

of professional classical soloists presenting themselves on YouTube and their reception. The examples are (at the time being and for practical reasons) drawn out of the German scene — the Deutsche Grammophon is sponsoring music videos for some of their stars, e.g. Anna Prohaska and Andreas Ottensamer — although the development is obviously not limited to German musicians. The sociological focus lies on praxeology and the anthropologically relevant formation of the artistic identity in the digital culture. The performative aesthetics of the resulting music videos is looked at in context of its construction as a ‘work’ and its emerging features in YouTube’s communications systems. The analysis is supplemented by a qualitative part where music students are being interviewed regarding their wishes and problems concerning their professional digital world.

• **SIMON NUGENT (Northwestern University), *The Inception of ‘Time’: Music, Audience Mobility, and Internet Networks in the Age of Media Convergence***

Film music studies emerged in the 1980s to explore the rich and diverse range of music practices employed with the moving image, both historically and concurrently. Much research has been undertaken to examine the types of interactions between music, sound, and image in film — however, despite this focus, there has been a noticeable absence of engagement with film music beyond its traditional boundaries of the cinematic screen. Advancements in technology and the growing accessibility of online media have given rise to fan communities that appropriate, manipulate, and repurpose film music texts through remixes and mashups. Taking as its central subject the film *Inception* (dir. Nolan; 2010) and ‘Time’, one of the most notable tracks from its soundtrack by Hans Zimmer, this paper presents exploratory work on the impact of convergence culture on film music. While the track has been remediated and repurposed throughout television, trailers, and advertisements, of particular interest is how ‘Time’ has become a core text for fans of both the film and its composer. The paper outlines the various musical mutations of ‘Time’ in online communities where the track has been the subject of numerous remixes and mashups by fans and music enthusiasts. Although initially emerging as a means for fans to further engage with the text, remixes of ‘Time’ have appeared by (semi-) professional musicians and DJs outside of these fan communities with a much wider appeal. Indeed, these remixes become entangled with online networks of popular music blurring divides between popular music, film music, videogame music, and fan music. Thus, by examining ‘Time’, this paper shows how film music no longer appears in isolated environments but rather intersects not only with film fandom and its paratexts, but also with broader networks of popular music studies, as well as participation and audience mobility in online media.

• **JOÃO FRANCISCO PORFÍRIO (CESEM / Universidade Nova de Lisboa, FCSH), «My Entire Body Relaxed almost Instantaneously When this Started Playing» – Music to Fall Asleep in the Construction of the Domestic Space**

In order to celebrate World Sleep Day (March 15) in 2019, IKEA carried out several acts to raise people’s awareness of the benefits of good sleep habits, and how their products can contribute effectively for the quality of sleep. In that context, Ikea Portugal shared on its Facebook page four playlists considered to be adequate to sleep «that 20-minute nap», have a quiet night’s sleep or «a boost of morning energy to start the day». On YouTube, besides user-made playlists with the same purpose, original compositions are also produced and shared with the intent of provoking sleepiness/relaxation with the aim of a good night’s

sleep. In this paper, I propose to examine both the playlists created by IKEA Portugal and the compositions created and shared by users on YouTube with the intent to make you fall asleep, while analyzing the role of these compositions in the construction of the domestic space and a suitable environment for sleeping. For this, I take into account the everyday life seen as an element of culture production (Certeau 1998), built from a set of routines that unfold between objects and materials that construct the scenario where this staging of daily life occurs (Goffman 2002). Thus, I consider domestic spaces and their multisensorial dimension (Pink 2009) in which elements such as light, temperature, objects design and music collaborate in the construction of the desired environment (DeNora 2004). In methodological terms, I analyze the comments of YouTube users to the compositions in question, and the data obtained through surveys on the subject, broadcasted online.

• **LORENZO DE DONATO (Università degli Studi di Milano), The New-and-hypermediatic 7 December Annual Opening Night of Milan La Scala Opera House**

According with many scholars, one of the most distinctive aspects of contemporary age — interpreted as both *Postmodernity* and *Liquid Modernity* (Lyotard, Bauman, Malpas) — is intertextuality, that is the possibility of interconnections not only between texts in the field of Literature but, more extensively, between all the objects and phenomena (even digital) of our hypermediatic and hyperconnected world (Baudrillard). Therefore, intertextuality, in a wider sense, is the starting point of many cultural processes: it is hugely surprising (and disruptive) how the Internet and new media permit an incredible growth and widespreading of artistic and musical performances going beyond the original, ontological status of the matter. The case of the annual Opening Night at La Scala Opera House of Milan on 7 December and the way in which this important musical event has changed in years could be an interesting symptom of a radically new form of music production and consumption through the Web and related technologies. Also, it could be taken as an example of the impact of digital media on musical performance and cultural organization. Since 2011, the Opening Night of La Scala Opera House — with a global audience by this time grown through television — became a new model of music making and cultural marketing involving the entire population of a city: *La Prima Diffusa* (*The Widespread Opening Night*); it counts 9 editions until today. In this general context of new hypermediatic media and contemporary culture of intertextuality, this paper aims to analyse the 2018 edition of *La Prima Diffusa* as a case study. In this edition, in which the Opening Night consisted of *Attila* by Giuseppe Verdi, the organization has been more transectorial and diversified than the previous editions, reaching more than 20,000 people as a global public of all related events and more than 5,000 as an audience through different typologies of digital screenings in all city. All this has been possible thanks to Internet and also to an intermediated mechanism between opera, divulgation, theatre and entertaining.

The Music Market

• **MICHAEL DEAKIN (University of Birmingham), The Re-emergence of Patronage: Donations, Crowdfunding and Democratisation of the Creative Process in Music**

The radical development of the digital age has brought with it equally radical monetisation strategies. The unparalleled quantity of free and open-source content via the internet has made content previously purchased and owned such as CD's, newspapers, movies