

# Places of Live Music: Eventful Geographies of the Roundhouse and the Troubadour

A Thesis  
by  
Michael Anton

Submitted to the University of London in fulfillment of the  
requirements for the degree:

Doctor of Philosophy

05/2015  
Department of Geography Royal Holloway, University of London

## Declaration Of Authorship

I, Michael Anton, hereby declare that this thesis and the work presented in it is entirely my own. Where I have consulted the work of others, this is always clearly stated.

Signed:  \_\_\_\_\_

Date: 25/05/2015

## Abstract

Music venues are eventful places in which live musical performances happen. They are places of live music, spaces organised for live music, and buildings in which more than just music happens. The Roundhouse and the Troubadour are two examples of music venues, and this thesis is a consideration of what it means for these specific buildings to be, and to become, eventful places of live music.

Drawing on geographical theories of space, place and the built environment, philosophical notions of affect, becoming and the event, and musicological understandings of rhythm and sound, I focus on what happens when places of live music happen.

I move beyond a consideration of venues as mere containers for performance, and, whilst I concentrate on the roles that music and sound play in the making and remaking of these places, I also consider venues as multi-layered and multifaceted polyrhythms constructed from a multitude of overtly musical and seemingly unmusical processes, actions and materials.

Using ethnographic research methods, including participant sensing, informal interviews and rhythm analysis, I represent and examine a series of multimedia vignettes gathered from these places in order to show how places of live music are characterised by, and impose limitations upon, the abundance of events that occur within them. I unpack a number of moments from within live music events, demonstrating the dense bundles of processes unfolding overtly and covertly within them.

Music venues are defined by the activities that occur within them. This PhD attends to, examines, and explores the eventful geographies of places of live music, and it produces a geographical account of what goes on when live music happens in a place.

# Table Of Contents

Title Page	1
Declaration Of Authorship	2
Abstract	3
Table Of Contents	4
Table Of Figures	6
Acknowledgements	8
<b>1 Introducing... Places Of Live Music</b>	<b>11</b>
1.1 <i>Introducing The Roundhouse</i>	15
1.2 <i>Introducing The Troubadour</i>	22
1.3 <i>Introducing The Author</i>	25
<b>2 Places And Events</b>	<b>32</b>
2.1 <i>Places</i>	32
2.2 <i>Events</i>	47
2.2.1 <i>Non-Representational Geography</i>	49
2.3 <i>Place Of Live Music Events</i>	58
2.4 <i>Researching</i>	69
2.4.1 <i>Questions</i>	70
2.4.2 <i>Methods</i>	70
2.4.3 <i>Recording</i>	80
2.4.4 <i>Writing Eventful Geographies</i>	93
2.5 <i>Conclusions</i>	105
<b>3 Buildings</b>	<b>107</b>
3.1 <i>Stabilising Rhythms</i>	108
3.2 <i>Negotiated Materials</i>	119
3.3 <i>Conclusions</i>	136
<b>4 Sounding</b>	<b>141</b>
4.1 <i>Sound</i>	148

4.1.1	Waves	154
4.1.2	Reverberation	159
4.2	<i>When It Reaches My Ears</i>	165
4.2.1	Listening To IT	177
4.2.2	Affected By Timbre	183
4.3	<i>Representing And Resonating</i>	191
4.4	<i>Having Been Dragged</i>	196
4.4.1	Witnessing A Flash Of Emotion	204
4.4.2	The Frustration Of The Unspeakable	212
4.5	<i>Conclusions</i>	219
<b>5</b>	<b>Rhythms</b>	<b>221</b>
5.1	<i>More Than Sound</i>	225
5.1.1	Prehending Rhythm	236
5.2	<i>Rhythms Coming Together</i>	240
5.2.1	Eurhythmia	257
5.2.2	The Crowd	260
5.2.3	Learnt Rhythms, Taught Rhythms	264
5.2.4	Going Through The Motions	269
5.3	<i>Rhythms Breaking Apart</i>	272
5.4	<i>Producing Rhythm</i>	284
5.4.1	Rhythms Of The Roundhouse	285
5.4.2	Rhythms Of The Troubadour	289
5.4.3	Different Venues, Different Rhythms	292
5.5	<i>Conclusions</i>	294
<b>6</b>	<b>Concluding... Eventful Geographies</b>	<b>296</b>

6.1	<i>Summary Of Research Findings</i>	299
6.2	<i>Future Geographies Of Live Music</i>	306
<b>7</b>	<b>Appendix</b>	<b>308</b>
7.1	<i>Roundhouse Venue Attendance</i>	308
7.2	<i>Roundhouse Working Passes</i>	310
7.3	<i>Troubadour Venue Attendance</i>	313
7.4	<i>Example Of Twitter Data</i>	314
<b>8</b>	<b>References</b>	<b>315</b>

## Table of Figures

Figure 1 The Roundhouse, interior, 21:21, 20/05/2010 .....	10
Figure 2 Interior of the new great circular engine-house, at the Camden-Town depot of the North Western Railway .....	17
Figure 3 The Roundhouse, floor plan, bird's eye view .....	18
Figure 4 The Roundhouse, floor plan, cross section .....	18
Figure 5 The Roundhouse, interior, 20:20, 06/07/2009 .....	19
Figure 6 The Roundhouse, interior, 21:30, 05/07/2009 .....	19
Figure 7 The Roundhouse, interior, 22:52, 22/01/2010 .....	20
Figure 8 The Roundhouse, exterior, 10:38, 28/02/2010.....	20
Figure 9 The Roundhouse, interior, 20:45, 15/11/2009 .....	21
Figure 10 The Roundhouse, interior, 21:55, 30/01/2010 .....	21
Figure 11 The Troubadour, interior, 22:38, 14/01/2010 .....	23
Figure 12 The Troubadour, interior, December 1962 .....	23
Figure 13 The Troubadour, exterior, 00:03, 07/01/2010.....	24
Figure 14 The Troubadour, interior, 22:15, 06/01/2010 .....	24
Figure 15 The Roundhouse, interior, 15:34, 24/09/2009 .....	25
Figure 16 The Troubadour, interior, 22:38, 14/01/2010 .....	112
Figure 17 The Roundhouse, interior, 21:30, 05/07/2009 .....	112
Figure 18 Sketch of the interior of the Troubadour.....	113
Figure 19 Sketch of the interior of the Roundhouse.....	113
Figure 20 The Trouabdour, interior, 23:43, 20/01/2010 .....	132
Figure 21 The Roundhouse, interior, 21:48, 30/01/2010 .....	148
Figure 22 The paths of sound .....	161
Figure 23 The Troubadour, interior, 22:12, 14/01/2010 .....	165
Figure 24 The Troubadour, interior, 22:13, 14/01/2010 .....	144
Figure 25 The Troubadour, interior, 22:14, 14/01/2010 .....	183

Figure 26 The Roundhouse, interior, 21:46, 20/07/2009 .....	245
Figure 27 The Roundhouse, interior, 22:53, 20/07/2009 .....	246
Figure 28 The Roundhouse, interior, 23:11, 20/07/2009 .....	247
Figure 29 The Roundhouse, interior, 23:06, 20/07/2009 .....	248
Figure 30 Roundhouse working passes 30/06/2010 – 17/07/2009.....	310
Figure 31 Roundhouse working passes 18/07/2009 – 22/04/2010.....	311
Figure 32 Roundhouse working passes 30/04/2010 – 29/07/2010.....	312
Figure 33 Twitter Feed from the Oasis gig, Roundhouse, 21/07/2009 .....	314



## Acknowledgements

There are many, many people responsible for getting me here. Thank you to all of them.

I owe a lot of this thesis to the strangers that talked to me at gigs, and those who sent me countless messages detailing their experiences at live music events. In particular I want to thank Dave Gaydon, John Talavera and Laurence Jones for helping me gain access to the venues that form the beating heart of this thesis, and doubtless, saving me a small fortune on gig tickets.

I also am indebted to my supervisor Tim Cresswell whose thoughts, guidance, feedback and endless encouragement, concern and supply of coffee helped me immensely to work out what this thesis is/was. Thanks also to Phil Crang, whose advice progressed this thesis in ways I would have never considered. David Gilbert and everyone else who ever attended Royal Holloway's Landscape surgery also played their part in the creation of this document, and I am very thankful.

Mum, Dad, thank you. Without you I could have never achieved this. Your support and love is the reason this got started and finished. Dad, thanks for taking me to all those gigs.

And Kate, thank you for believing in me, even when I didn't, I owe you everything.



Figure 1 The Roundhouse, internal, 21:21, 20/05/2010

“A concert is being performed tonight. It is the event.”

(Deleuze 2006, p. 80)

“And when music sounds

The hearts beat behind the waves

And there’s no use in telling how you feel

And it’s hard to be here

And it’s hard to be you

If you only

If you only could take something away.”

(Lyrics from Young Hearts by Loney Dear)

# 1 Introducing...

## Places Of Live Music

---

This thesis explores what it means for a place to be a **place of live music**. It is a collection of connected investigations designed to contribute to thought “about how our practice as geographers might work with and through practices of musicking<sup>1</sup>: to develop ways of expressing the ‘unspeakable geographies’ of music” (Wood et al. 2007, p. 885). Whilst recent works in the area of ‘the geographies of music’ have examined the ways in which music and place relate to each other (Leyshon *et al.* 1998, Whiteley *et al.* 2004, Inglis 2006) few have considered specific live music venues (Jones 1998, Ingham *et al.* 1999) in order to explain what it means for a place to be a **place of live music**. This thesis seeks to address this gap by exploring specific places of live music *as* they work in the world (Smith 2000a, Wood 2002, Wood *et al.* 2007).

Places of live music are dominated by live music **events**; the defining characteristic of a live music venue is their dedication to showcasing **events** of live music (Burrows 2009). The central challenges faced by this thesis were to produce an academic examination of these places that took this **event-ness** seriously (Latham 2003a, p. 1903), *and*, to keep the event-ness of live music ‘alive’ within my research and writing. Whilst producing this thesis I have had to

---

<sup>1</sup> “Musicking” is a term used by Small (1998) to refer to the entire collection of practices that surrounds musical performance.

ensure that I do not “simply ‘dissect’ [live music events] into their various textual, historical, and musical parts and present [them] before the reader” (Wood *et al.* 2007, p. 884) because this is a process that “paralyses and destroys the vivaciousness of music” (McClary 1985, Wood *et al.* 2007, p. 884) and thus extinguishes any possibility for a serious engagement with music’s event-ness.

All places are eventful (Massey 2005) and unstable stages upon which we practise in, through and around (Cresswell 2004), and, within live music venues, these events and these stages are both literal and theoretical entities. To engage with the eventfulness of places of live music it has been necessary to take some unusual routes, both methodologically and theoretically, into their eventful geographies. Rather than focusing on what these buildings *mean* I instead focus on what it is that these buildings *do* (Lees 2001) and what is done within them. Accordingly I have built my thesis around a few key notions about ‘doing’, being and becoming, which are that **places are not static** (Massey 1991, p. 29, 1993, p. 65, Rotenberg 1993, p. xvii, Sarup 1994, p. 92), that **through events the world becomes** (Whitehead 1985, Morson 1994, Dewsbury 2000, Thrift 2000, Deleuze 2004a, 2006, Badiou 2006, Massumi 2011) and, that **what is ‘done’ is not always consciously thought or easily represented** (Whitehead 1985, Nancy 2000, 2007, Deleuze and Guattari 2004, Thrift 2007). The issues surrounding these assumptions are debated throughout this thesis, and the tensions between fixed places and shifting places, ordinary worlds and eventful worlds, non-representations and representations inspire every aspect of this work.

In order to practically address these theoretical concerns my methods have had to reflect these assumptions, and as such the research for this thesis has been primarily focused around the nature of experience within these places (Tuan 1977, Malpas 1999, Lefebvre 2004, Merleau-Ponty 2004). The use of experience is particularly prevalent in considerations of music (Smith 1989, Cumming 2000, DeNora 2000, Cottrell 2004, Evens 2005, Boghossian 2007, Stock 2007, Henriques 2011) due to the affectual, fleeting and experiential nature of music itself (Duffy 2003, Anderson 2004a, Wood *et al.* 2007).

To engage experientially with places of live music I have had to do two main things whilst constructing this thesis: firstly I have had to seriously consider the styles, manners, tenses and structural forms that my thesis has been written in, and secondly, I have had to think over precisely what happens when I use written words to represent ideas relating to **place**, **events** and **music**. Work in the social sciences, including geography, has tended to focus on creating representations to explain the worlds they study (Thrift 2000, Dewsbury 2003, Latham 2003a) and my attempts to branch away from the use of ‘paralysing’ representations of music (Wood *et al.* 2007) and towards an engagement with experiences of live music and their places has required a significant shift in the ways that I have structured my research, crafted this document<sup>2</sup> and engaged with common terms like **place**<sup>3</sup>, **event**<sup>4</sup> and **music**<sup>5</sup>

---

<sup>2</sup> With reference to the work of Maanen 1988, McCormack 2002, 2005, Lorimer 2005, Wylie 2005, Lorimer and Wylie 2010.

This thesis has been structured by the **theme**; each chapter within this thesis (apart from this one) is arranged around a detailed examination of one or more significant concepts. These concepts are *place*, *event*, *building*, *sound* and *rhythm*.

