

Rethinking Participatory Processes Through Music

14-15 January 2022, online event

<https://musicdemocracystudydays.wordpress.com>

14 January (13:45-18:30, UK Time Zone)

13:45 Introductory words (Robert Adlington and Igor Contreras Zubillaga)

14:00-15:00 Keynote Lecture: **Hélène Landemore** (Yale University): “What Is Music to Democratic Ears and Hearts? On Emotions and the Arts in an Open Democracy”

15:00-15:15 *Break*

15:15-16:45 Kinds of Consensus

- **Drake Andersen** (Vassar College): “Open-Source Music: A Model for Deliberative and Participatory Decision-Making”
- **Moss Freed** (City, University of London): “Re-evaluating Micromotives: Changing a Performance Practice through Non-verbal ‘Consensus’ in Union Division”
- **Andrew Snyder** (Universidade Nova de Lisboa): “Consensus Process in the Decision Making of an Alternative Brass Band”

16:45-17:00 *Break*

17:00-18:30 Democratic Roles

- **Victoria Aschheim** (Dartmouth College): “Tyshawn Sorey’s *Autoschediasms* and the Democratic Experience of ‘Timbre’”
- **Alex W. Rodríguez** (Independent Researcher): “Abolishing the Terms of Unison: Ornette Coleman’s Aesthetic Marronage”
- **Marcel Zaes Sagesser** (Southern University of Science and Technology, Shenzhen): “The ‘Perfect’ Ensemble Member: Time-Keeping as Negotiation of Individuality”

15 January (13:00-19:00, UK Time Zone)

13:00-14:00 Keynote Lecture: **Raymond MacDonald** (University of Edinburgh): “Serious Fun with Improvising: Challenging Hegemonies, Hierarchies and Meritocracies”

14:00-14:15 *Break*

14:15-15:15 Processes of Decision-making

- **Geoff Bright** (Manchester Metropolitan University), **Anton Hunter** (BIMM Manchester), and **Gillian Whiteley** (Loughborough University): “‘Just doing stuff together’: Free Improvisation, Transversal Micro-politics and Democracy”
- **James Saunders** (Bath Spa University): “Participatory Decision-Making as Compositional Process”

15:15-15:30 *Break*

15:30-16:30 Keynote Lecture: **Anna Bull** (University of York): “‘You Should Listen to Me Because I’m the One Playing It’. Embedding Youth Voice Within Instrumental Classical Music Education”

16:30-16:45 *Break*

16:45-18:45 Participatory Publics

- **Eric Lemmon** (Stony Brook University): “Dissensus, Refusal and Participatory Music: Negation and Rupture in *Crowd in C*”
- **Charlie Sdraulig** (The University of Melbourne) and **Louis d’Heudieres** (Independent Researcher): “Attending to Attending: Performing Audience Personae in Contemporary Music”
- **Daniel Rozenberg** (European University Institute) and **Paul-Georg Ender** (Leeds University): “Crip Camp & Protest Songs: How Music and Audio Design Can Make Participatory Spaces More Inclusive?”
- **Shreya Ramnath** (Central European University, Vienna): “From the Sabha to the Smartphone: COVID19, Social Media and Changing Power Relations in Carnatic Music”

18:45-19:00 Concluding thoughts

Abstracts

Hélène Landemore (Yale University): ‘What Is Music to Democratic Ears and Hearts? On Emotions and the Arts in an Open Democracy’

Plato famously thought that music was eminently political. Because designing the best regime also entailed for him shaping a certain kind of soul, he had strong views about the kind of music that the subjects of his ideal city should be allowed to engage with. Only music that would trigger patriotic fervor and attachment to the community was allowed in the Kallipolis. By contrast, music that could arouse animalistic instincts such as sexual desire was to be outlawed entirely. Contemporary political theorists rarely theorize about the arts as political tools anymore. In this lecture I attempt to reconnect the topic of institutional design with the question of the place of the arts in a democracy. To the extent that a democracy, and specifically what I call an open democracy, is meant to be widely inclusive of, and accessible to, its citizens, how can music help, if at all, to facilitate their political participation? Conversely, does a truly open democracy encourage, facilitate, or simply allow for the flourishing of a certain kind of music? And what kind of music would this sound like? Can we envision music as an emancipatory and empowering rather than controlling and manipulating tool? This foray into the role of music in politics will also be the occasion to reflect more broadly about the place of emotions and the arts in a democratic way of life.

