MUSIC.
OLOGY.
ECA

|||MUSIC.
OLOGY.
ECA

THE UNIVERSITY *of* EDINBURGH
Edinburgh College of Art

Acknowledgements

Contents

From the Editors

As another academic year begins, we are very happy to present you with Issue Two of MUSIC.OLOGY.ECA. The journal was founded last year by MA Musicology students Rebecca Waxman and Abi McQuater, who wanted to provide master's and early-stage PhD students doing research in music with the opportunity to publish their work. A year on from the release of Issue One, a few things have changed. As you will have noticed, the journal is now hosted by the university's open access site where you can explore the past and present issues. We have also offered authors the option to have their articles peer-reviewed, which we hope has provided a useful insight into academic publishing.

When we took over as co-editors from Rebecca and Abi, we were so excited to put out a call for submissions. We received many excellent articles, and we are thrilled with the range of interdisciplinary approaches we were able to include in this issue. The articles draw on concepts and practices from musicology, ethnomusicology, sound studies, sociology, film, and dance, with topics spanning music and culture from Chile, Japan, and the UK. We were also very happy to include articles on practice-based research, with two of the submissions forming commentaries on compositional work.

First, Rebecca Waxman explores the function of music for female political prisoners in Chilean internment camps during the country's Pinochet dictatorship. Natasha Anderson looks at the impact of the popularity of virtual idols and *otaku* ('nerd') culture on the production and consumption of live music in Japan as well as on the international music industry. Claire Gray draws on sound studies in her analysis of the hauntology of Thatcher's Britain through the lens of the critically acclaimed film *I, Daniel Blake*. Mark Holub takes us through his proposed methods for composer-bandleaders to navigate the musical direction of their band's improvisational output. Finally, Ioannis Panagiotou's commentary on his work *Proposal for a Dance Performance* describes how the self-referential composition brings together ideas from multiple disciplines, including film, music, and dance.

It has been a joy to work with the authors throughout the process of creating this second issue, and we are thrilled with the outcome. We hope that future issues of the journal will continue to showcase the best of the interdisciplinary music research being carried out by students across the university. So! Enjoy reading the articles, listening to the examples, and hopefully you'll discover something new.

Sincerely,
Ashley Stein and Melissa Morton

'It Was Like a Space of Resistance': Functions of Music for Female Political Prisoners During the Pinochet Dictatorship

Rebecca Waxman
MMus Musicology Graduate
University of Edinburgh

Abstract

This article examines the function of music for female political prisoners during the Pinochet Dictatorship in Chile. The discussion draws on a thematic analysis of testimonies about music by female prisoners from the platform *Cantos Cautivos* ("Captive Songs"). The article discusses musical happenings, genres of music being performed (e.g., *Nueva Canción*), and the ways in which music-making was organised. In particular, the article highlights the importance of communal singing. This article also addresses cultural and collective memory and the role that they play in these recollections.

'It Was Like a Space of Resistance': Functions of Music for Female Political Prisoners During the Pinochet Dictatorship

"Music was always present: we were always walking around with a song in our voice. I think it was the only way to cope a little with prison life."
María Cecilia Marchant Rubilar[1]

On September 11, 1973, Salvador Allende's socialist government was ousted in a military coup, Augusto Pinochet became president of Chile, and the country was forever changed. Within the first week of the coup, the country was declared an 'emergency zone,' which meant the military had power to control civilian activities.[2] Internment camps were set up immediately [3] A 'cultural blackout' was established, whereby any art that might be considered political or subversive was banned.[4] The dictatorship would last seventeen years, until 1990. According to the Valech Report, a commission created by the Chilean government in 2004 (updated in 2010) to document the human rights abuses during the Pinochet dictatorship, during those years there were 1,132 detention centres and 38,254 people were considered to have been detained or tortured.[5] Over 3,000 people were killed by the regime, including many who have been classified as *detanidos desaparecidos* ('detained-disappeared').[6] In recent years, the Chilean government and various researchers and organisa-

[1]María Cecilia Marchant Rubilar, "We Shall Prevail (Venceremos)," Cantos Cautivos, January 2, 2016, https://www.cantoscautivos.org/en/testimony.php?query=10776.

[2] Pamela Constable and Arturo Valenzuela, A Nation of Enemies: Chile Under Pinochet (New York: W.W. Norton & Company Ltd., 1991), 19.

[3] Zachary Daniel McKiernan, "The Public History of a Concentration Camp: Historical Tales of Tragedy and Hope at the National Stadium of Chile," (PhD Diss., University of California, Santa Barbara, 2014), 1.

tions have gathered testimonies of internment camp survivors in order to provide reparations and understand more about the human rights violations which occurred during the dictatorship. These testimonies can help us to understand the personal and collective experiences of political prisoners, as well as what these experiences signify for the cultural memory of Chile.

Cantos Cautivos ('Captive Songs') is a database, developed by scholar Katia Chornik in collaboration with the Museum of Memory and Human Rights in Chile, where survivors from Chilean camps can submit testimonies specifically regarding their musical experiences there.[7] The database is bilingual (Spanish/English) and includes a musical example for each testimony. As of July 2020, there have been over 150 testimonies submitted to the Cantos Cautivos database. They include memories of singing, playing instruments, music creation/composition, listening to music, instances of music being used as torture or humiliation (e.g., forced singing),[8] and music being used during torture (e.g., guards allegedly blasting music to drown out screams). However, the function of music in internment camps is not limited to these uses. In particular, uses of music by guards as part of torture have layered meanings. For example, while victims may perceive guards playing music during torture as a way to cover screams, the perpetrator may have an entirely different purpose in mind for their use of music.[9] Thus, when considering the testimonies, it is important to remember that they are the subjective memory and interpretation of events according to the specific survivor. However, this subjectivity does not invalidate the memory.

Of the testimonies submitted to the Cantos Cautivos database, thirty-one (approximately 20%) have been submitted by women. This is a higher percentage than the 12.5% of political prisoners during the dictatorship who were women. [10] The experiences of women are often neglected in literature surrounding prisoners in the internment camps, wherein they are either included in the general prisoner population or disregarded entirely.[11] While in recent years there has been

[4] Paula Thorrington Cronovich, "Out of the Blackout and into the Light: How the Arts Survived Pinochet's Dictatorship," Iberoamericana 13, no. 51 (September 2013), 120.

[5] "Chile: 40 years on from Pinochet's coup, impunity must end," Amnesty International, September 10, 2013. https://www.amnesty.org/en/latest/news/2013/09/chile-years-pinochet-s-coup-impunity-must-end/.

[6] *Detanidos desaparecidos* refer to the many people who went missing during the dictatorship, many of whom were murdered and many of whose whereabouts are still not known.

[7] "About the Project," Cantos Cautivos, accessed March 20, 2021, https://www.cantoscautivos.org/en/about.php.
Most of the work to date on music in Chilean Internment camps has been written by Katia Chornik. Her articles on the subject include: Katia Chornik, "Memories of Music in Political Detention in Chile Under Pinochet," Journal of Latin American Cultural Studies 27, no. 2 (2018) and Katia Chornik, "Music and Torture in Chilean Detention Centers: Conversations with an Ex-Agent of Pinochet's Secret Police," the world of music 2, no.1 (2013).

[8] Forced singing refers to the practice of guards forcing prisoners to sing. This can be humiliating, exhausting, or even physically painful (e.g., if they must sing for a prolonged period of time without stopping). The repertoire choice (when chosen by guards) may further intensify the humiliation that prisoners may feel.

more scholarship concerning the female experience of being imprisoned, there is nevertheless a gap in the literature. This essay aims to gain further insight into the female perspective on musical life in the Chilean internment camps by addressing the following questions: What was the function of music for women who were political prisoners during Pinochet's dictatorship? How was music being made by women (i.e., organised or spontaneously, in a group or solo)? To do this, I conducted a thematic analysis and looked for patterns and themes which emerge throughout the testimonies, analysing the testimonies submitted by women to the Cantos Cautivos database about their own personal experiences of imprisonment.[12]

While many of the Cantos Cautivos testimonies focus on aspects of imprisonment that were more positive, this is not necessarily representative of the overall experience in the camps. Therefore, when analysing the testimonies, it is important to acknowledge that the circumstances the women faced and know that while music may have provided some relief, the reality of what they lived through was traumatic. Additionally, traumatic memories, and particularly those from a long time ago, may not always be complete or may include errors. In his research on memories of Holocaust survivors, Lawrence L. Langer states that 'factual errors do occur from time to time, as do simple lapses; but they seem trivial in comparison to the complex layers of memory'.[13] Thus, the memories that survivors do share, even if they include small discrepancies, should be accepted as their truth. The analyses of the Cantos Cautivos testimonies were done with this in mind. Many survivors have not had the opportunity, may not want to, or do not feel comfortable submitting testimonies, or may simply not be aware of the Cantos Cautivos database. Some survivors may not associate music with their experiences at the camps. There are also thousands of prisoners who are detained-disappeared and those who are officially acknowledged as murdered, whose stories are left untold. In addition, each individual's experience and even the collective experience of a particular group may differ greatly.

When researching and analysing these testimonies, it was im-

[9] M.J. Grant, "Understanding Perpetrators' Use of Music," in The Routledge International Handbook of Perpetrator Studies, ed. Susanne C. Knittel and Zachary J. Goldberg (Oxfordshire: Routledge, 2020), 206.

[10]Roberta Bacic and Elizabeth Stanley, "Dealing with Torture in Chile Achievements and Shortcomings of the "Valech Report"," The Nuremberg Human Rights Center, June 3, 2005, https://www.menschenrechte.org/en/2005/06/03/dealing-with-torture-in-chile-achievements-and-shortcomings-of-the-valech-report/.

[11] Hillary Hiner, ""Fue bonita la solidaridad entre mujeres": género, resistencia, y prisión política en Chile durante la dictadura," Estudos Feministas 23, no. 3 (September 2015), 872.

[12] There are a few testimonies submitted by women who were not imprisoned, but who have submitted them on behalf of a deceased relative or are sharing their experience of visiting a relative in the camps. Testimonies of this nature have not been included in the analysis.

[13] Lawrence L. Langer, Holocaust Testimonies: The Ruins of Memory (New Haven: Yale University Press, 1991), xiii.

portant to take into account potential biases and ethics. The testimonies used in this project had been voluntarily submitted to the Cantos Cautivos platform prior to the start of this project. The platform itself adheres to the ethics statements for both the Society for Ethnomusicology and the British Forum for Ethnomusicology.[14] In any research project it is important to account for one's personal biases, thus when conducting the analysis and research I looked at a wide variety of sources and tried to be as objective as possible. Since I am coming from a different cultural background, I also researched Chilean history, politics, and culture more generally, to better understand the contexts of the material.

Singing Together

Singing together was a popular musical activity for the political prisoners of Pinochet's dictatorship. In the Cantos Cautivos female testimonies, the first-person plural 'we' was frequently used in regard to prisoner-initiated singing and music-making in the camps. While there were mentions of times when a fellow prisoner or the survivor giving their testimony sang solo, there were no mentions of explicitly singing when no one else would be able to hear. This is not to say that prisoners never did sing when they were completely alone – there may have been many instances when they did, perhaps during times of solitary confinement. However, the moments of singing that female survivors decided to share focus on the communal aspect of music-making. In many of the testimonies, female prisoners describe how singing together united them and could sometimes help them cope with the traumatic day-to-day experience of being in the camps. Some women saw it as a way to support their fellow comrades during particularly difficult times. Prisoners were also able to use singing and music as a way to connect and communicate with the detainees in their barracks and others across the camps. This meant that prisoners who were further away, including those in solitary confinement, were able to be a part of the community when hearing their fellow comrades sing. In speaking about her experience at the camps, Rosalía Martínez, who was held at Cuatro Álamos and Tres Álamos in Novem-

[14] See: Position Statement of Ethics (Society for Ethnomusicology): https://cdn.ymaws.com/www.ethnomusicology.org/resource/resmgr/ethics/ethics_statement_2018.pdf (Accessed August 8, 2021) and Ethics Statement (British Forum for Ethnomusicology): https://bfe.org.uk/bfe-ethics-statement (Accessed August 8, 2021).

ber-December 1974, said:

> …the musical activities were very intensive and embodied a way for us to feel united among the other female comrades, to share hope, emotions and create a collective body that went beyond each individual.[15]

For her, and perhaps for the other women at Tres Álamos, singing together was a way to feel a greater connection with one another. Her testimony articulates the importance of music and its effects on companionship and mood of the prisoners. Trapped in difficult circumstances with few material goods available, the prisoners often used music to support and comfort each other. In two of the Cantos Cautivos testimonies by María Cecilia Marchant Rubilar, she mentions singing occurring when prisoners were taken for torture or when they came back from being tortured:

> 'We always sang this song ["La rejita" ("The Little Fence")] when we were taken to Regimiento Arica. That was a torture centre. On our departure and return, the female prisoners who remained behind also sang the song'.[16]

In another testimony, she mentions singing 'Qué dirá el Santo Padre' ('What Will the Holy Father Say') by Violeta Parra when prisoners were taken away.[17] According to her testimonies, these songs would be the last thing heard by prisoners before being taken offsite to be tortured and the first thing they would hear upon arrival back at the camp. This could have helped the women feel supported immediately before and after dealing with trauma. However, it is important to remember that one prisoner's response to a musical experience (including music that is incorporated into torture), may differ from another's, as prior experiences and emotions can inform each survivor's perception of it and reaction to it.

Another instance of demonstrating support for fellow prisoners through singing occurred for survivor Ana María Jiménez at

[15] Rosalía Martinez, "Prayer So You Don't Forget Me," Cantos Cautivos, November 8, 2015, https://www.cantoscautivos.org/en/testimony.php?query=10759.

[16] María Cecilia Marchant Rubilar, "The Little Fence (La rejita)," Cantos Cautivos, January 2, 2016, https://www.cantoscautivos.org/en/testimony.php?query=10773.

[17] María Cecilia Marchant Rubilar, "What Will the Holy Father Say (Qué dirá el Santo Padre)," Cantos Cautivos, January 2, 2016, https://www.cantoscautivos.org/en/testimony.php?query=10774.

Villa Grimaldi in April 1975. Jiménez was forced by guards to sing a song as she stood out in the rain with her fellow comrades. She wanted to resist, but another detainee told her to sing not for the guards, but for a prisoner who was being held in a tower and dying. Jiménez remembers singing 'Zamba para no morir' ('Zamba so as Not to Die') as performed by Argentinian Nueva Canción singer Mercedes Sosa.[18] Jiménez was reprimanded for this because it was political music. While the prisoner in the tower was later found out to have passed away that night, Jiménez hoped that 'the singing, the music with all its wonderful power, conveyed to him our strength and he was able to leave with some inner calm.'[19] Jiménez was able to change the underlying meaning of forced singing for herself. Instead of it being a humiliation, she reclaimed the moment in order to comfort a fellow prisoner and show political resistance.

"Singing together was a way to feel a greater connection with one another. "

In the Cantos Cautivos testimonies, female survivors also note how they would use music to communicate with one another in their cells, as well as with prisoners who were in cells close by. In one of her testimonies, Scarlett Mathieu, who was imprisoned at Campamento de Prisioneros, Tres Álamos and Campamento de Prisioneros, Cuatro Álamos in 1974, notes the pertinence of knowing one another's voices:

> It was important to recognize voices because we were blindfolded and our communication happened in the dark…Through the windows, I heard Juan. He must not have been in good physical condition, but he was in a mood to sing.[20]

From simply hearing his voice, she was able to recognize who it was and the state that he was in. It was a way in which to know how fellow comrades, being held in other cells, were doing and where they were. This sentiment is echoed by Beatriz Bataszew

[18] Nueva Canción (translated as "New Song") is a genre of music, which was highly influential in the years before the coup d'état. It is associated with the left-wing movements happening in Chile (and across various countries in South America) during the 1960s and early 1970s and was very much intertwined with Salvador Allende's socialist government. Both political prisoners and guards would have likely been very aware of the significance of a song from this tradition.

[19] Ana María Jiménez, "Zamba so as Not to Die (Zamba para no morir)," Cantos Cautivos, December 15, 2014, https://www.cantoscautivos.org/en/testimony.php?query=10653.

[20] Scarlett Mathieu, "How We Resemble Each Other (En qué nos parecemos)," Cantos Cautivos, June 2, 2019, https://www.cantoscautivos.org/en/testimony.php?query=10824.

[21] Beatrix Bataszew Conteras, "Lucía," Cantos Cautivos, November 8, 2016, https://www.cantoscautivos.org/en/testimony.php?query=10700.

