juan's (PR) La Perla and Kingston's (JM) Fleet Street

Ofer Gazit and Elisa Bruttomesso 💻

Hyperborean Streams

Olga Panteleeva 💻

Making Surveillance Sing: Internet Musicalizing in the Age of YouTube and the Smartphone

Paula Harper 💻

QUICK quiz!

1) Who's the CEO of Youtube?

☐ Chad Hurley

☐ Susan Wojcicki

☐ Sundar Pichai

2) How many users are active on Youtube on a global scale?

☐ +2 billion

☐ +1 billion

☐ +900 million

day 3 - october 3

18H ⏯ YOUTUBE, MEDIA, AND TECHNOLOGIES - APPLICATIONS ON DIGITAL MUSIC RESEARCH
Chair: Jonas Runa (NOVA FCSH)

Artificial Intelligence and Mashups

Christine Boone 💻

Unboxing timbre in the Behringer model D Synthesizer

Clara Latham 💻

Exploring time-coded comments on YouTube music videos: The past, present, and future of an emerging source for digital musicology

Eamonn Bell 💻

19H30 ⏸ *FINAL REMARKS*

20H 🎉 *CONFERENCE DINNER*

did you know?

- Almost 5 billion videos are watched on Youtube every single day.
- The top five most liked videos are all music videos! From Despacito to Shape of You, all gather more than 100 million votes.
- And... the first video ever on Youtube was uploaded on April 23 2005.
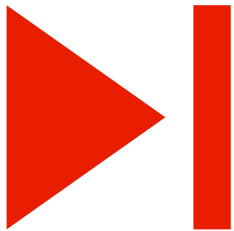
abstracts and biographical notes

please note it's in alphabetical order

▶ Holly Rogers

goldsmiths, university of london
h.rogers@gold.ac.uk

Quarantined Listening: The Cyber Remediation of City Soundscapes during Lockdown

Today we are listening harder than ever. But to what? Social distancing and isolation have reduced the noise of everyday life. As cities retreat indoors and transport comes to a standstill, the world has become a quieter place. But while a hush has settled over the outside world, our virtual spaces have exploded into a cacophony of communal and participatory noisemaking. This talk will explore the ways in which the sounds of quarantine have been circulated and used creatively online by musicians eager to understand and engage with recent events.

As the world retreats indoors during Covid-19, cyberculture has become a significant tool for creative expression, collaboration and inclusion. During lockdown, online music has become a vital tool for maintaining and developing community, visible in the numerous clips of apartment block singsongs and singing doctors. While these forms have allowed locked-down residents to join together and to transmit their sonic communality to the world, other forms have embraced the online opportunities for live collaborations—from Lady Gaga's Together at Home concert to the Rotterdam Philharmonic's performance of Beethoven's 9 th —and pedagogy—with many university music classes moving online and opening access to the public. Other musical opportunities have seen a relay of sonic re-imaginings from remediations in the form of parody songs (like Chris Mann's "Hello (From the Inside)"), to remixable content found on TikTok and Instagram's "pass-it-on" covers game. Such collaborative events have harnessed the participatory potential of cybermedia to create and develop new forms of communal musicmaking and expression.

In this talk, I focus on online events that have embraced the new sonic ambiences of quarantine. Although there have been examples of musical produsage and democratised creativity in the past, the current pandemic has given sonic experimentation a peculiar resonance. Electronic musicians Matmos, for example, have asked people from all over the world to record their "ambient sounds of isolation" to be used as compositional material for a new work. Such crowd-sourced soundscapes enable cybercommunities to bridge geographical and cultural distances through distributed creativity. This process—which I call sonic elongation—allows participants to not only document our current sonic landscapes, but also to use cyberspace to imagine ways in which they can be shared, challenged and interpreted. The result is a simultaneous snapshot and remediation of our current auditory worlds. Here, such creative resoundings of our quarantined lives will be used to explore the possibilities of online creativity and its increasing entanglement with real-life.

biographical note

Holly Rogers is reader in music at Goldsmiths, University of London.She is interested in experimental audiovisual culture, from video art and avant-garde film to new and interactive media. Holly is author of *Sounding the Gallery: Video and the Rise of Art-Music* (Oxford University Press, 2013), co-author of the textbook *Twentieth-Century Musics* (Cambridge University Press, 2020) and editor of *Music and Sound in Documentary Film* (Routledge, 2014), *The Music and Sound of Experimental Film* (Oxford University Press, 2017), and *Transmedia Directors: Artistry, Industry and New Audiovisual Aesthetics* (Bloomsbury, 2019).

She is also a founding editor for the Bloomsbury book series *New Approaches to Sound, Music and Media* and the Goldsmiths journal Sonic Scope.

14

▶ Áine Mangaoang

university of oslo
ainem@imv.uio.no

Music video on the margins: Performing citizenship on YouTube

Following the arrival of YouTube in 2005, there was widespread anticipation that this platform would realize a democratized "participatory culture," one where music is often at the centre. Scholars and critics alike anticipated the deinstitutionalization of music, in a way that might bring music closer to the lives of more people. Over this past decade, thousands of amateur, user-generated videos featuring an individual or group interpreting Beyoncé songs into recognized sign languages have appeared on YouTube.

My paper considers the 'visual turn' in popular music, examining how and why Beyoncé's musical oeuvre has inspired d/Deaf and hearing individuals to create this extensive catalogue of Beyoncé signed songs. Using select case studies, I explore how YouTube's platform might provide an ideal conduit for the (re-)mediation of the art of signed songs, while simultaneously problematizing issues faced in attempts to devise inclusive and exhaustive interpretations of Beyoncé's music through visual signs, touching on themes of accessibility, representation, remediation, and citizenship.

Ultimately, these performances transform and recontextualize music and music video for *deaf* and hearing audiences respectively, and reveal the limitations of an exclusively phonocentric approach to music.

biographical note

Áine Mangaoang is Postdoctoral Research Fellow at the Department of Musicology, University of Oslo. Her work on YouTube and music in prison is the subject of her first monograph *Dangerous Mediations: Pop Music in a Philippine Prison Video* (Bloomsbury, 2019), and also in the journals *Postcolonial Text* and *TORTURE*. Other research on popular music, (dis)ability, place, and politics appears in the volumes *Beyoncé: At Work, On Screen and Online* (University of Indiana Press, 2021), *The Routledge Companion to Popular Music Analysis* (2018), and in the *Journal of World Popular Music* (2019). Her latest co-edited book, *Made in Ireland: Studies in Popular Music* (Routledge, 2020), is a comprehensive introduction to the history, sociology and musicology of Irish popular music in both local and global contexts.

▶ Alexandra Lamont, Scott Bannister, Eduardo Coutinho and Hauke Egermann

school of psychology, keele university, uk
department of music, durham university, uk
department of music, liverpool university, uk
department of music, york university, uk

a.m.lamont@keele.ac.uk

'Talking' about music: the emotional content of comments on YouTube videos

In music psychology, research has tackled emotional responses to music from a diversity of perspectives. Some studies use imaging to identify evoked brain responses, or physiological measurements like galvanic skin response to uncover particular specific reactions. Experimental research often provides highly manipulated musical stimuli for either explicit judgement by participants of emotions evoked or implicit judgements of surprise or goodness of fit that can shed light on emotions.

Other work uses people's own words and descriptions of emotional responses to gain insight into their feelings, typically gathered through written accounts or interviews (e.g. Lamont, 2011). While this provides rich data, one challenge of this approach is to gain insights that remain close to the actual experience of listening.This presentation tackles the central question of how people communicate their emotional responses to music through the use of YouTube comments. Listeners' comments are closely connected to the experience of listening, thereby providing rich, realistic, easily accessible and extensive data. We combine manual (content analysis, coding using existing models of music and emotion) and automated (Evaluative Lexicon) methods. These are brought together to explore how people's comments map onto existing models of music and emotion such as Juslin's (2013) BRECVEMA model of emotional mechanisms and the Geneva Music-Induced Affect Checklist (Coutinho & Scherer, 2017), and to shed light on how these models might need to be 'translated' or extended to account for the range of expressed responses.We will present findings from a large selection of YouTube videos across a range of musical styles and genres, providing information on a) the proportion of usable comments, b) the distribution of comments relating to the artist, music, lyrics, emotional response and evaluative judgement from the listener, and c) the distribution of various emotional components in comments across different music genres. This will provide important insights into the discourse around music and emotion and the ways in which YouTube listeners share their responses. The research is currently ongoing and results will be available at the conference.

biographical note

The team brings together a range of disciplines and fields of expertise. Professor Alexandra Lamont is an expert in the field of everyday engagement with music and is a research innovator in technology and everyday experiences. She has worked in the fields of music preference, musical memories, and music and emotion. Scott Bannister has just finished a PhD on chills in music, exploring conscious and less conscious responses to favourite music using a range of physiological and psychological measures, and has explored YouTube comments as a source of information on chills. Dr Eduardo Coutinho is an international expert in the field of music and emotion, has expertise in linguistic coding of emotion terms, and has developed a number of scales to measure different aspects of emotional responses to music. Dr Hauke Egermann is a specialist in music emotion-induction, social influences in listening, and the ability of music to communicate emotion and meaning to listeners.

▶ Andréa M. Diogo
queens university belfast | FLUP
andrea.m.diogo@gmail.com

«EVERYBODY KNOWS ME NOW». Digital as Performance: readings on David Bowie, the performative discourse and the digitisation of the artistic conscience from selected music videos (2013-2017).

As a reflex of the very notion of *transformation* intrinsic to Contemporary Art, David Bowie extended music as a vehicle to a «mercurial odyssey» of artistic proposals: from the intermedial to the digital. The moving image and music videos, in particular, played a key-role in the consolidation, dissemination and understanding of his performative discourse, and YouTube –albeit in a late stage of his career – presented itself as a platform to exert new possibilities towards the representation of the intermedial and the incorporeal.YouTube as an "archive" defined by the reframing of the very medium it entails – from its format, aesthetic, consumption patterns, etc. – problematizes and potentiates music videos as both haptic modulations and reactions to the progressive democratization of production.

Focusing on Bowie's videography comprised within the 'YouTube era' – between the promotion of the album *The Next Day* (2013) and *No Plan* (released posthumously in 2017) – we are able to understand this multiplicity: on the one hand, his performative discourse exerts an exercise on the medium's precepts and forms while aware of its digital formula; on the other hand, the music videos embody an intermedial and retrospective archive, built as a continuous act, ultimately rendering his artistic conscience into a sign.

biographical note

Andréa M. Diogo holds a BA degree in Art History (FLUP, 2017) and a MA degree in Art History, Heritage and Visual Culture (FLUP, 2018) with the dissertation on "Sound and Vision: a videografia de David Bowie (1969-2017). Contributos para o estudo do videoclipe". Throughout her academic course, she tailored her research towards Art History, Intermediality, Moving Image and Visual Culture.