Hélène Landemore is a political theorist at Yale University. She is the author of *Hume, Democratic Reason, Open Democracy*, and *Debating Democracy* (with Jason Brennan) as well as two edited volumes and many articles, mostly on the topic of democratic theory. Her research has recently been featured in the *New Yorker*, on Ezra Klein’s *New York Times* podcast, and at the Aspen Festival of Ideas. She has also written for the *Boston Review*, *Slate*, the *Washington Post*, *L’Humanité*, *Le Monde*, and *Foreign Policy*. Hélène has served as an advisor to the French, Finnish, and Belgian governments as well as the European Parliament on citizen participation and democratic innovations. You can find out more about her work at www.helenelandemore.com Twitter handle: [@landemore](https://twitter.com/landemore)

Drake Andersen (Vassar College): “Open-Source Music: A Model for Deliberative and Participatory Decision-Making”

Scholars of democratic decision-making processes typically regard deliberative democracy—defined by robust debate in response to a particular issue—as one of the least participatory types of democracy, since there is a practical limit to the number of individuals that can be involved in a productive discussion (Fishkin 2009). However, in recent years, the Internet has opened up online deliberations to a wider constituency in a number of areas through e-government, forums, and social media. Open-source software development, in which decisions regarding the future of a software program are made collaboratively over the Internet, has become increasingly central across fields, including in music.

In this paper, I examine the extent to which open-source music software development communities embody a democratic approach to decision making that is both deliberative and participatory by focusing on a particular case study: the Linux Audio Developers mailing list from about 2001–2009. This mailing list was a venue for collaboration between musicians and software developers who used Linux from around the world, and resulted in several widely used software programs and tools including Ardour, LADSPA, and JACK. By studying archived posts throughout the process of software development, it becomes possible to reconstruct how many significant development decisions were made.

I argue that open-source software communities like the Linux Audio Developers mailing list, which are deliberative by nature, have the potential to be especially participatory as well. Since everyone has access to the source code, anyone can create a competing project—known as a fork—which threatens the longevity of the community as a whole (Fogel 2021). Consequently, developers are incentivized to avoid forks by reaching consensus within the community, ultimately fostering greater participation in the development of software that eventually comes to define community performance practices—and their own musical practice.

Drake Andersen is Adjunct Assistant Professor in the Department of Music at Vassar College, where he teaches electronic music. He is a scholar of experimental music, as well as a composer, improviser, and technologist. His interdisciplinary scholarship has appeared or is forthcoming in journals including *Organised Sound*, the *Journal of the Society for American Music*, *Perspectives of New Music*, and *Music Theory Online*. He has presented his research at conferences including the International Computer Music Conference and the annual meeting of the American Musicological Society. Areas of interest include technological mediation, social interaction in performance, and critical virtuosity. Current projects include the virtual score platform Indra and a book on the performance practice of experimental music.

Moss Freed (City, University of London): “Re-evaluating Micromotives: Changing a Performance Practice through Non-verbal ‘Consensus’ in Union Division”

This talk will follow up on my presentation at the 2019 “Music and Democracy: Beyond Metaphors and Idealisation” study day. In this earlier talk, I discussed my development of a set of compositions called *Micromotives* and the formation of a large improvising ensemble, Union Division, to play them. The system underpinning *Micromotives* was designed to balance composer and performer powers in ways that encourage individual performer freedoms whilst retaining a sense of compositional integrity across different performance contexts. It allowed players to improvise with no compositional obligations whilst giving them tools to instigate mass synchronised events in real time.

In this new presentation, I will discuss how the group dynamic has shifted over subsequent performances, particularly regarding individuals’ engagement with compositional elements. I will tie these changes to the essentially collaborative and collective nature of the system—one in which leadership is shared and inherently limited, and where subversion is

encouraged—and will detail how its participatory and pseudo-anarchic characteristics allowed the model its initial success while also enabling it to morph into what is potentially quite a different practice. I will show how this happened arguably without any conscious design of the performers, and certainly without my direction or sanction as leader, and will detail how creative powers have shifted, largely unnoticed, from the individual to the group.

I will attempt to contextualise this collective shift in performance practice within various styles of leadership, Irving Janis's (1972) concept of "groupthink" and attributes of "followership" within the ensemble members. I will discuss the method of consensus-reaching in this context, specifically how this was done primarily through non-verbal means in the moment of performance, and will relate my observations to my initial aims to align predetermined compositional design with improvisational nowness.

Moss Freed is a composer, guitarist, improviser and lecturer. He studied music at the University of Edinburgh, Berklee College of Music and Goldsmiths College before completing his PhD as a NECAH scholar at the Universities of Hull and Huddersfield. He has been supported by the Bucher/Fraser award, the Countess of Munster Trust and Berklee World Scholarship Fund. Moss runs three ensembles—[Union Division](#), [Let Spin](#) and [Moss Project](#)—and is a regularly commissioned composer, with works broadcast on BBC Radio 3, Jazz FM, BBC 6Music and BBC 1. Playing projects include John Zorn/The [Spike Orchestra](#) and [Charlotte Keffe](#) Quartet. Moss teaches at City, University of London and the Royal Academy of Music.