Conteras, who explains that 'We would communicate with our companions who were one pavilion away. A kind of song-based dialogue was created'.[21]

In many testimonies, in addition to helping comrades form bonds with one another, singing is mentioned as a means to help reduce stress, cope with emotional and physical hardships, and even to bring joy into trying circumstances. While singing may not be able to change the situation or the horrors the prisoners were living through, it seems to have provided some of the women with a mechanism to escape from their present, if only temporarily. In one of her testimonies, Beatrix Bataszew Conteras, who was a prisoner at Campamento de Prisioneros, Tres Álamos from December 1974 to May 1976, describes her experience with singing at the camp as 'a space for encounters, dialogue and de-stressing, as a chance to say something that would be heard'.[22] While it is impossible to know exactly how often communal singing occurred, it seems to have been commonplace for many prisoners. For Bataszew Conteras, collaborative singing may have been a way to relax, build relationships, and engage with the other prisoners. In several testimonies, the frequent and routine aspect of singing is noted.[23] For instance, Carolina Videla, who was a prisoner at Cárcel Pública de Arica from 1989-1990, noted: '"Todo cambia" ("Everything Changes") was the anthem of the afternoons and was always sung'.[24] Could singing on a regular basis have helped the prisoners feel a sense of normalcy? According to Atarah Fisher and Avi Gilboa, self- or group-initiated music was an important part of maintaining routine for prisoners who had a previous musical background during the Holocaust.[25] By engaging in music on a regular basis, prisoners allowed themselves a distraction from their reality. It also helped them to maintain their sense of identity, which for the participants in this study included music. Scholar Guido Fackler also argues this point, emphasising that in early Nazi concentration camps (where the detainees were often political prisoners), 'music reminded prisoners that there were ethical, humane, artistic and aesthetic values beyond the life-threatening and terrifying camp environment'.[26] In extreme situations, survivors have spoken positively about their experi-

[22] Beatriz Bataszew Conteras, "Lucía," Cantos Cautivos, November 8, 2016, https://www.cantoscautivos.org/en/testimony.php?query=10701.

[23] See: https://www.cantoscautivos.org/en/testimony.php?query=10812, https://www.cantoscautivos.org/en/testimony.php?query=10700; https://www.cantoscautivos.org/en/testimony.php?query=10773; https://www.cantoscautivos.org/en/testimony.php?query=10776; https://www.cantoscautivos.org/en/testimony.php?query=10759.

[24] Carolina Videla, "Everything Changes (Todo cambia)," Cantos Cautivos, September 26, 2018, https://www.cantoscautivos.org/en/testimony.php?query=10812.

[25] Atarah Fisher and Avi Gilboa, "The Roles of Music Amongst Musician Holocaust Survivors Before, During, and After the Holocaust," Psychology of Music 44, no. 6 (2016): 1228.

[26] Guido Fackler, "Cultural Behaviour and the Invention of Traditions: Music and Musical Practice in Early Concentration Camps, 1933-6/7," trans. Margareta Sauer, Journal of Contemporary History 45, no.3 (July 2010): 610.

ences with self- or group-initiated singing.[27] Thus, it is likely that in the Chilean internment camps prisoners would have also found that a musical routine helped them create a semblance of normalcy during these extreme circumstances.

Individual and Collective Memories

When examining the Cantos Cautivos testimonies, it is crucial to remember that they were not written at the time of the events taking place, but decades later. Testimonies can give survivors the opportunity to work through their trauma, come to terms with their experiences, and find new meaning in them. The recovery process can also be aided by changing perspectives from human rights organisations and governments when they consider the abuses that women faced during the Pinochet dictatorship. For instance, María Elena Acuña Moenne describes how during the 30th anniversary commemoration of the coup in 2003, 'For the first time, rape was discussed as a systematic form of torture against the civil population, carried out and organized by agents of the state, and not as the "sexual deviations" of isolated soldiers who acted out of control'.[28] There are also differences in how men and women deal with trauma and how they come to terms with these experiences. According to Jean Franco, when giving testimonies for human rights commissions, women are less likely to go into detail about their torture and will instead give short single-word or single-sentence answers when describing what they experienced.[29] She believes that this could be due to the shame that women may feel about these abuses. In terms of more general memories of the dictatorship, Elizabeth Jelin argues that there is evidence that women remember details better, highlight their relationships, and are more likely than men to express their emotions and feelings when remembering.[30] Understanding that the way women remember their experiences may be different means it is even more important that female voices and stories are heard. Although the Cantos Cautivos testimonies focus on music, it is important to acknowledge the abuse the female prisoners were experiencing on a regular basis. While the sisterly support and the comfort of music seem to have helped the women manage, the actual experiences and

[27] I specify self- or group-initiated, as forced singing also occurred in Nazi camps during the Third Reich and camps during Pinochet's dictatorship in Chile. Forced singing is generally not seen as a positive music-making experience for survivors, although in his article 'Cultural Behaviour and the Invention of Traditions: Music and Musical Practice in Early Concentration Camps, 1933-6/7,' Fackler suggests that at times it could have benefits for other prisoners who were able to listen to and engage in this forced music making.

[28] María Elena Acuña Moenne, "Embodying Memory: Women and the Legacy of the Military Government in Chile," trans. Matthew Webb, Feminist Review 79 (March 2005): 152.

[29] Jean Franco, "Gender, Death, and Resistance: Facing the Ethical Vacuum," in Fear at the Edge: State Terror and Resistance in Latin America, ed. Juan E. Corradi, Patricia Weiss Fagen, and Manuel Antonio Garretón (Berkeley: University of California Press, 1992), 110.

[30] Elizabeth Jelin, State Repression and the Labors of Memory, trans. Judy Rein and Marcial Godoy-Anativia (Minneapolis: University of Minnesota Press, 2003), 82.

torture that the women endured in the camps are not negated by it. Acknowledging this can help us contextualise and better understand the importance of music to the prisoners.

When survivors submit testimonies to the Cantos Cautivos database, they are aware that their submission should be music-based. This certainly could colour which events they decide to share as well as what music meant for them. In Anna Papaeti's article 'Music, Torture, Testimony: Reopening the Case of the Greek Junta (1967-1974),' she discusses how survivors tend to initially consider music as a positive means of resistance and survival versus a punishment or mechanism of torture. [31] Katia Chornik believes this is also the case for the narrative surrounding music in Chilean camps, whereby music is remembered frequently as a positive form of resistance, regardless of the fact that it was often used during and as a form of torture. [32] With many testimonies highlighting the importance of music as resistance, the cultural narrative continues to highlight the positive aspects of music in political detention, and minimise its negative uses.

[31] Anna Papaeti, "Music, Torture, Testimony: Reopening the Case of the Greek Junta (1967-1974)," the world of music 2, no. 1 (2013): 79.

[32] Katia Chornik, "Memories of Music in Political Detention in Chile Under Pinochet," Journal of Latin American Cultural Studies 27, no. 2 (2018): 159.

"As more survivors submit their stories to the Cantos Cautivos platform, the cultural narrative will develop, change shape, and provide more information."

Each testimony is a recollection of a specific experience with music. In many of the testimonies, ideas around memory and its ever-evolving nature are discussed. Survivors share their own understanding of memory, particularly regarding their experiences in the camps and their reflections on them. Carolina Videla explains: 'I see memory as an exercise to give new meanings to the past. As the years go by you give it a different meaning or understand it differently'.[33] This demonstrates an awareness that perception changes over time. What would these testimonies look like had they been written during the prisoners'

[33] Carolina Videla, "Why does the afternoon cry (Por qué llora la tarde)," Cantos Cautivos, September 26, 2018, https://www.cantoscautivos.org/en/testimony.php?query=10807.

time at the camps? What would they look like if they had been written immediately after their release, or even immediately after the dictatorship ended, as opposed to decades later? Experiences that have occurred since their release can greatly alter what survivors may remember, as well as how they perceive their experiences in these camps; however, it is impossible to know exactly how they may have changed. We all inherently shape the narrative of our lives into a particular story,[34] so it makes sense that survivors might choose to share memories that contribute to a personal narrative of having some level of autonomy over their lives as prisoners.

The concepts of collective and cultural memory are also important when reflecting on the testimonies. Survivors may still be in touch with one another, or even be friends, and so their present-day relationships, and the remembrances that come along with them, may influence the testimonies. Additionally, since Cantos Cautivos is an ongoing project with submissions being accepted on a continuous basis, earlier testimonies may influence the more recent. It would not be unreasonable to presume that before submitting a testimony, survivors browse the database. If this is the case, the person sharing their testimony could be reminded of experiences they had previously forgotten, influenced by the memories of survivors they knew, or even influenced by those of people they did not know. This is not to say that these memories are any less valid, but instead to remind us that the factors which influence memory are complex and wide-ranging. They include the larger cultural memory of the events that occurred and relationships that have been sustained in the years since the events took place, but also the recollections of fellow comrades, both known and unknown. As more survivors submit their stories to the Cantos Cautivos platform, the cultural narrative will develop, change shape, and provide more information on the lives of the people imprisoned. With new testimonies, new insights and understanding of the circumstances and roles of music will be enriched. Because of this, future research on the topic of music-making in the Chilean internment camps can continue to evolve.

In addition to the prisoners' memories, the overall Chilean

[34] Nigel C. Hunt, Memory, War and Trauma (Cambridge: Cambridge University Press, 2010), 3.

cultural and collective memory impacts the perception of these events. Questions around how the years of dictatorship are and should be remembered has continued to be an ideological struggle.[35] People who were supporters of Pinochet and those who were against him view the dictatorship in very different lights – their own personal experiences and how the governments of Allende and Pinochet affected them create two divergent narratives.[36] However, it seems that over time a more cohesive narrative is forming. This is aided by research and the gathering of testimonies in databases like Cantos Cautivos and official reports such as the Valech Report.

Conclusions

The Cantos Cautivos testimonies by female internment camp survivors demonstrate the frequency and importance of music and how prisoners engaged with it throughout the Pinochet dictatorship. Through the memories shared by the survivors, we are able to better understand the function of music for female political prisoners. It is clear that for many women, music had the ability to comfort them and help them become part of a community within the camp setting. While the terrors they were facing were undoubtably brutal, music could provide, at times, a small refuge. For many survivors, it seems as though the memories of music have helped them build a positive side to their own personal narrative of these events, showing that even in these extreme circumstances, they had control over certain aspects of their lives. While there were negative functions of music used by guards towards prisoners, the memories that female survivors have shared generally describe music as something which gave them resilience and hope. As Rosalía Martínez remembers:

> During those hours of immobility and tension, singing allowed us to feel alive and even to laugh and make jokes. It was like a space of resistance, a collective space that belonged to us, and which they, the bringers of death, could not enter.[37]

[35] Steve J. Stern Battling for Hearts and Minds: Memory Struggles in Pinochet's Chile, 1973-1988 (Durham: Duke University Press, 2006), 2.

[36] Michael J. Lazzara, Chile in Transition: The Poetics and Politics of Memory (Gainesville: University of Florida Press, 2006), 9-10.

[37] Martínez, "Prayer So You Don't Forget Me".

Perhaps music was an escape from reality – a way to experience something positive of the time before the dictatorship. Yet, their participation in musical activities was as real as everything else the prisoners dealt with. The memories of music in the camps help to keep the survivors' narratives of their experiences – musical and otherwise – alive in the present. For these women, it seems as though music was not just something they did or took part in, but instead was an experience that could define their time in the camp.

Bibliography

Primary Sources:

Bataszew Conteras, Beatriz. "Lucía." Cantos Cautivos. November 8, 2016. https://www.cantoscautivos.org/en/testimony.php?query=10700.

Jimenez, Ana María. "Zamba so as Not to Die (Zamba para no morir)." Cantos Cautivos. December 15, 2014. https://www.cantoscautivos.org/en/testimony.php?query=10653.

Marchant Rubilar, María Cecilia. "The Little Fence (La rejita)." Cantos Cautivos. January 2, 2016. https://www.cantoscautivos.org/en/testimony.php?query=10773.

Marchant Rubilar, María Cecilia. "We Shall Prevail (Venceremos)." Cantos Cautivos. January 2, 2016. https://www.cantoscautivos.org/en/testimony.php?query=10776.

Marchant Rubilar, María Cecilia. "What Will the Holy Father Say (Qué dirá el Santo Padre)." Cantos Cautivos. January 2, 2016. https://www.cantoscautivos.org/en/testimony.php?query=10774.

Martínez, Rosalía. "Prayer So You Don't Forget Me." Cantos Cautivos. November 8, 2015. https://www.cantoscautivos.org/en/testimony.php?query=10759.

Mathieu, Scarlett. "How We Resemble Each Other (En qué nos parecemos)." Cantos Cautivos. June 2, 2019. https://www.cantoscautivos.org/en/testimony.php?query=10824.

Videla, Carolina. "Everything Changes (Todo cambia)." Cantos

Cautivos. September 26, 2018. https://www.cantoscautivos.
org/en/testimony.php?query=10812.

Secondary Sources:

Acuña Moenne, María Elena. "Embodying Memory: Women
and the Legacy of the Military Government in Chile."
Translated by Matthew Webb. Feminist Review 79 (March
2005): 150-161. DOI:10.1057/palgrave.fr.9400203.

Amnesty International. "Chile: 40 years on from Pinochet's
coup, impunity must end." September 10, 2013. https://
www.amnesty.org/en/latest/news/2013/09/chile-years-
pinochet-s-coup-impunity-must-end/.

Bacic, Roberta and Elizabeth Stanley. "Dealing with
Torture in Chile Achievements and Shortcomings of
the "Valech Report"." The Nuremberg Human Rights
Center, June 3, 2005. https://www.menschenrechte.org/
en/2005/06/03/dealing-with-torture-in-chile-
achievements-and-shortcomings-of-the-valech-report/

Cantos Cautivos. "About the Project. " Accessed March 20,
2021. https://www.cantoscautivos.org/en/about.php.

Chornik, Katia. "Memories of Music in Political Detention
in Chile Under Pinochet." Journal of Latin American
Cultural Studies 27, no. 2 (2018): 157-173. DOI:
10.1080/13569325.2018.1450742.

Constable, Pamela and Arturo Valenzuela. A Nation of
Enemies: Chile Under Pinochet. New York: W.W. Norton &
Company Ltd., 1991.

Fackler, Guido. "Cultural Behaviour and the Invention of
Traditions: Music and Musical Practice in Early Concentration
Camps, 1933-6/7." Translated by Margareta Sauer. Journal of
Contemporary History 45, no.3 (July 2010): 601-627. DOI:
10.1177/0022009410366704.

Fisher, Atarah and Avi Gilboa. "The Roles of Music Amongst Musician Holocaust Survivors Before, During, and After the Holocaust." Psychology of Music 44, no. 6 (2016): 1221-1239. DOI: 10.1177/0305735615624772.

Franco, Jean. "Gender, Death, and Resistance: Facing the Ethical Vacuum." In Fear at the Edge: State Terror and Resistance in Latin America, edited by Juan E. Corradi, Patricia Weiss   Fagen, and Manuel Antonio Garretón, 104-118. Berkeley: University of California Press, 1992.

Grant, M.J. "Understanding Perpetrators' Use of Music." In The Routledge International Handbook of Perpetrator Studies, edited by Susanne C. Knittel and Zachary J. Goldberg, 206-216. Oxfordshire: Routledge, 2020. https://doi.org/10.4324/9781315102887.

Hiner, Hillary. ""Fue bonita la solidaridad entre mujeres": género, resistencia, y prisión política en Chile durante la dictadura." Estudos Feministas 23, no. 3 (September 2015): 867-892. http://dx.doi.org.ezproxy.is.ed.ac.uk/10.1590/0104-026X2015v23n3p867.

Hunt, Nigel C. Memory, War and Trauma. Cambridge: Cambridge University Press, 2010. DOI: https://doi-org.ezproxy.is.ed.ac.uk/10.1017/CBO9780511845017.

Jelin, Elizabeth. State Repression and the Labors of Memory. Translated by Judy Rein and Marcial Godoy-Anativia. Minneapolis: University of Minnesota Press, 2003.

Langer, Lawrence L. Holocaust Testimonies: The Ruins of Memory. New Haven: Yale University Press, 1991.

Lazzara, Michael J. Chile in Transition: The Poetics and Politics of Memory. Gainesville: University of Florida Press, 2006.

McKiernan, Zachary Daniel. "The Public History of a
Concentration Camp: Historical Tales of Tragedy and Hope
at the National Stadium of Chile." PhD diss., University of
California, Santa Barbara, 2014.

Papaeti, Anna. "Music, Torture, Testimony: Reopening the
Case of the Greek Junta (1967-1974)." the world of music 2, no.
1 (2013): 67-89.

Stern, Steve J. Battling for Hearts and Minds: Memory Struggles
in Pinochet's Chile, 1973-1988. Durham: Duke University
Press, 2006. https://doi.org/10.1215/9780822388548.

Thorrington Cronovich, Paula. "Out of the Blackout and into
the Light: How the Arts Survived Pinochet's Dictatorship."
Iberoamericana 13, no. 51 (September 2013): 119-137.

'I'm Talking But No One Is Listening': Sounding the Hauntology of Thatcherism in *I, Daniel Blake*

Claire Gray
PhD Candidate
Film Studies
University of Edinburgh

Abstract

Even though Margaret Thetcher's term as Prime Minister ended in 1990, the reverberations of her policies have lingered on in British politics, culture and social life. This paper discusses the legacy of Thatcher within the soundscapes present in the 2016 social realist film *I, Daniel Blake* (dir. Ken Loach). By looking at the effects of Thatcher's policies and how they are made audible in working class communities, this paper ultimately questions whether her presence has truly disappeared. In employing the fields of hauntology and sound studies as an approach to Thatcherism, this study sonifies the voices of the past, and questions how they will echo in the future.