The conceptual progression begins in chapter 2 with an exploration of geographical notions of *place*, which also ties into a review of how place and music have been considered together in previous work. *Events* are also considered in chapter 2 and within this area of the thesis I consider how events have been used within social and cultural geography, particularly within the non-representational theory (Dewsbury 2000, Forrester 2000, McCormack 2003, Thrift 2007, Mould 2009, Massumi 2011). The first empirical chapter in this thesis, chapter 3, focuses on the idea of *buildings*, in it I consider the ways in which live music venues are built structures which have been engineered to produce affect (Thrift 2004, Adey 2008) and are worked on to maintain their rhythms and eventful capacities. In chapter 4 I make *sound* my focus, I begin by examining sound as a physical wave within venues (Rigden 1985, Pierce 1992, Powell 2010), but swiftly move on to consider the ways in which sound is perceived by subjects and the ‘post-phenomenology’ (Simpson 2009) of Nancy’s (2007) conceptualisation of listening, with a particular emphasis on the timbres (Evens 2005) and resonations (Gritten 2010) that sound possesses. Chapter 5

---

<sup>3</sup> With reference to the work of Tuan 1977, Relph 1984, Casey 1998, Malpas 1999, Cresswell 2004, Massey 2005, Smith 2009.

<sup>4</sup> With reference to the work of Whitehead 1985, 2004, Deleuze 2004a, 2006, Badiou 2006.

<sup>5</sup> With reference to the work of Meyer 1961, Smith 1979, Said 1991, Scruton 1999, Evens 2005, LaBelle 2006.

considers *rhythm*, and examines the ways in which eventful places occur over time to predictable and unpredictable patterns (Edensor 2010a). The driving force behind this consideration comes from Lefebvre's (2004) *Rhythmanalysis*, which has also greatly influenced my methods.

~

Before I begin these narratives I want to formally introduce the two music venues that are the focus of this chapter. Their spaces, events and characteristics will be considered in detail during my empirically focused chapters, but in order to put these eventful places in their context so that they are fully understood when they begin to be examined I have put together two very brief introductions to their histories, dynamics, sizes, spaces and qualities. After this, I introduce myself and provide some context that illustrates my own motivations for researching live music events, and outlines some of my own personal understandings of live music events, and then the thesis itself begins.

## 1.1 Introducing The Roundhouse

“This is a circular building 160 feet in diameter... The roof is supported on twenty-four columns at equal distances, and forms a circle 40 feet in diameter from the centre of the building. The columns are 21 feet 9 inches high. On top of these columns are twenty-four iron girders... In the centre is a large turn-table, 36 feet in diameter, where all the engines will be run to be turned into their respective berth, which are 23, leaving the entrance clear.”

(Anon, 1846, quoted in Hahn 2007, p. 6)

The Roundhouse was originally constructed in Camden, London, to house and turn steam engines, the shape, structure and original iron pillars remain with the venue to this day. The building served its original function for two decades before the increasing length of engine size rendered the building impractical. Over the next century the building found itself used as the storage facility for the Gilbey brother's gin and scotch distillery business before becoming a music venue for the first time in 1966 with seminal performances by Soft Machine and The Pink Floyd on official opening night. Over the two decades the slowly degrading building functioned as the home of London's foreign theatre scene, as a host to the Royal Shakespeare Company, as the location of a psychedelic club night called UFO and as a 2,500 capacity music venue for performances by Jimi Hendrix (22/02/1976), Led Zeppelin (09/11/1968), David Bowie (22/02/1970) and The Ramones (04/07/1976). In 1982 the lease for the building's current owner Thelma Holt expired, and it was not until 1998 that work finally began on the reconstruction of the venue under Torquil Norman's guidance, after numerous failed proposals to convert the building including into a Black Arts Centre, a museum to the natural environment called *Earth Focus*, an archive for the Royal Institute of British Architects, a hotel, an apartment block and a performance space complex, and a home for contemporary dance.

“It was a very challenging brief...Not only did we have to deliver a multipurpose performance space, we also had to do so within a Grade II-listed building, with all the constraints presented by the historic fabric of the venue, as well as the statutory limitations in terms of what you can do in a listed building.”

(Mark Cannata quoted in Anthony 2007, p. 46)



The Roundhouse reopened in June 2006, and it currently exists in the form of a 3,200 capacity arts venue. The main space itself keeps a number of its original features, but includes a some significant modifications, such as a balcony level that runs around the entire circular venue, providing a second level of seating, a redesigned roof crafted to ensure a degree of acoustic consistency across the venue and the installation of toilet facilities, backstage areas and semi-permanent bar areas. The following pages illustrate the character of the building with a selection of plans and photographs.

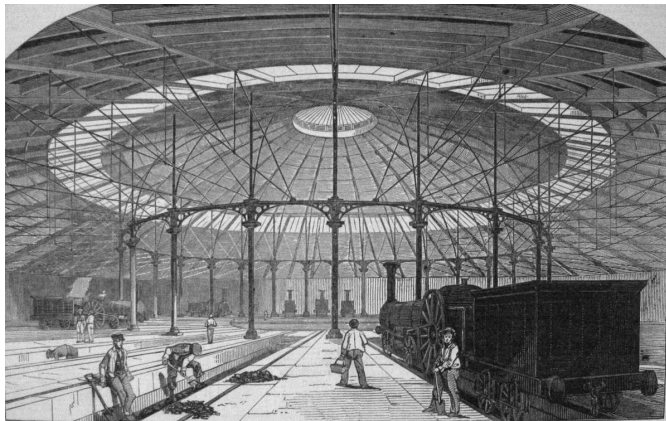


Figure 2 Interior of the new great circular engine-house, at the Camden-Town depot of the North Western Railway (The Illustrated London News 1847)

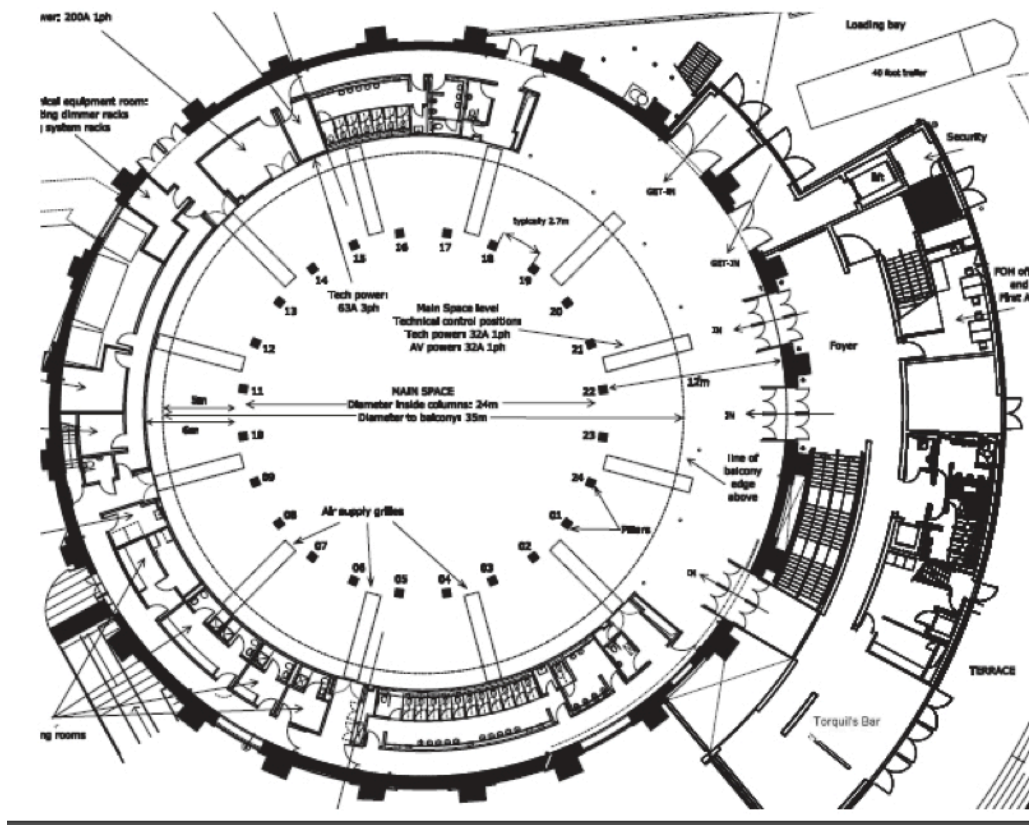


Figure 3 The Roundhouse, floor plan, bird's eye view (Internal document received by author 10/07/2009)

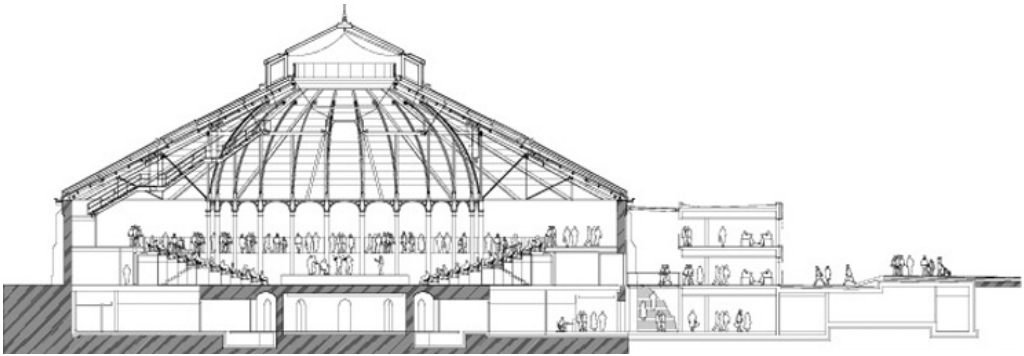


Figure 4 The Roundhouse, floor plan cross section, (Roundhouse event organisers manual, 2007)



Figure 5 The Roundhouse, interior, 20:20, 06/07/2009



Figure 6 The Roundhouse, interior, 21:30, 05/07/2009



Figure 7 The Roundhouse, interior, 22:52, 22/01/2010



Figure 8 The Roundhouse, exterior, 10:38, 28/02/2010



Figure 9 The Roundhouse, interior, 20:45, 15/11/2009



Figure 10 The Roundhouse, interior, 21:55, 30/01/2010

## 1.2 Introducing The Troubadour

In 1954 on Old Brompton Road, Earls Court, London, the Troubadour coffee shop opened. The ground floor of the building is home to a café, and within the eccentrically decorated interior the small kitchen serves patrons with a mix of food, drink and coffee. Since it opened, the cellar of the Café has been home to a music venue of some variety. Over the six decades that the venue has functioned it has hosted some notable figures, including Bob Dylan (1962), Paul Simon (1965) and, according to a number of unverified reports, Jimi Hendrix. During the 1960s the club itself became a home for a revival of British folk music, and to this day the club keeps its reputation for providing a safe, communal atmosphere for early career folk musicians looking to try out their songs. The club also hosts private parties, poetry nights, corporate events and on Fridays a small nightclub.

The club was originally an intimate 60 person capacity venue, but in 2002 the venue doubled in size, and now fits 120 people within its walls. The club itself features an L shaped staging area, with a central stage positioned in the joining corner of two interconnecting rooms, a feature that indicates how adjoining spaces were fused together to form the larger club. Over the next few pages I present some images showing the venue as it was back in 1962 as well as some photographs of the venue's interior, and the building's exterior.



Figure 11 The Troubadour, interior, 14/01/2010, 22:38



Figure 12 The Troubadour, interior, December 1962, Photo sourced from <http://www.richardandmimi.com/troubadour.html> (McLean *et al.* 2010)



Figure 13 The Troubadour, exterior, 00:03, 07/01/2010



Figure 14 The Troubadour, interior, 22:15, 06/01/2010



## 1.3 Introducing The Author



Figure 15 The Roundhouse, interior, 15:34, 24/09/2009

“Here is my proposal. A sound installation in which the infrastructure, the physical plant of a building is converted into a giant musical instrument. (I use the term music loosely. It might not play melodies in the conventional sense... but it might.)

To create this, various devices are attached to parts of the building structure – to the metal beams, the plumbing, the electrical conduits, the heating pipes, the water pipes – and are used to make these things produce sound. No amplification is used, no computer synthesis of sound, and there are no speakers. The machines will produce the sound in three ways: through wind, vibration and striking. The devices that are part of the piece do not produce sound on their own, but instead cause the building elements themselves to vibrate, resonate and oscillate so that the building itself becomes a very large musical instrument.

It’s a way of activating the sound-producing qualities that are inherent in all materials. The materials’ nature and form will be what determines what kind of sound they produce. Everyone knows that if you strike a metal beam with your hand you get a sound – well, this piece does a similar thing, but without hurting your hand, and it will be able to activate materials in different parts of the space simultaneously – something you cannot do with your hands.”

(Byrne and McNamara 2005, p. 3)

After absorbing these words I never went to a gig in the same way again.

As a geographer, I had been taught to pay attention to space. I had learnt how consider, in a variety of ways, the places that I experienced. But, right up until I read these words by The Talking Heads front man David Byrne and his colleague Mark McNamara, I had never gone to a gig, or any live music performance by a band, in a venue, and really paid attention to where I was.

In Färgfabriken, a Swedish performance venue in the city of Stockholm, in summer of 2005, David Byrne, along with the help of a small team, built a musical contraption that played sounds made by, made through, and made within, a venue. Participants could walk into the space where they would witness a criss-crossing mesh of connected cables, pipes and strings attached to the pre-existing fabric of the building.

In the centre of the space sat an organ. The series of cables, pipes and strings led into the organ. On initial entry to the space, the audience would experience a venue that would only be filled with the sounds of footsteps, murmuring chatter and, perhaps, leaking background noise

from 'outside', but, once someone took control of organ they could begin to fill the venue with an assortment of other sounds.

Some of the keys had titles, telling the user what would happen when it was depressed, others were blank, inviting experimentation. As participants explored the machine, depressing various keys, sounds would ring out from all across the venue.

Some buttons would make tiny motorised hammers ring against hollow metal columns, some would force pipes to blow air across electrical conduits, others would engage slower, pulsing machines, which would vibrate the very fabric of the building, the oscillations building up from imperceptibly low starting points towards emergent resonating sounds.