▶ Benjamin Bierman

john jay college, city university of new york
bbierman@jjay.cuny.edu

YouTube and Unlicensed Sharing

Unless an artist decides to give their music away or it is in the public domain they should be compensated for their work. If we listen to it we should pay for it and if we use copyrighted material for any purpose we should license it, other than legitimate fair use or work in the public domain. We do not expect to get into a nightclub or eat at a restaurant for free, nor do we expect to get books from a bookstore for free, yet many, if not most of us, seem to think it's a positive to be able to access everyone's music for free on YouTube. Well, yes it is, but then again, it isn't, because through illegal infringement of copyrights music is being devalued and has become something we expect to get at no cost. Society at large is losing touch with the value of music and the fact that musicians need to be paid fairly for what they do, including for the use of their intellectual property. We don't pay as much attention to it as we should when we access and share music on YouTube. Every time we share an unlicensed link of copyrighted material not in the public domain or through legitimate fair use we are taking money out of an artist's pocket.

In this talk I examine the historically unprecedented level of copyright infringement that is taking place every day on YouTube, along with the immense profits that YouTube and its parent company Alphabet are making off this illegal infringement. I will discuss legal issues surrounding this in U.S, the E.U., and the U.K. as well as the artists' rights movement. I also will discuss the efforts by Alphabet and others, including a number of music scholars, to allow this infringement to continue.

biographical note

Benjamin Bierman is Associate Professor of Music at John Jay College, City University of New York. He is the author of *Listening to Jazz* (Oxford University Press), and has essays in *The Cambridge Companion to Duke Ellington, The Routledge Companion to Jazz Studies, Pop-Culture Pedagogy in the Music Classroom, The Routledge History of Social Protest in Popular Music, Jazz Perspectives,* and *Journal of Jazz Studies.* His compositions can be heard on his CDs, *Beyond Romance* and *Some Takes On the Blues.* As a trumpet player he has performed with such diverse artists as B.B. King, Archie Shepp, Johnny Pacheco, Johnny Copeland, and Stevie Ray Vaughan.

▶ **Christine Boone**
university of north carolina asheville
christine.e.boone@gmail.com

Artificial Intelligence and Mashups

Generative Adversarial Networks, or GANs, create new images, or mashups, from user inputs. Users can create their own mashed up stock images with a GAN interface. A resulting image, the combination of a dog and a flower made on a GAN called Artbreeder. Another application of GANs that has made news recently is their ability to create realistic faces of people that do not exist in real life. Using data from actual human faces, the GAN Stylebreeder can create new, mashed up images of human faces. If artificial intelligence can be used to create images of impossible fantasy (dogflowers) and images of alternate reality (nonexistent humans) using preexisting data, it follows that it should also be able to produce musical mashups using preexisting songs.

The most scathing critiques of mashups tend to reference Theodor Adorno, pointing out that the modular nature of popular music in general makes it both simple and lazy to create a mashup. Connoisseurs of the genre know that the process is usually more nuanced than critics claim, and that the best mashup creators are true artists, crafting genuinely original works using finished songs as raw material. Despite the clear artistry that goes into the production of most mashups, for those who may still wonder if Adorno's argument holds water (as well as for software engineers), one question still remains: Can we automate successful mashup construction? Several websites say yes. This paper investigates two web-based platforms that claim to automatically generate mashups: the Magic iPod and Rave DJ.

The Magic iPod is a standalone website, but Rave DJ works by analyzing data from user-provided YouTube links and produces a new YouTube video from the synthesized data. This paper examines how each of these programs works, and asks if they are truly examples of artificial learning creating new content, like a GAN. How are differences in key and tempo rectified, and how often do these changes result in an audibly pleasing mashup? If, indeed, mashups can be automatically generated, does this confirm Adorno's criticism of popular music? If convincing mashups cannot be created consistently using artificial intelligence, does that mean that this type of artwork necessarily needs a "human touch," or have we just not developed the right software yet?

biographical note

Christine Boone is an assistant professor of music theory at the University of North Carolina Asheville. She received her B.M. in vocal performance at Indiana University and both her M.M. and Ph.D. in music theory at the University of Texas. Christine's research interests are centered around popular music. She has presented papers on the Beatles in both the United States and the United Kingdom. Her current research focuses on mashups, and her work on the subject has been published in several forums, including *Music Theory Online*. Christine, a soprano, is also an active performer in both choral ensembles and solo work. In addition, she has put her musical knowledge to work on National Public Radio's classical music game show, "Piano Puzzler."

▶ Christopher Cayari
purdue university, west lafayette - indiana, usa
ccayari@purdue.edu

Video Games Music Covers: A Case on how a YouTube Creator Developed a Community

Video games have become a popular leisure activity for people of all ages, and video game music (VGM) has prevailed as a musical genre that inspires audiences and musicians alike. On the internet, commercial and amateur gaming musicians have *converged* (Jenkins, 2006) on social media, and musicians share arrangements and performances of VGM with their affinity groups (Gee, 2005), and musical fandoms have evolved (Duffett, 2014). Savvy media creators have even fashioned careers as video game music cover artists on the Internet.

A case study on the insaneintherainmusic YouTube channel created by Carlos Eiene will be presented, focusing on videos inspired by Undertale, a role-playing game created by Toby Fox who developed all aspects of the game including the music. Eiene began creating VGM covers on YouTube when he was 14 years old. As a 21-year-old, he amassed over 280,000 subscribers. This multimedia presentation is part of a larger multiple case study that examined VGM cover videos on YouTube and learning strategies of the musicians who create them. Research questions addressed (a) the inspirational potential of VGM, (b) how musicians created VGM videos, (c) how they developed/learned the skills needed to produce such covers, (d) and how social connections were fostered using the internet.

This case illuminates how VGM and YouTube have inspired learning, creating, and performing of music both in the physical world and online. Eiene's story also sheds light on how an individual, no matter how young, can develop a space to create content online, inspired by popular culture, mass media, and commercially produced content. Additionally, this session will discuss how the creator used not only YouTube as a platform for community building, but expanded to other social media like Discord, Twitch, Facebook, and Twitter to encourage the growth of affinity groups and fandoms.

biographical note

Christopher Cayari (he/they; Twitter@DrCayari) is an assistant professor of music education at Purdue University, West Lafayette, Indiana, USA. Christopher's main research trajectory focuses on mediated musical performance, YouTube, informal music learning, virtual communities, video game music, and online identity. Their secondary research agenda addresses marginalized voices in music education, specifically sexuality and gender-diverse individuals (LGBTQIA+) and Asian Americans. They work at blending traditional and innovative research methodologies, particularly working with internet inquiry, performance-based research, autoethnography, and case study. His work has recently appeared in *Oxford Handbooks, Music Education Research, International Journal of Music Education, International Journal of Education & the Arts,* and *International Journal of Community Music*. They is an avid YouTube video creator. Christopher regularly publishes online performances, tutorials, and vlogs. He enjoys collaborating with his students to make user-generated content for YouTube, and their students have virtually performed with other musical collaborators from across the world.

▶ Clara Latham

the new school

lathamc@newschool.edu

Unboxing timbre in the Behringer model D Synthesizer

This paper explores a recent debate among online analog synthesizer enthusiasts over the validity of the Behringer Minimoog Model D synthesizer that entered the market in 2017, a replica of the Minimoog synthesizer that was first marketed in the 1970s.

Through analysis of Youtube videos that compare the two instruments, I argue that in this debate, technologies themselves are feminized, providing a homosocial space in which men enact erotic fantasies. This is formulated in a discourse of copies and originals, following a logic in which masculine production is valorized over feminine reproduction. The videos ask: If the Behringer is a copy of the Moog, does it have value? Should we, a subcultural community of analog synth enthusiasts who share the same ethics, spend our hard-earned money on the Behringer or the Moog? If the Behringer is truly a copy, and we choose to buy it, are we still worthy (masculine) citizens of that community? In this video genre, sound appears as the site at which questions regarding copy and original can be settled. And yet, the guise of scientific testing to which these videos appeal merely threatens the cohesion of this community further. Numerous videos provide sonic comparisons between the instruments, questioning whether or not the instruments are identical. Commenters don't make much of an effort to describe the timbral differences, leading one to wonder if this debate is about sound at all. Indeed, it is possible that the question they are trying to answer isn't about sound, but is instead about the gendered nature of reproduction. The "original" instrument is, after all, the one associated with novelty, creation, and new work. This is just as true for musical instruments as it is for other forms of labor. The debate continues because the community cannot decide whether Behringer is a real instrument, suitable for making music, or merely a reproduction.

biographical note

Composer and musicologist Clara Latham is Assistant Professor of Music Technology at Eugene Lang College. Her research focuses on the relationship between sound, technology, sexuality, and the body. She has published articles in the journals *Women & Music, Contemporary Modern European History*, and the *Opera Quarterly*. Her opera about the birth of psychoanalysis, *Bertha the Mom*, was supported by the American Composers Forum and premiered at Roulette Intermedium in 2018. Her dissertation "Listening to the Talking Cure: Sound and Voice in Psychoanalysis" studies the resonances of music theory and speech physiology in the emergence of the talking cure at the end of the 19th Century. Before joining the faculty at the New School, Clara taught at MIT, Harvard, and Dartmouth. She is currently a fellow in sound at Akademie Schloss Solitude.

▶ Cláudia Sousa

cesem - nova fcsh

claudiaspsousa@hotmail.com

"A LISTENING A DAY KEEPS THE DOCTOR AWAY" – YouTube inside Music History Classroom

YouTube has an essential role in today's Music History Classroom. The lack of musical equipment in some schools and the few cd's we access are both problems solved with Youtube and streaming apps like Spotify which provide various options of the same piece.

"A listening a day keeps the doctor away" was an Interdisciplinary project implemented in a Music Secondary Course, in which both Music History and Music Analysis and Composition teachers created a Youtube Playlist where the main goal was to achieve students critical thinking and reach the youngsters through the apps of their daily use. The other use of YouTube was homework where students had to find different versions of the same piece and criticize each interpretation of it.The aim of this paper is not only analyzing the results of this project but also to reflect on the role of Streaming apps in the current Music Educational Scene.

biographical note

Cláudia Sousa was born in Porto in 1993. In 2011, she began a degree in Artistic Studies at the Faculty of Letters of the University of Coimbra (2014); she also participated in an Erasmus Exchange Program at the Università degli Studi di Parma (2013-14). She then attended the postgraduate degree in Artistic Studies in Coimbra, having chosen Historical Musicology. She has recently graduated, at the Aveiro University (2019), Master's in Music teaching, specializing in History of Music.Her master's was based in an Interdisciplinary listening project, combining History of Music and Music Analyses and Composition, aiming for the critical thinking of Students through listening. She collaborates with NOVA FCSH/CESEM in the Study Group for Music Iconography.