'I'm Talking But No One Is Listening': Sounding the Hauntology of Thatcherism in *I, Daniel Blake*

As Daniel spray paints his manifesto against the unemployment service in the conclusion of the social realist film *I, Daniel Blake* (dir. Ken Loach, 2016), another man yells amongst a cheering crowd that the current political era is 'just like Thatcher', and that working-class people 'will never be free' from government marginalisation in Britain. Since Margaret Thatcher's term as Prime Minister, this feeling of being trapped by her policies has been heard and echoed throughout British cinema. Films such as *My Beautiful Laundrette* (dir. Stephen Frears, 1985), *Brassed Off* (dir. Mark Herman, 1996) and *Billy Elliott* (dir. Stephen Daldry, 2000) capture how those of working-class backgrounds coped with the impacts of her neoliberal policies.[1] Indeed, we often return to these works to define how Thatcherism affected the working-class British person, and use their characters' tragedies and triumphs to assess how the era will be remembered. But the legacy of Thatcher is not strictly limited to her term in office and films set in the 1980s and 1990s. As this example from *I, Daniel Blake* demonstrates, the social effects of Thatcherism are deeply felt in various parts of the country today, with the economic crash of 2008 and resulting austerity creating further divisions amongst people.

Although Thatcherism and the economic crash appear to be disparate events, sociologist Bob Jessop believes Thatcher's gov-

[1] See Quart 2006, Kalpakli 2012 and Tinwell 2013.

ernment to be responsible for the problems of New Labour at the turn of the twenty-first century and the following coalition government, as the policies of Thatcherism continued 'not merely in terms of [the Prime Minister's] weakened role as a representative of organized labour and champion of the welfare state but also in terms of [their] unashamed adoption of [Thatcher's] neo-liberal agenda'.[2] Economist and social historian Ben Whitham agrees, positing that Thatcher's policies set the course for the increasing neoliberalism in the succeeding New Labour and Conservative–Liberal Democrat coalition governments, as they all followed 'the trajectory of [Thatcher's] neoliberalism' through the acceptance of globalisation in the economic market, the stripping of welfare, and the promotion of austerity.[3] Even after her resignation and death, she affects the way policies are shaped.

Like a ghost, she continues to be seen and heard throughout the political turmoil of the present day. Some politicians, such as Prime Ministers David Cameron and Boris Johnson, have argued that the era of Thatcher has completely passed and the public should not worry about further individualist policies returning to the United Kingdom.[4] Although they insist that she is gone, she is still somehow present in contemporary British society. If her ghost haunts British society, how can we interact with it and understand it? Films were able to aid us in understanding the impacts of Thatcher during her tenure as Prime Minister, so film again can help us in understanding the current political age, and the events to come. Understanding all these timelines together through film, we can then, as Katy Shaw writes, understand 'the dual directions of [her haunting]—the compulsion to repeat the past, and an anticipation of the future.'[5] As films catch sights and sounds in a sort of time capsule, we are able to hear this ghost and predict how this spectre will haunt Britain in the decades to come.

While we can no longer physically see Thatcher, her echoes clearly register on film. It is at this point that sound studies becomes invaluable. Sound studies, broadly defined, is the field of study whose 'challenge is to think across sounds, to consider

[2] Bob Jessop. "Margaret Thatcher and Thatcherism: Dead but Not Buried." British Politics 10, no. 1 (2015): 29.

[3] Ben Whitham. "Post-Crash Neoliberalism in Theory and Practice." Political Studies Review 16, no. 4 (2018): 257.

[4] Andy Knott. "The New Moving Right Show: Can Stuart Hall's Notion of Authoritarian Populism Help Us to Understand the Current Turn to Populism?" Soundings (London, England), no. 75 (2020): 121.

[5] Katy Shaw, Hauntology: The Presence of the Past in Twenty-First Century English Literature / by Katy Shaw. 1st ed. 2018. Cham: Springer International Publishing, 2018, 2.

"In listening to the soundscapes of Daniel's daily life, we can hear how he is swallowed by the noises of the past."

sonic phenomena in relationship to one another—as types of sonic phenomena rather than as things-in-themselves whether they be music, voices, listening, media, buildings, performances, or another other […] path into sonic life'.[6] While this field has many practical and physical approaches, it provides the ability to measure sociological trends while privileging the individual sensory experiences which accompany them. As sound scholars Trevor Pinch and Karin Bijsterveld suggest, speech and sound generally 'sensitized our knowledge about who was allowed (or not allowed) to speak or to make sounds and when and where this occurred'.[7] As the example above demonstrates, the soundtrack of *I, Daniel Blake* sounds the ways in which its characters communicate with each other—specifically, they are able to find connection because they are oppressed. Yet, sound operates meaningfully in this film in registers beyond dialogue. As sensory studies scholar David Howes posits, 'perception can only meaningfully be studied in context—that is, in some environment (a point which the embodiment paradigm tends to overlook), and that the senses "mingle" with the world'.[8] While the soundtrack of this film is worth exploration, the film uses only a minimal score and the sound design pays more attention to what Daniel is hearing in any given moment and gestures to how these sounds are politically oppressive in nature. Thus, it is crucial to understand how Daniel perceives his world, and what relationship this sensation has with his immediate environment—the environments dictated by his status as a working-class person in a post-industrial landscape.

In listening to the soundscapes of Daniel's daily life, we can hear how he is swallowed by the noises of the past, and the state which wants to silence him. This paper combines sound studies

[6] Jonathan Sterne, "Sonic Imaginations" in The Sound Studies Reader. Edited by Jonathan Sterne. London: Routledge: 3.

[7] Trevor Pinch and Karin Bijsterveld. "New Keys to the World of Sound." In The Oxford Handbook of Sound Studies, Vol. 1. Oxford Handbooks. Oxford University Press, 2011: 6.

[8] David Howes, "Embodiment and the Senses" in The Routledge Companion to Sound Studies. Edited by Michael Bull. London: Routledge, 2019: 32.

with the emerging sociological study of hauntology. It will use the soundscapes present in the film *I, Daniel Blake* to present the idea that, although the state relies on making social oppressions invisible, these social oppressions are inevitably heard as they haunt. In performing this analysis, we can assess this legacy of Thatcher.

The soundscapes of *I, Daniel Blake* are an ideal object of study to understand the haunting legacy of Thatcher, as they are captured in a social realist film that portrays the daily struggle of individuals living in post-industrial conditions. Set in Newcastle-upon-Tyne (a city in the northeast of England that was heavily economically reliant on the coal and steel industry, and was drastically impacted by Thatcher's policies), it follows the life of the titular character, who retires from his job as a carpenter when he develops a heart condition. The film's plot follows his gradual entry into poverty, as he struggles to find employment and cannot apply for financial support from the government. He meets Katie, a single mother already struggling in poverty. He then makes it his goal to care for Katie and the family and teach her how to survive in a system that takes them for dead. Through this story of how kindness will always be present in times of extreme inequality, the film is deeply critical of austerity. Sociologists John Clarke and Janet Newman note that 'the contemporary politics of austerity combines an economic logic with a particular moral appeal (to shared sacrifice and suffering, to fairness and freedom, to a sense of collective obligation)'.[9] Thus, the notion that one must suffer for the good of the nation has become the prevailing ethos the government wants the public to follow. In this view, the only way to provide a kindness to the collective population is to suffer individually, and the only way to succeed is to work one's way up. Already the ghost of Thatcher can be heard in this neoliberal messaging from the government. Yet the enduring spirit of Daniel and his kindness to Katie is greatly overshadowed by the unliveable state of his social conditions. In a sense, no matter what action he takes, he will always be haunted by the spirit of Thatcher and the damage that her policies have done to him and his community. The soundscapes of the film reflect this, as mechanical noise and the

[9] John Clarke and Janet Newman. "The Alchemy of Austerity." Critical Social Policy 32, no. 3 (2012): 309.

anguished voices of others in his working-class community serve as a constant reminder of the de-industrialisation associated with Thatcher's term and that people continue to think about what things could be like in a world without her. However, as mentioned previously, Thatcher and her government are no longer present, and politicians insists that her policies are dead. Thus, we must find a way to study how her ghost lingers on. The emerging study of hauntology provides such an approach. Hauntology, a term coined by Jacques Derrida, concerns the study of spectres and how older political systems continue to be felt over time, even if they are deemed to be antiquated or dead.[10] Colin Davis provides a useful definition: '[h]auntology supports its near homonym ontology, replacing the priority of being and presence with the figure of the ghost as that which is neither dead nor alive'.[11] Following Davis' argument, hauntology is the study of objects that are somehow still existing societally, despite being believed to no longer exist. While hauntology has been applied to various fields of study, cultural theorist Mark Fisher suggests a useful relation of hauntology to British society. He writes that hauntology in Britain gestures to the idea that the advents of Thatcherism (specifically neo-liberalism and the privatisation of national industries) have greatly thrown Britain off its timeline of continuous economic expansion, as unemployment rose and government spending on social welfare fell in the 1970s and 1980s.

This was further advanced by the New Labour project of capitalist globalisation, which caused Britain to be more involved in a transnational world, eventually causing 'the disappearance of space […] alongside the disappearance of time' through new worldwide innovations such as the presence of the internet and 'the gradual blurring of national borders'.[12] Since a concrete sense of space and temporality become difficult to assume, Fisher believes this 'points to an alternative temporality, another way in which time can be out of joint, a mode of causality that is about influence and virtuality rather than gross material force'.[13] Thus, the British people must always contend with the notion of a lost future that had greater potential, and the objects left behind from the era of Thatcher acquire a haunted quality. While

[10] Jacques Derrida. Specters of Marx: The State of the Debt, the Work of Mourning, and the New International. London: Routledge, 2006, 10.

[11] Colin Davis. Haunted Subjects: Deconstruction, Psychoanalysis and the Return of the Dead. New York: Palgrave Macmillan, 2007, 373.

[12] Mark Fisher. "What Is Hauntology?" Film Quarterly 66, no. 1 (2012): 19.

[13] Mark Fisher. "What Is Hauntology?", 22.

this lack of spatio-temporality can seem initially inspiring, as it invites escapism and the potential to imagine brighter futures, it can also become a bleak monument to what did not happen. In Fisher's explanation, he studies how this hauntology appears in Hollywood films such as *The Shining* (dir. Stanley Kubrick, 1980), or science-fiction films such as *Quartermass* and *The Pit* (dir. Nigel Kneale, 1976). Thus, his analysis focusses on films of the 1970s and 1980s to explore the concept of the lost future. It then becomes worthwhile to see how this hauntology manifests in films of the present day and in more realistic contexts, such as that presented by *I, Daniel Blake*. While Fisher tends to reference visual cues in his original study, his approach is equally applicable to sound. Listening to the soundtrack, we can hear the ghosts of Thatcherism lingering and understand how they haunt Daniel and Katie with the notion of an alternate temporality.

When one listens to the film's soundscapes, it is clear that the ghost of Thatcher first appears in the haunting sounds of the industry that once thrived in the area. This is heard when Daniel gives his CV to various businesses. As he walks through the outskirts of Newcastle, he hears the rush of cars that pass on the road as well as the continuous sounds of people talking nearby. However, these sounds are all typical of modern urbanity and can be easily tuned out, as they have become regular.[14] These sounds are eventually replaced by the wind sound that dominates the film's soundtrack, fading all the other noise out. There is an evident haunting effect in this moment—the sounds eerily reflect the mechanised noise and sense of community that used to be so dominant in a factory like this, and the wind sounds emphasise its present emptiness. As Brian Marren notes, 'there is no doubt that the policies of the Thatcher government and the corresponding de-industrialisation of the British economy had an enormous impact on working class communities in [northern] British cit[ies]'.[15] This in turn caused a 'widening gap of inequality, the loss of basic heavy industries and jobs', and loss of a sense of community amongst people of the same class working in the same positions.[16] The rising inequality led to the 'increase in social alienation [and] the decline in social harmony' amongst working class people in the 1980s and 1990s.

[14] For more on the topic of the sounds of urbanity, see Bull, Michael. Sounding Out the City. Oxford: Berg Publishers, 2000.

[15] Brian Marren. We Shall Not Be Moved: How Liverpool's Working Class Fought Redundancies, Closures and Cuts in the Age of Thatcher. Manchester: Manchester University Press, 2016, 9.

[16] Brian Marren. We Shall Not Be Moved, 15.

[17] What this scene highlights is that this effect is not limited to the Thatcher era, as Daniel struggles to find a job and a sense of community while a dilapidated monument to his once existing community—the factory—still stands.

"Daniel and Katie are haunted by the notion that their voices will never be fully heard by institutions that are designed to support them."

The hauntology of Thatcher is evident in this film not only through the representation of the industries, but also in the speech and the silencing of poorer communities when they mobilise. As Eric J. Evans describes, Thatcher's policies made it difficult for poorer people to organise and make their voices dominant: 'she believed in family as the basis of a secure, stable society. However, her economic and social policies [such as her cuts to social welfare, and the Poll Tax and the 1984 Trade Union Act] made it more difficult for poor families to stick together in adverse circumstances'.[18] Thus, Thatcher's policy was to use institutions to make it difficult for people to express dissent in a collective sense. But institutional silencing did not stop with the era of Thatcher. *I, Daniel Blake* reflects the hauntology of Thatcherism through its representation of the institutional silencing of voices, and the government's use of force to silence voices banding together. Sociologist Susan Jones studies the film's use of voice and justice in relationship to the 2016 Trade Union Act (which bore many similarities to its 1984 counterpart). She analyses the scene in which Daniel attempts to connect with Katie's children, which features a line that summarises the marginalisation of working-class communities. Katie's son, Dylan, is throwing a ball against a wall loudly while Daniel tries to connect with him. When Daniel cannot achieve a response, Katie's daughter, Daisy, explains Dylan's philosophy: 'if no one listens to him, why should he listen to them?'.[19] Jones believes that this shows how lower income earners are represented as not having a voice, as institutions such as schools, the

legal system, and local councils consistently ignore their needs. Moreover, this line represents an institutional silencing to which Dylan has become accustomed. He is often told he is being too disruptive in public spaces, and that he must restrain his behaviour to appear normal to the middle-class people who dominate these spaces. Thus, in Dylan's character, it is evident that silencing exists on a level that is beyond institutions not caring, but institutions actively silencing him. This type of institutional silencing is seen in Daniel's experiences throughout the film, as he often tries to explain to state workers that he has a health condition and his doctor does not want him to return to work but gets constantly interrupted as they assume things about him based on the way he looks, the way he speaks, and the amount of time he has been out of work. Daniel insists that they are not listening to his needs but they continue to interrupt, prompting him to give up and follow their assumptions. One of the only scenes where Daniel raises his voice is when he meets Katie at the job centre, who is complaining to a security guard that she is being punished by the state for unintentionally being late for her unemployment support meeting and feels that she is not being heard. Daniel sees this and yells at the guard for being cruel, wanting them to listen to her. Other workers ignore him, while other unemployed people look at him in quiet shock. Soon, security guards physically block them in the scene and thus begin to muffle their voices. Both Daniel and Katie are promptly ejected from the building and left on the noisy street to fend for themselves. From these examples, we can hear the use of institutional force to halt individuals organising and raising their concerns, much like Thatcher did in her era. In the same manner that Thatcher haunts the political landscape, Daniel and Katie are haunted by the notion that their voices will never be fully heard by institutions that are designed to support them.

This haunting due to institutional silencing develops further as these characters are constantly reminded that there was the possibility for a better future. A key part of Fisher's definition of British hauntology is the fact that the British people will always be haunted by an 'alternative temporality'[20] that exists in opposition to Thatcher's campaign slogan—'there is no alternative'. [21] This 'alternate temporality' is heard in how the characters

[20] Mark Fisher. "What Is Hauntology?", 19.

[21] Mikkel Krause Frantzen. Going Nowhere, Slow: The Aesthetics and Politics of Depression. Winchester, UK: Zero Books, 2019, 18.

speak of wanting a better future and vocalise their goals to each other, but cannot seem to realise them, as they lose their motivation in contention with the endless bureaucracy of the social welfare system, being forced to silence their own desires. This stems from Thatcher's hate of 'welfarism' and her neo-liberalist belief that every individual should find their own occupation and income without help from the state.[22] Thus, the British people are left with dreams of success, but nowhere to manifest them. Throughout the film, Daniel talks with Katie about his dreams to return to work and do carpentry on his own terms, without 'the state' prying into 'all his health records.' Katie also tells Daniel that she desires to make some money cleaning so she can return to school and give her children 'the life they deserve'. They discuss their dreams in detail and talk about how they will help each other achieve the goals they desire. However, whenever they move to pursue these dreams, they receive letters and forms from the job centre, saying they must interact with the state in an urgent manner. They then quietly abandon their dreams and do what they must to survive. This is seen when Katie stops speaking about her dream job because she is informed that her welfare cannot provide for her and her kids, so she quietly pursues a career as a sex worker. This is also seen when Daniel stops speaking about his desire to return to work and the state tells him he must search for a job despite his failing heart, so he quietly sells all his furniture to survive. At the end of the film, Daniel strives one final time to achieve his dreams by going to the job centre, loudly complaining to his advisor that he cannot survive, and that he needs urgent help from the state. When they tell him they cannot help, he spray paints his demand to have an appeal court session 'before [he] starves'. Although many people applaud and cheer him, the police take him away and sanction him for his 'reckless speaking out against those trying to help'. Once he finally gets his appeal and is told he may have a chance at winning, he dies of a heart attack from the stress he has quietly taken on. This film again takes on a hauntology of Thatcherism, as it shows how people vocalise their dreams, yet cannot pursue them in the way they desire as the state does not deem them worthy of support. Both Daniel and Katie's voices are not heard by the state, and they are

[22] Eric J. Evans. Thatcher and Thatcherism, 71.

haunted by the sounds of what could have been.