The idea of *playing the building* stuck with me and, via a long and convoluted route, one that fortuitously led me to my own encounter with a different iteration of Byrne's 'playing the building', the practical and theoretical basis of this thesis was crystallised. Places, buildings, venues were not static, they could be played, they could be brought to life with a little creativity, just like a

musical instrument. I began to think that venues were much more than mere shells for gigs, they had and untold impact on the sounds and events that went on within them.

Up until I encountered David Byrne's project I had naively assumed that the venues within which I watched live music were containers for it, I had my favourites, and my least favourites, and, with the retrospect that this thesis has given me, I can begin to consider how some of my favourite performances are tied to specific, or particular viewpoints, or sound systems, or crowds, or venues, or spacings, or floor layouts, etc. But until David Byrne forced me to recognise the aural capacity, and limiting locality of the internal space of a music venue, these points had passed me by.

Of course, I had gone to gigs before, a personal love for live music is part of what inspired this thesis, but I began to realise that I had never thought about the specific events that occurred which defined live music venues as places.

Bands played, I listened, I heard, I felt, sometimes I even danced. Events happened, I drank, I moved, I pushed, sometimes, I fell over. Lights shone, I watched, I

absorbed, I stood, sometimes, I sat down. Beats pulsed, I waited, I cried, I shouted, when I knew the band, I sung. Music sounded, I cried, I tired, I enjoyed, sometimes I felt permanently altered. Crowds built, I joined, I shoved, I shifted, sometimes a crowd surfer would pass over my head kicking.

All of these things, and more, happened at gigs, they happened in venues and they happened within places, for reasons, without reason, suddenly, spontaneously or predictably.

At the next gig I went to I turned around whilst the band was playing, and, despite the odd looks that I got from the audience members around me, I watched a place of live music happen. I wanted to see what David Byrne had seen when he looked at a venue, not as blank canvas for music to fill, but as an instrument in and of itself.

Fortunately, being a bit tall, I could see over the heads of the audience towards the rear of the venue, I could watch the audience as they watched the band, I could watch the affects that the music had, as well as feel them. I could see how the shape of the venue constricted the shape of the crowd, a bar there collecting a queue and an area of

empty space, a wall there forming a linear line of leaning torsos, a railing forming a border, a doorway forming a threshold, a speaker forming a huddle, a light changing and illuminating the faces of those standings, a toilet door seeming to push out a column of transitory space as audience members negotiated the thresholds between the space of watching and the space of moving towards the facilities.

And then the song changed, and the venue changed and recognising the opening bars I could see people leaving the bar and moving back into the throng, and I could feel people pushing in behind me, probably wondering why I was looking the wrong way, and as the band built up their sound I could feel people to either side of me rocking up and down on the balls of their feet and, I admit, when the band finally reached the chorus that they had been working up to I abandoned all of my fledging attempts to comprehend the complexities of this performance space and I turned around and let myself go into the sound.

And I danced, and then I came home, and then I realised that I had no idea what happened when the music took me over, and I had no clue why these places could have such a vast affect on me, and that I didn't really know anything

about these places, which I had spent so much time in, and over a few years I went to many more gigs, and talked to many more people, and read many more books and then, at some point, I wrote this PhD.

However, I am not a sound artist, nor a musician, nor a sociologist, nor an ethno-musicologist and, as such I haven't written this thesis with a focus on the aesthetics of sound, or on the performances of it, or even on the ways in which live music is shared, perceived and consumed to form collective identities. I am, instead, a geographer, and this thesis is an innately, intrinsically and intensely geographic one. It is about the **places** of live music.

# 2 Places And Events

---

## 2.1 Places

Places are not static. (Massey 1991, p. 29, 1993, p. 65, Rotenberg 1993, p. xvii, Sarup 1994, p. 92)<sup>6</sup>

These four words form a simple statement, but their meaning and relevance to geography is both the starting point, and the central theoretical pillar, of my thesis about the eventful geographies of places of live music. **Places** are not static because things *happen* in places. These happenings, or, to use the word that will have considerable relevance later on in this thesis, these **events**, imply change, it does not matter how minor or major this change may be, but at one point a place is like *this*, and then, as something happens, it is like *that*. As something happens, something within the place changes... And something is always happening.

“First of all, it [place] is absolutely not static. If places can be conceptualised in terms of the social interactions which they tie together, then it is also the case that these interactions themselves are not motionless things, frozen in time. They are processes.”

---

<sup>6</sup> The citations presented here are, admittedly, incomplete. Not every mention of this phrase/conceptualisation of place is listed here, but Massey’s 1991 piece in *Marxism Today* does mark the start of the phrase being taken up by geographers and social theorists, and the subsequent citations illustrate some of very first writers to repeat the phrase within their work. This entire opening section of this chapter should be read as the extended citation notes that explain and examine the many works that have impacted on my own conceptualisation of ‘places being not static’. For reference the most influential readings on my understanding of place are as follows, in alphabetical order, Merleau-Ponty 1962, Tuan 1977, Relph 1984, 2008, Entrikin 1991, Casey 1993, Merrifield 1993, Casey 1998, Rodaway 1994, Thrift 1996, Cresswell 1996, 2004, 2006, Lippard 1998, Malpas 1999, 2006, Dewsbury 2000, Massey and Thrift 2003, Massey 2005, Smith 2009, Anderson and Harrison 2010, Edensor 2010a.



(Massey 1991, p. 29)

The room I am writing this sentence in is not a static place, it is not fixed, or unmoving, or frozen in time, although it may, right now, seem fixed; this desk has been here for ages, those walls never move, that window has always been there, my belongings have cluttered this space for years, etc., but, what occurs within this place changes it. In fact, what happens in any place affects and alters what that place is. If I leave the computer I am currently writing this sentence on, and instead, pick up a musical instrument, say the acoustic guitar gathering dust in the corner, I could begin to play it. Suddenly the room would feel different, I would have created a place with a performer in it, and that performer would have an audience, although we'd both be the same person. As I played the instrument air particles within the guitar's body would begin to vibrate, pushing out waves of energy through the invisible gas that fills the room, and these waves would spread out through the air, bouncing off the walls, hitting objects, reaching my eardrums and dissipating across the room as they lost their energy. The room would, in some ways, be transformed into a place of performance, a place of live sound production, a place with some of the qualities that we commonly associate with a music venue. Indeed all "places are themselves altered by our having been in them" (Casey 2001, p. 688).

This hypothetical scenario implies that making a place can be as straightforward as bringing the right combinations of materials and people together, and allowing them to happen in certain ways. Places can be made in this way, but a

hypothetical example like this would require some sort of imaginary blank canvas, an ‘empty space’ upon which a place could be created. Despite my fictional guitar playing, the room will not suddenly become a music venue, it is not a blank canvas, it is a just bedroom, and, to list just a few reasons why it will never be a viable music venue: it’s too small, the acoustics are rubbish, there’s nowhere to fit a stage, my landlord would never give me permission, the neighbours would complain, I do not own any amplifiers, I cannot play guitar very well, I would probably get in trouble with licensers etc...

My room already exists as a place, and, because it already exists as a place, there are limits on what can be done in it. Indeed “[w]e only need to walk down the street to see pre-existent structures” states Cresswell in *A Short Introduction to Place* (2004, p. 23). He continues:

“We did not build those spaces, we had no say in their material existence. In a very banal but important way they are structures that, like it or not, we have to practice in and around. We can use them very creatively but within limits unless we are predisposed to walk through walls or plant bombs. They produce a sense of limits.”

(Cresswell 2004, p. 23)

So places might always be changing and becoming, but they also possess and produce a more permanent sense of limits that people have to act upon and around. “We live our lives in place and have a sense of being part of a place, but we also view it as something separate, something external” states Entrikin, suggesting that despite our attempts to change a place, or any senses we may have of it, there will always be a divide between our *selves* and the *places* we live in

and make sense of (Entrikin 1991, p. 7). According to Cresswell this phenomena is particularly apparent within built spaces due to their “material existence”. Tangible fabrics such as bricks, steel, concrete and glass rigidly define urban and/or built places, and limit what people can do within them, some people may creatively improvise around these rigidities, but there are still limits. I can do ‘whatever’ I want in my room, but, as a place, it’s never going to fit two thousand people within it so that I can host an evening of live musical performance similar to the Roundhouse, unless I carry out some incredibly drastic alterations to the material fabric of the block of flats that it is nestled within...

Essentially, this means that there is a relationship between **what happens in a place** and **what a place is**; what happens within a place can affect what a place is, such as my guitar playing turning the room into a place of live musical performance, but what a place already is will also affect and limit what can happen within it. This relationship means that drastic actions (like, as Cresswell (2004, p. 23) suggests, planting bombs) can affect what a place is (by destroying a wall) and, in the same way, what a place already is (its material existence) can constrain and affect what occurs within it (because material structures produces a sense of limits).

One of the reasons that this two-way relationship exists is because the material structures of buildings, the ones that “we have to practice in and around”, are ‘*seemingly* permanent’:

“Take, for example, the building you walk through/within-what is the speed of flux that is keeping it assembled? It seems permanent, less ephemeral than you, but it is ephemeral nonetheless: whilst you are there it is falling down, it is just happening very slowly (hopefully).”

(Dewsbury 2000, p. 487)

It is for Dewsbury a question of when (not whether) the ‘seemingly permanent’ built structure of a place will crumble. The appearance of permanence is just a deceptive result of the slowness with which the ‘fixed’ components of a place are unfixing themselves. The outcome is that places are actually doubly on-going; the events that happen within a place are continuously unfolding and altering, but, at the same time, all the materiality that constitutes these places is also unfolding and altering, albeit at a *much* slower rate. This means that a place is both **what happens within it** and **what it is** because, although we might associate fleeting events and occurrences with the first term, and seeming permanence with the second, both of these terms refer to things that are happening in, and as, places, the only differences are in terms of scale, duration and time. It is a matter of perception; a brief occurrence, for instance, a gig, within a place is perceived as an event because it has a beginning, middle, and finish point, and these points are often obvious, clearly defined, and easy to name (e.g. the gig begins at 7 pm, it goes on until 11 pm - and that is the end of the event). A place, on the other hand, seems fixed because it (usually) stays (roughly) the same between our visits to it, things may have changed, but what they are may be harder to notice, as such, it is often easiest to imagine that the building is a static, fixed entity, rather than an event. Perceiving the eventfulness of a place requires different skills to those used to perceive much briefer events, later in this chapter I will consider the role of

analysing rhythms (Lefebvre 2004, Simpson 2008, 2012, Edensor 2010b, Koch and Sand 2010, Vannini 2012) as a means to differentiate between these two sides of ‘event’<sup>7</sup>.

I could argue then that place is really “an unstable stage” (Cresswell 2004, p. 39) created by the fast paced happenings that occur minute-to-minute and day-to-day, together with the vastly slower happenings that occur within the material structure of a place. My only problem with this way of thinking about place comes if I return to the work of Tuan, a humanistic geographer whose work on space and place influenced a generation of thinkers (Tuan 2009). Tuan pays particular attention to the sentimental role of human attachment to places, and, in his work *Space and Place*, he is particularly interested in how “fields of care” form around familiar and comforting places like ‘the home’, or, like the bedroom that I hypothesised about earlier. As Tuan explores the idea of home, and the meanings surrounding the idea, he totally refutes my conceptualisation of places as not static, stating that:

“Place is an organised world of meaning. It is essentially a static concept. If we see the world as a process, constantly changing, we should not be able to develop any sense of place.”

(Tuan 1977, p. 179)

To think of place as an unstable stage<sup>8</sup> does certainly alienate the concept from Tuan’s considerations of place as stable productions of comforting meaning

---

<sup>7</sup> Chapter 5 also contains an extensive consideration of the rhythm of events and places.

<sup>8</sup> Or in other words, as a physical and material construct that is constantly being re-made by events that are unfolding within an only *seemingly* permanent structure.

(Tuan 1977, p. 137). Indeed, outside of the discipline of geography, Govel et al. (2007, p. 106) have more recently argued that “place is seen as a static, arranged location, while space is unfixed, responsive and moulds itself to its occupants”. However, current geographical work, some of which I have already touched upon, has flatly refused to accept this static definition of place, and has worked to establish the idea of place as a dynamic entity built of processes and relationships (See: Casey 1996, Cresswell 1996, 2004, Massey and Thrift 2003, Wilken 2005, Marston *et al.* 2005, Cresswell and Hoskins 2008, Nicholls 2009, Jones 2009, Crouch 2010, Edensor 2010b, Merriman 2011, Latham 2011, Malpas 2012). In direct refutation of Tuan’s idea of home and dwelling as a pausing static concept, Ingold has this to say:

“[P]laces are not static nodes but are constituted in movement, through the comings and goings of people and animals. It is a mistake to equate dwelling with rest or stasis. For being at home in the world entails action and perception, and to act and perceive one must move about.”

(Ingold 2005, p. 507)

Even within places that bring comfort through familiarity and seeming stasis there is movement; to know a home relies upon ‘moving about’, and moving away from it and back towards it. Of particular note in the arguments against an idea of static fixed place is the work of Massey (1991, 1993, 1995, 2004, 2005, 2007, Massey and Rose 2003, Massey and Thrift 2003), whose conceptualisation of place acknowledges the constant changes that are occurring within it, yet maintains that the idea of place is still cohesive enough to allow us to develop a sense of it:

“‘Here’ is where spatial narratives meet up or form configurations, conjunctures of trajectories which have their own temporalities (so ‘now’ is as problematic as ‘here’). But where the successions of meetings, the accumulation of weavings and encounters that build up a history. It’s the returns... and the very differentiation of temporalities that lend continuity. But the returns are always to a place that has moved on, the layers of our meeting intersecting and affecting each other; weaving a process of space-time. Layers as accretions of meetings. Thus something, which might be called there and then is implicated in the here and now.”

