

Music Beyond its Making

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10:00 UK | 17:00 HK | 09:00 UTC | Seminar Room, 11, F Run Run Shaw Tower, Centennial Campus, The University of Hong Kong and Zoom

Chair: Youn Kim (Music, University of Hong Kong)

Abstract: Music-making is inherently a social act. Much has been said about the sociality of music and the power of musical imagery to carve out social space and create cultural identity. Musicians make music for various reasons, ranging from professional and personal to self-enjoyment. The semiotic potential of music has no bounds, regardless of whether music is performed or consumed publicly, privately, or virtually. Participation in music evokes unexpected associations and hidden knowledge beyond what is heard at the sonic level. Using selected musics of Asia and the Pacific as examples, I apply Thomas Turino's "semiotic snowballing effect" concept and Ana Maria Ochoa Gautier's notion of "aurality" to suggest that aside from its immediate effects, music participation is a rippling wave that reaches outward to a nexus of effects that connect people to the specificities of various cultural contexts and societal dimensions. Music-making and participation is not a linear and teleological process but rather an open-ended course of action that engages with the depth and integrity of established musical traditions while illuminating a path into the future.

Respondents: **Katie Overy**, Director of the Music in Human and Social Development Research Group, The University of Edinburgh, UK | **Richard Parncutt**, Professor of Systematic Musicology and Director of the Centre for Systematic Musicology, University of Graz, Austria.