Through the application of a sound studies approach to hauntology, it becomes clear that Thatcher haunts Daniel's daily life and constantly reminds him that he may never succeed. Sound scholar Holger Schulze reflects upon Fisher's version of British hauntology and argues that, through the fact that one cannot 'close their ears' to sound, this haunting feeling might never end:

> This sentiment of being imprisoned in this present and having lost all utopia [represents] a bitter feeling of defeat: a defeat in which the anticipated glorious futures of the past, depicted and sonified, imagined and sculpted […] is lost, is ridiculed and disregarded onto the ash heap of history'.[23]

[23] Holger Schulze. Sonic Fiction. New York: Bloomsbury Academic, 2020, 110.

I, Daniel Blake uses its soundtrack to capture the ghost of Thatcher and demonstrate this haunting sentiment. While an individual like Daniel or Katie can vocalise their desires, the ghost of Thatcher represented in these institutions will find ways to silence them and stop them from forming a community. *I, Daniel Blake* sonifies the ways in which the individual then becomes haunted themselves, as they are reminded of the alternate temporality they can never achieve.

Bibliography

Bijsterveld, Karin, and Pinch, Trevor. "New Keys to the World of Sound." In The Oxford Handbook of Sound Studies, Vol. 1. Oxford Handbooks. Oxford University Press, 2011.

Bull, Michael. Sounding Out the City. Oxford: Berg Publishers, 2000.

Clarke, John, and Newman, Janet. "The Alchemy of Austerity." Critical Social Policy 32, no. 3 (2012): 299-319.

Davis, Colin. Haunted Subjects: Deconstruction, Psychoanalysis and the Return of the Dead. New York: Palgrave Macmillan, 2007.

Derrida, Jacques. Specters of Marx: The State of the Debt, the Work of Mourning, and the New International. London: Routledge, 2006.

Evans, Eric J. Thatcher and Thatcherism. Third ed. Making of the Contemporary World.
London: Routledge, 2013.

Fisher, Mark. "What Is Hauntology?" Film Quarterly 66, no. 1 (2012): 16-24.

Frantzen, Mikkel Krause. Going Nowhere, Slow: The Aesthetics and Politics of Depression. Winchester, UK: Zero Books, 2019.

Howes, David. "Embodiment and the Senses" in The Routledge Companion to Sound Studies. Edited by Michael Bull. London: Routledge, 2019: 24-34.

Jessop, Bob. "Margaret Thatcher and Thatcherism: Dead but Not Buried." British Politics 10, no. 1 (2015): 16–30.

Jones, Susan. "'Words of Wisdom': Text, Voice and Justice in I, Daniel Blake." Changing English 24, no. 4 (2017): 399-412.

Kalpakli, Fatma. "Reflections of Thatcherite Britain on My Beautiful Laundrette." Selçuk Üniversitesi Sosyal Bilimler Enstitüsü Dergisi, no. 27 (2012): 153-58.

Knott, Andy. "The New Moving Right Show: Can Stuart Hall's Notion of Authoritarian Populism Help Us to Understand the Current Turn to Populism?" Soundings (London, England), no. 75 (2020): 111.

Marren, Brian. We Shall Not Be Moved: How Liverpool's Working Class Fought Redundancies, Closures and Cuts in the Age of Thatcher. Manchester: Manchester University Press, 2016.

Quart, Leonard. "The Religion of the Market: Thatcherite Politics and British Film in the 1980s" in Fires Were Started: British Cinema and Thatcherism. Edited by Lester Freidman. 2nd ed. London: University College of London Press, 2006, 15-29.

Schulze, Holger. Sonic Fiction. New York: Bloomsbury Academic, 2020.

Shaw, Katy. Hauntology The Presence of the Past in Twenty-First Century English Literature. 1st ed. 2018. Cham: Springer International Publishing, 2018.

Sterne, Jonathan. "Sonic Imaginations" in The Sound Studies Reader. Edited by Jonathan Sterne. London: Routledge: 1-17. Tinwell, Angela. "The Impact of Thatcherism in Popular Culture." Journal of European Popular Culture 4, no. 2 (2013): 123-37.

Whitham, Ben. "Post-Crash Neoliberalism in Theory and Practice." Political Studies Review 16, no. 4 (2018): 252–264.

Hatsune Miku, Virtual Idols, and Transforming the Popular Music Experience

Natasha Anderson
MMus Musicology Student
University of Edinburgh

Abstract

This article discusses the various ways that virtual idols have transformed music production, consumption, and performance in our digital society. Vocal synthesisers like Vocaloid have given amateur musicians accessibility into the industry, pushing the limits of vocal capability and preservation. This has resulted in a worldwide fandom which utilises Vocaloid characters in diverse ways. Virtual idols bear resemblance to real-life Japanese idols, yet they manage to circumvent the often strict lifestyles idols face while also playing into tropes surrounding otaku ('nerd') culture. It concludes by discussing how the experience and liveness of music concerts changes with virtual performers, and how live virtual concerts have continued during the COVID-19 pandemic.

Recommended Music to acompany this article

'The Disappearance of Hatsune Miku,' composed by cosMo, performed by Hatsune Miku

'Hello Morning,' performed by Kizuna AI at "hello, world" Kizuna AI 1st Live 2019

'JAM GEM JUMP,' performed by GEMS COMPANY at MAGICBOX 2019

'Clint Eastwood,' performed by Gorillaz at BRIT Awards 2002

'Astronomical,' performed by Travis Scott at Fortnite x Travis Scott Astronomical 2020

Hatsune Miku, Virtual Idols, and Transforming the Popular Music Experience

Popular music is typically performed by human representatives. These 'idols'—with unique pasts and personalities—are designed to closely interact with their often worldwide fanbases through social media and concerts. However, the twenty-first century has birthed a phenomenon where some performers exist entirely in virtual space. A noteworthy example is the Japanese idol Hatsune Miku, who has performed thousands of songs and has an adoring worldwide fanbase, yet has no physical form. Created by Crypton Future Media as a 'Vocaloid' synthesiser voicebank, Miku's cute schoolgirl design with large, teal coloured twin tails kickstarted the Vocaloid's popularity,[1] becoming a 'virtual idol' utilised by musicians and fans alike and even featuring in the Tokyo Olympics.[2] While Vocaloids have existed since 2004,[3] and other companies have succeeded with voicebanks in different languages,[4][5] this essay will focus on Miku as she is the most recognised.

Virtual idols have been widely discussed in sociological and musicological literature, as they highlight the connections between music and virtuality, and the participatory nature of online fandoms.[6] This essay aims to contribute to these discussions by exploring how virtual idols have transformed popular music creation, distribution, and consumption. First, it will discuss

[1] Crypton Future Media, "About HATSUNE MIKU | CRYPTON FUTURE MEDIA," 2007, https://ec.crypton.co.jp/pages/prod/virtualsinger/cv01_us.

[2] BBC, "Tokyo 2020 Olympics | Trailer - BBC," YouTube, June 29, 2021, https://youtu.be/Qrym1Lk3c1Q.

[3] VocaDB, "Vocaloid1 - Vocaloid Database," 2016, https://vocadb.net/T/473/vocaloid1.

[4] /thstars, "天矢禾念娱乐集团 | 洛天依官网 言和官网 乐正绫官网 乐正龙牙官网 墨清弦官网," 2012, http://www.thstars.com/.

[5] Voctro Labs, "Voctro Labs — Vocaloid Voices," 2013, https://www.voctro-vocaloid.com/.

[6] Sheila Whiteley and Shara Rambarran, eds., The Oxford Handbook of Music and Virtuality (New York, NY: Oxford University Press, 2016)

[7] Patrick W. Galbraith and Jason G. Karlin, eds., Idols and Celebrity in Japanese Media Culture (London: Palgrave Macmillan, 2012).

[8] Philip Auslander, Liveness: Performance in a Mediatized Culture, 2nd ed. (London: Routledge, 2008).

[9] GonGoss, "White Letter - Hatsune Miku," Nico Nico Douga, September 9, 2007, https://www.nicovideo.jp/watch/sm1028001.

[10] Crypton Future Media, "Piapro," 2007, https://piapro.jp/.

[11] Crypton Future Media, "Hatsune Miku and Piapro Characters," Piapro, 2007, https://piapro.net/intl/en_character.html.

how synthesiser voicebanks help facilitate accessibility into the music industry, but also how their existence prompts debates surrounding personhood, agency, and labour. Second, it will examine how virtual idols parallel real-life idol and fandom relationships and raise awareness of representation, identity, and power balances in idol culture.[7] Finally, it will analyse how virtual performances question the 'liveness' of music concerts,[8] and how virtuality impacts both the concert experience and the music industry itself.

Miku debuted on August 31st, 2007 with the first full-length original compositions appearing on the Japanese video site Nico Nico Douga within a week.[9] Miku's character began to transcend its original purpose when fan content created by composers ('producers'), artists, and 3D modellers emerged on the site. In response, Crypton created Piapro ('peer-producer'),[10] giving this growing community an exclusive platform to consume and share content for Crypton's Vocaloids.[11] Fans of these characters actively engage in prosumerism,[12] a concept which describes fans' proactive relationship with pre-existing works. During the 'Web 2.0' movement of the mid-2000's,[13] a rich participatory culture was formed with new social media emerging to host communities.[14] TIME's 2006 Person of the Year, 'You', was crowned to honour this shift towards user-generated activity.[15] Vocaloid perfectly encompasses prosumerism, as fans are responsible for everything these 'crowd-sourced celebrities' produce;[16] yet, this raises questions of immaterial labour from fans' unpaid efforts, as they are essentially providing free advertising. However, Crypton maintain a balance by allowing fans to officially distribute songs under their record label KARENT, and by hosting contests to contribute costume designs[17] and concert setlists to commercial works.[18] Crypton's 2021 Kickstarter campaign even gave their highest backers rights to choose props or songs for their online concert.[19] Fans' time and money is 'willingly conceded in exchange for the pleasures of communication'[20] with Vocaloid characters and fellow fans in this intrinsically participatory fandom.

[12] Alvin Toffler, The Third Wave: A Classic Study of Tomorrow (New York, NY: Bantam Books, 1980), 264.

[13] Tim O'Reilly, "What Is Web 2.0," O'Reilly, September 30, 2005, https://www.oreilly.com/pub/a/web2/archive/what-is-web-20.html.

[14] Henry Jenkins et al., "Confronting the Challenges of Participatory Culture: Media Education for the 21 St Century," MacArthur Foundation, 2006, https://www.macfound.org/media/article_pdfs/JENKINS_WHITE_PAPER.PDF.

[15] Lev Grossman, "You -- Yes, You -- Are TIME's Person of the Year," TIME, December 25, 2006, http://content.time.com/time/magazine/article/0,9171,1570810,00.html.

[16] Carly Mallenbaum, "Meet Hatsune Miku, The 'Crowd-Sourced Celeb,'" USAToday, September 29, 2013, https://eu.usatoday.com/story/life/music/2013/09/29/hatsune-miku-vocaloid-singer/2877767/.

[17] Crypton Future Media, "About SNOW MIKU - SNOW MIKU 2021," Snow Miku, 2021, https://snowmiku.com/2021/info_snowmiku_en.html.

[18] Crypton Future Media, "HATSUNE MIKU EXPO SONG CONTEST," Miku Expo, 2015, https://mikuexpo.com/contest/.

[19] Crypton Future Media, "Hatsune Miku Global Concert 'HATSUNE MIKU EXPO 2021 Online' by Crypton Future Media, INC.," Kickstarter, 2021, https://www.kickstarter.com/projects/cryptonfuturemedia/hatsune-miku-global-concert-hatsune-miku-expo-2021-online/description.

"She is on constant technological life support, living entirely through fans' creative works."

Voicebanks also transform musical output and artist permanence. Miku's existence allows for a quantity of music which is 'impossible and impractical to expect from a single person', far surpassing and outliving any human idol.[21] However, Miku herself is a blank slate who cannot exist without external input. She cannot feel emotion on her own, so her songs mean nothing to her even if the lyrics imply otherwise. This contrasts greatly with real-life performers; songs with deep personal connections such as 'thank u, next'[22] – which focuses on Ariana Grande's past relationships – are impossible with virtual singers. Miku will never experience growth as a performer and develop her style over time, only receiving 'updates' which tweak her vocals. This 'logocentric core' of a human past, personality, and memories – which real-life musicians express through song – is absent with a virtual entity.[23] While this leads to greater freedom of interpretation towards Miku's character, she is on constant technological life support, living entirely through fans' creative works. In Japan, a poignant value is assigned to transient and fragile objects like Miku through a concept called *hakanai* ('ephemeral').[24] Miku's fans appreciate the beauty of her brief existence and strive to create memories with her by interacting with her software and community. Renowned Vocaloid producer cosMo portrays this through his song 'The Disappearance of Hatsune Miku'.[25] In the song, Miku acknowledges that she is a program created to mimic humans and that she feels nothing when she sings, expressing fear that she will be relegated to the 'trash bin' and sleep forever. CosMo's lyricism reminds listeners of Miku's true form as software completely dependent on its users. Miku's life does not continue behind the screen; she lives to sing and sings to keep on living.

[20] Tiziana Terranova, "Free Labor: Producing Culture for the Digital Economy," Social Text 18, no. 2 (2000): 48.

[21] Polygon, "Is Hatsune Miku a Better Pop Star than Justin Bieber? | Today I Learned," YouTube, 2014, 05:26, https://www.youtube.com/watch?v=8Kb_WBChA5U.

[22] Ariana Grande, "Thank u, Next," Thank U, Next (Republic Records, 2018), https://youtu.be/5OeR5XBEahU.

[23] Nick Prior, "STS Confronts the Vocaloid: Assemblage Thinking with Hatsune Miku," in Rethinking Music Through Science and Technology Studies, ed. Christophe Levaux and Antoine Hennion (London: Routledge, forthcoming), 14.

[24] Mark Schreiber, "Furigana — for When You Need a Little Help with Kanji," The Japan Times, June 24, 2013, https://www.japantimes.co.jp/life/2013/06/24/language/furigana-for-when-you-need-a-little-help-with-kanji/.

[25] cosMo, "The Disappearance of Hatsune Miku," Nico Nico Douga, April 8, 2008, https://www.nicovideo.jp/watch/sm2937784.

[26] Lenka Kagamine, "Crystal Quartz - Saki Fujita & Hatsune Miku," YouTube, October 7, 2012, https://www.youtu.be/zcIxD4pP6N4.

[27] Roland Barthes, "The Grain of the Voice," in Image, Music, Text, trans. Stephen Heath (London: Fontana Press, 1977), 179–89.

Miku amalgamates the virtual and real through her usage and discography, but most notably through her voice. Miku's voicebank consists of a database of vocal samples provided by Japanese voice actress Saki Fujita, which are modified to match the user's inputted lyrics and melody.[26] Pitch, speed, and volume can be modified to physically unachievable and sometimes unintelligible levels; the introduction to 'The Disappearance of Hatsune Miku', for example, clocks in at 240 BPM. When Fujita's voice is edited in these ways, the 'grain' within her singing is removed;[27] while her phonemes are originally man-made, they lack a distinct, indescribable vocal quality that demonstrates the skill and bodily control of an experienced human performer. Fujita's voice sounds increasingly artificial and 'schizophonic' – detached from its origin.[28] Yet, ultimately, she and all other voicebank providers will leave their voices behind, surpassing the body and surviving in the digital age. This has been witnessed before with the Edison phonograph, where the voices of long-deceased musicians were revived for modern listeners after the wax cylinders containing their recordings were digitised.[29] The difference with Vocaloid is that these voices are much more versatile than their human sources; voice providers must accept the eventuality that their voices will be modified and repurposed after death, and they willingly consent to this process upon recording. Evidently, Vocaloid is a unique culmination of virtual, human, past, and present, transforming music production, consumption, and preservation. Yet, these idols being controlled by their fans comes with its own concerns and comparisons.

"She lives to sing and sings to keep on living."

While Miku exists as a voicebank, she has the appearance of a teenage girl with an age, height, and weight provided by Crypton.[30] Her vibrant hair and school uniform reflect the attire of Japanese pop idols, young singers who entertain the masses. Idol culture in Japan and other Asian countries has flourished since the 1970s,[31] but virtual idols have recently soared in popularity internationally as 'Virtual YouTubers',[32] hosting livestreams

[28] Raymond M. Schafer, "Schizophonia," in The New Soundscape: A Handbook for the Modern Music Teacher (Scarborough, ON: Berandol Music Limited, 1969), 43–48.

[29] University of California, "Pilottech | UCSB Cylinder Audio Archive," UC Santa Barbara Library, 2005, http://cylinders.library.ucsb.edu/pilottech.php.

[30] Crypton Future Media, "About HATSUNE MIKU | CRYPTON FUTURE MEDIA."

[31] Patrick W. Galbraith and Jason G. Karlin, "Introduction: The Mirror of Idols and Celebrity," in Idols and Celebrity in Japanese Media Culture, ed. Patrick W. Galbraith and Jason G. Karlin (London: Palgrave Macmillan, 2012), 2.

[32] James Chen, "The Vtuber Takeover of 2020," Polygon, November 30, 2020, https://www.polygon.com/2020/11/30/21726800/hololive-vtuber-projekt-melody-kizuna-ai-calliope-mori-vshojo-youtube-earnings.