Andrew Snyder (Universidade Nova de Lisboa): "Consensus Process in the Decision Making of an Alternative Brass Band"

While many brass bands around the world are models of hierarchical leadership inherited from the colonial and military structures from which they descended, a broad, global network of alternative brass bands has experimented in the past few decades with more democratic and horizontal forms of leadership. There are a wide variety of governance styles within the bands that participate, including more traditional leadership structures, but many experiment with forms of democracy, including majority voting, haphazard anarchist chaos, and consensus process seeking to find common agreement amongst all participants.

This paper focuses on one of these bands, Mission Delirium in San Francisco, CA, that was founded in 2013 as a consensus project and developed a wide variety of often complex decision-making processes to attain consensus between a range of 15-20 members. Despite aiming for a high degree of musical professionalism and ambitious tours around the world, the band aimed to ensure all voices were heard and incorporated into the planning of all elements of its activities. By creating a series of structures for participation, the band sought to avoid what Jo Freeman called the "Tyranny of Structurelessness", as she critiqued anarchists' rejection of democratic structures as allowing the creation of unaccountable structures. As a co-founder of the Mission Delirium and active member, composer, and arranger until 2020, I have witnessed the band's lofty democratic goals succeed and fail over the years. While there are many examples of the positive impacts, entrenched hierarchies within the band; deference to particular individuals; privileges of gendered, raced, and classed socialization; gaming the system; modifying consensus; and consensus's tendency to promoting a tyranny of the minority all reveal some of challenges to promoting authentic democracy in any context, even in one with the commitment and structures to achieve it.

Andrew Snyder is an Integrated Researcher in the Instituto de Etnomusicologia at the Universidade Nova de Lisboa. He has written about alternative brass band movements in Rio de Janeiro, New Orleans, and San Francisco in his forthcoming book, *Critical Brass: Street Carnival and Musical Activism in Olympic Rio de Janeiro* (Wesleyan University Press); three co-edited volumes entitled *HONK! A Street Music Renaissance of Music and Activism* (Routledge 2020), *At the Crossroads of Music and Social Justice* (Indiana University Press 2021), and *Festival Activism* (Indiana University Press 2023); and various articles including *Latin American Music Review*, *Journal of Popular Music Studies*, *Journal of Festive Studies*, *Music and Politics*, and *Ethnomusicology*.

Victoria Aschheim (Dartmouth College): “Tyshawn Sorey’s *Autoschediasms* and the Democratic Experience of Timbre”

October 30, 2020, in the evening. Notecards are strewn across a desk. On the desk, too, rest a laptop and three monitors tiled together like a sacred, now utilitarian, triptych. Before the screens sits the American composer and multi-instrumentalist Tyshawn Sorey, two webcams fixed on his visage. On the screens is the ensemble Alarm Will Sound. Sorey is inhabiting several identities at once: an organizer convening a collective, calling the instrumentalists to share in decision-making; an interlocutor, encouraging the players to “challenge” him; and a leader, a conductor, displaying the signs on his notecards to guide the group toward new sounds and psychic spaces.

Sorey and Alarm Will Sound are performing *Autoschediasms*, his practice of spontaneous composition. The practice casts the musicians as equals. Alan Pierson, Alarm Will Sound’s conductor, for example, told *The New York Times* that Sorey is “receiving as much information as he is giving”, and Erin Lesser, a flutist, believes the method “creates a level playing field”. Sorey, for his part, has described *Autoschediasms* with a light touch, referencing concepts of responsibility and trust.

I am interested in limning the sound of *Autoschediasms* and in finding the sensory counterpart to the democratic ethic of its performance. And I want to follow Sorey’s lead in what I think is his sensitivity to the parametric organization of music, while I lean into the event’s abstract shape. In *Autoschediasms*, I argue, timbre synchronizes the openness of the performers’ interpersonal action with the pressures and freedoms of the listening experience. The modulations of timbre in *Autoschediasms* demand hyperawareness, constant recalibration, and negotiation between oneiric flow and material reality. For listeners of *Autoschediasms*, timbre activates absorbing, unforeseen, manifold variation, I suggest. This sonic impression of democratic music-making comes to reflect the conditions of radical humanity, vulnerability, and difference inherent in spontaneity.