▶ Eamonn Bell
trinity college dublin
belle2@tcd.ie

Exploring time-coded comments on YouTube music videos: The past, present, and future of an emerging source for digital musicology

The potential for the systematic analysis of YouTube comments has been recognised by many researchers in fields including music information retrieval (MIR), sociology, and musical ethnography (Yadati et al. 2014; Thelwall 2018; Born and Haworth 2017). Notably, since 2008 YouTube has automatically detects timecodes in user-generated comments, converting them to "deep" links that skip playback directly to the moment in the video cited (Vliegendhart et al. 2015). Presenting the history, use, and future prospects of these time-coded comments (TCCs) on YouTube, I assess their value as a novel primary source for digital musicologists.

First, I place digitally time-coded commentaries on musical recordings in their historical context. A media archaeology (Parikka 2012) of the TCC shows the practice affiliates to twentieth-century listening guides, experiments with interactive multimedia on LaserDisc during the late 1970s, and mixed-mode CD-ROM content in the 1990s.

Second, drawing on a selective dataset of over 25,000 TCCs on over 300 YouTube videos, I sample and compare commenting practices by listeners of Western art ("classical") music and contemporary popular music.

The data show that TCCs can contain ad hoc setlists and track listings for uploads of live recordings and transfers from analog media, respectively. They are used to surface moments marked for the attention of the individual listener; TCCs help users to reason about their musical experiences with direct reference to the sounds they report hearing. Despite their characteristic brevity, TCCs also afford subtle narrative analyses of the musical content, contextually relevant links to other recordings and media, and internet humor. Finally, I assess the opportunities and challenges musicological research with TCCs, including the difficulties of working with data collected from privately-held web properties, the risk of amplifying the biases of a self-selecting cohort of online commenters (Schultes, Dorner, and Lehner 2013), and questions of linguistic diversity within such datasets.

biographical note

Dr Eamonn Bell is a Government of Ireland Postdoctoral Research Fellow at the Department of Music, Trinity College Dublin. His current research project explores how the once-ubiquitous digital audio Compact Disc (CD) format was designed, subverted, reproduced and domesticated for musical ends, and is funded by the Irish Research Council. More generally, his research examines the history of digital technology as it relates to musical production, consumption, and criticism in the twentieth century. He completed his doctoral studies in music theory at Columbia University in May 2019, and holds a bachelor's degree in Music and Mathematics from Trinity College Dublin (2013).

▶ Edward K. Spencer

university of birmingam

edward.spencer@lincoln.ox.ac.uk

"Why has God abandoned us?": On the Drop, the Fall, and the Harlem Shake Meme of 2013

This paper examines the bass drop in the 2013 *Harlem Shake* routine, a dance set to Baauer's eponymous trap track and first performed by the YouTuber Filthy Frank (DizastaMusic 2013). At the phenomenon's peak, there were approximately four thousand Harlem Shake videos uploaded to YouTube every day and Baauer's drop quickly became a contagious sonic meme (cf. D'Errico 2015).

To begin, I explore the drop's debased affordances in tandem with YouTube comments pertaining to AIDS, seizures, and mental illness. In a first sense, the Harlem Shake can be regarded as the apotheosis of social web trolling. I focus on the drop's spatiotemporal specification of transgression and 'freedom' before explaining that the meme was used to fuel liberatory movements in authoritarian Tunisia and Azerbaijan.

This perspective is then problematized. I discuss the meme's decontextualization and commodification of black vernacular dance before investigating the corporate choreography responsible for its diffusion and its monetization via YouTube's 'Content ID' mechanism.

Since YouTube and the record label Mad Decent made substantial profits from creative free labour, Harlem Shake uploads start to resemble a sanitised display of neoliberal productivity rather than a base emblem of bottom-up participatory culture.

Finally, I develop this analysis by arguing that the Harlem Shake drop discloses a societal operating system that is derived from and yet incompatible with Kracauer's (1927) conception of 'The Mass Ornament'. As an event that reconfigures human freedom, agency, and happiness in the age of late capitalism and the (anti)social web, the Harlem Shake drop possesses hermeneutic affinities with the Fall.

biographical note

Edward Spencer is a Research Fellow at the University of Birmingham and works on the AHRC project 'Music and the Internet: Towards a Digital Sociology of Music' led by Christopher Haworth. Ed completed a DPhil dissertation at the University of Oxford that investigated the role of the drop in Electronic Dance Music (EDM), with a focus on the drop's involvement in social web trolling as well as in viral dance phenomena such as the Harlem Shake meme of 2013. Ed's article about sonic spatiality and YouTube comments on EDM uploads was published in *Organised Sound* in 2017. His chapter on ASMR YouTube content and musical production practices is forthcoming in the volume *Music and Sound Art: Composition, Performance, Philosophy*. In 2018, Ed co-organized 'Music and the Internet' with Pablo Infante-Amate, a Joint Study Day of the Royal Musical Association (RMA) and British Forum for Ethnomusicology (BFE) held at Oxford's Faculty of Music.

▶ Gabriel Islaz Gonçalves dos Santos

federal university of rio grande do sul

gabriel.islaz@gmail.com

Precariousness and Post-Digital Low-Fidelity: the versatility of technological applications in compositional practice

The present abstract is an excerpt from a research carried out for the undergraduate paper in Popular Music of a Brazilian public university, aiming to reflect about the role of the lo-fi musician-producer in the post-digital era, from the conception and recording an album in a precarious and autonomously manner, produced in a bedroom, here exposed through two of eight tracks. Approaching the artistic process self-reflexively, inspired upon the concept of Artistic Research (LOPEZ-CANO; OPAZO, 2014), I raised, assisted by a field diary, the paths taken in composition, arrangement, recording, mixing and post-production of the songs. To stimulate and develop my creativity, I challenged myself to produce only new themes from December 2018. I started the composition process by recording instrumental ideas with digital resources - just like "909", a smartphone app - which, by chance, had the duration in common: one minute.
Seeking to diversify the paths in search of more raw results, I started to compose on the guitar and, finally, mixing both ways. In the process course, however, an infiltration was installed in some parts of the apartment where I lived, also being in my room. As a result of this adversity, I started to use only the guitar to compose. Born from this methodological hybridism, the songs "Para relaxar / Salto" and "Sem rodinha" portray the versatility of technological applications in face of the compositional act present in the lo-fi musician-producer, which incorporates the Do It Yourself ethos throughout their production. They also have several articulation networks for their final product to take shape, for example the use of many borrowed instruments from friends, as well as tutorials and advices received to operate Ableton Live, the software used for recording the songs.

biographical note

Master's degree student (Ethnomusicology/Musicology) at PPGMUS/UFRGS. Member of Grupo de Estudos Musicais (GEM) [Music Studies Group] and Grupo de Pesquisa Sonoridades, Imagem, Materialidades da Comunicação e Cultura (SIMC/IFRS) [Sounds, Images, Communication Materialities and Culture Research Group].

▶ Henrik Smith-Sivertsen

royal danish library

hess@kb.dk

"Once I was 7 years old" – the many lives of songs in the Youtube age

Since mid-2000's Youtube.com has been a central part of the musical everyday life of millions of people. On the platform, classics and contemporary hits exist next to an enormous number of related videos, from live performances and alternative versions by the same artist over all sorts of cover versions, remixes, mashups, fanvids, parodies and tutorials for specific instruments to "first reaction"-videos and analytical videos.

Using the song "7 Years" by Danish band Lukas Graham as my case, I will show the variety of versioning practices on Youtube and demonstrate how the different practices
1. contribute to the spreading of the songs and play an important role in the musical landscape,
2. reflect what music matters to people and how they use/relate to it, and thereby
3. challenge traditional theories within popular music studies on the musical work, generally focused on the concept of the *original recording.*

"7 Years" was a world hit in 2016. It was officially released June 2015 in Scandinavia, but several live versions of song, recorded on smartphones by fans of the band, had been on Youtube since 2013. When the song hit the world charts, the number of versions on Youtube exploded, and by 2020 the weekly number of new videos related to the song uploaded on the site is still about 100.

As will be demonstrated, the case of "7 Years" is representative for contemporary major hit songs and makes a good starting point for analyzing the many different ways people use and relate to music in the current digital mediascape.

The study presented is based on web archived materials collected 2015-2020 from a variety of sources, including Youtube, Twitter- and Facebook-data, both structured and harvested by web robots. By using these data, it is possible to reconstruct how the song spread across platforms with Youtube as the musical center.

biographical note

Henrik Smith-Sivertsen is a senior researcher at the Royal Danish Library, responsible for the Danish popular music archives since 2011. He did his PhD in 2008 on popular music translation and cover theory and has primarily worked with European popular music history from a wide range of perspectives, including value, technology, music industry and not least musical versioning practices. His publications include studies of the Anglophone pop revolution and the concept of youth music in the early 1960's, Scandivian music industry history, European music radio history and the digital music revolution.

Since 2012 he has specialized in the building and usage of digital archives and has conducted several collecting, and research projects documenting the digital music revolution. In 2020-2021, he runs a project funded by the Danish Agency for Culture on online musical versioning practices, especially focusing on YouTube and threatened cultural heritage materials on the platform in the light of the 2019 EU Copyright Directive.

▶ Jelena Novak
cesem - nova fcsh
artina@beotel.net

LISTEN, WATCH AND INTERACT: Music as App in the Age of Posthuman

Composer and director Michel van der Aa is known for questioning the world of music by stretching its borders while involving novel technology that often redefines composer's, performer's and even audience's identity. In 2010 he composed "Up-Close" for solo cello, string ensemble and film in which performer is confronted with her second-self to the point of creating the piece of music theatre out of it. In 2015 he conceived digital, interactive song cycle "The Book of Sand" that was launched as a website and smartphone app. In 2019 he made "Eight" called "mixed reality song cycle," "a virtual reality installation," "a virtual reality music theater," and "an audiovisual poem." Van der Aa'a new opera "Upload" on digital immortality will be premiered in 2021.

All above mentioned references make us witness basic protocols of music changing rapidly in connection to the latest technological developments. In this paper I will discuss those developments in dialogue with the theories of posthuman (Rosi Braidotti) in order to illuminate what it means and what it takes to make music in digital age.

biographical note

Jelena Novak (CESEM, Universidade NOVA de Lisboa) works as researcher, lecturer, dramaturge, music critic and curator focused on bringing together critical theory and contemporary art. Her fields of interests are: contemporary music and opera, musical theatre, singing and new media, capitalist realism, voice studies and feminine identities in music. Novak has been a founding committee member of the Society for Minimalist Music and a founding member of the editorial collective TkH [Walking Theory]. In 2013 she won the Thurnau Award for Music-Theatre Studies from the University of Bayreuth. Her most recent books are *Postopera: Reinventing the Voice-Body* (2015), *Operofilia* (2018) and *Einstein on the Beach: Opera beyond Drama* (co-edited with John Richardson, 2019).