[33] VocaloidArchive, "キズナアイ単独1stライブ「Kizuna AI 1st Live 'Hello, World'」独占生中継," YouTube, November 15, 2020, 00:01:40, https://youtu.be/id4ADIg9LJE?t=100.

[34] Grapee, "Kizuna AI's 2nd Online Concert 'Hello, World 2020' Wows Fans; Archive Viewable until Jan. 26," 2021, https://grapee.jp/en/163824.

[35] GEMS COMPANY公式チャンネル, "【GEMS COMPANY 1st LIVE】Magic Box MC Citrossのじかん," YouTube, March 15, 2020, 0:03:14, https://youtu.be/

and using motion-capture software to animate their avatars in concerts.[33][34][35] The first 'VTuber' Kizuna AI debuted in 2016,[37] gaining over four million subscribers across three channels.[37][38][39]A recent example, GEMS COMPANY, consists of twelve idols with individual YouTube accounts run by their anonymous voice actresses.[40] These idols' varying levels of virtuality all change how they are presented and consumed.

Real-life idols have incredibly strict, regulated lives to maintain a certain image for their fans. Food portions are restricted to keep idols looking slim,[41] with harsh consequences for failing to meet expectations.[42] Idols are banned from having public relationships to maintain fan appeal, with a notable scandal involving AKB48's Minami Minegishi shaving her head after being caught having a secret boyfriend.[43] Idols' safety can also become compromised, with one idol being stabbed sixty times by a stalker.[44] Virtual idols, however, will never experience these issues; their private life remains intact without having to maintain a strict lifestyle, improving lives without endangering their own. These manufactured, 'hyperreal' identities attempt to simulate the experience of a real-life idol,[45] but with the 'human' aspects removed. Existing perpetually within this idol fantasy, their innocent and child-like image remains unchanged.[46] 'Graduation' from a group – a term emphasising the youthful quality idols are expected to uphold – is impossible for idols like Miku. In contrast, GEMS have been reduced to nine members as voice providers have graduated, showing their closer connection to reality and ability to be affected by it.[47] Since virtual idols' avatars are detached from real life, there is no pressure to appear a certain way. Meanwhile, real-life idols' public image is put under strict mediation by their management to construct and control a perfect, idealised version of reality.[48] Promotional videos and photos are edited to remove blemishes or human error, occasionally fulfilling fans' desires to see certain idols together. These images and interactions become commodities for fans to share amongst themselves,[49] with the online trend of 'fancams' (short videos of idol performances posted on social media) acting as promotion for these groups.[50] Virtual idols, and especially Vocaloids, seek to replicate this commodification. Vocaloid fancams

[36] Kizuna AI Inc., "Kizuna AI Official Website," 2016, https://kizunaai.com/en.

[37] Kizuna AI Inc., "A.I.Channel," YouTube, 2016, https://www.youtube.com/channel/UC4YaOt1yT-ZeyB0OmxHgolA.

[38] Kizuna AI Inc., "A.I.Games," YouTube, 2017, https://www.youtube.com/c/AIGamesdayo/.

[39] Kizuna AI Inc., "A.I.Channel China," YouTube, 2019, https://www.youtube.com/channel/

[40] Square Enix and DEARSTAGE, "GEMS COMPANY 公式サイト," 2019, https://gemscompany.jp/.

[41] Koreaboo, "The Size of Japanese Idols' Meals Is Shocking," April 4, 2017, https://www.koreaboo.com/stories/the-size-of-japanese-idols-meals-is-shocking/.

[42] Patrick St Michel, "BiS Leader Suspended by Manager for Failing to Meet Weight Target," SBS PopAsia, September 26, 2017, https://www.sbs.com.au/popasia/blog/2017/09/26/bis-leader-suspended-manager-failing-meet-weight-target.

[43] BBC News, "AKB48 Pop Star Shaves Head after Breaking Band Rules," February 1, 2013, https://www.bbc.co.uk/news/world-asia-21299324.

[44] Maya Oppenheim, "Japanese Pop Star Mayu Tomita Sues Government for Inaction after Stalker Stabbed Her 60 Times," The Independent, July 14, 2019, https://www.independent.co.uk/news/world/asia/mayu-tomita-japan-stalker-stabbing-lawsuit-government-pop-star-sues-a9004261.html.

[45] Jean Baudrillard, Simulacra and Simulation, trans. Sheila Faria Glaser, English Ed (Ann Arbor, MI: University of Michigan Press, 1994).

[46] Daniel Black, "FCJ-054 Digital Bodies and Disembodied Voices: Virtual Idols and the Virtualised Body," The Fibreculture Journal 1, no. 9 (2006).

[47] Square Enix and DEARSTAGE, "ABOUT | GEMS COMPANY 公式サイト," 2019, https://gemscompany.jp/about/.

are created from footage of past concerts, and the commodity can be created and shared through fan works. Vocaloids' dissemination means that their image cannot be entirely mediated, and fans have more control than with real-life idols. However, this practice comes with risks, as fans may become too absorbed in the excitement of virtuality and raise issues of control and gender imbalance.

Vocaloid's significant popularity can be largely attributed to the rise of *otaku* ('nerd') culture,[51] a term which describes individuals who struggle with social interactions and have intense obsessions with their hobbies, including manga, animé ('animation') and idols.[52] Otaku are often known to fixate on animated women and form parasocial, one-sided relationships with them; video games like THE iDOLM@STER[53] cater to these desires by employing first-person camera shots and nicknames so players can insert themselves as the protagonist.[54] Vocaloids cater perfectly to otaku, as their virtuality means that they can sing and be worshipped forever. Poorer sales of an earlier male voicebank resulted in an abundance of young female idols,[55] with fans able to literally 'buy' them and place them into any situation they desire. Crypton Vocaloids' original illustrations fall under the 'Attribution-NonCommercial 3.0 Unported' Creative Commons licensing,[56] which allows for redistribution, transformation, and adaptation so long as it is non-commercial and does not encroach upon 'publicity, privacy, or moral rights.'[57] This detailed permission to create derivative works has fuelled the growth of the Vocaloid community, resulting in countless niche subcultures, or *doujin* circles ('fan groups'). These communities use Vocaloids as vessels to convey diverse ideas and hardships that they may have struggled to express elsewhere.[58] These include explorations of sexuality,[59] sensitive topics like abuse[60] and eating disorders,[61] or occasionally suggestive themes. One song includes the Vocaloid Kagamine Len[63] singing about his genitalia and powers of seduction,[64] pornographic *doujinshi* ('fan-created comics') featuring Vocaloids have been sold at conventions,[64] and a thirty-five-year-old man even declared his marriage to Hatsune Miku.[65] However, Crypton's 'canon' ages; character traits are merely guidelines used for marketing and can essentially be disregarded in fan works, as their blank slate

[48] Antoine Hennion, "Music and Mediation: Towards a New Sociology of Music," in The Cultural Study of Music: A Critical Introduction, ed. Martin Clayton, Trevor Herbert, and Richard Middleton (London: Routledge, 2003), 81-82.

[49] Patrick W. Galbraith, "Idols: The Image of Desire in Japanese Consumer Capitalism," in Idols and Celebrity in Japanese Media Culture, ed. Patrick W. Galbraith and Jason G. Karlin (London: Palgrave Macmillan, 2012), 186, https://doi.org/10.1057/9781137283788.

[50] Sage Anderson, "Reply Sections on Twitter Are Filled with K-Pop Videos. Here's Why.," Mashable UK, July 31, 2019, https://mashable.com/article/kpop-twitter-fancam-reply-trend/.

[51] Nakamori Akio, "This City Is Full of Otaku," trans. Matthew Alt, Manga Burikko, June 1983.

[52] Sharon Kinsella, "Japanese Subculture in the 1990s: Otaku and the Amateur Manga Movement," The Journal of Japanese Studies 24, no. 2 (1998): 314, https://doi.org/10.2307/133236.

[53] Metro and Namco, "THE IDOLM@STER" (Tokyo, Japan: Namco, 2005).

[54] Forrest Greenwood, "A Spectral Pop Star Takes the Stage: Hatsune Miku and the Materialization of the Ephemeral in Contemporary Otaku Culture," Ephemeral Traces 33, no. 1 (2013): 13.

[55] Yuka Okada, "クリプトン・フューチャー・メディアに聞く（２）：「初音ミク」ができるまで (1/2)," ITMedia News, February 22, 2008, https://www.itmedia.co.jp/news/articles/0802/22/news013.html.

[56] Crypton Future Media, "Piapro.Net - For Creators," Piapro, 2007, https://piapro.net/intl/en_for_creators.html.

[57] Creative Commons, "Attribution-NonCommercial 3.0 Unported — CC BY-NC 3.0," accessed August 31, 2021, https://creativecommons.org/licenses/by-nc/3.0/deed.en_US#.

[58] Jelena Guga, "Virtual Idol Hatsune Miku: New Auratic Experience of the Performer as a Collaborative Platform," in ArtsIT: International Conference on Arts and Technology

identities and licensing allow for transformation of any kind including race, age, and gender identity. Crypton is aware of how Vocaloids' identities have transformed under public influence from illustrations, to software, to an entire web of communities, and they openly embrace the fans' varying interpretations by featuring them in concerts and other media.

Virtuality allows for a closer involvement between fan and idol, with the fans' ownership and control of Vocaloids acting similarly to the mediation of image that real-life idols face. So far, these virtual idols have been of Japanese origin, but Western countries have seen exposure to virtual idols through another aspect of music culture: live concerts. In-person events allow fans to see their idols in the flesh, allowing for social interactions which studio recordings cannot replicate. Replace these singers with virtual stars, and this experience changes significantly.

"Can a virtual concert be considered 'live'?"

Vocaloid concerts operate using a three-dimensional projection of the characters which, unlike real-life singers, can instantly change costumes and sing for hours without breaks. Vocaloids will never be affected by illness, personal tragedy, or death, and if the technology exists to host them with enough interest, they could perform forever. However, they are bound to a concert's setlist. Improvisation is impossible, and songs will never be removed due to a singer's personal preference.[66] Their virtuality also prevents fans from truly meeting them in person; their only audience interactions are predetermined and non-specific,[67] and personalised Meet & Greets are replaced by photoshoots with Miku's projection onstage.[68][68] These interactions raise the question: Can a virtual concert be considered 'live'? Philip Auslander argues that 'live' events are increasingly mediatised through sound amplifiers and screens, meaning that the experience is not truly 'live' due to technical delays.[7] This applies to Vocaloid concerts through their use of projectors to show the performers, as well as the fact that Vocaloids' voices and

(Istanbul, 2014), 38, https://doi.org/10.1007/978-3-319-18836-2_5.

[59] Minato, "Magnet【Hatsune Miku・Megurine Luka Original】," Nico Nico Douga, May 1, 2009, https://www.nicovideo.jp/watch/sm6909505.

[60] Kikuo, "[Official HQ]Kikuo - 君はできない子 'Kimi Wa Dekinai Ko,'" YouTube, March 23, 2013, https://youtu.be/nPF7lit7Z00.

[61] GHOST, "v4 Flower Appetite of a People-Pleaser Original Song," YouTube, January 23, 2018, https://youtu.be/kf3Err9MvDg.

[62] Crypton Future Media, "クリプトン | 鏡音リン・レン Act2（KAGAMINE RIN/LEN Act2）| クリプトン," 2007, https://ec.crypton.co.jp/pages/prod/vocaloid/cv02.

[63] GigaP, "Kagamine Len - Gigantic OTN," Nico Nico Douga, December 8, 2012, https://www.nicovideo.jp/watch/sm19532707.

[64] Christopher Wicoff, "Hatsune Miku: The Reality of a Fake Pop Star," Colorado Journal of Asian Studies 2, no. 1 (2013): 6.

[65] Emika Jozuka, "The Man Who Married an Anime Hologram," CNN, December 29, 2018, https://edition.cnn.com/2018/12/28/health/rise-of-digisexuals-intl/index.html.

[66] Kelli Boyle, "Ariana Grande's 'Sweetener' Tour Setlist Is Missing Major Songs, But Twitter Still Loves It," Elite Daily, March 19, 2019, https://www.elitedaily.com/p/ariana-grandes-sweetener-tour-setlist-is-missing-major-songs-but-twitter-still-loves-it-16966447.

[67] XDizon, "MIKU EXPO LONDON 2020 LIVE (BARRIER POV)," YouTube, January 12, 2020, 00:12:40, https://youtu.be/PlQIdq5mv_k?t=760.

[68] Ravel Cosplay, Twitter, December 7, 2018, https://twitter.com/ravelcosplay/status/1071148263296897024.

[69] Miku Expo, Twitter, November 9, 2018, https://twitter.com/mikuexpo/status/1060723327549861888.

movements are assembled long beforehand. Errors can still occur, however; one concert played the wrong track and 'muted' Miku's voice, playing the backing musicians' guide track instead. [71] This malfunction offers an interesting glimpse into the various components that ensure these concerts' success, even with a pre-recorded singer.

While it could be argued that Miku's 'performance' itself is not live, these concerts still have aspects of liveness that the audience can appreciate. Each tour features a live band of musicians,[72] with their backing adding a unique, irreplicable flair to the performances. Audience participation using light-up glow sticks has become a staple at Vocaloid concerts, fans waving them in time with the music and changing colour according to the character onstage.[73] Every fan instinctively knows when to perform these actions, collaborating with fellow fans in real-time with no rehearsal needed. Everyone who attends these concerts is taking part in the musical experience, and therefore can be described as 'musicking';[74] this ranges from singers, dancers, and technicians to audience members, ticketers and merchants, as their combined actions contribute to the concert's success even if they are not inherently musical. Virtual concerts involve visual artists, motion developers, and model riggers, and with Vocaloid, the producers and artists behind the costume designs and merchandise also participate in musicking. These concerts allow amateur songwriters and freelance artists to collaborate with professional technicians and sound designers on an official product for fans, by fans. Every wave of a glowstick becomes a visual depiction of the collaboration that lies at the heart of Vocaloid's history, and a celebration of the community which helped it flourish.

Several mainstream Western musicians have utilised Vocaloids over the years, including Lady Gaga featuring Miku in her ART-POP tour,[75] and Porter Robinson using the Vocaloid Avanna in 'Sad Machine'.[76] However, the Western music scene has also had its own virtual performers. The British virtual band Gorillaz are the most successful of these, releasing seven albums and collaborating with various musicians to voice the four characters.[77] Their 2002 BRIT Awards performance launched them into the spotlight, with the band performing on a large screen as the real

[70] Philip Auslander, "Live Performance in a Mediatized Culture," in Liveness: Performance in a Mediatized Culture, 2nd ed. (London: Routledge, 2008), 25.

[71] Codigozipx, "Hatsune Miku Live Party at Kansai 2013 Po Pi Po," YouTube, March 20, 2019, https://www.youtu.be/RXTsN2geBpw.

[72] XDizon, "MIKU EXPO LONDON 2020 LIVE (BARRIER POV)," YouTube, January 12, 2020, 01:09:56, https://youtu.be/PlQIdq5mv_k?t=4196.

[73] Crypton Future Media, "Hatsune Miku and Piapro Characters."

[74] Christopher Small, Musicking: The Means of Performing and Listening (Middletown, CT: Wesleyan University Press, 1998).

[75] VocaloidLiveConcert, "Glass Wall~Hatsune Miku~P1~S1~Lady GaGa Opening Concert~Eng Subs," YouTube, June 20, 2014, https://youtu.be/Wz31zeNAl_M.

[76] Porter Robinson, "Sad Machine" (United States: Astralwerks, 2014), https://youtu.be/HAIDqt2aUek.

[77] Michael Rancic, "These Are the 20 Best Gorillaz Collaborators," VICE, April 12, 2017, https://www.vice.com/en_uk/article/8qp9z5/20-best-gorillaz-collaborators.

[78] Jonathan C. Eastwood, "Gorillaz - Clint Eastwood (Live Brits Awards Performance)," YouTube, September 1, 2014, https://youtu.be/L_Xk6yTxNEE.

[79] John Richardson, "'The Digital Won't Let Me Go': Constructions of the Virtual and the Real in Gorillaz' 'Clint Eastwood,'" Journal of Popular Music Studies 17, no. 1 (2005): 3.

[80] SnoopDoggTV, "Tupac Hologram Snoop Dogg and Dr. Dre Perform Coachella Live 2012," YouTube, April 18, 2012, https://youtu.be/TGbrFmPBV0Y.

[81] Base Hologram, "Productions | Base Hologram," accessed September 4, 2021, https://basehologram.com/productions.

musicians were obscured from view.[78] Gorillaz's founder, Damon Albarn, created the band to critique the commodification of pop stars, keeping the band members' private lives secret; however, his pre-existing fame with the band Blur prevents him from doing the same.[79] Another example is '2.0 Pac',[80] a projection of the late rapper Tupac Shakur who performed at Coachella 2012, kickstarting a trend of deceased musicians being 'revived' through holograms.[81] Miku was even scheduled to make her debut at Coachella in 2020,[82] but the COVID-19 pandemic suspended live events.