Victoria Aschheim is lecturer in music at Dartmouth College and co-director of Dartmouth’s 2022 New Music Festival. Previously, she was a postdoctoral fellow in the Dartmouth Society of Fellows. She is interested in contemporary music and its relations to civic life. Her writing has appeared in the edited collection *Staging History: 1780-1840* (Bodleian Library Publishing), *MLA Notes*, *American Music*, and the *Journal of the American Musicological Society*. She received a PhD in musicology from Princeton University with a certificate in the Program in Media and Modernity, and she is a graduate of the Harvard/New England Conservatory dual degree program.

Alex W. Rodríguez (Independent Researcher): “Abolishing the Terms of Unison: Ornette Coleman’s Aesthetic Marronage”

African-American saxophonist and composer Ornette Coleman is well known in jazz and experimental music circles for his profound and radical reimagining of improvised music practice, developed in the latter half of the 20th century. In this paper, I argue that Coleman’s lifelong project, which he called “harmolodics” or “sound grammar”, was a form of *bandstand prefigurativity* that drew upon the field of music performance as a laboratory for modeling an inherently political alternative vision of freedom—one that is particularly useful to our contemporary global predicament, in which the normative modes of political engagement that defined modernity begin to fray at their seams.

Drawing on Cedric Robinson’s critique of modern forms of leadership and their uses in upholding racial capitalism, I situate Coleman’s work within what Robinson calls “the Black Radical Tradition”, teasing out how the micropolitics of his musical pedagogy and performance can inform macropolitical understandings of organizational self-governance aligned with a commitment to the abolition of extant forms of racial domination—what

Lorenzo Kom'boa Ervin calls the imperative to “make ourselves and our communities ungovernable”. Through a process akin to *schismogenesis*—the term coined by anthropologist Gregory Bateson to describe differentiation in norms of behavior based on cumulative interactions between social groups—the radical aesthetic differentiations evident in Coleman’s music map onto an ethic of personal and societal liberation that can inspire modes of alternative governability relevant to contemporary abolitionist struggles. I will also show how, following this blueprint in my own path from improvising trombonist to abolitionist organizer, some of these experimental translations took shape through my participation in the immigration justice struggle in Portland, Oregon, USA from 2016-2018.

Alex W. Rodríguez is a writer, trombonist, and educator based in Holyoke, Massachusetts, USA, occupied lands originally inhabited by the Pocomtuc and Nipmuc. He is a founding co-owner of Catalyst Cooperative Healing, a mental health workers’ cooperative, and serves on the Board of Directors of the Buddhist Peace Fellowship. He [holds a PhD](#) in Ethnomusicology from UCLA, where his research focused on jazz clubs around the world and the communities that sustain them, based on fieldwork research in Los Angeles, California; Santiago, Chile; and Novosibirsk, Siberia. He also holds a teaching certificate (not a typo) from the Center for Deep Listening in Rensselaer, NY.

Marcel Zaes Sagesser (Southern University of Science and Technology, Shenzhen): “The ‘Perfect’ Ensemble Member: Time-Keeping as Negotiation of Individuality”

Rhythm and time-keeping, both in music and outside of it, often have a political dimension, by which I mean that rhythm and time-keeping—and the musical play therewith—is a modality through which social identities may be negotiated, consolidated, and communicated to peers and an audience alike. This paper asks, what is it to be a “perfect” member of a rhythm section in a groove-based context *and* exhibit individual expressivity? Two short case studies of a performance by Fela Kuti and a record by Sly and the Family Stone are used to think about this question that might seem paradoxical at first, and which has two aspects to it: the practical, pragmatic question about how to technically realize this paradox in a band context, and the philosophical question about what “individuality” might mean within a musical ensemble or rhythm section where every member is required to act like a cog in a machine. This paper argues that common definitions of “individuality” from (white) Western hegemonic philosophies need to be revised in order to account for ensemble power structures as they can be found in African diasporic and Latinx musical practices. What seems paradoxical a tension at first—the split between and simultaneity of belonging and individuality—speaks to the constant ambiguity, in music-making, with which musical time is being kept, and identity is being played with.

Marcel Zaes Sagesser is a Swiss-born sound researcher working at the intersection of sonic materiality, the technologies of sound (re)production, and popular culture. Besides, he is also an artist under his moniker “Marcel Zaes”. In his international gallery and performance activity, he often deploys computational rhythm machines to craft moments of togetherness, hesitation, doubt—or even defiance. Currently, he is Assistant Professor of Media Arts and Technology at the SUSTech School of Design in Shenzhen. He received his PhD in Computer Music and Multimedia from Brown University in 2021. marcelzaes.com

Raymond MacDonald (University of Edinburgh): “Serious Fun with Improvising: Challenging Hegemonies, Hierarchies and Meritocracies”