▶ Joana Freitas
cesem - nova fcsh

joanareisfreitas@fcsh.unl.pt

«In the two hours I've listened to this I've become a man»: on the convergence of musical tags, videogames and Youtube in the "epic genre"

In the current era of participatory culture, diverse musical processes from creation to consumption result from various cybercommunities who produce, circulate and share multiple contents online. In addition, the use of co-creativity in various media formats leads to the transformation of behaviours, meanings and capital. In this sense, Youtube is one, if not the main, platform which gathers and multiplies an almost endless plethora of *produsage* phenomena that employs music in relation to other media, contents and, specifically, everyday life.

Among these contents, videogames' universes are inseparable from the interactive character of the *produsers*, fostering cultural practices around distinct universes. It's frequent to ascertain the direct relationship in online spaces between videogames and the *epic* category due to their narratives, gameplay and commercialisation in a transmedia logic. The circulation of this term on the Internet fragments its use and meanings, and may be a genre, a style, an adjective or a quality. However, the music of these formats can function as a *brand*, identifying the franchise in question through recognizable themes. By perpetuating musical tropes and conventions in the writing of these soundtracks, audiovisual literacy is consolidated in the representation of imaginaries conveyed in videogames, thus structuring a compositional formula that crosses Hollywood blockbusters to the latest successes of videogames.

Through tags and other identification resources, Youtube functions as a creative cluster for thousands of videos and playlists which aim to provide hours of "epic", "cinematic", "aggressive", "dramatic", among other keywords, of music. In this paper, I aim to examine, in a preliminar analysis, how both produsers and users circulate and transform through videos and tags musical genres, specifically the "epic", and how it relates to its use in their everyday lives both on and offline.

biographical note

Joana Freitas is a PhD student in Musicology at the Faculty of Social Sciences and Humanities of the NOVA University of Lisbon with a FCT PhD Scholarship (SFRH/BD/139120/2018). She completed her master's degree with a dissertation titled «The music is the only thing you don't have to mod': the musical composition in modification files for videogames» and is an integrated researcher of the Centre for the Study of the Sociology and Aesthetics of Music (CESEM).

She's a coordinator of the Research Cluster in Music and Cyberculture (CysMus) and member of the Research Clusters of Gender and Music (NEGEM) and Sociology of Music (SociMus), all three integrated in the Group of Critical Theory and Communication (GTCC). Her main areas of interest are videogame music, film music, audiovisual media, interactivity, digital culture and cybercommunities, gender and sexuality.

▶ João Francisco Porfírio
cesem - nova fcsh
joaoporfirio@fcsh.unl.pt

"With the click of a switch, your fan springs to life and you're enveloped in a breeze of soothing white noise" - YouTube and the sonification of everyday life

The advent of domestic internet and online platforms have increased the creation and diffusion of audiovisual content. Without leaving home it is possible to have access to an infinity of images and sounds for the most variety of situations. On YouTube, among an infinity of videos, can be found some examples that use sound as a base and are created to be used in domestic space: videos that use the sound of fireplaces, fans, rain, thunders or the sea, and promise to help people concentrate in study or work; or music composed for specific situations, such as music for cooking or sleeping or even the ideal soundtrack to create the ambiance to have a homecooked, yet refined, dinner. With thousands and millions of views, these videos are shared by several channels that assume the role of agents that dictate what genre of music, or kind of sound is ideal for each time, activity or space of domestic everyday life. Despite the immense production of this type of compositions on YouTube, and the importance they have in many people's lives around the world, they have been undervalued by musicology and have not yet been subject to a consistent inventory and categorization.

In this paper, as a result of a systematic research on this type of composition, analysis of users comments, and interviews with the ones responsible for the channels that share them, I propose to examine and discuss one or more possible ways of categorizing these compositions, taking into account the conjunction between the main purpose for which they are composed and how they are actually used in domestic space. Thus, categorizing these audiovisual content aims to contribute to an ampler knowledge of this type of compositions, how they are used and articulated with the routines of everyday life.

biographical note

João Francisco Porfírio is currently a Musicology PhD Candidate at NOVA FCSH and FCT PhD Grant holder (SFRH / BD / 136264/2018). He completed his master's degree in Musical Arts at the same institution with the dissertation *'Sounds Like Home' – the domestic soundscapes in the construction of daily life and as object of composition.* At CESEM he is a member of the Critical Theory and Communication Group, of SociMus (Group of Advanced Studies in Sociology of Music) and CysMus (Research Cluster in Music and Cyberculture), where he develops research on subjects related to ambient music and soundscapes of domestic everyday life.

▶ João Ricardo
cesem - u. évora
joaodcricardo@gmail.com

Watching It All Through A Screen: Youtube As A Teaching Aid In Music Composition Musical

The study and teaching of music composition, like any other artistic or non-artistic activity, have surrendered to an online consumption and swarmed with a huge number of active participants, teachers with lectures regarding analysis, composition techniques, history, among many others, all within a free and easy click, with YouTube taking the lead as one of the most crowded public mind palace where those who wish it may wander a respectable amount of daily hours.

Taking into account this availability of composers, professors, lessons, teachings, and everything implied, this investigation arises with the purpose of compiling and discussing some of the most seen channels, as well as the most regular and the most developed, for anyone interested in the music composition universe, professional or amateur, and presenting advantages and disadvantages of these teaching aids among all the options, regarding their quality and relevance. Examples of YouTube channels focused on Score-Video and Scrolling Scores are also discussed, filled with videos presenting sheet music along a recording, that in a way provide the possibility of not only listening to a contemporary piece, but also following the score along with the music.

Taking into account the perspective of any musician filled with a never-ending desire to learn and to create, to find new ways and new formats, every kind of support to this learning journey may became important, and what this investigation also aims to consider, or at least discuss, is the relevance or the magnitude that these videos offer, taking into account the ideas of e-learning, distance education and continuous raining, or some kind of restriction by means of an online learning, creating a bubble like private circle where music is shared and created only among a selected few.

biographical note

João Ricardo (1993) finished his master's degree in Musical Arts at Faculdade de Ciências Sociais e Humanas (Universidade Nova de Lisboa) in 2019. He studies composition under Luís Soldado and participated in masterclasses and workshops with the composers and scholars Jaime Reis, Vincent Debut, Ake Parmerud, Hans Tutschku, João Pedro Oliveira, Carlos Caires, Dimitris Andrikopoulos and António Sousa Dias. Apart from his works as a composer and freelance music editor, he works as a music teacher and as a junior researcher affiliated with CESEM/NOVA FCSH, investigating Opera and Contemporary Music.

▶ John Moore
the university of liverpool

moorecj@liverpool.ac.uk

Music Hackers: The New Language of Music Theory in the Digital Age

Since its inception in 2005, YouTube has steadily become a vast repository for educational content. The site hosts user-generated material on every conceivable subject and is widely used as an educational resource both by individual users and educational establishments. The small body of research focussed on *musically* educational material on YouTube has hitherto tended towards instrumental tuition and instruction—this is hardly surprising given that this content makes up the majority of such videos on the site. There has been little discussion, however, of the role of music theory on YouTube and on the changing landscape of music education more generally, mediated by the internet. This paper will focus on how music theory is presented in a range of online discourses, examining how the 'traditional' language of music theory is being assimilated and modified in online musical subcultures, particularly through the rise of the so-called 'music hack' (a variation of the popular 'life hack' meme, 'music hacks' seek to explain aspects of music theory and performance, often with the use of novel terminology and 'cheats' or 'shortcuts'). In addition, this paper will examine the extent to which such content is utilised as a primary source for end-users' musical education and evaluate the impact of this new theoretical discourse on modern music pedagogy in formalised settings.

biographical note

John Moore is a PhD candidate at the University of Liverpool. Until recently, he was Head of Music at Sir John Talbot's School in Shropshire and he is currently music subject specialist on the University of Chester's teacher training programme. John's research focuses on the language of music theory, digital subcultures and music education.

▶ Jonas Wolf
international graduate centre for the study of culture (gcsc) • justus-liebig universität gießen

jonas.wolf@gcsc.uni-giessen.de

The Post-Ironic Condition – Challenges for Differential Musical Aesthetics on YouTube

Ironic distance, as a mode of art production and reception, is still widely regarded as a common denominator for postmodern strategies of critically informed appropriation and aesthetics of ridiculousness, ranging from subversive affirmations and parodic forms to (self-)vulgarising "trash". However, it seems that creative practices situated within the texture of Internet culture no longer employ the figure of irony in its ambivalent function but rather as a fluid approach, detaching ironical patterns from their complements and thus blurring the readability of earnest and ironic intents. In my presentation, I want to outline the constitutive role of the platform YouTube regarding the formation, dispersal and establishment of current "post-ironic" musical forms and formats and reflect on the challenges that consequentially arise in terms of conceptualisations and realisations of aesthetic difference.

DIY artist Spooky Black gained mass exposure on YouTube due to his bizarre and non-ironic combination of visual and musical elements, such as the addition of lo-fi video aesthetics and ethereal instrumentals to his R&B-stylised singing and idiosyncratic self-display. Other musicians *deliberately* create semiotic excess: In the music of YouTube famous Austrian rapper Money Boy, for instance, musical deficiencies appear to be exposed, accompanied by visuals and lyrics which are directed at inducing the intended effect of oversaturation. However, ironic distance and parodic intents are by no means verifiable; rather, the music appears to exemplify the blurring of overarching referential codes.

Since their address must be anonymous rather than targeted in order to be effective, subversive musical strategies on YouTube are at risk of falling prey to post-ironic omnivalency. By applying my findings to the multifaceted development of the genre "vaporwave", I want to critically discuss this assumption by outlining post-ironic artistic modes, strategies and (im)possibilites of differentiation and directedness beyond the binary opposition of affirmation and negation.

biographical note

Jonas Wolf is a third-year PhD candidate at the Graduate Centre for the Study of Culture at Justus Liebig University in Giessen, Germany. In 2017 he graduated in musicology and music theory at Folkwang University in Essen. His academic focal points include contemporary music, digitalisation, intermediality, music theatre and performativity. Currently, he is lecturing and working on his PhD project on "Nomadic Concepts and Aesthetics of Musical Composition for YouTube". He published several articles in print and online journals such as "Seiltanz", "Die Tonkunst" and "On_Culture".