Unexpected occurrences have brought a halt to concerts before, but never on this scale. The pandemic has devastated the livelihoods of musicians and venues, with an estimated $26.1 billion loss in the United States alone.[84] Artists have since been experimenting with methods to revive live music, and virtual concerts have proven themselves to be a worthwhile investment. The most attended concert of 2020 was held within the video game *Fortnite*,[85] registering over twelve million live attendees.[86] Participants were free to walk around in-game as a larger-than-life avatar of Travis Scott performed both underwater and in space, from the comfort of participants' homes.[87] Ariana Grande followed suit with her Rift Tour, even including mini-games for attendees to play.[88] Free admission to these concerts means that their profits come from in-game merchandising, with the turnout of Travis' concert alone proving their lucrative potential and worldwide outreach. And as the pandemic continues to disrupt in-person concerts, this trend will likely continue as more artists explore its capabilities. Virtual concerts have transformed live music into a more interactive experience for its audience, enabling a greater level of immersion no matter where or who they are. This increase of virtuality within concerts suggests that Miku paved the way towards the future of live music before the pandemic began.

[82] Claire Shaffer, "Hatsune Miku, Holographic Japanese Idol, Makes Her Coachella Debut," Rolling Stone, January 3, 2020, https://www.rollingstone.com/music/music-news/hatsune-miku-coachella-933263/.

[83] Daniel Kreps, "Gorillaz Abruptly End Roskilde Set after Rapper Falls off Stage," Rolling Stone, July 8, 2018, https://www.rollingstone.com/music/music-news/gorillaz-abruptly-end-roskilde-set-after-rapper-falls-off-stage-696880/.

[84] Elijah Chiland, "Are Virtual Concerts the Future of Live Entertainment?," Los Angeles Business Journal, March 1, 2021, https://labusinessjournal.com/news/2021/mar/01/are-virtual-concerts-future-live-entertainment/.

[85] Epic Games, "Fortnite" (Cary, NC: Epic Games, 2017).

[86] Todd Spangler, "Travis Scott Destroys 'Fortnite' All-Time Record With 12.3 Million Live Viewers," Variety, April 24, 2020, https://variety.com/2020/digital/news/travis-scott-fortnite-record-viewers-live-1234589033/.

[87] Travis Scott, "Travis Scott and Fortnite Present: Astronomical (Full Event Video)," YouTube, April 26, 2020, https://youtu.be/wYeFAlVC8qU.

[88] Faiz, "Fortnite x Ariana Grande FULL EVENT!," YouTube, August 6, 2021, https://www.youtu.be/iTiBp-ORNEo.

Bibliography

Akio, Nakamori. "This City Is Full of Otaku." Translated by Matthew Alt. Manga Burikko, June 1983.

Anderson, Sage. "Reply Sections on Twitter Are Filled with K-Pop Videos. Here's Why." Mashable UK, July 31, 2019. https://mashable.com/article/kpop-twitter-fancam-reply-trend/.

Auslander, Philip. "Live Performance in a Mediatized Culture." In Liveness: Performance in a Mediatized Culture, 2nd ed., 10–60. London: Routledge, 2008.

———. Liveness: Performance in a Mediatized Culture. 2nd ed. London: Routledge, 2008.

Barthes, Roland. "The Grain of the Voice." In Image, Music, Text, translated by Stephen Heath, 179–89. London: Fontana Press, 1977.

Base Hologram. "Productions | Base Hologram." Accessed September 4, 2021. https://basehologram.com/productions.

Baudrillard, Jean. Simulacra and Simulation. Translated by Sheila Faria Glaser. English Ed. Ann Arbor, MI: University of Michigan Press, 1994.

BBC. "Tokyo 2020 Olympics | Trailer - BBC." YouTube, June 29, 2021. https://youtu.be/Qrym1Lk3c1Q.

BBC News. "AKB48 Pop Star Shaves Head after Breaking Band Rules," February 1, 2013. https://www.bbc.co.uk/news/world-asia-21299324.

Black, Daniel. "FCJ-054 Digital Bodies and Disembodied Voices: Virtual Idols and the Virtualised Body." The Fibreculture Journal 1, no. 9 (2006).
Boyle, Kelli. "Ariana Grande's 'Sweetener' Tour Setlist Is Missing Major Songs, But Twitter Still Loves It." Elite Daily, March 19, 2019. https://www.elitedaily.com/p/ariana-grandes-sweetener-tour-setlist-is-missing-major-songs-but-twitter-still-loves-it-16966447.

Chen, James. "The Vtuber Takeover of 2020." Polygon, November 30, 2020. https://www.polygon.com/2020/11/30/21726800/hololive-vtuber-projekt-melody-kizuna-ai-calliope-mori-vshojo-youtube-earnings.

Chiland, Elijah. "Are Virtual Concerts the Future of Live Entertainment?" Los Angeles Business Journal, March 1, 2021. https://labusinessjournal.com/news/2021/mar/01/are-virtual-concerts-future-live-entertainment/.

Codigozipx. "Hatsune Miku Live Party at Kansai 2013 Po Pi Po." YouTube, March 20, 2019. https://www.youtu.be/RXTsN2geBpw.

cosMo. "The Disappearance of Hatsune Miku." Nico Nico Douga, April 8, 2008. https://www.nicovideo.jp/watch/sm2937784.

Creative Commons. "Attribution-NonCommercial 3.0 Unported — CC BY-NC 3.0." Accessed August 31, 2021. https://creativecommons.org/licenses/by-nc/3.0/deed.en_US#.

Crypton Future Media. "About HATSUNE MIKU | CRYPTON FUTURE MEDIA," 2007. https://ec.crypton.co.jp/pages/prod/virtualsinger/cv01_us.

———. "About SNOW MIKU - SNOW MIKU 2021." Snow Miku, 2021. https://snowmiku.com/2021/info_snowmiku_en.html.

———. "Hatsune Miku and Piapro Characters." Piapro, 2007. https://piapro.net/intl/en_character.html.

———. "HATSUNE MIKU EXPO SONG CONTEST." Miku Expo, 2015. https://mikuexpo.com/contest/.

———. "Hatsune Miku Global Concert 'HATSUNE MIKU EXPO 2021 Online' by Crypton Future Media, INC." Kickstarter, 2021. https://www.kickstarter.com/projects/cryptonfuturemedia/hatsune-miku-global-concert-hatsune-miku-expo-2021-online/description.

———. "Piapro.Net - For Creators." Piapro, 2007. https://piapro.net/intl/en_for_creators.html.

———. "Piapro," 2007. https://piapro.jp/.

―――. "クリプトン | 鏡音リン・レン Act2（KAGAMINE RIN/LEN Act2）| クリプトン," 2007. https://ec.crypton.co.jp/pages/prod/vocaloid/cv02.

Epic Games. "Fortnite." Cary, NC: Epic Games, 2017.
Faiz. "Fortnite x Ariana Grande FULL EVENT!" YouTube, August 6, 2021. https://www.youtu.be/iTiBp-ORNEo.

Galbraith, Patrick W. "Idols: The Image of Desire in Japanese Consumer Capitalism." In Idols and Celebrity in Japanese Media Culture, edited by Patrick W. Galbraith and Jason G. Karlin, 185–208. London: Palgrave Macmillan, 2012. https://doi.org/10.1057/9781137283788_10.

Galbraith, Patrick W., and Jason G. Karlin, eds. Idols and Celebrity in Japanese Media Culture. London: Palgrave Macmillan, 2012.

―――. "Introduction: The Mirror of Idols and Celebrity." In Idols and Celebrity in Japanese Media Culture, edited by Patrick W. Galbraith and Jason G. Karlin, 1–34. London: Palgrave Macmillan, 2012.

GEMS COMPANY公式チャンネル. "【GEMS COMPANY 1st LIVE】Magic Box MC Citrossのじかん." YouTube, March 15, 2020. https://youtu.be/hWhgbqvm01E?t=194.
GHOST. "v4 Flower Appetite of a People-PleaserOriginal Song." YouTube, January 23, 2018. https://youtu.be/kf3Err9MvDg.

GigaP. "Kagamine Len - Gigantic OTN." Nico Nico Douga, December 8, 2012. https://www.nicovideo.jp/watch/sm19532707.

GonGoss. "White Letter - Hatsune Miku." Nico Nico Douga, September 9, 2007. https://www.nicovideo.jp/watch/sm1028001.

Grande, Ariana. "Thank u, Next." Thank U, Next. Republic Records, 2018. https://youtu.be/5OeR5XBEahU.

Grapee. "Kizuna AI's 2nd Online Concert 'Hello, World 2020' Wows Fans; Archive Viewable until Jan. 26," 2021. https://grapee.jp/en/163824.
Greenwood, Forrest. "A Spectral Pop Star Takes the Stage: Hatsune Miku and the Materialization of the Ephemeral in Contemporary Otaku Culture." Ephemeral Traces 33, no. 1 (2013): 10–17.

Grossman, Lev. "You -- Yes, You -- Are TIME's Person of the Year." TIME, December 25, 2006. http://content.time.com/time/magazine/article/0,9171,1570810,00.html.

Guga, Jelena. "Virtual Idol Hatsune Miku: New Auratic Experience of the Performer as a Collaborative Platform." In ArtsIT: International Conference on Arts and Technology, 36–44. Istanbul, 2014. https://doi.org/10.1007/978-3-319-18836-2_5.

Hennion, Antoine. "Music and Mediation: Towards a New Sociology of Music." In The Cultural Study of Music: A Critical Introduction, edited by Martin Clayton, Trevor Herbert, and Richard Middleton, 80–91. London: Routledge, 2003.

Jenkins, Henry, Katie Clinton, Ravi Purushotma, Alice J. Robison, and Margaret Weigel. "Confronting the Challenges of Participatory Culture: Media Education for the 21 St Century." MacArthur Foundation, 2006. https://www.macfound.org/media/article_pdfs/JENKINS_WHITE_PAPER.PDF.

Jonathan C. Eastwood. "Gorillaz - Clint Eastwood (Live Brits Awards Performance)." YouTube, September 1, 2014. https://youtu.be/L_Xk6yTxNEE.

Jozuka, Emika. "The Man Who Married an Anime Hologram." CNN, December 29, 2018. https://edition.cnn.com/2018/12/28/health/rise-of-digisexuals-intl/index.html.

Kikuo. "[Official HQ]Kikuo - 君はできない子 'Kimi Wa Dekinai Ko.'" YouTube, March 23, 2013. https://youtu.be/nPF7lit7Z00.

Kinsella, Sharon. "Japanese Subculture in the 1990s: Otaku and the Amateur Manga Movement." The Journal of Japanese Studies 24, no. 2 (1998): 289–316. https://doi.org/10.2307/133236.

Kizuna AI Inc. "A.I.Channel." YouTube, 2016. https://www.youtube.com/channel/UC4YaOt1yT-ZeyB0OmxHgolA.

———. "A.I.Channel China." YouTube, 2019. https://www.youtube.com/channel/UCArUdy5xj0i0cTuhPHRVMpw.

———. "A.I.Games." YouTube, 2017. https://www.youtube.com/c/
AIGamesdayo/.

———. "Kizuna AI Official Website," 2016. https://kizunaai.com/en.
Koreaboo. "The Size of Japanese Idols' Meals Is Shocking,"
April 4, 2017. https://www.koreaboo.com/stories/
the-size-of-japanese-idols-meals-is-shocking/.

Kreps, Daniel. "Gorillaz Abruptly End Roskilde Set
after Rapper Falls off Stage." Rolling Stone, July 8, 2018.
https://www.rollingstone.com/music/music-news/
gorillaz-abruptly-end-roskilde-set-after-rapper-falls-off-stage-696880/.

Lenka Kagamine. "Crystal Quartz - Saki Fujita & Hatsune Miku."
YouTube, October 7, 2012. https://www.youtu.be/zcIxD4pP6N4.

Mallenbaum, Carly. "Meet Hatsune Miku, The 'Crowd-Sourced Celeb.'"
USAToday, September 29, 2013. https://eu.usatoday.com/story/life/
music/2013/09/29/hatsune-miku-vocaloid-singer/2877767/.

Metro, and Namco. "THE IDOLM@STER." Tokyo, Japan: Namco,
2005.

Miku Expo. "Price for the 'Commemorative Photo with Hatsune
Miku' at #MIKUEXPO2018 EUROPE Will Be €390 and £339 !!
Purchase Will Be Limited to 10 per City, on a First Come First Serve
Basis." Twitter, November 9, 2018. https://twitter.com/mikuexpo/
status/1060723327549861888.

Minato. "Magnet Hatsune Miku Megurine Luka Original." Nico Nico
Douga, May 1, 2009. https://www.nicovideo.jp/watch/sm6909505.

O'Reilly, Tim. "What Is Web 2.0." O'Reilly, September 30, 2005.
https://www.oreilly.com/pub/a/web2/archive/what-is-web-20.html.

Okada, Yuka. "クリプトン・フューチャー・メディアに聞く（２）
：「初音ミク」ができるまで (1/2)." ITMedia News, February 22,
2008. https://www.itmedia.co.jp/news/articles/0802/22/news013.html.

Oppenheim, Maya. "Japanese Pop Star Mayu Tomita Sues Government for Inaction after Stalker Stabbed Her 60 Times." The Independent, July 14, 2019. https://www.independent.co.uk/news/world/asia/mayu-tomita-japan-stalker-stabbing-lawsuit-government-pop-star-sues-a9004261.html.

Polygon. "Is Hatsune Miku a Better Pop Star than Justin Bieber? | Today I Learned." YouTube, June 24, 2014. https://youtu.be/8Kb_WBChA5U.

Prior, Nick. "STS Confronts the Vocaloid: Assemblage Thinking with Hatsune Miku." In Rethinking Music Through Science and Technology Studies, edited by Christophe Levaux and Antoine Hennion, 1–20. London: Routledge, n.d.

Rancic, Michael. "These Are the 20 Best Gorillaz Collaborators." VICE, April 12, 2017. https://www.vice.com/en_uk/article/8qp9z5/20-best-gorillaz-collaborators.

Ravel Cosplay. "Ravel Cosplay on Twitter: "Miku Expo Europe - Köln/Cologne #5 Yeees!!! I'm the One Who Take a Picture with Miku!!!~ ♥♥♥ Tags: #hatsunemiku #mikuhatsune #miku #cosplay #mikucosplay #vocaloid #vocafeature #vocaloidcosplay #cute #kawaii #MIKUEXPO #MIKUEXPO20." Twitter, December 7, 2018. https://twitter.com/ravelcosplay/status/1071148263296897024.

Richardson, John. "'The Digital Won't Let Me Go': Constructions of the Virtual and the Real in Gorillaz' 'Clint Eastwood.'" Journal of Popular Music Studies 17, no. 1 (2005): 1–29.

Robinson, Porter. "Sad Machine." United States: Astralwerks, 2014. https://youtu.be/HAIDqt2aUek.

Schafer, Raymond M. "Schizophonia." In The New Soundscape: A Handbook for the Modern Music Teacher, 43–48. Scarborough, ON: Berandol Music Limited, 1969.

Schreiber, Mark. "Furigana — for When You Need a Little Help with Kanji." The Japan Times, June 24, 2013. https://www.japantimes.co.jp/life/2013/06/24/language/furigana-for-when-you-need-a-little-help-with-kanji/.

Scott, Travis. "Travis Scott and Fortnite Present: Astronomical (Full Event Video)." YouTube, April 26, 2020. https://youtu.be/wYeFAlVC8qU.

Shaffer, Claire. "Hatsune Miku, Holographic Japanese Idol, Makes Her Coachella Debut." Rolling Stone, January 3, 2020. https://www.rollingstone.com/music/music-news/hatsune-miku-coachella-933263/.

Small, Christopher. Musicking: The Means of Performing and Listening. Middletown, CT: Wesleyan University Press, 1998.

SnoopDoggTV. "Tupac Hologram Snoop Dogg and Dr. Dre Perform Coachella Live 2012." YouTube, April 18, 2012. https://youtu.be/TGbrFmPBV0Y.

Spangler, Todd. "Travis Scott Destroys 'Fortnite' All-Time Record With 12.3 Million Live Viewers." Variety, April 24, 2020. https://variety.com/2020/digital/news/travis-scott-fortnite-record-viewers-live-1234589033/.

Square Enix, and DEARSTAGE. "ABOUT | GEMS COMPANY 公式サイト," 2019. https://gemscompany.jp/about/.
———. "GEMS COMPANY 公式サイト," 2019. https://gemscompany.jp/.

St Michel, Patrick. "BiS Leader Suspended by Manager for Failing to Meet Weight Target." SBS PopAsia, September 26, 2017. https://www.sbs.com.au/popasia/blog/2017/09/26/bis-leader-suspended-manager-failing-meet-weight-target.

Terranova, Tiziana. "Free Labor: Producing Culture for the Digital Economy." Social Text 18, no. 2 (2000): 33–58.
thstars. "天矢禾念娱乐集团 | 洛天依官网 言和官网 乐正绫官网 乐正龙牙官网 墨清弦官网," 2012. http://www.thstars.com/.

Toffler, Alvin. The Third Wave: A Classic Study of Tomorrow. New York, NY: Bantam Books, 1980. University of California. "Pilottech | UCSB Cylinder Audio Archive." UC Santa Barbara Library, 2005. http://cylinders.library.ucsb.edu/pilottech.php.

VocaDB. "Vocaloid1 - Vocaloid Database," 2016. https://vocadb.net/T/473/vocaloid1.

VocaloidArchive. "キズナアイ単独1stライブ「Kizuna AI 1st Live 'Hello, World'」独占生中継." YouTube, November 15, 2020. https://youtu.be/id4ADIg9LJE?t=100.

VocaloidLiveConcert. "Glass Wall~Hatsune Miku~P1~S1~Lady GaGa Opening Concert~Eng Subs." YouTube, June 20, 2014. https://youtu.be/Wz31zeNAl_M.