Improvisation, as explored in cross disciplinary art, is flourishing globally. This presentation discusses how improvisation is a universally accessible, social, and collaborative process that can be a focus for reimagining what “Participatory Processes Through Music” are and can be. The social interactions underpinning improvisation are presented as a series of

decisions and choices made by participants in real time. These decision-making processes, and the emergent unpredicted nature of the interactions, facilitate new insights and new modes of participation. The presentation also outlines how improvisation can be used to facilitate collaboration between experienced and non-experienced participants, questioning conventional notions of a composer identity. The leads to a discussion interrogating conceptions of praxis, quality and aesthetics. A number of recent examples of online improvising will be used to further develop these points. Particular focus is placed on the role of technology in creating a unique “zoomosphere”. This unique online environment facilitates new work that sustains and enhances communities of practice via new participatory processes.

Raymond MacDonald is Professor of Music Psychology and Improvisation at Edinburgh University where he was Head of Music (2013-2017). He lectures and runs workshops internationally, is a chartered Health Psychologist and a saxophonist and composer. He has published over 70 peer reviewed papers and book chapters and was editor of *Psychology of Music* between 2006 and 2012. He has co-edited five texts: *Musical Identities* (2002), *Musical Communication* (2005), *Musical Imaginations* (2012), *Music Health & Wellbeing* (2012), *The Handbook of Musical Identities* (2017), and co-authored with Graeme Wilson *The Art of The Becoming: How Group Improvisation works* (2020). As a musician he has released over 60 CDs and toured and broadcast worldwide, and has written music for film, television, theatre, radio, and art installations.

Geoff Bright (Manchester Metropolitan University), **Anton Hunter** (BIMM Manchester), and **Gillian Whiteley** (Loughborough University): “‘Just doing stuff together’: Free Improvisation, Transversal Micro-politics and Democracy”

[W]hat democracy means, in its fullest sense, is *just* the expression of that complex creative potential which inheres in every group or collectivity. (Gilbert, 2014. Preface, para.10. Our emphasis).

This paper brings together improvisers with different disciplinary backgrounds (Hunter from professional musicianship and teaching, Bright from philosophy and ethnography of cultural practices and Whiteley from art and politics) developing work co-presented at *The Improviser's Experience: Knowledge, Methodology, Communication* (University of Huddersfield, March 2021). Inspired by the work of Georgina Born on social aesthetics and Jeremy Gilbert on democracy and participative practices in music, we develop those initial ideas from two recent research projects: an ethnographic study of improvisation practice at [Noise Upstairs](#) in Manchester (Bright, Hunter 2018 and 2021) which was part of the pan-European study of youth participation [Partispace](#), and work from a participative project [Re-imagining Citizenship](#) at Loughborough University. The latter, led by Whiteley, considered ‘micropolitical’ practices in relation to free improvisation as an aspect of renewed central European partisan musical forms (Bright, Whiteley 2018).

Essentially, we argue that *free* improvisation—as a process that performs, *par excellence*, the “real-time creative decision making, risk-taking, trust, surprise, and collaboration” (Caines, Heble 2015) claimed for improvised music generally—is, in fact, a paradigm site of improvisation’s political capacity. Our paper highlights the presence and co-constitutive nature of social and aesthetic elements of improvisation, a form that Born describes as one that “cannot but empractice or manifest a social aesthetics”. In considering how such constitutive practice relates to democracy, we start from Gilbert’s work (drawing on Félix Guattari’s notion of transversality). Gilbert argues that the “impure spontaneity of real-time composition/performance” as a “moment of becoming-music which is *a direct experience of sociality as such*” and hence, *just is* democracy. Finally, we highlight some clear affordances and a few stubborn limitations of this view.

Geoff Bright is a Visiting Scholar in the [Education and Social Research Institute](#) at MMU who specializes in ethnography and improvisation at the borders of social theory and cultural studies. He is also a musician, vocalist and live art performer working recently with Alchemy/Schmalchemy, Mick Beck, the anti-choir Juxtavoices, and John Jasnoch's J[a]B[a]W. A notable large-scale co-curated improvisation event was [Node/Flow/Mass: Disaster Box](#) at the Magna Heritage site in 2012. A recent performance/installation with Gill Whiteley [the gathering...the chewing] was [Re-so\[ul\]ceries and Re-sonations](#) in 2019 at Treignac Projet, France.