▶ José Júlio Lopes
cesem - nova fcsh
josejulio.lopes@gmail.com

The Big Archive

The task of imagining a technological golden age for humanity includes the utopia of a world full of *useful* machines that allow the liberation of humans, their time and energy for the *useless*, for the production of uselessness. In this same sense goes the moral and ethical valuation of the negation of otiu through *negotiu*.

These machines were often noisy and deadly war machines. But they were also formidable intelligent machines that would dominate humanity by means of their intelligence. The aspiration for a time, in which humanity could dedicate itself to "creative *ocium*" comes from afar.

Youtube is a contemporary machine, which, unlike the machines of the previous imagination, is discrete and soft, constituting itself as a *global musical archive*, where practically the entire history of music is available.The object of an archive is to organize and store media. At the same time, the archive itself is a medium – a medium of storage, so that the material it holds is situated in often opposing roles as protected material and material available for use. This dialectic between storage and retrieval will be perhaps an energetic factor that must find its own synthesis between these two purposes.

The magnitude of this Archive is an unprecedented event:
- It can be a factor of freedom and increased knowledge and therefore an increase in creative possibilities.
- It can be a factor in curbing the freedom of creation due to the exhaustion of possibilities.

The task of imagining a technological golden age for humanity includes the utopia of a
This paper aims to discuss these last two aspects in terms of musical composition and
production, as well as in terms of the uses and consumption of music. Therefore, we
propose a reflection on the possibilities for the aesthetic transformation of music as a
result of the availability of the *global musical archive*.
In the older sense of the *archeion* we will follow the idea of Jacques Derrida, according
to which every archive is by nature both revolutionary and conservative at the same
time, and therefore the concept works as a *dialectic machine*.

biographical note

Composer, researcher, professor and artistic director. Orchestral, chamber and vocal
music plays an important role in his compositional work, while theatricality and gestural
music and opera are part of his projects (Averroes 1996, Nefertiti 2000, W 2007). His work
has been performed at renowned concert and festival venues by ensembles and
orchestras such as the Metropolitana Orchestra, Gulbenkian Orchestra,
ORCHESTRUTOPICA, Grup Instumental de Valencia (SP), etc. - such as his play CORPUS
(2016) by Gulbenkian Orchestra (Artur Pizarro / Michal Nesterowicz). He was a co-founder
and since 2000 has served as artistic director of ORCHESTRUTOPICA. Alongside his work
as a composer, he writes on themes of new opera, digital media and new music / new
opera, as well as topics related to critical theory and contemporary composition.

▶ Júlia Durand

cesem - nova fcsh
juliahmc94@gmail.com

Library music as the soundtrack of YouTube

YouTube has firmly established itself as one of the main platforms where fans of movies
and videogames listen to their favourite soundtracks – but the soundtrack of YouTube is
a different matter. From cooking lessons to makeup tutorials, videogame "let's plays" to
political commentary, travel vlogs to reaction videos, the content that is regularly viewed
on YouTube sources its background music from the much heard – and little heard of –
library music. Indeed, youtubers now make up a very considerable number of library
music's clients (more specifically, of the royalty-free models that have appeared in recent
years to cater to more low-budget audiovisual productions). In the case of youtubers
who are just starting out, they often resort to library music that is free to use under
Creative Commons licenses, and which is itself often published on YouTube. In fact, the
importance of this musical resource for its content creators has led the platform to offer
its own library of free music (YouTube Audio Library). However, library music sometimes
gets embroiled in YouTube's Content ID system, leading some to mistrust using any
kind of music in their videos.
The pervasiveness of library music in this platform is indissociable from its usefulness for
youtubers: it is a fundamental part of their strategies to build their "brand", retain their
audience's attention, or set the tone of their videos. Taking this into account, this paper
will focus on two main lines of inquiry: what logics and motivation are behind the use of
library music in YouTube videos, and what can they tell us, in broader terms, about the
use of music in online audiovisuals today? In order to explore these questions, I will
depart from interviews to composers and youtubers, as well as from an analysis of a
limited sample of YouTube videos where library music is used.

biographical note

Júlia Durand is currently enrolled in a PhD in Musicology at FCSH – NOVA University of Lisbon, where she completed her M.A. in Historical Musicology. She is a member of the Study Group on Gender and Music (NEGEM), the Group for Studies in Sociology of Music (SociMus), and the Group for Advanced Studies in Music and Cyberculture (CysMus), all sections of the Center of Sociology and Musical Aesthetics (CESEM). Her PhD research focuses on the production and use of library music. Since 2015, she has also written scripts for music theatre and electronic music.

▶ Juri Giannini

university of music and performing arts of vienna

giannini@mdw.ac.at

„Musical Personae" 2.0 – Performer's Representation and Self-portrayal on YouTube

"[T]o be a musician is to perform an identity in a social realm" (Auslander 2006: 101). Philip Auslander's theory of „Musical Personae" is about the contextual representation of identities. Musical objects serve here only as ‚pretexts' for the actions of performers. In the preliminary researches to this theory, Auslander also dealt with questions of performance in cyberspace (Auslander 2002). However, it was still an ‚immature' object of investigation with regard to musical performance, since the YouTube platform had not yet been founded at that time, and thus one of the most important factors of Auslander's performative theory, the interaction with the audience, could not be investigated, or could only be investigated in a fragmentary way.
Departing from Auslander's theoretical frame, I will examine in my paper to what extent his observations are applicable to current musical phenomena (performances) on the net or how they should be expanded by the possibilities of Web 2.0, and what role aspects of intermediality and interactivity play in the context of cyberspace. I will approach this research questions through a case study: Lola Astanova is an academical trained classical pianist nearly exclusively performing on YouTube and adopting therein new audiovisual performance formats and typical DIY strategies of net influencers. I will comment some of her YouTube appearences, reflecting on their specificity and questioning how the possibilities of musical practices in YouTube could change the presentation and perception of music, and therefrom derived, our future approaches to the musical phenomenon as musicologists and music historians.

biographical note

Juri Giannini was born in Rome, Italy, in 1974. He studied musicology and Slavic studies in Cremona (University of Pavia) and Vienna (Universität Wien), and holds a PhD from the University of Music and Performing Arts Vienna (mdw) for which his dissertation was on Hans Swarowsky and his translations of opera libretti. Since 2010 he has been a research fellow and lecturer in music history at the mdw. Since 2018 he holds a Senior Scientist Position at the same Institution.
Additionally, he writes as free-lance music journalist on several themes including musical theatre, music of the twentieth and twenty-first centuries, jazz, and Eastern European popular music. His research interests are ideology and historiography, relations between musicology and translation studies, pedagogy of music history in pluricultural settings, and cultural history of music.

▶ Luis Ramirez
york university • toronto, canada
ramirezl@yorku.ca

The Online Composer-Audience Collaboration

There is a substantial amount of research on the creative process of the composer, and there has been an increasing interest in detailing the relationship between composer and performer. Yet, there is little research about the dynamics between the composer and listener, a subject which merits consideration. Thanks to the internet and online video-sharing platforms, composers can directly interact with their listeners and fans. This paper will focus specifically on Jacob Collier and Andrew Huang, two artists who make use of these online resources to collaborate with their audience by requesting compositional material from them. This crowd-sourced music is not a new phenomenon, but due to the popularity of these musicians it is now a recurrent dynamic online. Huang, a Toronto-based musician and YouTube personality, is known for his "Fan Mash" series, where he produces a song by processing fan-submitted short videos of random sounds. Collier, a Grammy-winning multi-instrumentalist based in London, England, became widely popular by producing complex reharmonizations from fan-submitted melodies and livestreaming the arranging process for his listeners. These two young artists have in common a platform for interacting and submitting content; they both share their compositional process as a video and are able to receive audience feedback before, during, and after the creative process. The result gives the audience a sense of participation and identity, ultimately leading to a stronger community. This paper provides a detailed description of their corresponding approaches to audience collaboration and studies the reception of the final product by reviewing user commentary.

biographical note

Originally from Aguascalientes, Mexico, Luis Ramirez began an early career as a pianist, and his interest in composition emerged as a result of his enthusiasm for performing contemporary music. He has had multiple works commissioned, with premieres in Italy, Canada, and Mexico. Luis has been awarded numerous scholarships and performed across Mexico, Canada, Italy, and Serbia. His main interests include internet culture and online music-making, with recent presentations of his research at the American Musicological Society NYSSL chapter conference, the Carleton Music and Culture Symposium, and the Innovation in Music Conference in London, UK. An eclectic musician, Luis has toured as a classical pianist, conducted the Brandon Community Orchestra, presented his academic research, and is a member of the Amarras Tango Quintet. He studied at Brandon University with Alexander Tselyakov and Patrick Carrabré, and is currently pursuing his Ph.D. studies with Randolph Peters at York University, Toronto.

▶ Marcelo Franca
cesem - nova fcsh
marcelo.franca@fcsh.unl.pt

"We are the driving force" – The role of social and political intervention in heavy metal and hardcore punk through the Web

Modern heavy metal and hardcore hold the most varied topics of discussion that span a wide spectrum of anti-system narratives, starting from the Punk movement of the 1970s, with the present rejection of these same ones by the ongoing polarization of critical thought through both politicization and depoliticization of these musical landscapes. Establishing a vehicle of acceptance and dissemination of ideologies allied to political extremes, there are several musical groups inserted in modern metal and hardcore punk scenes that, in their performances and works, support the intervention of their fanbase in political and social life inside their communities and country of residence, advocating a greater awareness for controversial issues in present society by metal and hardcore fans.

Through ever-changing online groups, inserted in forums and/or social networks (Facebook, YouTube or Reddit), the production and circulation of content allusive to heavy metal and hardcore punk is extensive, although the absence of debate about the political and social roles in these art forms is particularly prominent.

The use of media excerpts alluding to capitalism and its repressive agents in music videos, and the calls for the emancipation of the individual, whether in a performative act or recorded music, suggest an employment of Marxist critique of the capitalist status quo and Frankfurt's critical theory. Parallel to this, the Benjamian problematic of the *aura* and its downfall (*Verfall Der Aura*) is an important contribution to analyze the symbolic message and aesthetic structure of a select number of metal and hardcore groups with enough influence in the scene that strive to compromise what Adorno and Horkheimer called the cultural industry and the capitalist apparatus around it, instituting the heavy metal and hardcore medium as particulary prone to political and social effervescence and polarization, while employing the vitality of its digital communities as a way to galvanize and reinvent local *scenes*.

biographical note

Marcelo Franca is a Musicology BA and currently a Masters student in Philosophy specializing in Aesthetics at the Faculty of Social Sciences and Humanities of the NOVA University of Lisbon (NOVA FCSH). He's a member of CysMus (Research Cluster in Music and Cyberculture) of the Critical Theory and Communication Group (GTCC) both integrating the Centre for the Study of Sociology and Aesthetics of Music (CESEM), in which he was granted a Scientific Initiation Studentship in 2017-2018 (EAT/00693/2013). He's a guitarist in the melodic hardcore band Dharma and his main interests focus on philosophy and aesthetics of music, metal studies and music for videogames and media.