(Massey 2005, p. 139)

For Massey there is no inherent tragedy in the fact that the places she knows will never be the same when she returns to them, she is not worried that they are falling down (very slowly) around her, instead Massey asserts that this is an inevitable and essential part of the way in which places are created and maintained. She argues that it is only through “returns” to “a place that has moved” that the layers of a place are created and laid atop each other. These layers are much more than material structures or alterations in a place’s physical fabric, instead they are “accretions of meetings”, layers made from the collected histories of unfolding actions, events, occurrences and happenings. Casey (1993, 1996, 1998, 2001), a geographer whose work coincides with Massey’s, has theorised upon a similar idea, although he refers to these layers as a gathering; “[t]he ‘eventmental’ character of places, their capacity for co-locating space and time (even as they deconstruct this very dyad), can be considered a final form of gathering” (Casey 1996, p. 38). Massey and Casey’s conceptualisation of place is “always becoming”, it is always gaining layers as they gather together in their “eventmental” ways, and, it is through this constant movement that (paradoxical) stability of a known, loved, remembered and/or experienced place is achieved.

Lippard explains this rather confusing notion in a remarkably clear way when she defines place as:

“[The] latitudinal and longitudinal within the map of a person’s life. It is temporal and spatial, personal and political. A layered location replete with human histories and memories, place has width as well as depth. It is about connections, what surrounds it, what formed it, what happened there, what will happen there.”

(Lippard 1998, p. 7)

Place stretches out, it is not insular, it has a width that encompasses a vast array of “temporal and spatial, personal and political” components. In this way places are created from what is brought into them from outside of it and vice-versa. Place is also deep, it is not permanent with ever-lasting foundations, nor is it flat, existing only in fleeting moments of the present, it is instead a multi-layered and temporary amalgamation of all the actions that have ever occurred “there”. The multiple-layers are the foundations on which Massey’s returns occur, and, as each return occurs, a new layer is added. Place, in this way, is *always* being made, and it is *always* changing, but it is also the result of all the past changes that have ever occurred within it. Place, in this sense of the word, is not a thing to be studied, it is an event to be witnessed:

“What is special about place is precisely that throwntogetherness, the unavoidable challenge of negotiating a here-and-now (itself drawing on a history and a geography of thens and theres); and a negotiation which must take place within and between human and nonhuman... This is the event of place in part in the simple sense of the coming together of the previously unrelated, a constellation of processes rather than a thing. This is place as open and as internally multiple. Not capturable as a slice through time in the sense of an essential section. Not intrinsically coherent...It is simply a coming together of trajectories.”

(Massey 2005, pp. 140–141)



Place then, is an event in, and of, itself. Place is a swirling “constellation” of meetings and re-meetings, and at its very core, it is “not intrinsically coherent”. A great challenge present within this thesis is that it is primarily concerned with studying something that is ‘intrinsically incoherent’; this thesis is concerned with the **eventful** geographies of **eventful places**. More than this, as a piece of academic work, this thesis, by definition, must be coherent; it must make (a) sense of the word in order to make an original contribution to knowledge. However, this thesis is a static entity, you, as the reader, will move through it, but *it* does not move, every word within it has already been written, and, because of this fixity, it is nothing like the places that it is about. In comparison to the Roundhouse and the Troubadour it is a flat, uneventful coherent representation of a dynamic coming together that is, by its very nature, “not capturable”. This issue is relevant to any study of place that works with eventful conceptualisation of the idea<sup>9</sup>, but this issue is particularly relevant to this project, which takes places of live music as its focus. The issues surrounding the researching of, and writing about eventful places of live music will be considered in much more detail throughout this thesis, but in particular, section 2.4 addresses the methods I selected to research and write about eventful places.

---

<sup>9</sup> How to engage with particular places is a vast topic that spans most geographical enquiry to some extent, but of particular relevance to this project are the following works which all attempt to use eventful ideas of place as a basis for their theoretical and methodological frameworks: Lefebvre’s early experimental work on the place of the Pyrenees (Lefebvre 1965), Lorimer’s work on telling small stories to explain places and the activities within them (Lorimer 2003), Wylie’s narration of walking in order to understand the landscape and place of the South West Coast of the UK through eventful movement and moments (Wylie 2005), Butler’s work on sound walk and audio guides as a means to explain the depth of places (Butler 2007) and Lorimer and Wylie’s co-authored piece about narrating small stories of walking (Lorimer and Wylie 2010).

In pre-emptive summation, the ways in which I have dealt with the issues mentioned above revolve around an embracing of the eventfulness of the world through multi-sensory, non-cognitive and embodied means.. Accordingly, what it means to *be in a place* is both the primary theoretical *and* methodological issue within this thesis. As Smith suggests “[t]his requires us to think critically about the heard environment, to imagine space as listening, to recognise that ways of hearing are ways of being and becoming, and so on” (Smith 2000a, p. 617) and I propose to recognise this “being and becoming” through what is partially a phenomenological examination of eventful places. Merleau-Ponty (1962, 1964, 2004) defines this approach as a philosophy:

“[F]or which the world is always ‘already there’ before reflection begins—as ‘an inalienable presence; and all its efforts are concentrated upon re-achieving a direct and primitive contact with the world, and endowing that contact with a philosophical status. It is the search for a philosophy which shall be a ‘rigorous science’, but it also offers an account of space, time and the world as we ‘live’ them. It tries to give a direct description of our experience as it is, without taking account of its psychological origin and the causal explanations which the scientist, the historian or the sociologist may be able to provide.”

(Merleau-Ponty 1962, p. vii)

Phenomenology is the process of accounting for the world *as* it is lived. It is, in a way, a method for examining and portraying eventful places *as* they are eventful (Strohmayr 1998). This method does not seek to produce causal explanations for experiences, phenomenology is not about arguing that *this* change in a place happened *because of* that, but instead it seeks to explore the “essences; and according to it, all problems amount to finding definitions of essences: the essence of perception” (Merleau-Ponty 1962, p. vii). A phenomenological account of the

places of live music would “attempt to be descriptive, to show how things look, to let things ‘speak for themselves’” (Hayllar and Griffin 2005, p. 518) and it would acknowledge that “the ultimate significance of music resides not solely in musical texts per se, but rather in social and individual processes of musical encounter.” (Porcello 1998, p. 486). Phenomenology is (part of) the philosophy that drives “to imagine space as a listening, [and] to recognise that ways of hearing are ways of being and becoming, and so on” (Smith 2000a, p. 617) and so that “we might examine the culturally specific processes of listening to understand better how ‘music-ness’ is variously perceived in sound” (Downey 2002, p. 489). Though, as Cresswell suggests, this does not mean that they are completely stuck in the moments of experience, listening and perception, but that “we need to take account of the phenomenological thing itself in order to account for the relations that act back on it” (Cresswell 2012, p. 102), in order to understand *how* places are made and remade we must understand what goes on as places are made and remade. Skarda warns that those who practice phenomenology, particularly with regards to music, should only do so whilst realising that “a phenomenological account of musical experience is not equivalent to the experience of listening itself. This reflective method should not be confused with that which it reflects upon” (Skarda 1979, p. 69).

Leaving phenomenology for now, and returning to more overtly geographical issues of space and place; in his work on *Being, Place, World* Malpas (2006)

suggests that, to come to terms with both ‘being and place’, the two concepts must be considered as very closely linked:

“[B]eing and place are inextricably bound together in a way that does not allow one to be seen merely as an “effect” of the other, rather being emerges only in and through place. The question of being must be understood in this light, such that the question of being itself unfolds into the question of place.”

(Malpas 2006, p. 6)

According to Malpas ‘being’ only comes about by emerging *in* and *through* place, without places there is no being, and without being there is no place. It is, for Malpas, not a question of one ‘affecting’ the other; we do not, in these terms, practise in and around places, we are only able to practise *because* of places. Experiences of place are, thusly, not experiences of something separate from the person experiencing them, experiences of place *are* experience itself:

“The crucial point about the connection between place and experience is not, however, that place is properly something only encountered ‘in’ experience, but rather that place *is integral to the very structure and possibility of experience.*”

(Malpas 1999, p. 32)

Experiencing a live music event is, in Malpas’ terms, not an experience of a place, but an emergence of experience from the “very structure and possibility of experience” itself; an experience of a place *is* an experience of an event, and it is through place that the possibility and structure of such an event is able *to be*. The gig and the venue may still seem like two very different things, and the extent to which they are will also be a focus of this entire thesis, but, according to Malpas, at their shared theoretical cores, they are both the same, they are both events.

Casey explains this by showing how the idea of the event has its roots in what he calls the “spatiotemporalization” of places:

“To speak of space-time is to speak once more of event. For an event is at once spatial and temporal, indeed indissolubly both: its spatial qualities and relations happen at a particular time. But the happening itself occurs in a place that is equally particular. Thus ‘event’ can be considered the spatiotemporalization of a place, and the way it happens as spatio-temporally specified. It is revealing that we speak of an event as having ‘a date and a place,’ replacing ‘space” by ‘place.’”

(Casey 1996, p. 37)

Here Casey argues that something happening *somewhere* and over *sometime* always relates directly to the specificities of a “date” (or gig) happening in a place (or venue), and that, whilst we may divide up the time and space of a place, these two concepts are indissolubly both temporal and spatial. Yet Casey does something interesting with the idea of space here, he uses it as a blank slate upon which a place can form itself over a time, and, as I have already discussed, there is no empty space for places to suddenly appear. As Merrifield suggests:

“[S]pace is not a high level abstract theorization separated from the more concrete, tactile domain of place...their distinction must, therefore, be conceived by capturing how they melt into each other rather than by reifying some spurious fissure”

(Merrifield 1993, p. 520)

According to Merrifield space and place should not be thought of as two sides of a dichotomy: with knowable, liveable, experience-able place on one side, and empty blank space on the other, just waiting to be filled with layers, gathering and throwntogether trajectories. Instead, he proposes that we come to understand both concepts by thinking about how the two of them melt into each other. In an earlier work Casey seems to address this issue, stating that space is a way of knowing the

world as a “cultural object”, whereas knowing the world through place is to know the world as an “experiential object”:

“To know your longitude at sea is not – not yet – to know your place there. However important such knowledge is for navigational purposes, it yields only a world-point expressed in abstract numbers...such a position is itself a cultural object. But precisely as a position, it is not an experiential object; no one...ever experienced longitude at sea.”

(Casey, 1993, p. 30)

Malpas, on the other hand, has thought through the differences between the concepts of space and place as follows; rather than as a divide between culture and experience, he suggests that the separation between place and space could be thought of in terms of openness and boundedness. He suggests that ‘place is always bounded’, whereas space opens up from such bounded places:

“Place is always bounded, yet it is also always open and dynamic. Place is thus the original opening up that establishes openness for emergence at the same time as it allows emergence into openness. When we look simply to the openness that is established, especially when viewed as extendedness, then we see the beginning of the idea of space; when we look primarily to emergence, and to emergence as also the establishing of a form of duration, then we see the beginning of the idea of time.”

(Malpas 2012, p. 236)

Yet, suggesting that space comes from place is just as fallacious as suggesting the opposite, and in Casey’s work, differentiating between cultural and experience is merely another way of separating out space and place into the abstract and the real. The differences between the two concepts is not a chicken-and-the-egg battle of from which comes the other, nor is it a task of defining which ‘takes place’ in the ‘real’ experiential world, and which is abstract construction, instead, returning to Massey we can understand place as something not all that different from space

itself. In her book *For Space* Massey sets out three central propositions for her own re-conceptualisation of space, they are:

*“First, that we recognise space as the product of interrelations...Second, that we understand space as the sphere of the possibility of the existence of multiplicity in the sense of contemporaneous plurality...Multiplicity and space as co-constructive. Third, that we recognise space as always under construction...It is never finished; never closed. Perhaps we could imagine space as a simultaneity of stories-so-far.”*

(Massey 2005, p. 9)

Space, here, is still that within which place happens, but, the spaces in which places are happening within are not blank canvases upon which places can exert themselves, and space is much more than mere physical constrictions to practise in and around, instead, in Massey’s terms, space is also a layered, never-finished and multiple construction. Massey’s “argument is not that place is not concrete, grounded, real, lived etc. etc. It is that space is too” (Massey 2005, p. 185).

Space and place are both messy incoherent concepts within which, and through which, we live our lives and experience our experiences. This thesis is, in part, *about* such abstracted notions of space and place, it is about crafting an understanding of the concepts of space and place that does not ignore the eventfulness that is at the heart of their constant, layered (re)formations. This thesis is also informed *by* these abstract conceptualisations for the purpose of coming to terms with the very specific type of events that defined eventful places of live music.

## 2.2 Events

“Increasingly, human geographers and other social scientists are recognising the need to acknowledge the event-ness of world, along with the profound importance of affect in the unfolding of this event-ness.”

(Latham 2003a, p. 1903)

Places are continuously being made and remade; what occurs within a place *affects* that place’s nature, and what occurs within a place is *affected by* what else has occurred there. In order to study a place it follows that attention must be paid to what has, what is, and what will occur there because these occurrences play an integral role in the formations and reformations of places. To carry out this research project concerning the places of live music venues, specifically The Roundhouse and The Troubadour, I will consider the occurrences that have gone on, are going on, and will go on within them.