Anton Hunter is a composer, improviser, [researcher and teacher](#) living in Manchester. He leads the 11-piece Article XI band as well as his own trio. Also on-going is a duo with baritone saxophonist Cath Roberts called Ripsaw Catfish, Cath's quintet Sloth Racket, the improvising trio Beck Hunters, Beats & Pieces Big Band and a myriad of other different ensembles, ad hoc and otherwise. His practice and research both explore the intersection of composition and improvisation, and his 2019 PhD is an examination of this within the specific context of large ensembles, including negotiating the issue of individual voice www.antonhunter.com

Gillian Whiteley is Honorary Fellow in Art History and Visual Culture at Loughborough University. She is a researcher, multi-media artist-improviser and pamphleteer creating ludic dissent with various instruments and objects. Collaborations include [Les Petroleuses](#), J[a]B[a]W, Alchemy/Schmalchemy and, with Geoff Bright, [\[the gathering...the chewing\]](#). For her writings on historical and contemporary forms of art and activism and various live art and performance projects see www.bricolagekitchen.com

James Saunders (Bath Spa University): “Participatory Decision-Making as Compositional Process”

The social behaviour of groups can be used as a means to articulate musical structures and processes, embodying decision-making in live performance and exploring the way choices and actions by individual performers affect the behaviour of the whole group, and the resultant music. Participatory decision-making processes drawing on heuristics (Gigerenzer *et al.* 2002, Saunders 2015), intergroup conflict (Forsyth 2013), consensus, and community forming (Brown 2001) suggest methods for harnessing specific motivations of players, bringing art and life closer together by “mapping the two onto each other by using people as a medium” (Bishop 2012: 127), facilitating “the process of engaging with the world and oneself through play” (Sicart 2014: 84).

My presentation will examine approaches to translating participatory decision-making from social domains to music. Focusing on my recent practice and that of other composers working with these ideas, I will consider how modes of group behaviours such as consensus decision-making, cooperation, and individual autonomy might form a basis for compositions that embody social dynamics. In the context of a single-author compositional practice, I will explore some of the challenges of presenting work which foregrounds the freedom of groups within a controlled and limiting space, as well as the way this might be experienced by both participants and observers.

I will discuss recent projects with mixed amateur/professional groups in which players' individual decisions regulate the group, as well as pieces where a more autocratic approach necessitates players finding a way to work together when placed under stress.

James Saunders is a composer with an interest in group behaviours and decision making. He performs in the duo Parkinson Saunders and runs the Open Scores Lab at Bath Spa University. See www.james-saunders.com for more information.

Anna Bull (University of York): “You Should Listen to Me Because I’m the One Playing It’. Embedding Youth Voice Within Instrumental Classical Music Education”

Instrumental tuition in classical music has been criticised for reproducing the “master-apprentice” model in which the authoritative knowledge of the teacher is prioritised over young people’s voices. Despite decades of policy and practice interventions towards supporting young people’s voices in education more widely, classical music education has not tended to adopt a youth voice perspective. In this talk, I draw on data from a workshop entitled “The Music Lab” that I ran with Lewisham Music Hub in South London, and Sound Connections, a music education charity that supports youth voice. Across two days of creative music-making with 11-16 year olds who learn classical instruments, we explored how youth voice, in the form of musical and creative decision-making, can be embedded within instrumental classical music education. The talk explores how youth voice was constructed in this space; how classical music as a genre was understood by the young people; and how creative decision-making occurred in practice, and finally discusses policy and practice implications for this work.

Dr Anna Bull is a Lecturer in Education and Social Justice at the University of York. A former professional pianist and cellist, her research interests include class and gender inequalities in classical music education and staff sexual misconduct in higher education. Her monograph *Class, control, and classical music* was published in 2019 with Oxford University Press and in 2020 was joint winner of the British Sociological Association Philip Abrams Award. She is currently co-editing a book *Voices for Change in the Classical Music Profession: New Ideas for Tackling Inequalities and Exclusions* to be published in 2022 with Oxford University Press. Anna is also a co-founder and director of [The 1752 Group](#), a research and campaigning organisation working to address staff sexual misconduct in higher education.

Eric Lemmon (Stony Brook University): “Dissensus, Refusal and Participatory Music: Negation and Rupture in *Crowd in C*”

Since the mid-20th century, composers such as George Lewis, Pauline Oliveros, and Christian Wolff have explored ways to break down barriers between composers, performers, and the audience within the social practice of concert-going. Composers working with interactive computer music systems have proved to be no exception, transgressing traditional boundaries through the mobilization of the audience’s electronic devices to provide a means for a participatory practice. Notably, through the employment of digital technologies, these systems can also provide a means to analyze the political configurations of the participating audience. In this paper, I will explore the formal, micro-political, and normally consensus-based space that participatory music works engender by analyzing the time-based, participatory computer music work *Crowd in C* by Sang Won Lee. In particular, I will focus on participant actions that evoke Jacques Rancière’s theory of dissensus, where an established framework for sensing and sense-making is ruptured by a political process. By examining participants’ potential to both disrupt or simply refuse to participate, I will show how these actions can complicate the norms and aesthetics of participatory music creation. For example, interrupting a participatory musical work, breaking the rules of the participatory “happening”, and mangling or purposefully misinterpreting the intentions of the “creator” of the musical work, fissures the common space and draws political power away from the artist’s hegemony over the poietic process. Further, while refusal in small amounts hands local political power over to those who adhere to the common, mass refusal can usurp the aesthetic, social, and ethical dimensions that ground participatory works—instead of being an abdication of power, refusal *en masse* moves collapses the space of the participatory music experience. Through the excavation of these moments within *Crowd in C*, I will put post-