▶ Mariana Cabica
nova fcsh
marianacabica@gmail.com

Music Critics on YouTube: AJayII, ARTV, Spectrum Pulse and theneedledrop

YouTube is one of the biggest platforms for the diffusion of music and everything related to it, the most relevant for this paper being music criticism. By analyzing 4 YouTube channels dedicated to music criticism the goal is to see how the creators formulate their reviews of music and how their critics are received. The channels have the starting dates of 2009, 2011, 2013 and 2017, which allows for not only a perception of evolution through time of the critics of each channel in particular, but also of the way music criticism might have evolved on YouTube. The follower count of each channel is different so an insight to the communities behind each critic is important for the understanding of individual evolution. This paper also approaches problems raised by this type of music criticism on musicological theories on this topic. Taking into consideration the backgrounds of this group of critics, how does society and musicologists perceive their opinions? Are they credible enough to call themselves music critics? Taking all this into consideration this paper will analyze each channel individually and establish a comparison between them and the content they produce. It will also try to make a connection within the community of each channel, trying to perceive the type of reception their opinions have, and the kind of opinions the viewers have of each.

biographical note

Mariana Cabica is a graduate student of Musicology at NOVA-FCSH since 2018. She concluded specialized music studies in Violin at Conservatório Regional de Setúbal, where she found her interest for research in music with the completion of a research paper on the topic of women in the history of classical music. Her main interests are gender studies in music, the interaction of society with music, specially music consumption, and, more recently, the application of artificial intelligence to the process of musical creation.

▶ Ofer Gazit and Elisa Bruttomesso
tel aviv university | n/a
ofgazit@gmail.com | elisa.bruttomesso87@gmail.com

Musical Extractivism and the Commercial After-Life of San Juan's (PR) La Perla and Kingston's (JM) Fleet Street

This paper explores the influence of exceptional online visibility on locations in which Caribbean music videos have been shot, and the implications of such visibility to tourism, music production and Caribbean colonial legacies. The dramatic impact of digitization and streaming services have globalized local sites of urban poverty in the Caribbean, making them visible to unprecedented number of viewers/listeners around the world, sometimes turning them into tourist destinations.
While the impact on music on Caribbean tourism has been the subject of several recent studies (cf. Guilbault and Rommen 2019) the cost, benefit and lasting impact of such exceptional visibility is little understood. Grounded in short-term ethnography in San Juan's (PR) La Perla neighborhood and Kingston's (JM) Fleet Street, as well interviews with residents and online media analysis, we examine the lasting impact of videos such as Luis Fonsi's "Despacito" (2017) and Koffee's "Toast" (2018) on the locales in which they were filmed.

We ask how new data mining platforms such as Youtube and Spotify reconfigure relationships between music producers, audiences, and place, and how do such connections relate to contemporary Colonial encounters (through clicks and likes), neoliberal uplift narratives achieved through number of views and musical "plantations" like Puerto Rico and Jama\ica that produce some of the world's most popular musics. We argue that disproportionate financial gains to data mining companies as compared to musical producers and locales require a rethinking of the obligations of big tech to the cultural places that generate so much of their capital.

biographical note

Dr. Ofer Gazit is a lecturer in Ethnomusicology at the Buchmann-Mehta School of Music at Tel Aviv University , Israel. He previously taught at the New School for Social Research and the City University of New York before arriving to TAU. Dr. Gazit writes about transnational migration from a musical perspective, focusing particularly on jazz and African diasporic musics in the United States. His work has been published by Jazz Perspectives, Jazz and Culture, Jazz Research Journal, and his book Jazz Migration, is under consideration by the University Press of Mississippi.

Dr. Elisa Bruttomesso holds a PhD in Cultural Geography from the University of Padua (Italy) and in Social Anthropology from the University of Barcelona (Spain). Her Phd thesis dealt with creative forms of protest against the touristification in Barcelona and Venice, with a focus on urban tourism, urban protest, anthropology of tourism, and visual and creative research methods. Her research has been published in Tourist Studies, J-Reading, and the Urban Transcript Journal.

▶ Olga Panteleeva

descartes centre for the history and philosophy of the sciences and the humanities - utrecht university

opanteleeva@gmail.com

Hyperborean Streams

This paper analyzes the role music plays in the YouTube presence of a nation-wide religious cult, The Movement of the Creator, one of the many spiritual movements proliferating in Russia since 1991.
A mixture of New Age spirituality, Christianity, and neo-Nazism, the movement proclaims that the Slavic people are Aryans (or Hyperboreans, in the updated parlance of the extreme right). Although shunned by the official Orthodox Church, and banned by the state as an extremist movement, the sect nevertheless exhibits pro-Putin attitudes. The most famous spokesperson for the movement is the renowned opera singer Lyubov' Kazarnovskaya. She sings at the gatherings and touts the health benefits of classical music—its ability to purify human blood—opposing it to the detrimental effects of atonal and rock music. The cult has a strong online presence with multiple websites, accounts on every popular social media platform, and several YouTube channels. Not unlike other practices of televised religion, the movement's leader often refers to the congregation as encompassing both physically present and remotely viewing audience, thus providing a much larger imaginary community to his followers. I argue that such imaginary communities are the sites where feelings of Russian spiritual and moral superiority are manufactured, creating the demand for populist policies.

biographical note

Olga Panteleeva is a musicologist, working on contemporary politics of music, history of the humanities, and decolonizing higher education. She earned her doctorate in musicology from the University of California, Berkeley in 2015. In 2015-2019 she was a lecturer at the Department of Media and Culture Studies and is currently a Junior Fellow at the Descartes Institute at Utrecht University. In 2017-2018 she was a Fung Global Fellow at Princeton University as a part of a cohort working on the topic titled "The Culture and Politics of Resentment." Her current research project "Music and Morality Politics in Putin's Russia" investigates the various ways in which music participates in constructing anti-Western attitudes in the post-Soviet space. She is also the PI of an interdisciplinary research project that focuses on anti-racist struggles outside of the United States and the ways in which ideas emerging from U.S.-based critical race studies are translated and adapted to other geopolitical contexts. As a music critic Olga Panteleeva wrote for the Russian business daily Vedomosti and the independent online magazine Colta.ru.

▶ Paula Harper

washington university - st. louis

paula.c.harper@wustl.edu

Making Surveillance Sing: Internet Musicalizing in the Age of YouTube and the Smartphone

An angry man on a bus becomes an involuntary internet rapper, despite himself. The speech of everyday cameraphone users, elevated as novelty on the YouTube platform, becomes the basis for trancey EDM tracks and cheesy pop bangers. An anecdote of an everyday event becomes, through a TikTok filter, a lush harmonized chorale.

In this paper, I demonstrate how processes of making-musical have been fundamental components of the participatory circulation of popular internet objects—and how such musicalizing renders palatable norms of ubiquitous vernacular and corporate surveillance and broadcasting. This musicalizing technique, which can be traced alongside the rise of hosting platforms like YouTube and the contemporary increasing access to vernacular audiovisual recording and editing capacities, has only amplified and accelerated as a procedure and aesthetic phenomenon to the present day.

The banality and humorous annoyance of musical operations like looping, the productions of electronic sounds, and low-quality voice-manipulation was used by amateur remixers to render a variety of popularly-circulating phenomena musical. Such remixings functioned, on the one hand, as spaces for creativity, playfulness, and community-formation. But musicalizing also functioned to normalize participatory and aestheticizing engagement in cameraphone-mediated acts of public surveillance and shaming—a technique with continued popularity across the late 2000s. Especially popular subjects excerpted, musicalized, and circulated as humorous viral spectacles were those marked (especially through their bodies and voices) as somehow non-normative, marginalized, or outsiders. In using cameraphones to render public space as audiovisual (potentially musicalizable) data, cameraphone-users contributed to a "capture" assemblage that would become increasingly pervasive across the 2000s and 2010s, via proliferating systems for recording and parsing human behavior as monetizable datasets to be repurposed towards the ends of neoliberal capitalism.

biographical note

Dr. Paula Clare Harper is a musicologist who specializes in the study of music, sound, and the internet. She received her PhD in Historical Musicology from Columbia University in 2019, and she currently holds an appointment as a Postdoctoral Fellow at Washington University in St. Louis, where she teaches courses on American popular music, sound and listening in digital culture, and music videos. Her scholarship appears in the journals *Popular Music and Society, Sound Studies, Current Musicology,* and *The Soundtrack,* as well as in a forthcoming issue of *American Music*, for which she is serving as co-editor. In Spring 2020, she co-founded the virtual colloquium series *Music Scholarship at a Distance*, a daily gathering of music scholars organized in response to disruptions caused by the novel coronavirus pandemic.

▶ Ricardo Bigio Calado

unesp

ricardo.bigio@gmail.com

The impact and role of new technologies in composing and performing music for the Double Bass in the 21st century

Technology has always been a boost on both composing and performing Music. Throughout the History of Music, we can always look at the evolution of musical instruments as a double way – any new technical development of an instrument makes possible new musical ideas, and vice-versa.

If we consider only the evolution of the Piano, during its 300 years of 'life', the relationship between the musical language and the development of sound possibilities on the instrument clearly have influenced each other. When we look at the development of electronic devices during the 20th century, we also can see how music has been radically transformed because of technology development, from musical instruments to the musical language. The phenomena of recording music, as well as the broadcasting through radio, for example, has inaugurated a whole new music industry. We can see a huge revolution in many aspects with the internet in general and the rise of platforms such as You Tube, specifically.

The aim of this article is to develop part of a research that has started in my Masters degree in Music, and continues at the Doctorate – relations between music performed and composed specifically for double bass and electronic devices, and how You Tube has been a crucial element to make new languages for this instrument to become visible for a whole double bass community around the world. From new compositions made for and by double bass soloists, with the support of technological devices to produce live music based on live looping techniques, to more traditional double bass music that is published on You Tube, the research deals with musical possibilities for the instrument in the 21st century. This article also brings a critical thought on the fetish of technology, thinking this as dependent on human intervention, always. In this sense, the article will bring analysis of works for the bass released by You Tube, as well as the own musical language developed with the support of technology in its aesthetics.

biographical note

Ricardo Bigio Calado is attending a doctorate in the Postgraduate program in Music of the Art Institute of the University of the State of São Paulo, Brazil. As a musician, has dedicated himself to the study of the Double Bass and music production on software DAWS for the last ten years. The author has three recorded albuns dedicated to Brazilian authorial songs, and one album recorded with music for Double Bass and Electronics, as a result of the Masters' research. The research on the doctorate is about the category of the Performer-Composer throughout history, as well as composing for the Double Bass interacting with electronic devices and image (video), alive.