In this project I refer to some of the occurrences that go on within live music venues as **events**, so far I have used the term in a general and unspecific way to refer to things that happen over time in some place to something and/or to someone(s). In music venues the term ‘event’ is most often used to refer to a gig, show, concert, or a particularly momentous occasion that took place within a venue; the day the fire alarm went off in the Roundhouse during a raucous set by The Chemical Brothers was an event, the impressively loud gig by the Achilles at the Troubadour was an event, when the Roundhouse re-opened to the public with its newly renovated interior that was an event, and the first day of my empirical research was an event. All of these events may differ in scale, length, impact and seeming importance, but all of these occurrences could be referred to as events;



they are all notable things that happened over time, in a place, to something and/or to someone(s).

Like the idea of place, there is more to the idea of events than a simple and singular definition; events can be thought of as ‘things that happen’ but the idea of **an event** has also been used in contrasting and complimentary ways by a number of thinkers, philosophers, academics and researchers. In this section I consider the meaning and relevance of events by geographers and philosophers. I begin by looking at how and why other social and cultural geographers have used the idea of events within their work. In this section I focus on work by practitioners and critics of **non-representational theory** and examine how these academics have used ideas about events within their geographic research.

### 2.2.1 Non-Representational Geography

“An event is not just something that happens. As a philosophical concept, it exists in relation to a specific set of problems, including the problem of how to conceive of modes of individuation that pertain not to being, or to essences and representation, but to becoming and effectivity.”

(Fraser 2006, p. 129)

An event, as a philosophical concept, is more than “something that happens”, and exploring what “more” this may be is the focus of this section. Fraser suggests that philosophical understandings of events have been used to explore a specific set of issues that focus on the ways in which the world *becomes* rather than the ways in which it is *represented*. A similar focus is also apparent in this research project; by embracing a fluid understanding of place as a “throwntogether” (Massey 2005) and “unstable stage” (Cresswell 2004) that is constantly being

made and remade I am concentrating on how music venues are continuously *becoming*. I am less interested in how music venues have been represented over time, or what the “essence” of a music venue is, instead I am more concerned with how episodes of experience build what Massey (2005) called the “layers” that make up a place, and with the events through which these places become differently configured by various factors.

In the field of social & cultural geography (in which this project primarily, though not exclusively, situates itself) a similar shift in focus from “essences and representation” to “becoming and effectivity” can be found within the work of researchers who experiment with what Thrift has termed “non-representational theory” (Thrift 2007). Dewsbury highlights the tension between a becoming world and the representations of the world when he explains his desire to “stop separating the world out into meaningful representations on the one hand and ephemeral sensations” and instead focus on a middle ground of “truth” (Dewsbury 2003, p. 1908). Jones explains in more detail how non-representational theory is “a turn to creativity, specificity, openness, fluidity, risk, uncertainty, and pluralistic views of knowledge as practice in/of/for the world” but importantly he states that it is a turn in which “[r]ational thought, language, culture, economy and Political power *are not ignored* but are seen as emergent from, and embroiled within, all these other key life energies in the performative specificities of space–time formations” (Jones 2008, p. 1603). Discussing the theory in a more overtly geographical way McCormack stresses the non-cognitive

elements examined by non-representational theories of space when he states that the theory “draws attention to the ways in which the world is emergent from a range of spatial processes whose power is not dependent upon their crossing a threshold of contemplative cognition” (McCormack 2003, p.488).

Writers concerned with non-representational theory are interested in a fluid and creative world that exists within ephemeral moments and occurrences, rather than within static representations, they are, to an extent, concerned with events and the ways in which they shape the world. Just like Fraser stated in the quote that opened this section, non-representational theorists understand and examine these events as much more than “things that happen”, instead they have developed a broad repertoire of terms and concepts with which they can examine the various ways in which the world becomes. A concern with that ‘which is not-a-representation’ is not the same as a disregard for the power, potency or relevance of representations, rather it is a refocusing away from the dominance of representations in academic thought, and a critical re-appraisal of the ways in which such representations get made through ‘doing’, Dewsbury, Harrison, Mitch and Wylie sum this up when they state that:

“Our understanding of non-representational theory is that it is characterised by a firm belief in the actuality of representation. It does not approach representations as masks, gazes, reflections, veils, dreams, ideologies, as anything, in short, that is a covering which is laid over the ontic. Non-representational theory takes representation seriously; representation not as a code to be broken or as an illusion to be dispelled rather representations are apprehended as performative in themselves; as doings. The point here is to redirect attention from the *posited meaning* towards the *material compositions and conduct* of representations.”

(Dewsbury *et al.* 2002, p. 438)

To paraphrase their work, the point of this thesis is to redirect attention from the posited meanings of music, live performance and music venues, and towards the eventful (material/immaterial/processional) compositions and constitutions of their **place**. As such, my research is not about gazing beyond the ‘mask/veil/anything’ of these places to finally show what hidden, truthful meaning has been being represented there all this time, instead it is about producing an understanding of eventful places that does not hide from the complexities of such eventfulness. In his own work Dewsbury sets his position on the relationship between representations and nonrepresentational theory as follows:

“For me, the project of nonrepresentational theory then, is to excavate the empty space between the lines of representational meaning in order to see what is also possible. The representational system is not wrong: rather, it is the belief that it offers complete understanding and that only it offers any sensible understanding at all that is critically flawed.”

(Dewsbury 2003b, p. 1911)

Of course, talking about excavating the possibilities within the spaces between representation and non-representation is one thing, but identifying what they are and then making sense of them in a sharable, transferable way is another. Talking critically about the role of non-representational theories within social and cultural geography Lorimer provides a useful and a comprehensive list of the elements that are often examined (or ‘excavated’) by non-representational theorists, they include:

“[H]ow life takes shape and gains expression in shared experiences, everyday routines, fleeting encounters, embodied movements, precognitive triggers, practical

skills, affective intensities, enduring urges, unexceptional interactions and sensuous dispositions.”

(Lorimer 2005, p. 84)

Not all of these terms refer to events; some of them even seem specifically focused on the **uneventful** elements of the world. Of course the definition of what is and what is not an ‘eventful event’ is a subjective matter, an issue I will return to within the contexts of music venues later in this thesis; for now I want to stress that not all of non-representational theory is concerned with events and that the theory does also focus on “everyday routines” and “unexceptional interactions” as well as the more eventful ideas of “fleeting encounters” and “shared experiences”. Not everything that occurs in the *becoming* world that non-representational theorists concern themselves with is itself an event, it follows logically to suggest that events are not just “things that happen” because some of the things that happen in the world are unexceptional and uneventful. This notion can be seen in Morson’s definition of an event, a definition that has been used by Thrift (2000) and Dewsbury (2000) to establish the role of events within non-representational theory. Positioned as a literary theorist, rather than a geographer, Morson’s book *Narrative and Freedom: The Shadows of Time* concerns the ways in which narratives construct and produce predictable and unpredictable outcomes. Writing specifically about events Morson states:

“We might say that events must have eventness, they must not be the utterly predictable outcome of earlier events, but must somehow have something else to them - some ‘surplus’ that endows them with ‘surprisingness’. Otherwise people are turned into ‘piano keys or organ stops’ as the underground man writes’.”

(Morson 1994, p. 9)

This “surprisingness” is one of the key ideas that defines a non-representational conceptualisation of events. There is, as Morson suggests, some sort of “surplus” contained within, and then harnessed by this world that ensures it does not relentlessly grind along in a series of foreseeable outcomes, but instead has the potential to surprise its occupants with an event. Events then are things that happen, but they are the surprising and unpredictable things that happen, they are not the “utterly predictable outcome of earlier events”. Defining events in this way goes somewhat towards differentiating the term from “things that happen”, yet it is not enough to simply state that events are surprising; in order to comprehend events there needs to be an understanding of *how* they become surprising.

Exploring the mechanics by which events can and do become surprising has been the focus of a number of papers that broadly work with non-representational theories: In Dewsbury’s article on the relationships between performativity and the event he acknowledges “that to understand any moment is to grasp its field of *latent potential* such that whatever significance is given to an event it is dependent on what could have happened” (Dewsbury 2000, p. 481). By using the term “latent potential” Dewsbury suggests that there is a stored sense of possibility within each moment, and that events can gain importance (or their surprisingness) by differentiating themselves from all of the possible but unrealised circumstances that any given moment could have been. Writing on the

practise of Parkour<sup>10</sup> Mould agrees that events come about through a process whereby a multiplicity of possibilities becomes a singular occurrence. Talking specifically about the bodies of people carrying out certain stunts Mould states that “[e]ach actor (human and non- human) that has played a part (up until the point of interaction) is crystallised as the stunt is performed - the multiple entities become a state of singularity - of ‘oneness’” (Mould 2009, p. 744). Mould’s understanding of events relies on the actions within a place coming together at a certain time, when they do there is a solidification as what *does* happen sets itself apart from everything that *could* have happened. In an article by Laurier and Philo concerning the nature of encounters within mundane yet eventful Cafés the writers describe the importance of “the singular ‘event’ whose fragile specificity within the play of heterogeneous multiplicities” is permanently “on the cusp of disappearing” (Laurier and Philo 2006, p. 354). Again the event is characterised by the ways in which it differentiates itself as a singularity as opposed to the multiplicity of the possible, but Laurier and Philo consider the event as a delicate structure, rather than a solidifying outcome, their sense of an event is poised on the tip of a churning maw of possibilities ever so close to disappearing again from whence it came.

What Dewsbury, Mould and Laurier and Philo are all, in differing ways, suggesting is that a crucial aspect of what makes events eventful is the way in which, out of all of the things that could happen, one thing does. There is, within

---

<sup>10</sup> A form of free-running in which “stunts” are performed over and through everyday street furniture.

the becoming world that non-representational theorists concern themselves with, a stored potential and as the world *becomes* the stored potential of multiple outcomes can become a singular and actual event. Importantly though this stored potential is not limitless or infinite but in fact constrained and restricted:

“[T]he event can be connected to potential, possibility, experimentation. This is not, however, to proffer a naive vitalism. The potential of events is always constrained. Events must take place within networks of power which have been constructed precisely in order to ensure iterability. But what is being claimed is that the event does not end with these bare facts. The capacity to surprise may be latent, but it is always present”

(Thrift 2000, p. 217)

The event-ness of the world is created when a singular surprising occurrence presents itself as it moves out of a sea of multiple possibilities and into a becoming world. What Thrift is adding to this definition of an event is the notion that the potential of what could happen is not entirely limitless. The metaphorical sea of possibility from which singular events come is certainly multiplicitous and contains many possible outcomes, but it is constrained by the “networks of power” that surround an event’s occurrence. In the same way that Cresswell (2004) argued that places were limited by the materials they were constructed from, Thrift is suggesting that the “networks of power” surrounding events limit the latent potential from which events manifest themselves. More than this the nature of events can also be consciously altered, events do not just happen to people and things, these same objects can attempt to alter the progress of events, indeed “the engineering of the moment is becoming a matter of interest to so



many parties that it is possible to say that it is becoming one of the key political battlefields of modern life” (Thrift 2003, p. 2021).

But what does the event mean in practise? This is a question I am not going to be able to answer until the very end of this thesis; if my goal is to understand the eventful nature of places of live music, then part of the challenge of meeting that goal also entails working out what it means to call a place eventful. Within Anderson and Harrison’s edited collection on just the issue of *Taking Place* in a non-representational sense (Anderson and Harrison 2010), Doel outlines the following answer to the question concerning the meaning of events in practice, in it he sets out just what it means for *all* places to be eventful:

“What does this eventfulness mean in practice? It means that the world is not given in advance. It is not always already suspended in reserve as a set of countless possibilities or eternal and ethereal Platonic forms, which simply await their successive realization in the course of everything that happens. The world does not take place as the serial realization of possibilities and forms, which would make of the world and its occurrence nothing but an impotent repetition of the same and a dutiful re-presentation of the identical, such that the world would amount to little more than the fleeting and ephemeral passage of a succession of degraded realizations, materializations, and manifestations of what is always already given and accounted for in a higher dimension. The world that takes place is not simply the addition of reality to a prefigured possibility, an immaterial possibility that would be realized by momentarily dressing it in the garb of materiality. The world that returns is never the same world. What returns with the taking place of the world is neither the same, nor the identical, nor the possible – but the event.”

(Doel 2010, pp. 120–121)

In this quote he neatly illustrates what it is that makes non-representational theory relevant to geography, which is that, if we are to study places and spaces on their own terms, we must realise at a philosophical level how and why they are not static, and how and why they are never the same when we return to them.

~

To sum up, within non-representational theory events are broadly thought of as surprising singularities that spring from a latent and constrained multiplicity. A number of writers working on subjects within the niche of non-representational theory have used the idea of events to examine the ways in which the world is becoming and unfolding, rather than the ways in which it has been represented. This project will take a similar stance with its understanding of places as unstable and layered stages that have an intimate connection to the surprising events that form part of this layer making process.

## 2.3 Place Of Live Music Events

“The fundamental nature and meaning of music lie not in objects, not in musical works at all, but in action, in what people do.”

(Small 1998, p. 8)

“Musicking is entangled with the history, architecture, “fabrication”, acoustic, and reverberation of spaces and places. Doing music is being there.”

(Wood *et al.* 2007, p. 869)

The fission within these two quotes echoes the tensions I have already explored within the concept of place; Small believes that music does not exist in “objects” or materials, but in the actions of people, and Wood et al. suggest that the action of “doing music” (or musicking as Small defines it) is “entangled” with the physical fabrics of the places that it happens within. Much like my exploration of the concept of place, the reality is that music is both what people do and the

surroundings they do it in, “doing music is being there” and being there can be doing music.