political critique and cybernetic systems in conversation with the aesthetic consequences of dissensus.

Composer Eric Lemmon's artistic practice and academic research is preoccupied with the politics that circumscribe and are woven into our musical technologies and institutions. His music has been reviewed by the New York Times, and he has been awarded fellowships from the German Academic Exchange Service (DAAD) and the Fulbright Program for his artistic research and profile as a composer. Eric's scholarly writing has been published in the *Journal for Network Music and Arts* and he has articles forthcoming in *Organised Sound* and the *Proceedings of the International Computer Music Conference*. He is currently a Ph.D. candidate in Music Composition at Stony Brook University.

Charlie Sdraulig (The University of Melbourne) and **Louis d'Heudieres** (Independent Researcher): "Attending to Attending: Performing Audience Personae in Contemporary Music"

New and experimental music practices have long explored fluid movement between composer, performer and audience roles, including audience participation (Nyman 1974). However, in music as in the visual arts and theatre, prevailing models for participation tend to reductively construe audiences as passive consumers in need of activation after the image of practitioners (Bishop 2012, Debord 1967, Rancière 2011). This means the co-creative potential of audiences as audiences is overlooked (Heim 2016).

We argue for an expanded notion of 'participation', which promotes sensitivity to audiences as they present themselves. It is not the apparent passivity of spectators that concerns us, but rather insensitivity to, or dismissal of, audience activities that are already there, in process. Attending to, reciprocating, and adopting audience personae (Auslander 2006, 2020) in/as performance can lead to novel interactions, identities, and formats for creative practice. As composers, our interest in these topics is personal and enacted in our practice research. We discuss our efforts alongside other contemporaries', including David Helbich, Carolyn Chen, and Pauline Oliveros. Collectively, these case studies demonstrate how centring audience personae may catalyse a rich, heterogenous, and dynamic relational field. Adopting an audience position can lay bare individually differentiated aural experiences and stress multi-perspectival receptions of sound to critique and contest canons. Framing audience behaviour as performance means embracing a wider array of multivocal self-presentations, unfolding along alternative relational vectors. Listening *to* audiences and *as* audiences reaffirms our responsibility to hold open space for exchange, to put our relations at risk with other relations, to attend to one another.

Charlie Sdraulig composes quiet, intimate music, which focuses on subtle sonic and gestural behaviours. His work has been presented at numerous festivals, including Lucerne Festival Forward (Switzerland), MATA (USA), and SPOR (Denmark). Recent close collaborators include ELISION (Australia), Gwen Rouger (France), Marco Fusi (Italy), and Winnie Huang (Australia). His primary research areas are social dynamics and innovative notations in experimental sonic practices. He was a Doctoral fellow at Stanford University and is currently a college tutor at the University of Melbourne, Australia.

Louis d'Heudieres is a composer and performer whose work examines the norms of the concert format, engages with performers' lived experience outside of musical training, and embraces experimental approaches to scoring. His works have been performed around the world, in everything from underground corners of small DIY scenes to international festivals such as Darmstadt, Gaudeamus, and Bang On A Can. He has a PhD from Bath Spa University.

Daniel Rozenberg (European University Institute) and **Paul-Georg Ender** (Leeds University): “Crip Camp & Protest Songs: How Music and Audio Design Can Make Participatory Spaces More Inclusive?”

Our paper will undertake a critical media analysis of the *Netflix* documentary: Nicole Newnham and James LeBrecht, “Crip Camp: A Disability Revolution” (2020) *Higher Ground Productions*, which explores how teenagers with disabilities in the early 1970s at New York’s Camp Jened later joined a counterculture of activist civil disobedience and political participation in California. The documentary’s climax portrays the “504 Sit-in” in San Francisco led by former camper Judith Heumann, in which a decision by the state to refuse to sign Section 504 of the Rehabilitation Act of 1973 was widely protested and eventually overturned, signalling the beginning of a shift from a medical to a social model of disability in the ongoing battle for civil rights.