▶ Ricardo Matos de Araújo Rios, Marina dos Santos Franco and Nicolli Carolina Silva

federal university of juiz de fora

ricmrios@gmail.com | marina.franco02@gmail.com | anxrtl@live.com

Computer-mediated Communication or Mass Communication? Analyzing the case Jout Jout

This article studies the changing process of niche messages generated by Computer-mediated Communication into Mass Communication. To elucidate it, this work will analyze the Brazilian Vlogger/YouTuber Julia Tolezano (Jout Jout). Julia has more than 2,000,000 followers only on YouTube.

Looking at this universe through Functionalist Theory by Laswell, the ideas by Marshall McLuhan about medium and message and the ideas about Cyberculture by Pierre Lévy, we observed that a balance between speaker and receiver and the impact that can be achieved, adding values and ideas to viewers. The work enters in the spectrum of digital influencers, focusing on the case of Julia, a woman of 27 years old who has gained power and authority within her viewers.

The audience and followers obtained by Jout Jout on YouTube has an average audience of more than 500,000 people in each video. In Brazil, Jout Jout would have the fourth most watched TV Show in the country. Jout Jout is a clear example of a content creator who left the layout of Computer-mediated Communication, transforming her message in medium and becoming a Mass Communicator.

The knowledge stored on the network, especially on YouTube, allows the development of intellectual and social skills from informal education, opening opportunities for all users on internet and YouTube. This answers the initial question of this article: after all, is Jout Jout a Computer-mediated or Mass Communication? Jout Jout and many other content creators with the audience of millions of people are Mass Communicators, as they reach a large audience.

biographical note

BA in Journalism by UFSJ (Brazil), MA in International Relations by PUC-MG (Brazil) and University of Coimbra (Portugal), Ph.D. candidate in Communications by UFJF (Brazil). Twitter: @ProfessorRios.

Bachelor Student of Communications and Marketing School - UNIPAC (Brazil).

Bachelor Student of Communications and Marketing School - UNIPAC (Brazil).

▶ Ricardo Rocha Pereira

cesem - nova fcsh

ricardo.rocha.pereira@hotmail.com

Tiffany Poon vlogging the life of a classical concert pianist: How can YouTube «peel back the curtain on classical music»?

Tiffany Poon (b. 1997) is a young pianist from Hong Kong who disparts her career as a concertist with Youtuber activities. Her channel has almost 200 thousand subscribers and presents a diverse range of contents, from interviews with Steinway & Sons CEO to international piano competitions backstage. Not only the amount of time spent in front of the piano but also the time spent in front of the camera and computer recording and editing the videos has guaranteed her solicitations to play in the Americas, Europe, and Asia.

Recently she was nominated as Steinway & Sons ambassador. What are the reasons for a young international pianist vlog herself while preparing for a Brahms piano concerto with the Salsburg Philharmonie? With Poon particular case as a starting point, this communication aims to think YouTube as a tool of proximity between performers and listeners, capable of breaking prejudices on classical music and building participative communities while works as a complement of the piano concertist activities, important not only on the social level but also in the piano career itself.

biographical note

Ricardo Rocha Pereira (b.1995) studied piano with Rosgard Lingardsson, Jaime Mota and Cecília Siebrits, with whom he completed the professional degree of piano in 2017. He attends since the same year the musicology graduation at Faculdade Ciências Sociais e Humanas da Universidade Nova (NOVA FCSH), he is since 2018 a collaborator of CESEM - Centro de Estética e Sociologia da Música. Recently, he has composed music for drama theater, such as *The Three Marias, Ruído, O Casaco*, among others.

▶ Scott B. Spencer

university of southern california, thornton school of music
scottspe@usc.edu

YouTube and the Making of a Musical Meme: How Video Mashups of John Coltrane's Giant Steps *Became a Thing*

How do musical memes go viral? Why do certain musical subjects become base tropes for recontextualization and reposting in today's media-fueled information sphere? This study looks to emerging video memes referencing John Coltrane's jazz classic, *Giant Steps*. Memes are rapidly-evolving, short video pieces with deep meanings and multiple referential layers, often intended to be consumed and passed in our feverish and fleeting lacuna of tiny attention spans and ever-shifting digital spotlights. YouTube has become one of the most important testing grounds and repositories of longer-form musical memes, and currently functions as a canvas for artists in both visual and aural media.

The field of Ethnomusicology has not been well equipped to work within this new realm, as much of our theory has been built on classic ideas of personal observation, co-spatial and co-temporal engagement, and ethnographic method. The intent of this study is to expand our field's toolset to better deal with these digital texts; to tease out the cultural context around YouTube memes; to grasp and document the intentions behind the creation of pieces within a genre of memes; and to understand this trope's placement in larger meme culture. With this tailored approach and resulting perspective, extrapolations may then be projected onto the larger world to better understand (or at least better discuss) ideas of word-of-mouth networks in music, web-based or non-personal influence, and possibly even canon formation and means of musical appropriation in our more rapid-fire, modern-day reality.

biographical note

Dr. Scott B. Spencer is an Assistant Professor of Musicology (World Music) at the University of Southern California's Thornton School of Music. His research explores the intersections of oral tradition and digital culture. He has published in the journals *Explorations in Media Ecology, the Journal of the Society for American Music,* and a variety of edited volumes. He also edited the book *The Ballad Collectors of North America: How Gathering Folksongs Transformed Academic Thought and American Identity.* In addition to teaching, Spencer runs the Sound in Sacred Spaces working group - sponsored by USC's Levan Institute for the Humanities and UCLA's Stavros Niarchos Foundation Center for the Study of Hellenic Culture.

▶ Simon Nugent

northwestern university

simonnugent2022@u.northwestern.edu

"Over Here": Music, Multiscreen, and the Mobile Music Video

The burgeoning growth of YouTube as a site for interactivity has given rise to an increasing number of discussions surrounding participatory culture, fans, and DIY culture. YouTube and online media have been described by Carol Vernallis as "a swirling vortex that draws makers and viewers" (2013) for how it activates and affords agency to fans to engage their fandom of particular artists, musical styles, and genres. Sites of music fandom, aside from concert venues, most commonly involve private, solitary environments where fans interact with music via YouTube and other forms of online media that require mediated screens to stream, watch, and connect with content.

This paper examines a recent attempt to activate these forms of engagement beyond the solitary, singular screen by American hip-hop artists Rae Sremmurd. Their single, 'Over Here ft. Bobo Swae', was released in 2016 and an accompanying music video was uploaded to their YouTube page. The video available to fans on this site was incomplete, however, as watching on one screen presented only a portion of the music video. Fans were required to engage in an interactive performance to reveal the full video by coming together and linking their mobile devices through a now-defunct website: overhere.tv. The music video's required performance context and multiscreen format raises interesting questions pertaining to the mobility of content across multiple screens, and of the not-so-subtle way Rae Sremmurd attempts to reactive music as a social and communal practice. This paper contextualises the music video against a growing body of scholarly literature on screens and multiscreen experiences; investigates the ways the music video encourages and requires a communal and public display of fandom; and places the video for 'Over Here ft Bobo Swae' against the backdrop of music and mobility studies.

biographical note

Simon Nugent is a PhD candidate in musicology at Northwestern University in the United States. Originally from Ireland, he has published work on the use of Celtic music as medieval music in historical films in *Recomposing the Past: Representations of Early Music on Stage and Screen*. He is currently preparing his PhD thesis which examines interactions and appearances of film music beyond the cinema screen, focusing on fandom, remix culture, and music and audience mobility in audiovisual media.

▶ Suraj Saifullah

eastman school of music • university of rochester

ssaifull@u.rochester.edu

Dancing On Her Own?: YouTube Circulation and Performance Practice in Robyn's "Call Your Girlfriend" (2010)

In 2012, singing sisters Lennon & Maisy uploaded a cover of Swedish pop star Robyn's single, "Call Your Girlfriend" (2010), which quickly went viral. The girls sang in close harmony, accompanied only by the percussive sounds of "the Cup Song," a common children's game made popular by the movie Pitch Perfect (2012). Lennon & Maisy's video takes part in a broader cultural phenomenon. Videos like theirs flooded YouTube—numerous people used the same clapping rhythm to emphasize the melancholic elements of Robyn's tune.

This subdued tone is at odds with the affect evoked by Robyn's original version in which she complicates sadness with infatuation.

The song narrates a breakup from the perspective of a new object of desire.

Social media platforms like YouTube and the logics of their consumption and circulation affect the kinds of aesthetic choices that are made in YouTube covers. The replicated performance practices of these YouTube covers concretize affective understandings of the song not necessarily aligned with the original. I analyze some of these covers along with Robyn's official music video to demonstrate how these versions determine the affective impact of the song. The covers circulate widely on YouTube alongside the original, re-fashioning the narrative of Robyn's song—in foregrounding melancholy they minimize aspects of desire present in the original. By examining Robyn's performances beyond her official music video, I show how the artist re-assembles her own opposing narrative. She materializes her body as a site of musical discourse, alluding to her own video through dance. This referentiality exposes how artists are impelled to engage discursively with the networks of meaning constructed by internet platforms. Analyzing the many lives of "Call Your Girlfriend" reveals how the relationship between artist and song is significantly altered by the viral circulation of participatory forms encouraged by YouTube.

biographical note

Suraj Saifullah is pursuing a Ph.D. in Historical Musicology at the University of Rochester's Eastman School of Music. He earned a B.A. in Music (with a concentration in Theory) and a B.S. in Chemistry from Case Western Reserve University. While at CWRU, he completed his undergraduate thesis on multimedia metaphor, *Nature*, *Technology*, and *Metaphor* in Björk's *Biophilia* (2011) and *Vulnicura* (2015). At previous conferences, Suraj has presented on the relationship between routes of circulation and musical practice, especially as this relationship manifests on new multimedia platforms and social networks. His dissertation investigates how this relationship informs ways that people navigate presentations of gender, sexuality, and other forms of identity. A founding member of Eastman's Diversity, Equity, Inclusion and Accessibility Student-Faculty Alliance, Suraj is dedicated to promoting equity within academia. Suraj's doctoral research is supported by the University of Rochester's Provost Fellowship.