In Wood, Duffy & Smith’s collectively written paper entitled *Doing the Geographies of Music* the group of authors use the concept of musicking to emphasise music’s “being and doing, its nonrepresentational, creative, and evanescent qualities” (p.868) and to situate their desire to produce geographical work on music that does not “generally describe – or represent – [music] as something that has happened in the past” but instead focuses on how “[music] works *as* music in the world” (Wood *et al.* 2007, p. 868). This thesis shares that phenomenological goal of considering how live music events, and the places of live music, work *as* eventful places in the world. The group of authors develop their discussion with regards to a secondary theme found within Small’s work<sup>11</sup>, one that considers the role of the venue in musicking, and, within their text, Wood *et al.* question the impact that individual places have on the musicking that they surround (Wood *et al.* 2007, p. 272). Wood *et al.* go on to suggest that these places should be seen as much more than empty containers or settings for the production of music(kings) and instead they argue that music venues play an integral part in how live music functions. The result is an identification of a conceptual tension or “entanglement” between the “continually becoming world” of musical performance and the materially-constituted places and spaces of music

---

<sup>11</sup> Small (1998, p. 10) asks “What does it mean when this performance of this work takes place at this time, in this place...?”.

venues (Wood *et al.* 2007, p. 882). As I have previously described this is also a tension at the heart of the concept of place.

This research project, much like the work of Wood *et al.*, focuses on the entanglement between the processes of musicking and the places that constitute live music venues. However, this project significantly differs from the aforementioned example in one noteworthy way; rather than writing on the general nature of live music, or about the roles of generic “concert halls” or “performing places” this research portrays the ways in which musick(ing) and places relate to each other within two specific named and placed case studies, the Roundhouse and the Troubadour. By acknowledging and embracing the unique properties of each music venue and instance of musicking that I have studied, I have produced an account of the relationships between live music and music venues that remains true to the way in which live music “works as music in the world”, not as some general and universal form of art to be studied, but as intense bursts of activity that routinely occur in and on specific stages, rooms and buildings which are organised and maintained in idiosyncratic ways.

~

There is a large body of previous work carried out within the subject areas of music and place, however as I will now show, there is still a significant research gap when it comes to work about live music, music venues and the eventful place *of* live music. Since anthropologist Merriam’s seminal work *The Anthropology of*

*Music* (1964) academics from an extensive array of disciplines have tackled the links between places and the musics that are written about, produced within, and affected by them. Within the field of geography the call to begin to engage with music and sound on a serious level was started with work by the likes of Carney (Carney 1979, 1998, Nash and Carney 1996) Kong (1995), Pocock (1989), Smith (1994, 1997, 2000a), Valentine (1995), and also by those pushing for the general and widespread embracing of multisensual engagements with the world around us, such as Porteous (1982), Stoller (1989), and Rodaway (1994).

One of the first major contributions to the geographies of music is Leyshon *et al.*'s edited collection on *The Place of Music* (1998) which brought together fifteen academics from Humanities, Music, Geography, English, Media Studies, Planning and History to explore the different ways in which music affected and was affected by the places it was produced in, transferred to and from and consumed within. In the introduction to the book Leyshon, Matless and Revill highlight the intimate connections between music and the places and space that it crosses, moves through and is formed by, stating that:

“Space and place [are] not simply sites where or about which music happens to be made, or over which music has diffused; rather, here different spatialities are suggested as being formative of the sounding and resounding of music. Such a richer sense of geography highlights the spatiality of music, and the mutually generative relations of music and place. Space produces as space is produced.”

(Leyshon *et al.* 1998, p. 4)

The contents of the collection span from the recollections of an elderly Jewish man concerning the changing sonic spaces of Liverpool (Cohen 1998), through to

the sounds of underground dissent in 1970s Los Angeles (Rycroft 1998) and the unexplored territories of India's Gramophone industry (Farrell 1998). Other research in the same subject has grown to include the continuing work of Connell, Carroll and Gibson in Australia, whose varied papers and books have consistently touched on the nature of vicarious and emotional contact with places through music (Carroll J. and Connell J. 2000, Connell and Gibson 2003, Gibson and Homan 2004, Gibson and Connell 2011, Gibson *et al.* 2012), Cottrell's (2004) detailed accounts on the relationships between classical musicians, the music they play, the money they make and the city that they live in, and Hudson's progress report listing numerous examples that illustrate how "human geographers have become increasingly interested in issues of music, place and identity...[and] other scholars of music have also recognised the importance of space and place" (Hudson 2006, p. 626). The edited collection entitled *Music, Space and Place: Popular Music and Cultural Identity* (Whiteley *et al.* 2004) has also covered a wide range of music genres and geographical concepts, such as Reggae as a diaspora (Daynes 2004), 'othering' across the place of Bulgaria through Balkan music (Levy 2004), and the role of memory and style in the production and consumption of rap music in Cape Town (Watkins 2004). "[I]n each case", and within each chapter within this collection, "music becomes a key resource for different cultural groups in terms of the ways in which they make sense of and negotiate the 'everyday'" (Bennett 2004, p. 2).

Another one of the ways in which research into place and music has been conducted is to consider the concept of a 'scene'. These works consider the creation, production and spread of certain types of music across spaces and within places and they include Valentine's exploration of the public and queer spaces created by the music of kd lang (Valentine G. 1995), Saldanha's probing questioning on the role of racism and white-counterculture in the rave music scene in Goa (Saldanha 2007a), Rogers' consideration of 'indie' scenes in Brisbane and the loose boundaries between performers and audiences (Rogers 2008) and Tironi and Florida *et al.*'s re-conceptualisations of music scenes as "music clusters" (Florida *et al.* 2010, Tironi 2012).

However, all of the above examples have developed their discussions of music and place whilst keeping these two concepts separate from each other. The result is that a considerable amount of research about the geographies of music has treated the concept of place as a distinct area (London, Los Angeles, Goa etc.) that serves as the context for the musically influenced/orientated goings-on, or as a source that aids in the production and replication of specific musical genres, artists, movements or trends (e.g. rave, Jewish folk, classical, etc.). To put it another way, the majority of research carried out in this subject area has dealt with music *and* place, not the places *of* music that are at the heart of live music. More than this, "while music is being incorporated into geographical knowledges, it is treated primarily as a cultural product, rather than as an experience that is dynamic and can be 'felt' and 'embodied'" (Wood 2002, p. 60). A great example

of this ‘treatment’ of music is Inglis’ edited collection entitled *Performance and Popular Music: History, Place and Time* (Inglis 2006), which contains a whole variety of chapters about an abundance of live musical performances and the places they occurred, yet contains scant mention of the embodied experiences of said events. Hughes’ (2006) chapter in this collection is particularly representative of the collection and relevant to my thesis; his contribution concerns a single gig by Nirvana in the University of Washington on January 6, 1990, but it is based entirely on a deconstruction of a single audio-only “bootleg” recording of the performance. In his analysis Hughes considers the recorded sounds, lyrics, set-lists and cultural contexts of the gig in order to get at the ‘meaning’ *behind* the gig, the way in which it actually unfolded is not even considered, and the role of the audience, venue, emotions, eventfulness, experience or embodiment are bluntly neglected.

The projects that have dealt with what I call ‘places of music’ include Fonarow’s work *Empire of Dirt*, which provides a coherent account of the ritual structuring of the popular live musical performance (or gig) in which she deconstructs the social and spatial traditions of both performing and spectating during these events, but without ever delving into the role of the music venue as anything more than a container for such rituals (Fonarow 2006). In Bennett’s (1997) work on the production and consumption of pub-rock within “The Traveller’s Rest” pub in Liverpool he uses his own experiences and the words of band and audience members to unpack the patterns and unwritten rules that influence the sounds and



activities that go on within the venue (Bennett 1997). Whilst Revill (2004) uses his experiences of performing in a pub basement in Nottingham within his article concerning French Folk music to reflect on the “non-representational” qualities of musical performance and the nature of shared spaces between performers and audiences, in particular he notes “the ways in which the physical practice of music shapes its aesthetic forms and its social spaces” (p. 202). Yet Bennett and Revil’s pieces use examples of places of music in order to further theoretical standpoints (organisational culture for Bennett and non-representational theory in Revil’s case), consequently neither piece engages fully with the *place* of live music venues.

Another set of publications concerning places *of* music are those that have been written as methodological proposals for future work on places of music, these include Wood et al.’s previously discussed article and Morton’s paper on “Irish Traditional music sessions”. Morton and Wood et al.’s papers both outline and describe new avenues of live music research that are opening up, and explore the original research techniques being developed that consider the non-representational and performative aspects of these worlds, yet the authors do not apply these techniques to specific music venues. In Morton’s case she chooses to focus exclusively on the performances and senses of liveness found within traditional Irish music sessions and ignores the individual places and spaces they occur within suggesting that “there were so many possible places, happenings,

goings on and outcomes of the sessions that it was impossible to map out a set of definitive spaces as a result” (Morton 2005, p. 667).

Perhaps closer to this project’s goal of engaging fully with specific places of music is the work of Ingham *et al.* (1999). Rather than concerning themselves with one music venue these authors have written about the (often illegal) physical practises associated with house music that led to the soaring numbers of ‘warehouse parties’ that took place in Blackburn during the early 1990s. Collectively the writers engage with a multiplicity of temporary places that were ingeniously transformed from unused industrial spaces into short-term, unauthorised and largely illegally music venues, or “Temporary Autonomous Zones” as they were called by party organisers (Ingham *et al.* 1999, p. 289). By embracing the ephemeral and transient nature of these places together with the fleeting events themselves the authors touch upon an “intertwined, scattering, splintering dynamic, which is indefinable yet distinctive” that they believe may help “understand the full potential of sonorous geographies” (Ingham *et al.* p.300). Although this project will focus on more traditional and stationary places of music, significant attention will be paid to the ideas of ephemeral places and the fleeting, transitory musical events that occur within them. The work of Duffy (2000, 2003) has also greatly influenced my own, her research has focused on the role of festival as locations for live music performance and the embodied experiences of musical festivities considering how audience “attach and reattach themselves to a sense of place and to make claims of belonging” (Duffy 2000, p.

63). Wood & Smith's paper on routes into music via emotional geographies also hints at the importance of places of music, suggesting that "[u]nlike what happens during a visit to the bank, or a day in the office—where the emotional dimension of social relations is ever-present but generally played down" the place of live music has a special connection to emotional and can be thought of as "a space in which emotional relations are played up" (Wood and Smith 2004, p. 540).

Out of all of the projects that have dealt with places of live music, Jones's (1998) book is the best example of a research project designed specifically to examine and explore an individual music venue. In *Kaleidoscope Notes* Jones ethnographically engages with a small venue in San Francisco simply named "The Club". Jones narrows her enquiries to the specific genre of "women's music", but her interest in the actions of people and place and spaces they inhabit, and her drive to understand the unique qualities that constitute this particular place of live music, makes her work an unintentionally geographical piece. Her contribution to this research is large, and I will continue to examine her work, particularly in the next section of this chapter, which focuses on my methods.

It is worth mentioning here that, whilst this thesis is focused on coming to terms with sound and music from a geographer's perspective, attempts can be found in which authors come at the ideas of place, place and music and places of music from the perspective of musicologists and sound theorists. Norman's paper even uses the work of Casey and Ingold to suggest that:

“While I think it is no accident that ‘soundscape compositions’ seeking immersive listening experiences frequently use surround-sound or eight-channel presentation to encompass the ‘static’ listener, my feeling is that there is equal value in finding ways to encourage listeners to participate in ‘making place’, so that they might feel that place is ‘happening’ to them, and because of them, through their movement in the world.”

(Norman 2012, p. 3)

Others, such as LaBelle are working on sound art in general, and using geographic ideas to argue that “[t]he time of listening is... to grow deeper, for place to come to the fore, as virtual presence, inside the listener’s ear” (LaBelle 2006, p. 214). Connor’s similar work into the histories of sonic art acknowledge that “[i]n the special kind of sound we call music, in other words, time and duration thicken and aggregate into space and place” (Connor 2003, p. 47). Whereas Govan et al. prefer to use binary of fixed place and fluid space to examine how:

“In creating a living space or environment within the performance area attention is drawn to the ways in which the place of a building can be turned into a malleable space. In other words, the fixed ‘place’ of the performance building (‘an organized world of meaning, (Tuan 1977, p.179) is transformed into a ‘space’, a continuous moving entity capable of shifting to reflect those inhabiting it. In this light, place is seen as a static, arranged location, while space is unfixed, responsive and moulds itself to its occupants.”

(Govan et al. 2007, p.106)

~

The research gap which this project fills should now be apparent; whilst there is a large body of work that investigates the concepts of music *and* place together, there is much less about places *of* music. Out of the few research projects that have been carried out in this niche, there has yet to be a research project that

geographically engages with specific named and placed music venues and investigates the ways in which they function as dynamic places filled with eventful occurrences of live music.

## 2.4 Researching

“Although music geography research has been criticized for its diverse approaches, unscientific methodologies, and scattered results, one could argue that the pluralism exhibited in this subfield reflects the discipline as a whole... Diversity, after all, remains one of geography's distinctive and enduring characteristics. Music geographers, like so many in our profession, do not necessarily ‘hear the same drummer’ or ‘march under the same banner’”

(Carney 1998, p. 4)

This research project has been devised to investigate two specific eventful places of live music, the Roundhouse and the Troubadour. It has been designed to do six main things: (1) to fill the research gap left by projects that only consider places *and* live music (rather than places *of* music), (2) to examine the places and space of live music venues as the eventful processes which they are constituted by, (3) to use the role and relevance of experience and events as a central theoretical and methodological tool, (4) to investigate live musicking as an eventful process which is intrinsically tied to place, (5) to embrace the embodied, emotional, experiential and affectual repercussions that this approach entails and (6) to treat the material and built constructions of live music venues and the performances and actions within them *both* as events. To reiterate, this thesis is about what it means to **be within a place** of live music, and I take this ‘sense of being’ to refer to the eventful, processional and experiential aspects of the fused together

concepts that are “venue” and “gig”. To this end I have designed this project to answer three key research questions that are as follows.