The documentary is coloured by the folk and blues protest songs which defined the late 1960s, and shows the disabled activists cheerfully and collectively engaging in playing this music during their time at Camp Jened, and later in the “504 Sit-In”. Our paper seeks to explore how this portrayal of the intersection of music and political participation can inform broader theories of participatory democracy and critical disability research. The co-author of this paper Daniel is engaged in research on the overlap between participatory design and democracy in the broader context of comparative constitutional law, and will seek to argue that participatory theories of design and democracy are weakened in their pursuit of accessibility by a myopic focus on visual design, and a lack of consideration of critical disability studies. Co-author Paul-Georg, who researches digital accessibility in the broader context of critical disability studies in the UK, will supplement this argument by exploring the connections between emancipatory and participatory research methodologies, and how “audio” design can help to make participatory spaces more inclusive.

We will seek to show that music has the potential to facilitate democratic deliberation, as the accessibly structured the Woodstock-era protest songs became the soundtrack for the fight for civil rights for a generation.

Daniel Rozenberg is a French-American first year PhD Researcher in Law at the European University Institute. He completed his law degree and subsequent Master’s by Research at Kent Law School in Canterbury, England. His research interests involve approaching issues in Comparative Constitutional Law from critical and socio-legal perspectives, specifically looking at the intersections of participatory research in democracy and (legal) design. Currently, he is following the Conference on the Future of the European Union.’

Paul-Georg Ender is an ESRC funded 1+3 PhD student at the University of Leeds. His main research interest is in disability rights and digital accessibility regulations in the UK and US. Paul-Georg has studied law in Marburg (Germany) before completing his LLB and subsequent LLM by Research at the University of Kent (England). Alongside his academic research he has participated in several conferences on digital accessibility. Furthermore, he works on promoting inclusive education for disabled students together with students and staff at his former and current universities. Only recently Paul-Georg presented a paper on reimagining conducting socio-legal research for disabled scholars in times of COVID-19 at the SLSA one-day conference.

Shreya Ramnath (Central European University, Vienna): “From the Sabha to the Smartphone: COVID19, Social Media and Changing Power Relations in Carnatic Music”

The preserve of upper caste Brahmins, the southern Indian classical system of Carnatic music has long been labelled exclusionary, with the machineries of caste and class central to its production, instruction and consumption. In this paper, I aim to demonstrate how the recent interplay of two forces—a global pandemic and a rapidly burgeoning social media landscape—sparked dramatic transformation in an elitist highbrow art form, now seemingly

disentangled from the singular hold of the Bourdieusian-inflected status-taste nexus. It is common knowledge that virtual cultural platforms allow people to dip into otherwise exclusive systems of music, harbouring the potential for democratisation. Additionally, however, by late 2020 it became amply evident that Carnatic music's use of social networks, fostered and accelerated by the pandemic, had spurred aesthetic innovation and novel responses, combining face-to-face and digital relationships in new ways that were network-based and organised by self-exploitation. The explosion of virtual activity during multiple nation-wide lockdowns in 2020 in the form of experimentation, innovation both within the system and transcending genre boundaries, and transnational musical alliances marked a dramatic departure for this consecrated art form. From a system that reverberated with connotations of erudition, inflexibility and extreme complexity, digital Carnatic music now came to be defined by the very forces that characterise democratic systems of media—*collectivism, collaboration, and co-operation*.

Using 13 months of ethnographic material, I demonstrate the increasing obsolescence of traditional gatekeepers of the classical—*sabhas*, cultural organizations that conducted concerts and served as arbiters of tastes and setters of standards—brought about by decentralised production, self-publishing, and unlimited digital real estate. *This has led to the narrowing of the amateur-professional divide*, unbridled (and unchecked) participation, and wider consumption that is not necessarily moored in caste and class identity. With its emphasis on collaboration and social networking, it appeared the pandemic birthed, in a sense, a new and revolutionary participatory culture characterised by the gentle implosion of boundaries between organiser, producer and audience, paving the way for an apparently egalitarian system of cultural production. The slow erosion of the traditional networks of power between artist, authority-wielding *sabhas*, and elite taste-making audiences, however, begs the question: who now decides the boundaries of the classical?

Shreya is currently a doctoral candidate in Sociology and Social Anthropology at the Central European University, Vienna, where she is studying the festivalization of southern Indian classical music and the transformations effected by global changes to its canon, production, and consumption. Between 2011 and 2016, she worked at the Asian College of Journalism, Chennai as a lecturer and researcher, where she coordinated a UNICEF-initiated program on Children's Issues and the Media. Shreya has contributed to several Indian publications on art, new media, and culture. Since 2010, she has been an active vocal performer of light classical musical genres in various Indian languages in India and abroad.