▶ Sylvain Martet and Martin Tétu

université du québec • montreal

martet.sylvain@uqam.ca | tetu.martin@uqam.ca

Microdiffusion of appropriated music content on YouTube

Recent figures from the International Federation of the Phonographic Industry show that YouTube represents 46% of all music listened to online (Ifpi, 2018). The platform built a large part of its success on music (Vonderau, 2016). Unlike its competitors in the pure musical streaming market such as Spotify, Apple Music or Deezer, most of what is listened to on YouTube is not put online and managed directly by the rights holders (Ifpi, 2014; Ding et al., 2011) but by users with diverse profiles and motivations who sometimes share tracks already accessible on the same platform (Liikaanen and Salovaara, 2015).

YouTube allows music to be uploaded even when the contributor does not own the rights. Any user of the service with an account is therefore a potential broadcaster on a platform that claims to be a content kiosk rather than a distributor as such. Any user of the service with an account is therefore a potential broadcaster on a platform that claims to be a content kiosk rather than a distributor as such.

The practices we will detail, far from being marginal, do not strictly speaking concern user-generated content (UGC) but rather appropriate content (when a modification is made to the visual of the video but the audio is identical to official content), or even strictly copied content. The scale of YouTube in the new cultural consumer landscape requires the development of a reflection on these practices of putting music content online by users themselves, which we group under the new concept of microdiffusion. Our presentation will be based on the study of a corpus of video versions of the songs that received the Song of the Year Award at the Association québécoise de l'industrie du disque (ADISQ) galas since 1979. For each piece, we will identify up to 10 first relevant results. From this corpus of videos, we will categorize the types of existing music videos, the type of contributor, the context of their release and propose a theorization of the notion of microdiffusion. We will observe the similarities and differences between YouTube practices and past practices that have accompanied the development and circulation of recorded music (bootleg, mixtapes, P2P...).

biographical note

Sylvain Martet obtained a PhD in Sociology in March 2018 at the Université du Québec à Montréal (UQAM) and is currently a postdoctoral researcher as well as a lecturer at the Communication departement at UQAM. His work focuses on the circulation of music, particularly in digital environments.

Martin Tétu has been responsible for public audiovisual and media statistics at the Institut de la statistique du Québec and is currently a lecturer at UQAM and co-director of the Laboratoire de recherche sur la découvrabilité et les transformations des industries culturelles à l'ère du commerce électronique (LATICCE), as well as a consultant in the cultural sector (Dubois-Tétu).

▶ Tomás Frazer

university of york

frazerfraise@gmail.com

Virtual Systems as more than an Instrument: A Revision on the Concept of Interactivity in Music

This talk aims to propose a discussion on the meaning of interactivity when applied to music, problems in pursuing it, solutions, and creative possibilities. I mean to focus on the contrast between a system that promotes organic, immersive user interaction and a system where the mechanisms in place more resemble an instrument.
In the past decade many projects have appeared that employ music as a key element within a context of so-called interaction. Installations that track an individual's body movement and mapping it to musical parameters, videogames where one must listen musically to solve puzzles, websites with a couple of buttons that interact in aurally unpredictable ways, or even video games where the player is offered choices between musical blocks to create a song. Yet one question feels unanswered: How can a composer leverage user interaction into their composition whilst maintaining musical cohesion, narrative, and creating an engaging user experience?
Looking at response mechanisms in these games, the vast majority of these aim for a very linear feeback engagement with the player- clear goals, parametres, and processes which quickly turn the player mentality into one of expecting return. This is counterproductive, as the mecanism becomes sterile of surprise and possibility of effective music composition by the composer. In short, these systems serve the function of a musical instrument.

Some escape this definition, yet obscure the engagement processes so much it becomes an unrewarding experience for a player.

I believe an improvement on these attempts can be focused on by reframing the question of interactivity by applying the criterium of organicity, reciprocity- since reciprocity of consequence is one of the most important aspects for a rewarding and meaningful relations between systems- Human and Machine.

Once operating within these parametres and informed by research into the creative power of sound editing in the audiovisual format, realistic sounds and field recordings with intrinsic expectations and narratives can unfold via electroacoustic phenomenae into a dream-like world, with consequences begging to be developed by augmented reality technology.

biographical note

Tomás Frazer (1994) is a classically trained pianist, composer and music producer based in Lisbon. His musical studies began at age 5, studying the piano into his bachelor's degree in Music, at the University of York, UK. In York, his interests ranged from contemporary chamber music, both as a conductor and pianist, composition, and experimental electronics. In the field of composition he studied with Nicola LeFanu, Martin Suckling, Ambrose Field, and Ivan Moody. During this time, his musical horizon expanded into more avant-garde utilisations of the principles of musique concrète, informed by his exploration into video game design and music production. In the field of industrial experimental dance music he is known as Oströl, and runs Weathervane Recs, a project dedicated to compiling music from quaratined musicians and giving back to communitary causes. He also conducts the feminist and LGBT choir Alarido, as well as teaching composition and piano.

▶ Vinícius Jonas de Aguiar

cfcul

viniciusjonass@gmail.com

What do Algorithms Know About Music?

The goal of this presentation is to draw attention to a central component in the way YouTube (and similar platforms) changes *musical listening,* namely the *algorithmic mediations*. How has the experience of listening to music been *instrumentalized* by such a form of mediality? Mathematical rationality has been informing sounds (giving musical form) since ancient Pythagoreans. Greek and medieval scholars were considerably interested in the mathematical relations (*logos = ratio*) of the sounds more than in the sounds themselves. Moreover, throughout history we have learned to listen in new ways due to new *mediations* such as spaces (e.g. church, concert hall, room) and devices (e.g. gramophone, TV broadcast). We can call it a growing process of decontextualization of music from its production context followed by a technological re-contextualization that installs new regimes of listening. So what changes with YouTube's algorithms? The *programability* of that dynamics (de- and re-contextualization) achieves another level. For the first time humans get to relegate to algorithms tasks such as archive, catalog, distribute, and *recommend music*. And the programability of this process is enhanced by the fact that the internet has become the most important *medium* not only for production and distribution of music, but also for all aspects of our lives, which allows platforms such as YouTube to make use of all that information to *personalize* the re-contextualization of musical data to each user individually. But algorithms cannot listen to music in the same way we do, with aesthetic judgment (Kant) and perception (Benjamin). They can only detect signals and mathematically model them. Therefore, it is worth asking: how are algorithms working on our listening? What kind of "listening rituals" algorithms install on us? Can we resist and invent alternative ways of listening for the digital age?

biographical note

Vinícius Jonas de Aguiar holds a *Licentiate degree* in Music (State University of Londrina) and an MA in Philosophy (São Paulo State University), funded by CAPES, with emphasis on philosophy of mind, epistemology and logics. Since late 2016, he has been preparing his Ph.D. thesis (CFCUL), funded by FCT, on the area of Philosophy of Technology, a research that debates the limits of transcendental schematism as a mediation in music, and the need of a pragmatic and diagrammatic approach to account for modern techniques of composition and listening. Since 2019, Vinícius de Aguiar is a member of *Kairos* (Journal of Philosophy & Science) editorial board and co-organizes the workshop series *Philosophy, Science, and Human Technology of Music, Sound, Noise, Resonance,* hosted by the research line Philosophy of Human Technology (CFCUL). His main area of interest is Philosophy, Science, and History of Musical Technologies (from cultural techniques to media technology).

▶ Weronika Nowak

adam mickiewicz university (poznań, poland)

weronika.nowak@amu.edu.pl

The problem of transmedia relations and genre identity in LOST PLAY *by Jagoda Szmytka*

LOST PLAY (2015) is one of the last and most extensive and multimedia performances of Jagoda Szmytka, in which she raises the issues of fluid and nomadic identity in times of media and technological expansion, the issue of the creative role of the composer-performer-listener and of the borders between art and life. The *LOST PLAY* project integrates a number of various artistic and social activities of Szmytka, including *LOST in TRANSIT* - online music series, website www.LOSTdotLOST.com, *LOST EXTRA* - live events, *LOST in BLUE* - a page on Facebook, "LOST Magazine" and the novel titled *GAME of LOST*. In *LOST PLAY* itself, elements of selected platforms and LOST formats meet on the basis of quotes. The artist also uses various media (animation, film, theater, performance, music) as well as artistic and social communication channels (song contest with live commentary, documentary video game recording, Late Night Show and advertising), which she writes about in the commentary placed on the website of the International Festival of Contemporary Music "Warsaw Autumn", during which the performance was premiered. The purpose of my speech is to present the relationship between these platforms, forms in *LOST PLAY*, as well as between individual channels of transmission, and also to show that among the many genres in *LOST PLAY* you can also recognize the opera genre, whose borders as a kind of multimedia archetype extends Szmytka by reaching for specific artistic strategies and technologically advanced means. Identifying the manifestations of the opera genre will include examining the relationship between its paradigmatic elements and modern inventions of digital culture used by the composer. Are references to the opera recognized in *LOST PLAY* a manifestation of cultural nostalgia for what is human and unique, or perhaps a critique of cultural snobbery and elitism? Can operatic conventions offer current and legible content for today's audience? Or maybe only the role of the ghost circulating the museum of well-known pop-culture gags can fall to them? I will try to answer these and other questions in my speech.

biographical note

Is an assistant professor at the Institute of Musicology at the Adam Mickiewicz University (Poznań, Poland). In 2019, she received a Ph.D. with distinction in the discipline of art sciences, (title of dissertation: *"Outis" and "Cronaca del Luogo" by Luciano Berio in the perspective of the category of performative and heterotopic space*). She graduated with distinction in music theory at the Ignacy Jan Paderewski Academy of Music (2013) and musicology at the Adam Mickiewicz University (2014). Her research interests focus on the history and analysis of 20th-century music, including music theatre, the issue of the relationship between music and words and theater, and performativity in music.

final quiz!

1) How many countries does Youtube reach?

☐ +87

☐ +91

☐ +100

2) What's the most searched artists up to 2020?

☐ BTS

☐ Billie Eilish

☐ Ariana Grande

3) In global searches, in what place is *ASMR*?

☐ 1

☐ 6

☐ 3

4) What song featured on the world top 10 searches on Youtube?

☐ *Old Town Road*

☐ *bad guy*

☐ *Baby Shark*

5) What's the most watched classical music piece on Youtube?

☐ *Moonlight Sonata*

☐ *Four Seasons*

☐ *Nocturne* no. 2, op. 9

2) What's the main category of content on Youtube?

☐ Entertainment

☐ Education

☐ Music

notes

notes

LUG IN
LIVE
ON

MÚSICA E CIBERCULTURA
NA ERA DA INTERNET
DAS COISAS

PAULA GOMES RIBEIRO, JOANA FREITAS,
JÚLIA DURAND, ANDRÉ MALHADO (EDS.)

LIKE, SHARE AND SUBSCRIBE

Youtube, music and cyberculture before
and after the new decade

abstract book