Voctro Labs. "Voctro Labs — Vocaloid Voices," 2013. https://www.voctro-vocaloid.com/.

Whiteley, Sheila, and Shara Rambarran, eds. The Oxford Handbook of Music and Virtuality. New York, NY: Oxford University Press, 2016. Wicoff, Christopher. "Hatsune Miku: The Reality of a Fake Pop Star." Colorado Journal of Asian Studies 2, no. 1 (2013): 1–11.

XDizon. "MIKU EXPO LONDON 2020 LIVE (BARRIER POV)." YouTube, January 12, 2020. https://youtu.be/PlQIdq5mv_k?t=760.

———. "MIKU EXPO LONDON 2020 LIVE (BARRIER POV)." YouTube, January 12, 2020. https://youtu.be/PlQIdq5mv_k?t=4196.

Creating Space Where Music can Happen: Methods for Composing for Improvisers

Abstract

Mark Holub
PhD Candidate
Creative Music Practice
University of Edinburgh

Abstract

This article examines the role of pre-composed musical material as the basis of a band's output, from the perspective of composer-bandleaders who direct ensembles of improvising musicians. The article proposes five distinct methods by which composer-bandleaders can navigate the 'space' of their band's output and musical direction. The categories are described originally as follows: Setting a Mood, Call to Arms, Bookend, Elements in Free, Composition as Destination. These proposed methods—or approaches—are discovered through the analysis of existing recorded materials and reflection on practice.

Recommended Music to acompany this article

Led Bib – 'Fields of Forgetfulness' – Live

Led Bib – 'Fields of Forgetfulness' – Studio Version

Ornette Coleman – 'Peace'

Roscoe Mitchell – 'Chant'

Webster / Holub – 'Chant'

Led Bib – 'Call Centre Labyrinth'

Dave Holland – 'Four Winds'

Perlin Noise – 'Barocco'

Tim Berne – 'Hong Kong Sad Song: More Coffee'

Led Bib – 'Fold'

Led Bib – 'Fold' – Live at Porgy & Bess, Vienna 2020

Creating Space Where Music can Happen: Methods for Composing for Improvisers

The term bandleader describes the role of the musician who fronts and organises a musical ensemble, typically within the realms of jazz and popular music. In this capacity, bandleaders are musical directors; they may also be composers, generating the musical material that will form a band's repertoire and identity. In comparison to, say, the conductor of a chamber orchestra, the role of bandleader might typically involve working with improvising musicians. A bandleader/composer is focused on not just what they compose on paper, but also on how those compositions can affect the band's improvisation.

Historically, in jazz, this meant supplying a melody with a set of chord changes, which would then be improvised on after the melody was played. In this setting, the composer has a large impact on the overall sound of the ensemble, as parts of the composed material, namely the harmony, run through the entire piece. This method of improvising existed from the earliest jazz through to the innovations of the free jazz pioneers of the 1960s such as Ornette Coleman, Albert Ayler, and John Coltrane. In their various approaches, the improvising was no longer based on predetermined chord sequences, but was 'free', and was merely influenced by the compositions, such as in the music of Ornette Coleman and Roscoe Mitchell, as I will discuss later. Beyond the 1960s, composers and improvisers then produced hybrids of many previous methods, some preferring to improvise freely, typified by many of the early British adop-

ters of free improvisation such as Derek Bailey and Evan Parker, but others preferred to find new ways to utilise composed material, such as members of the so-called New York 'downtown scene' of the 1980s, including John Zorn, Tim Berne and many others.

This essay sets out five different methods that I have developed in practice as a composer-bandleader. The work of this essay lies in articulating these approaches as a result of reflective creative practice in this area. The methods that I define here are not proposed to be original or unique ways of working—I illustrate them using examples from historical recordings and recordings of my contemporaries. Yet, while composers and bandleaders working in improvised music all devise their own strategies to solve the problem of composition-for-improvised practice, this knowledge is not widely shared, and so it tends to be an informal and heuristic path of discovery for each individual composer-bandleader.

My work as a bandleader and composer for Led Bib and new ensemble Anthropods, as well as working in collaborative projects such as Blueblut, and purely as a drummer in various other projects, has helped to illustrate both the problem of what role a composition has in a setting with improvised musicians, and some methods that composers can utilise to produce the best outcomes.

Why do we bring compositions to improvisers?

When working with experienced improvisers, they will be adept at improvising without any composed material whatsoever. This means that if one brings compositions to them, it is important that the compositions enable the music to go in directions that it perhaps would not go if the players were left to improvise freely. Guitarist/Composer Mary Halvorson adds, 'that's what separates (playing a composition) from free improvisation, that these improvisations are serving the composition. I would hope that the improvisations are different than if you're just playing free.'[1]

As composers, we are looking to balance our own need to bring a

[1] Daniel Blake, "Space Is The Place: Composition In New York City's Improvised Music Scene," American music review 45, no. 2 (2016): 4.

completed piece to other musicians to play, with the improviser's need to feel like everyone is equally involved in creating music together. Bassist and composer Simon H Fell, spells out a significant problem here, in that there is a 'general unease with hierarchy which is felt by many involved in creative activity, and which often raises significant problems in (ideally egalitarian) creative music making.'[2] In order to achieve this balance, we need to allow the musicians to bring as much of their voice to the music as possible. We do this through using composition as an inspiration to improvise. The composition needs to add something which we couldn't have without its presence, as Daniel Blake states 'compositions open up spaces for new kinds of interaction to occur in the course of performance'.[3]

This problem of balancing the improviser's need or desire simply to improvise, and the needs of the composer to create some sort of structure, affects the role of many contemporary composers. Composers like John Zorn have created the so-called 'game pieces' to deal with this problem, creating structures where improvisers are enabled to 'do their thing'. Here, the role of the composer is to create a structure for musicians to do what they would do in a free improvisation but within a predetermined structure. In the context of this essay, I am not looking at structuring improvisations per se, but at how we can use composition to inspire an ensemble to improvise in new ways.

The role of the composition in improvised music settings is not something that I—or, I believe, many of my contemporaries—would necessarily think about in such detail during the composition process. The way that compositions then affect the musician's improvisations is often something which is only clear after performing the composition numerous times.

Five Methods of Composing for Improvisers

In terms of methodology, I have arrived at these specific five methods—of which there are many more—through systematic repeat-listening to my own recordings, as well as recordings of my contemporaries, and a process of reflection on what role precomposition plays within the overall piece. The work of this essay lies in articulating these approaches, as a result of reflective creative

[2] Simon H. Fell, "A More Attractive Way of Getting Things Done: Some Questions of Power and Control in British Improvised Music," Contemporary Music Review: Music and Politics 34, no. 2-3 (2015): 192, https://doi.org/10.1080/07494467.2015.1094217.

[3] Blake, "Space Is The Place: Composition In New York City's Improvised Music Scene," 2.

practice in this area.

Composition used to set the overall 'mood' of the improvising

In this method, pre-composed material is used to set a particular 'mood' for the entire piece. This is often done through having the composition set in a certain tonality, but it could also be created through the style of melody writing, both of which are demonstrated here:

Led Bib – 'Fields of Forgetfulness' – Live

Led Bib – 'Fields of Forgetfulness' – Studio Version

In a composition like 'Fields of Forgetfulness', where the tonality is set and there is a simple diatonic melody, it is hard for the improvising to go anywhere other than somewhere that is rather reflective of the tune. This is especially true when we are working in this tradition-al jazz approach to improvising (with the composition played at the beginning and end), where we are aware as players that we will need to play the tune again at the end of the improvising. Above are links to two versions of the same piece: one the studio version and one a live version. There are clear differences, but the general trajectory of staying vaguely around tonality and having it be a solo feature is clear in both versions. This was not something that was discussed, but by the nature of the composition and the need to have it at the beginning and the end, it ends up calling naturally for a certain sound-world in the improvising.

One of the masters of this approach is Ornette Coleman. In this composition 'Peace', the band was still playing in the 'time no changes' style which was typical of Coleman's band at the time. That meant that the improvisation has no set chord changes or structure, but the tempo is constant, and the harmony is essentially dictated by the walk-ing bass. The mood of the improvising never ventures far away from the composition itself, with its lyrical melody and almost melancholic harmony, whilst not being played during the improvising, leaving the

improviser to play spacious melodic solos while staying roughly around the tonality of the composition.

Ornette Coleman – 'Peace'

The 'Call to Arms Approach'

This approach is typified by having a simple theme which is then repeated. This approach gives the improviser a lot of freedom to then interpret the small amount of composed material in the way they see fit in the moment, while also giving the composer a large impact on the overall sound of the composition.

Here are two versions of Roscoe Mitchell's 'Chant'. The composed part only consists of four notes, repeated over and over. By hearing this simple melody constantly repeating, somehow we can hear it in the improvised sections when they are not playing it. In Mitchell's version, they are also making little references to the melody within the improvising and then leaving it again. It also serves for them as a signpost to switch solos and move into something else.

Roscoe Mitchell – 'Chant'

Webster / Holub – 'Chant'

The version I did with saxophonist Colin Webster was from a session of fully improvised music. This was the only composition in the session, and if I remember correctly, we only played it one time. I had never heard the piece; this was something which Colin brought to the session and said he wanted to try. We perhaps approach the tune in a slightly more aggressive way than in the Mitchell version, and we also stick to the tune for a little bit longer, but the shape is still similar. Even though the improvising is not connected to the tune, it somehow still permeates what we do after, and colours the improvising through its insistence at the start.

The composition as a bookend to improvisation

In this method we use composition to bookend various improvised sections. This sometimes means that the composition can be a cue for a new soloist to begin, but it can also be used to signify that a new sub-group should improvise, or that the improvisation should change in some other way.

In 'Call Centre Labyrinth', this method was conceived with the composed material coming in after each improvisation to signal that it was time for the next improvisation to begin. The order of who improvised was also preconceived in both the recording and in the subsequent performance, leading up until the point when the whole group would improvise and then play the tune together. This type of playing means that all the players must be quite attentive, as they do not know when the soloist is going to bring the tune in. This helps to give structure to what is otherwise mostly non-idiomatic improvising.

Led Bib – 'Call Centre Labyrinth'

This Dave Holland composition, 'Four Winds', uses a similar approach. As this piece is coming from an earlier period of 'free-jazz', the improvising adopts a slightly loose 'time no changes' approach. Here, the tune functions to separate the solos of the two saxophonists (Anthony Braxton and Sam Rivers) but the tune, with its joyful major melody and rhythmic shifting, also seems to affect the soloists in the piece. The soloists start the improvising directly from where the tune leaves them, and they then take it in a similar direction to the way that the composition functioned.

Dave Holland – 'Four Winds'

Using compositional elements within free improvisation

In this method, some members of the ensemble are freely improvising, while other members are playing composed material. This has the effect of allowing the composer to have quite an impact on the overall sound,

but also allows the improvisers to use the composition to inspire what they do in their free improvisation.

In this piece by Perlin Noise, the composer Alessandro Vicard directed me and the pianist (Villy Paraskevopoulos) to improvise intensely and hectically. For me as a player, the backings from the rest of the band helped to keep the energy going through the improvising, and it is a way to keep the improvising fresh, particularly in this sort of setting where we are having to play at a very high dynamic for a long time.

Perlin Noise – 'Barocco'

Tim Berne is a composer who uses a myriad of different compositional techniques to influence improvisers, and this piece from *Fractured Fairy Tales*, 'Hong Kong Sad Song: More Coffee', runs the gamut of different techniques. On the first solo, it seems that probably the only written part is the drum part, and everything else is fairly open, though based vaguely around the composition's tonality. Then, towards the end of the solo, a new composed section comes in underneath, helping to give shape to the trumpet solo. This is then followed by what sounds like completely free improvisation in the strings, which is then joined by composed material in the horns, giving the strings a chance to interact with the composed material until eventually everyone joins the composed material again, which then leads into a more groove-based saxophone solo. Berne has created something here which has open improvisation at its core, but which is structured through the will of the composer.

Tim Berne – 'Hong Kong Sad Song: More Coffee'

Composition as destination

In this method the improvising begins completely free and continues that way for the majority of the piece, with the composition being a destination for the improvisation and ultimately where the piece will finish. This approach is one that I find perhaps the most difficult as a player, as it is very hard to improvise with the idea that you are going to have to eventually get to the tune in the end. With the studio version of 'Fold', we did not actually play this as a complete improvisation, but used various different improvi-

sations which we recorded and then pieced together to make the finished composition which can be heard here:

Led Bib – 'Fold'

For the live performances, we decided that we would follow roughly the shape of the studio performance: keyboards and bass improvise first, then we have a sample, which is the sign that the sax improvisation should start. However, we did not want to be too restrictive, so while this was the conceived shape of the improvisation, we also allowed for it to happen differently in the moment if it felt right. As you can hear, the drums enter before the sample, and the first section is quite stretched out, while in the second section the bass also comes in much earlier. The challenge, as always with this approach, is making sure that you are all going in the same direction. Once one person starts thinking about the tune that we need to arrive at, you can end up losing the spontaneous aspect of the improvising, and it can feel like filling time before you eventually play the tune.

Led Bib – 'Fold' – Live at Porgy & Bess, Vienna 2020

Conclusion

Whenever one is working with improvising there is an element of learning on the job. As a composer, I am not always aware of how a certain composition is going to affect the ensemble until I actually perform it live with them. I am also often surprised to discover which compositions are difficult for the musicians to incorporate within improvisation, and which turn out to be easy. When working with improvisers, you must somehow nurture the fact that the thing they really want to do is improvise and interact with other musicians. This means the composer's job is not just about bringing great material, but also about bringing a variety of material which encourages the music to go into a different place. With these methods, the composer is looking to bring new material that inspires improvisers to do what they do best, namely, improvise. British saxophonist John Butcher perhaps explains the improviser's role best when he states,

The freedom that comes with improvisation is actually the freedom to recognize and respect the uniqueness of each individual playing situation. Doing this entails making specific and restricting choices, intimately connected to thoughts about whom you are playing with (and what you do and don't know about them), the acoustics of the environment and your own personal history. Most decisions relate to concerns that have evolved over many years but some are truly formed in the moment. Part of this means continually addressing the question of how to keep your own musical personality without bringing too fixed an agenda to each performance—how to get the right balance between playing what you know and what you don't yet know.[4]

Butcher is referring to completely free improvisation, but what he says here also pertains to working with free improvisation within composition. The composer's role is about creating the unique playing situation that helps the musicians partaking to know what directions the improvising can go in. When it works effectively, it helps the musicians bring the music to a place they would not go when simply improvising freely. Looking reflectively at some of my previous work in the context of this essay, as well as working with my current project Anthropods, I am struck that perhaps my approach to composing for improvisers has not been quite as well conceived as it could be. I have always valued allowing the improvisation to be as free as possible, but it is clear in looking through these methods that even with little pre-consideration, the composition is heavily affecting where the improvisers go. More reflection in the composition process could help to ease the transition from the composer's table to the ensemble, as well as providing a more satisfying playing experience for everyone involved. It would also allow me, as a composer, to be reflective of the overarching direction of set construction in concerts, as well as the general variety of current material within an ensemble.

[4] John Butcher, "Freedom and Sound - This time it's personal," Aspekte der Freien Improvisation in der Musik (2011), www.pointofdeparture.org/PoD35/PoD35Butcher.

The ideal goal of a composer in this setting is to allow the musicians to be fully guided by what they are hearing around them and respond to that. When these methods are working fully, we are able to hear musicians truly expressing themselves, and the composer is able to able put their own stamp on what happens musically. Nothing is ever definite in an improvised performance, and sometimes one method of working as a composer seems to be useful while another does not, but then on a

subsequent tour the opposite is true. That is actually where the
fun is. As improvisers, we are doing it all 'without a net', and as
composers we are sending written music out, trusting other mu-
sicians with it, and waiting to see what comes out the other end.
As is always the case with improvised music, whether it turns out
to be good or bad can be as much to do with the weather, or the
lighting, or what the band had for dinner before the concert, as
it is to do with the actual written material. As composers, all we
can do is enjoy the process and keep searching.

Bibliography

Bailey, Derek. Improvisation: Its Nature and Practice in Music. 2nd ed. London: British Library National Sound Archive, 1992.

Blake, Daniel. "Space Is the Place: Composition in New York City's Improvised Music Scene." American music review 45, no. 2 (2016).

Brand, Sarah Gail. "An Investigation of the Impact of Ensemble Interrelationship on Performances of Improvised Music through Practice Research." PhD Diss., Canterbury Christ Church University, 2019.

Butcher, John. "Freedom and Sound - This Time It's Personal." Aspekte der Freien Improvisation in der Musik (2011). www. pointofdeparture.org/PoD35/PoD35Butcher.

David, Borgo. "Negotiating Freedom: Values and Practices in Contemporary Improvised Music." Black music research journal 22, no. 2 (2002): 165-88. https://doi.org/10.2307/1519955.

Feisst, Sabine. "Negotiating Freedom and Control in Composition: Improvisation and Its Offshoots, 1950 to 1980," in The Oxford Handbook of Critical Improvisation Studies, Volume 2, ed. George E. Lewis and Benjamin Piekut, 207-229. Oxford University Press, 2016.