#### 2.4.1 Questions

- 1) **What goes on when live music events happen in places of live music?** (What sorts of events are brought together in order to make such a place? Do these events happen all at once, or over long periods of time? How do these events fit together with one another? What is the pattern between the various happenings that go on within these places?)
- 2) **How and why are places of live music eventful?** (What constitutes an event of live music? What are the characteristics that make a ‘gig’ gig-like? Why are these events perceived as gigs? What process ensures that live music is eventful?)
- 3) **What does it mean to take the eventfulness of places of live music seriously?** (What does it mean for the concepts of place and music, to focus on their eventful, rather than representational, geographies? How does this affect the ways research gets conducted and written about? What is it within live music venues that mean that they should to be considered ‘eventfully’?)

#### 2.4.2 Methods

In order to investigate these three research questions, and to meet the six goals that I have outlined above, a set of qualitative research methods were chosen for this project. These methods have been primarily selected to put the utmost

importance on the experiential nature of live music events and venues, and to put into practise Wood et al.'s notion that "doing music is being there". Consequently this project's practical work is predominantly based around access to specific music venues (being there) and then engaging first hand with the people, materials and events that make up live music (doing music). This approach is best described as ethnography, a term that literally means "writing peoples/races" (Denzin and Lincoln 2003, p. 60). Traditionally ethnography has been primarily used to refer to extended anthropological studies of foreign cultures through forms of participant-observation, whereby researchers embed themselves in their chosen 'field', stereotypically indigenous villages and settlements, for a long period of time (often years) until they are fully integrated into the social fabric of their hosts and able to simultaneously participate within, and observe and record, its structure (Jackson 2000, p. 238). Writing specifically about the use of ethnography for 'music geography', Cohen suggests that the usefulness of ethnographic research lies in the ways in which it:

"can bring the researcher in 'the field' into contact with social reality in a way that no reading of secondary sources or 'armchair theorising' could ever accomplish. Most importantly, therefore, ethnography takes the form of a direct encounter, a shift from strictly theoretical formulations to a domain that is concrete and material. Consequently, it is often used to counter the dangers of formalism or focusing on a purely theoretical level."

(Cohen 1993, pp. 132–133)

Research of this kind is designed to 'get at' the lived experience of the world, as it is lived, "[I] must arrive at the **concrete** through experience" (Lefebvre 2004, p. 21). Rather than focusing on archival or 'armchair theorising' ethnography's

focus is about getting to places and engaging with the ways in which they take form directly. Rose suggests that this involves a submersion in events and a recognition of the stories that they can create; in his work on *Living the Ethnographic Life* Rose states that his “students will seek to place themselves in unfolding situations, to live through complex on-going events – the stuff of stories” via their ethnographic work (Rose 1990, p. 58).

However, this project is not an ethnographic study in this traditional sense, this work’s focus is not the inner workings of a specific culture or group of people, nor with the social fabric of domestic spaces, nor the inner workings of specific settlements, nor with the processes of social interaction, rituals or traditions of a group, instead it is a project that focuses on a small number of very specific buildings and rooms and the events that occur within them. Thusly, for this study, two significant alterations to the traditional mechanics of ethnography have been made. These are that this ethnography will be (1) placed and (2) reflexive.

The first of these changes is a shift in focus from understanding a group of people to understanding an eventful **place**. Influenced significantly by the suggestion that “many ethnographic accounts seem to lack a sense of *places and spaces*” (Hammersley and Atkinson 2007, p. 136) this project will aim to answer this geographic absence by creating an ethnographic study that aims to primarily investigate the nature of places and spaces; as Hammersley and Atkinson suggest in their book on the principles of ethnography “this is not just a matter of putting things into a ‘context’” (Hammersley and Atkinson 2007, p. 136), although the



role of context is essential to this study, instead this ‘placed’ ethnography would also engage with the underexplored materialities of the places of live music, and recognise that:

“The materiality of music is underexplored. Performing places are material spaces with specific histories, locations, and fabrications... And all this is part of the substance of sound; all this is (part of) what constitutes music. The material spaces of musical performance have an actancy of their own, an effectivity that remains to be specified.”

(Wood *et al.* 2007, p. 873)

Writing an ethnography that embraces that actancy of materials can be fraught with difficulty; in the *Handbook of Ethnography* Tilley argues “we cannot adequately capture or express the powers of things in texts. All we may conceivably hope to do is to evoke” and he goes on to suggest that multi-media “synesthetic” studies will be the future of ethnographies that seriously wish to record and explore the actancy of things (Tilley 2001, p. 268). This placed-based and materially aware ethnography will explore some facets that concern traditional ethnographers, such as behavioural patterns, uses of specific vocabularies, shared cultural beliefs and daily routines, but at all times it will be in order to form a better understanding of how places of live music come together, rather than how a society or group of people function.

The second adaption to traditional ethnography that I have enacted during this project is to include a sense of **reflexivity** within my research techniques and writings. Whilst data for this project has been sourced from multiple locations every last word has been filtered through my own perceptions as a researcher and

this has not been hidden or obscured by the use of a third person narrative, instead I have “relinquish[ed] the ‘God’s-eye-view’” (Denzin and Lincoln 2003, p. 577) and embraced “a form of self-narrative that places the self within a social context” (Reed-Danahay 1997, p. 6). Haraway’s work is particularly useful in explaining how the complex body through which we do research and the complex research we do are connected and both separate from the “simplicity” of objective “god-trick” stances:

“I am arguing for politics and epistemologies of location, positioning, and situating, where partiality and not universality is the condition of being heard to make rational knowledge claims. These are claims on people's lives; the view from a body, always a complex, contradictory, structuring and structured body, versus the view from above, from nowhere, from simplicity. Only the god-trick is forbidden.”

(Haraway 1997, p. 291)

Essentially this means that my own experiences of music venues will be considered within the text, and my own experiences will be used as a source of information that will be considered just as valid as any others. In parts this project will be an ethnographic study of my own experiences of the places of live music, it will always be an auto-ethnography. This method, like all choices of method, is filled with limitations, restrictions and caveats that must be made in order to justify its use. The primary sticking point with ethnography is its inherent subjectivity, and the fact that it does not produce a clear objective truth about that which it makes its focus. Cook and Crang address this issue, acknowledging that the ethnography does not subscribe to a model of the world that can be told with absolute truths:

“This lays ethnography open to the claim of relying on 'subjective', or 'biased' data. However, we argue it is this very subjectivity that gives ethnography its reliability. Ethnographers can not take a naive stance that what they are told is the absolute 'truth'. Rather, they/we are involved in the struggle to produce inter-subjective truths, to understand why so many versions of events are produced and recited. It is the ways in which people make sense of the events around them, and render these 'true' in their own terms, that is most revealing about how their/our lives are embroiled in larger social, cultural, economic and political processes. Therefore, stories told in the research encounter are not simply to be regarded as means of mirroring the world, but as the means through which it is constructed, understood and acted upon.”

(Cook and Crang 2007, p. 11)

Here Cook and Crang touch upon the central reason why ethnography *had* to be used to study these eventful places; because ethnography is a method that, at its very core, is about understanding the multiplicity of events and the senses that can be made out of them. Ethnography is a method that does not shy away from the eventfulness of the world, but one that embraces this on-going-ness, and harnesses the stories that can be told about such events as a way of coming to terms with how these events are “constructed, understood and acted upon”.

The decision to include my own experiences of place within my project is based on the acknowledgement that “[t]he building should be experienced in function.” (Rasmussen 1962, p. 158), and that by being within a place as a researcher I both alter, and am altered, by such a place. Considering my working definition of place this point should seem obvious. In Pink’s work *Doing Sensory Ethnography* she highlights the relationship between researchers and the places that they research; discussing the role of place within ethnographic research she states:

“Understood through a theory of place, the idea of ethnographer-participation implies that the ethnographer is co-participating in the practices through which place is constituted with those who simultaneously participate in her or his research,

and as such might become similarly emplaced. Indeed, she or he becomes at the same time a constituent of place (one of those things brought together through, or entangled in, a place-event) and an agent in its production.”

(Pink 2009, p. 64)

Thus, to write an ethnography about a “place-event”, the researcher must also write an ethnography about how they become emplaced, and how they become part of the places they research, and an agent in the production of such places. Writing in the first-person, reflexively noting my own presence within a venue and documenting my experiences are not just ways of researching myself, they are part of the way in which I “strive to understand some aspect of the world that involves but exceeds [myself].” (Butz and Besio 2009, p. 1665), and to understand the eventfulness of such excession. “Indeed” as Latham and McCormack (2004) state on their paper on the eventful materiality of urban structures “if anything, the problem with cultural geography has been that it is not excessive enough - it has yet fully to realize an engagement with the incorporeality of the material ”(Latham and McCormack 2004, p. 718).

Writing on the challenges faced by qualitative researchers in general, Crang makes an interesting link between the (un)stable role of the researcher and the (un)stable places and locations in which they conduct their research:

“My concern is that too often exhortations to reflexivity and disclosure tend to depend upon and reproduce problematic notions of a stable, tightly defined, unchanging research project conducted by a singular researcher, with one stable essential identity, both between locations and over time, and suggest the latter is also true of the researched. If different roles do appear in different contexts, they are often portrayed as circumstantial clothing, dressing ourselves inevitably less rather than more honestly to conceal some ulterior purpose. While deception can and does occur, from both parties, it is also quite important to recognize that our projects are often unstable entities which are not only presented, but actually exist, in multiple

versions...Moreover, researchers are more or less unstable, at least in the sense that they may refashion themselves not only between locations but over time, and they are constituted”

(Crang 2003, p. 497)

For Crang the instability of the researcher is problematic because of the ways in which it is often hidden within academic texts. This hiding, Crang suggests, is often done by completely concealing the role of the research from view, or by portraying a singular stable definition of self through the sort of ‘god-tricks’ Harraway and Denzin and Lincoln warned about. If the unstable nature of the research and the researcher is acknowledged at all, it is only mentioned in passing as a set of identities that the researcher can easily (and stably) flick between. A truly reflexive ethnography, such as this one, will openly embrace and consider the unstable nature of the researchers as he researches, and, rather than view this as a flaw, I will happily harness such instability to reflect on the unstable stages upon which this research focuses and , literally, takes place.

Focusing on the instability of the researcher is an apt part of this research methodology because of the ways in which it considers places as eventful, but this sense of reflexivity is also of benefit for coming to terms with the musical nature of these places. In her work on the emotions evoked by music Wood (2002) suggests that:

“[R]esearchers may have to rely to an usually great extent on their own experiences of music as a reference point in understanding other people’s experiences. Such a self-reflexive approach to research may be beneficial in some ways, but problematic because it is clear that people’s emotional experiences of music are highly personal, as well as socially and culturally specific. Therefore, how can one truly know what someone else is experiencing?”

(Wood 2002, p. 70)

Events, particularly music events are extremely personal matters, thus a self-reflexive approach, one that takes my own experiences within these venues seriously, is essential for this research. Bondi (2005) agrees with Wood, and goes on to suggest that such reflexivity should not shy away from the authors emotional engagement with the events that they record, instead, she argues that “the rich and diverse qualities of researchers’ emotional responses to fieldwork experience may be important to our continuing capacity to conduct fieldwork” (Bondi 2005, p. 243). Butz and Besio (2009) suggest that the stories produced by reflexive ethnographies are the most apt way of coming to terms with “specific spatial processes” in flux:

“Personal experience narrative with its fine-grained focus on the researcher-self, and its method of blurring the distinctions among emotion, experience, representation and performance, may be a good way to develop these themes. In addition, as our discipline [geography] attempts increasingly to understand spatiality and specific spatial processes (such as globalization) in terms of networks, flows, assemblages, lines of flight, and the like, it may be useful for geographers to employ an explicitly autoethnographic mode to trace the intimacies of these flows and formations from the inside out, so to speak.”

(Butz and Besio 2009, p. 1665)

Successfully adopting a stance like this requires significant shifts in methodological approach away from some of the standard tools of the social scientist such as questionnaires, focus groups or structured interviews (Smith 2000b), one that does not shy away from notes, introspection and self-questioning, but it also necessitates a rethink about how research itself is written

up, dealt with, transferred and inscribed upon the page. In the introduction to a special issue journal about performance and practise Latham suggests that:

“To take the event-ness of the world and affect seriously requires a shift from an empirical mode that is driven by the imperative to denote, to one oriented towards the work of description. The aim is no longer to seek after explanations that claim to go beyond the event being described, but simply to present descriptions that are infused with a certain fidelity to what they describe.”

(Latham 2003a, p. 1903)

Research methods that seriously consider eventful places *must* be attuned to recording descriptive detail about these events. Ethnographic research in this sense does not need to be focused on ‘seeking explanations that claim to go beyond’ the live music events and processes of musicking. Instead an eventful, reflexive ethnography can focus on presenting descriptions that stay faithful to the events – the sounds, musics, places, experiences, people, and materials – that they are about. Part of the reason why my ethnography is focused around this sense reflexivity is because I do not want to transform the events that I have witnessed into something that they are not; I have, of course, already failed at this task, because the words in this thesis are **not** the events they are about, they are instead something different and separate from these events.

By focusing on reflexive, eventful accounts of place this ethnography will make claim to being a clear constructed explanation, it is, in more ways than one, more similar to a **performance**. As Jones states in her work:

“Ethnography isn’t memesis – imitation or poesis – construction. Ethnography is kinesis – dynamic motion, performative. It is multiple, sensuous and fragmented collaboration of authors and texts that intensifies everyday experience.”