Fell, Simon H. "A More Attractive Way of Getting Things Done: Some Questions of Power and Control in British Improvised Music." Contemporary Music Review: Music and Politics 34, no. 2-3 (2015): 187-96. https://doi.org/10.1080/074 94467.2015.1094217.

Monson, Ingrid. Saying Something: Jazz Improvisation and Interaction. Chicago:: University of Chicago Press, 2009.

Peterson, Lloyd. Music and the Creative Spirit: Innovators in Jazz, Improvisation, and the Avant Garde. Lanham, Md.: Scarecrow Press, 2006. http://search.ebscohost.com/login. aspx?direct=true&scope=site&db=nlebk&AN=537759.

Scott, Richard Patrick. "Noises: Free Music, Improvisation and the Avant-Garde; London 1965 to 1990." PhD Diss., London School of Economics, 1991.

Siddall, Gillian H., and Ellen Waterman. Negotiated Moments: Improvisation, Sound, and Subjectivity. Durham: Duke University Press, 2016.

Steven, M. Miller. "David Borgo: Sync or Swarm: Improvising Music in a Complex Age." Computer Music Journal 31, no. 3 (2007): 85-88. https://doi.org/10.1162/comj.2007.31.3.85.

Van Leeuwen, Theo. "Dean, R. (1992) New Structures in Jazz and Improvised Music since 1960, Milton Keynes (UK): Open University Press." Perfect beat 1, no. 3 (1993): 96-98. https://doi.org/10.1558/prbt.v1i3.28659.

Ziblat, Shay I. "Between Freedom and Fixity: Artistic Reflections on Composition and Improvisation." PhD diss., Leiden University, 2019.

Proposal for a Dance Performance: Self-narrating Through Graphic Media and Notations

Ioannis Panagiotou
PhD, Music Creative Practice
University of Edinburgh

Abstract

Proposal for a Dance Performance is an artwork for music ensemble and PowerPoint. This work aims to transform—through the use of self-referential narration—dance notation, emails, program notes and technical rides, into performing instances. The paper places the artwork in a dialogue with works by Hanns Eisler, Alfred Johannes and Johannes Kreidler, which use music notation as a conceptual visual tool. Furthermore, this paper discusses the role of music as a character in a play, a technique found in Samuel Becket's work. This combination of narration and notation is being proposed as a transdisciplinary methodology for breaking fixed notions of artistic practice.

Recommended Music to acompany this article

'Proposal for a Dance Performance'
Ioannis Panagiotou

Proposal for a Dance Performance: Self-Narrating Through Graphic Media and Notations

I wanted to make a composition for dance, but I couldn't find any dancers, so I decided to create a work which would give musicality and motion to the paperwork that is lifeless but essential for transforming my idea into reality. The performance considers issues of narration, perception, and the ephemerality of my failure.

Proposal for a Dance Performance

Performed by the Edinburgh Contemporary (Rush Hour) Ensemble and conducted by prof. Peter Nelson.

John Konsolakis, clarinet
Richard Blaquière, piano
Andrew Taheny, violin
Georgina Finlayson, violin
Daniel Safford, viola
Justyna Jablonska-Edmonds, cello
Russell Wimbish, double bass

Venue: Reid Concert Hall, Edinburgh as part of Dialogues Festival 2019.

Notation and Boundaries

Wanting to create a connection with contemporary art, my starting point is film, one of the most multimedia forms of art. I analyse the relation between the visual and the audio elements, the music and the music score, and the ways they have been combined by different artists in different contexts, in order to break the boundaries between them.

One of the problems that some of the first modernist music composers tried to solve in Hollywood's film industry was the supposed superiority of the visual. Hanns Eisler, in his work *Fourteen Ways to Describe Rain*, built conceptual and non-linear relationships between his music and the film. Wind-rippled water surfaces (bars 67-68) are represented as trills in Eisler's music score where they create a visual result inspired by the scene.[1] The way the film inspires Eisler's music affects his music score ontologically; the music notation is not only an instruction for an instrumental performance to take place but also it becomes a score-artwork with visual output.

[1] Berndt Heller. 'The Reconstruction of Eisler's Film Music: "Opus III", "Regen" and "The Circus"'. Historical Journal of Film, Radio, and Television 18, no. 4 (1998): 550.

Figure 1 Hanns Eisler: Fourteen ways to describe Rain
Pictured modified by (Eisler 1960)

An example of this turn in the ontology of music scores is the gravestone of Alfred Schnittke (Fig. 2), *A very loud silence* (rest), where the composer asks for a very loud (fff) silence (rest), prolonged by an extra beat or two (the fermata overhead).[2] He uses the music notation system as a graphic medium to tell a story about his future subsistence. Johannes Kreidler, in his series of works *Sheet Music* (Fig. 3), also uses music notation as a visual material like Schnittke's gravestone (Canvases version), and also as a medium that can perform itself (video version).[3] Kreidler approaches his art as media art; today, boundaries between art genres are dissolving.[4]

[2] Alex Ross. 'At the Grave of Schnittke'. Alex Ross: The Rest Is Noise. Accessed 24 March 2021. https://www.therestisnoise.com/2004/09/at_the_grave_of.html.

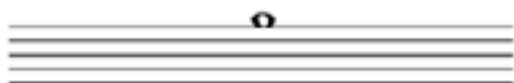[3] Johannes Kreidler, 'Sheet Music'. Accessed 24 March 2021. http://www.sheetmusic-kreidler.com.

[4] Sandris Murins. 'Johannes Kreidler: multimedia music'. (2020). Accessed 24 March 2021. https://medium.com/25-composers/johannes-kreidler-multimedia-music-6063150b975d.

Figure 2 Alfred Schnittke's gravestone.

Figure 3 Johannes Kreidler: part of *Sheet Music* series.

Nina Sun Eidsheim describes sound as a thick event which is better understood by vibrational practices and which appears as a form of radical materiality.[5] This thick event cannot be divided into parts, as we tend to do when we describe and teach sound (pitch, tempi etc.) in academia. Billy Collins says: 'we do not teach the pleasure of rhythm, the pleasure of sound, the pleasure of metaphor because these topics seem unteachable; this is why the emphasis lays on the meaning of the poem'.[6] Following Eidsheim's concept, music notation— being a part of the world of sound, and understood as a graphic medium—can also provide pleasure and metaphors, and can reveal stories as in Kreidler's and Schnittke's examples.

Self-referentialism

An important influence in my work is the use of self-referential narration by Samuel Beckett in his radio work *Cascando*.[7] In this work, the author gave a very specific role to the music by giving instructions about its cues and duration in his script. In *Cascando* Beckett describes the process of the creation of the work in an abstract way by dividing the author's personality into three. Beckett reveals the self-referential nature of this work in one of his letters saying '[i]t is an unimportant work, but the best I have to offer. It does I suppose show in a way what passes for my mind and what passes for my work'.[8] Three characters, each an alter ego of the other, try to tell the story of a person called Woburn, who never appears in the play. The play is not about Woburn, but about the writer's creative process.

The characters are: The Opener, the logical one who controls the play; The Voice, the most emotional part of the author who tries to narrate the story; and Music, a more metaphysical character that is like the sea in which the play floats. In the sea metaphor, I believe that self-referential narration works like a boat that guides the play and reveals the mechanism behind the work.

[5] Nina Eidsheim. Sensing Sound: Singing and Listening as Vibrational Practice. (Durham: Duke University Press, 2015).

[6] Billy Collins, "TED Radio Hour," National Public Radio, June 1, 2012, Accessed 24 March 2021. http://www.npr.org/templates/transcript/transcript.php?storyId=153699514.

[7] Beckett, Samuel. Collected Shorter Plays. (London: Faber and Faber, 2006).

[8] Kelley, Paul. 'Drama and/as the Pursuit of Narrative: Cascando and Inferno XXIV'. Samuel Beckett Today/Aujourd'hui 13, no. 1 (2003): 153.

This combination of narration and other media equally provided a sense of novelty. The play didn't seem like opera, where music is the most important part, nor like cinema or theatre, where the script seems more important than the music. In this case, music makes an equal dialogue with all the characters and media of the play.

Ontology of Notation, Self-referentialism, and Hierarchy

In this section, I explore the combination of the different components I described above through my work *Proposal for a Dance Performance.* The work was premiered at the Reid Concert Hall as part of Dialogues Festival 2019, performed by Rush Hour Ensemble and conducted by prof. Peter Nelson.

I decided to create a transdisciplinary concert video and music work which would give musicality and motion to paperwork that is lifeless but essential for transforming my idea into reality. In addition to this, I used emails, programme notes, technical riders, a smoke video, and dance notation—through the use of 'BAD aesthetic'—as part of my video projection. For Matthew Shlomowitz, BAD aesthetic is the idea that the concept and the means which are being used for creating an artwork—a Power Point file in case of my work—could create a 'bad' but charming musical practice.[9] In my artistic practice, 'BAD aesthetic' is the output of a work which is led by conceptual and not aesthetical parameters. In my work, the concept and narrative are responsible for the aesthetic elements. For example, not being able to find dancers and not having drawing skills, I ended up creating the bad looking stick figure dance notation, which appears in the video projection of my work. Hence, I did not try to improve the aesthetic of these visuals and I let my concept decide their quality. This aesthetic provides me tools—such as humour—for finding and highlighting artistry in failure and the process of artistic creation.

[9] Shlomowitz, Matthew. n.d. 'Real World Sound in Relational Music'. Accessed 24 March 2021. https://www.shlom.com/?p=relational.

Stage: at least 15x15m stage with white floor and walls

Smoke: white fog

Costumes: black pajamas

Light: white spot light on the performer and the smoke

uld really work for this kind of

I would agree
ank you for accepting my proposal, that   Reid
Concert Hall
could really
oject. Please find attached the

ank you for accepting my proposal,
would agree that   Reid Concert Hall
the
Technical ride

Lighting equipment
        1 video projector
        2 Genelec loud speakers
    1 smoke machine
6 music stands
        1 stage piano

These elements, being approached as graphic media, are being combined in order to tell a story about a dance performance which is happening at the moment live on the stage, will happen in the future, or happens in an imaginary world and time. All these graphics, presented on a Power Point presentation, become living, digital matter which can perform and tell a story. The emails, the programme notes, and the technical rider, being projected behind the live musicians, become alive through Power Point's animations. Additionally, dance notation, in GIF format, starts moving and performing, while at the same time it provides instructions for a dance performance to take place.

As in Eidsheim's concept, and the works by Eisler, Kreidler and Schnittke, dance notation extends its ontology, and becomes a live presence which co-creates stories and metaphors. Notation is usually approached as a set of instructions, but in this case it becomes an active part of my artwork. Hence, a multiple ontology of text and dance notation is being created. This change in the ontology of the materials I use creates a change in the understanding of fields such as animation, dance, theatre, and music, and blurs the borders between them. This leads me to use equally all of the materials of my artistic palette.

The artwork refers to itself, through a video projected live on stage by me. The video explains the compositional process and the relationship between all the materials I used. The use of self-referential narration is the key element in this work, as it gives me the opportunity to explain the existential reason for each of the types of media I use, and the connection between them. Talking about the compositional process, and showing all the struggles I experienced in order to set this work on stage, leads me to break the hierarchy between these media. For example, although the work takes place in a concert hall, it is not being approached as a musical piece because music is a character in the story I narrate—as in *Cascando*—which has an equal importance to the video's graphics. The instructions in the projection explain when the music starts, and that the musicians should wear black pajamas. Music exists because emails, graphics, and dance notation exist too. Self-referentialism

creates a story world where all the different materials are necessary not only for their simultaneous existence but also for the existence of the artwork itself. This story world also includes the performance venue, by talking about it in the projected emails, and moving—through narration—the audience's spot of focus, repetitively, from the video to the concert hall and the musicians.
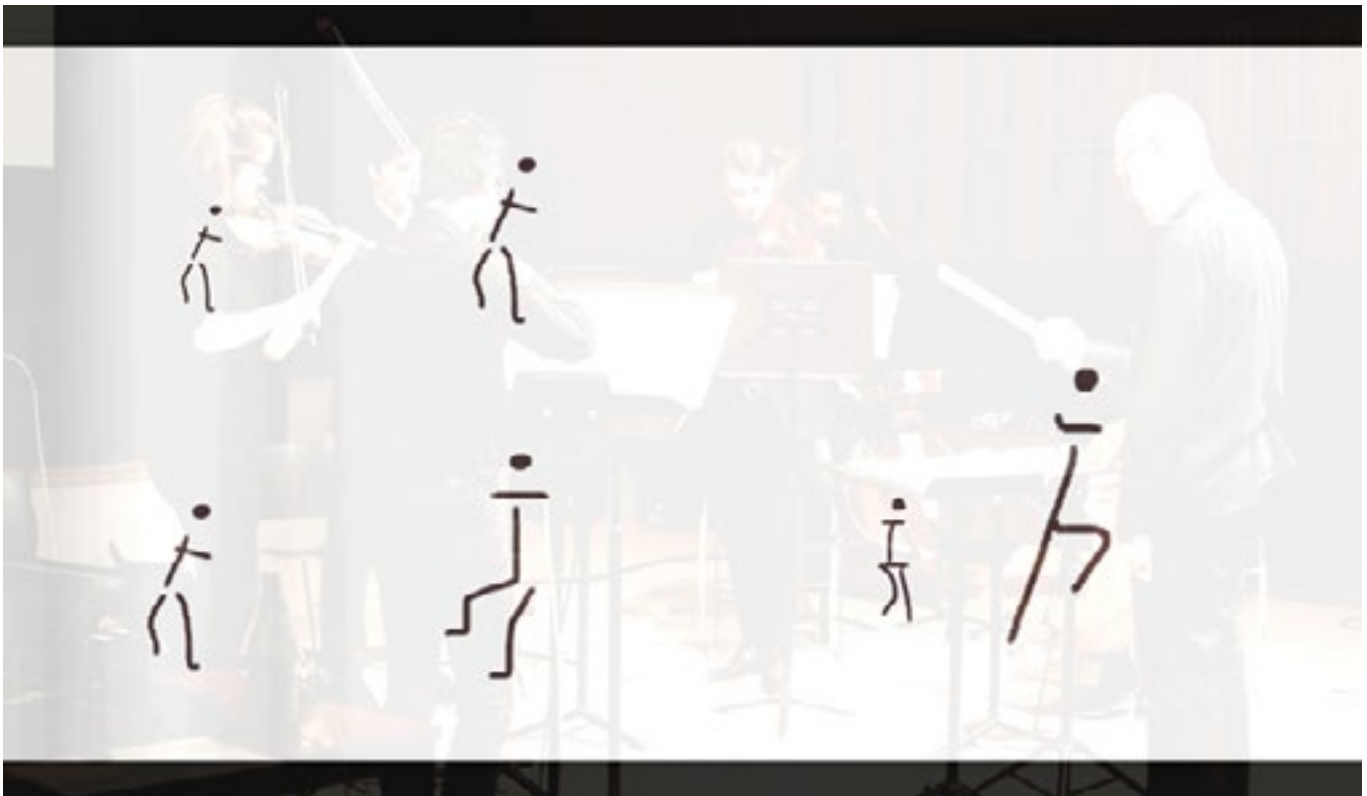
Conclusion

This paper aimed to highlight the transdisciplinary, artistic, methodological, and conceptual aspects of my work, *Proposal for a Dance Performance*, which combines graphics and notations with self-referential narration, and sets it in dialogue with contemporary art. The methodology behind this work changes the ontology of different materials, breaking and blurring the borders between the disciplines and extending my artistic palette. The use of notation as a performance, rather than a set of instructions is in need of further artistic exploration. This can lead to breaking boundaries not only between different forms of art, but also between the artwork and the creation process.

Bibliography

Beckett, Samuel. Collected Shorter Plays. (London: Faber and Faber, 2006).

Collins, Billy "TED Radio Hour," National Public Radio, June 1, 2012, Accessed 24 March 2021. http://www.npr.org/templates/transcript/transcript.php?storyId =153699514.

Eidsheim, Nina Sun. Sensing Sound: Singing and Listening as Vibrational Practice. (Durham: Duke University Press, 2015).

Eisler, Hanns. Vierzehn Arten den Regen zu beschreiben : Variationen für Flöte, Klarinette, Violine/Viola, Violoncello und Klavier, opus 70. Leipzig: Edition Peters, 1960.

Heller, Berndt. 'The Reconstruction of Eisler's Film Music: "Opus III", "Regen" and "The Circus"'. Historical Journal of Film, Radio, and Television 18, no. 4 (1998): 541–59.

Kelley, Paul. 'Drama and/as the Pursuit of Narrative: Cascando and Inferno XXIV'. Samuel Beckett Today/Aujourd'hui 13, no. 1 (2003): 153-165.

Kreidler, Johannes, 'Sheet Music'. Accessed 24 March 2021. http://www.sheetmusic-kreidler.com.

Murins, Sandris. 'Johannes Kreidler: multimedia music'. 2020. https://medium.com/25-composers/johannes-kreidler-multimedia-music-6063150b975d.

Panagiotou, Ioannis. Proposal for a Dance Performance. Music, projection. (2019). https://www.ioannispanagiotou.com/watch.

Ross, Alex. 'At the Grave of Schnittke'. Alex Ross: The Rest Is Noise. Accessed 24 March 2021. https://www.therestisnoise. com/2004/09/at_the_grave_of.html.

Shlomowitz, Matthew. n.d. 'Real World Sound in Relational Music'. Accessed 24 March 2021. https://www.shlom. com/?p=relational.