(Jones 1998, p. 140)

Essentially this work is an ethnographic project about the ways in which places *are* made and remade, not how they *have* been made, and my methods will reflect this subtle but important distinction by focusing on the “dynamic motions” of places by recording the “multiple, sensuous and fragmented” ways such motions unfold. This is obviously easier said than done, and, in the following section of this chapter I will outline the ways in which I have practically gone about carrying out (or performing) and recording these types of research methods. This is not a conclusive account of my research techniques, and, partially due to the way in which it has been written up, my own research practises are a constant reference point within this thesis, yet, for the sake of clarity, what follows is a summation of how I have gone about recording the eventful places of live music.

### 2.4.3 Recording

This performance ethnography (or ethnography of performance, or performed ethnography of eventful places, etc.) follows the guidelines set out by Morton’s (2005) similar project concerning live Irish music, which encourages researchers to “pay attention to actual events, spaces and times in the making, and... consider motion and fluidity rather than representations or fixed outcomes of performance” (Morton 2005, p. 668). A way to record this “fluidity” can be found in Wood *et al.*’s method of “participant-sensing”, which they describe as follows:

“Participant sensing relies on the researcher experiencing music in the time - spaces in which it is performed and note-taking simultaneously. The aim of the exercise is



not to write some kind of definitive commentary on the performance... [it] is to acknowledge (and use) our position(s) as sensing, participant researchers in order to gain a partial insight into what is 'becoming' in musical performances.

Part of all our work is about exploring the possibilities of becoming sensing participants not of objectifying a performance, but of being it. It is about trying to capture and understand the moment of musical performance: the sounds and social relations that constitute these kinds of events.”

(Wood *et al.* 2007, p. 878)

The aim of participant sensing is to ‘be in the moment of musical performance’, it is to put the eventfulness of these places at the centre of the researcher’s focus, and then attempt to tackle and record such eventfulness. In the most basic of terms it involves the researcher writing and recording multi-sensual, and indeed multi-media, fragments during events, which do not aim to capture or inform a definitive account of the places or events of which they form part. Participant sensing knowingly creates impressionistic (Maanen 1988, p. 101), subjective and incomplete sketches of a series of moments and experience as they unfold from the researcher’s point of view. Writing specifically about methods for researching music festivals Duffy *et al.* explain in detail the usefulness of research diaries like these to study ephemeral phenomenon:

“The essential features of the performances in the research diary notes lies in their enduring quality, unlike the bodily rhythms triggered by sounds in-the-moment. They, along with our photographs and videos, are fixed traces of an ephemeral phenomenon. Our appreciation of our empirical materials lies in how these traces can also be understood as produced through acts of conscious documentation. In other words, we consciously documented how bodily rhythms triggered by sounds helped shape our recognition and sense of the festival space...”

(Duffy *et al.* 2011, p. 20)

What has gone into my research diaries shall not be discussed here; these texts form a significant portion of later chapters and they will be dwelled on

extensively. However, to talk more generally about their composition, their primary aim was to record the eventfulness of events as they unfolded, both in a general sense of the word, so that I possessed a record of what happened within live music venues and when it happened, and in terms of the detailed and minute layers which may not have initially seemed ‘eventful’ but nevertheless still occurred. My participant-sensing was focused around noting the small, the non-verbal, the expressions, the moments, the instances, the fleeting passings, the briefest thoughts, feelings and affects, the details within events that give them such an eventfulness. Predominately this focus was on the aural, my research is about music venues, and thus an aural bias was essential to constructing and understanding these places of **live music** (see chapter 4 for a more detailed consideration of sound), yet I was also aware that “other aspects of body–space relations such as smells, tastes, gestures, reactions, clothing, glances and touches often slip away unnoticed and/or undocumented” (Longhurst *et al.* 2008, p. 208) and strived to include these sorts of details within my diaries in order to understand the multi-sensuality of these events. This focus on detail comes from Lyotard’s suggestions about the ways in which research can become attuned to the unfolding worlds of sound that surround them:

“To become sensitive to their quality as actual events, to become competent in listening to their sound underneath silence or noise, to become open to ‘It happens that’ rather than to ‘What happens’, requires at the very least a high degree of refinement in the perception of small differences.”

(Lyotard 1988, p. 18)

Attending to the perception of small difference is no easy feat, it requires patience, repeated visits and self-conscious participant-sensing of one's surroundings. One way in which I became accustomed to noting such differences was through an attention to the rhythms within the places that I studied. Lefebvre suggests that "[e]verywhere there is interaction between a place, a time and an expenditure of energy, there is a rhythm" (Lefebvre 2004, p. 15), which, I would argue, is the same thing as suggesting that within every **event** there is a rhythm, and thus, there is a rhythm to place.

Predominantly geographers have found uses for rhythm in their study of mobilities, in the ways in which people and objects move across, through and within spaces via different means and for different reasons: Vannini's (2012) considers how Canada's west coast ferry network relies on rhythm, and uses the concept to explain how "the crystallization of activities and movements – over time builds and reinforces places' unique temporal character" between the connected islands (Vannini 2012, p. 263); Kärholm (2009) uses the idea of rhythm to argue that "that aspects of gentrification, homogenisation and exclusion need to be analysed as temporal and not just spatial phenomena" within the context of shopping mall developments and the movements within them (Kärholm 2009, p. 436); Evans and Jones' (2008) article/film considers a different sort of mobility in the ways in which poetic and scientific combinations of rhythmanalysis can be used to examine the moving quantities of CO<sub>2</sub> in the atmosphere; M. Crang's (2007) examination of the speeding rhythms of

information technology across global spaces; McCormack's (2002) paper on the five rhythms dance movement suggests that, through an engagement with rhythm, academic work will be able to come up with "[a] way of moving that playfully writes through the lines of refraining fragments, footnotes and moments drawn from event-full encounters" in order to understand that these encounters "are always caught up in the speeds, intensities, and affects of corporeal, intercorporeal and incorporeal forces" (McCormack 2002, p. 483); Hornsey (2012) considers a less literal sense of rhythm in his exploration of Tube maps, arguing that map users have had to "internalise its basic instructions for practice until they coalesced into a residual pattern of unthinking response", which he describes as an internal and useable rhythm of planning and movement (Hornsey 2012, p. 691).

One of the more prolific texts in conceptual the advancement of rhythm within geography has been Edensor's (2010b) edited collection on *Geographies of rhythm: nature, place, mobilities and bodies*, the chapters of which greatly inform this chapter<sup>12</sup>, but Edensor's other work on the flow of experience through walking (Edensor 2010a) the rhythms of the road that the commuters participate within (Edensor 2011), and the impact that scheduled itineraries have on the rhythms of coach trips (Edensor and Holloway 2008) have also impacted on my conceptualisation of the flow of mobility within venues.

---

<sup>12</sup> Particularly: Conlon 2010; Evans and Franklin 2010; Jones 2010; Wunderlich 2010

These multiple advancements within the study of rhythm in geography come primarily from Lefebvre's work with the idea (Edensor 2010a), and yet, partially due to the work being published posthumously, there is still a lack of clarity surrounding the term; rhythm is about regulated progression, but it is not a regulated progression, rhythm is about patterns of movement, but it also includes the unpredictability of the world, rhythm is a spatial phenomena, but it is also one that exists primarily in the human interpretation of spatial relations into temporal groupings.

Talking about the complexities of studying rhythm, Conlon suggests that conducting rhythm analysis is not about finding the 'single' rhythm that explains or constitutes a place, rather, just like the concept of place itself, rhythm is a complex, twisted and unfolding entity:

“[W]e might think of Lefebvre's project on rhythm analysis as a symphony of several movements: a prelude comprised by a crescendo in the critique of modern life, an overture of polyphonic and syncopated tempos of social space, and a recapitulation where continuity, discontinuity and differences inhere, and all of which unfolds amidst the fascinating rhythms and echoes of the everyday.”

(Conlon 2010, p. 81)

I do not propose to use rhythm analysis to replace the theoretical foundations I have already established, nor do I agree that everything I will be studying is about the production of rhythms, however, Lefebvre's line of thought, and the work of others geographers who have also used his concepts, have certainly informed my research. Simpson (2008) uses rhythm “...as a tool for analysis; of rhythm not as an object, but an emergent relation. Lefebvre's rhythm analysis then potentially

provides us with a toolkit for sketching everyday rhythms as affective conduits sitting between the contextual and the live” (Simpson 2008, p. 824). This quote suggests that I do not need to specifically study rhythms in order to use the idea of rhythm to explore the relationships between differing contexts and what occurs “live” within them. Whilst researching the embodied nature of cycling Spinney (2006) suggests that “[t]hus, it is through rhythm that riding is inhabited” (Spinney 2006, p. 718). Prior uses difference scales of rhythms to explore whether the “pace” of museums could be considered fast or slow and what either of these terms might mean for these places (Prior 2011). Ingold discusses the vast rhythms within landscapes during which he argued that “[t]he rhythms of human activities resonate not only with those of other living things but also with a whole host of other rhythmic phenomena - the cycles of day and night and of the seasons...”. Whereas Tim Edensor has edited a collection entitled the *Geographies of Rhythm* in which he suggests that:

“We can identify the distinctive characteristics of place according to its ‘polyrhythmic ensemble’ (Crang 2000), the particular ways in which changing rhythmic processes interweave to afford places a mixity of temporal events of varying regularity...Rhythmanalysis can help explore notions that places are always in a process of becoming, seething with emergent properties, but usually stabilised by regular patterns of flow that possess particular rhythmic qualities whether steady, intermittent, volatile or surging.”

(Edensor 2010a, p. 3)

Indeed the relationship between researching places and researching rhythms can be seen in the ways in which Lefebvre defines rhythm in terms of repetition and the similarities between it and the layered ways in which Massey defined place:

“No rhythm without repetition in time and in space, without *reprises*, without returns, in short without **measure**... there is always something new and unforeseen that introduces itself into the repetitive: difference.”

(Lefebvre 2004, p. 6)

“It’s the returns [to a place]... and the very differentiation of temporalities that lend continuity.”

(Massey 2005, p. 139)

The returns, Massey’s key to building layered and multiplicitous places are, in a way, also rhythmic, so to study places in this way is to study, at the same time, the rhythms within the layers, and the rhythms in which they are created and lain upon each other. Lefebvre does not leave his theorising here, chapter 5 will go into greater detail concerning the nature of rhythm and its relationship with place, but having established that there is a connection I now want to turn to Lefebvre’s suggestions concerning how one can be a practicing “rhythmanalyst”.

Lefebvre begins describing such a “rhythmanalyst” as having much in common with a psychoanalyst, they are both “attentive” and both listen to “words or pieces of information” to conduct research, the major difference comes in their differing “methodological obligations; the psychoanalyst is objective, he (sic.) must try to forget his past, make himself anew and passive” whereas the rhythmanalyst does not, instead they use their own body and their own knowledge into order to become part of and study the rhythms surrounding them. On the subject on the rhythmanalyst and space/place Lefebvre says:

“[H]e pursues an *interdisciplinary* approach. Without omitting the spatial and places, of course, he makes himself more sensitive to times, than spaces. He will come to ‘listen’ to a house, a street, a town, as an audience listens to a symphony.”

(Lefebvre 2004, p. 22)

This project will, as I have said before, not attempt to divide events and occurrences from places and buildings, instead I will make myself sensitive to events. What is of particular interest are the uses of the words “interdisciplinary” and “listening”; this project may be grounded within geography, and be focused on a geographer’s understandings of place, but it draws on other disciplines, predominately music studies, architecture and cultural studies. Likewise this project also strives to be multisensory; although due to the musical natures of these places there will be a distinct focus on sound and the aural. Whilst Lefebvre puts the word *listen* in quotation marks, suggesting a more metaphorical sense of the word, I would not see it that way; instead, this project really does, through its uses of participant sensing and research diary writing, listen to a building “as an audience listens to a symphony”. As Delyser and Sui suggest, rhythmanalysis is particularly suited to research that makes sound its focus, “[c]onceptually, rhythmanalysis may enable a shift in geographic focus from one ocularcentric to one more auditory” (DeLyser and Sui 2012, p. 7).

More practically, Lefebvre also explains how to go about being a rhythmanalyst, and how one would record data that pays attention to the rhythms found within places, spaces and times. He suggests that:

“No camera, no image, or series of images can show these rhythms. It requires equally attentive eyes and ears, a head and a memory and a heart. A memory? Yes, in order to grasp this present otherwise than in an instantaneous moment, to restore it in its moments, in the moment of diverse rhythm. The recollection of other moments and of all hours is indispensable, not as a simple point of reference, but in



order not to isolate this present and in order to *live* it in all its diversity, made up of *subjects* and *objects*, subjective states and objective figures.”

(Lefebvre 2004, p. 36)

Although Lefebvre disregards the use of images this is not a notion that will be found in my research, pictures and photographs will be used, but primarily I will focus on exploring rhythms by using the written words collected in research diaries, and use photos as references or starting points for these sorts of explorations. The commonality between the quote above and the act of participant-sensing is also worth noting, Lefebvre’s assertion of recalling “other moments of all hours” may be impractical, but I interpret it as the desire to write down and commit to memory as much of the ‘present’ as possible, not as an accurate factual list of occurrences though, but as how it was lived in “all its diversity”.

Just how one goes about grasping these moments of diverse rhythm is a different matter, Lefebvre’s practical advice on this matter does not describe how to notate or transcribe rhythms, although there are extensive classifications given for different types of rhythms and examples of his own rhythmanalysis concerning the view from his window and Mediterranean cities in general. Lefebvre does however describe how to go about grasping and analysing rhythms in the first place:

“In order to grasp and analyse rhythms, it is necessary to get outside them, but not completely: be it through illness or a technique. A certain exteriority enables the analytic intellect to function. However, to grasp a rhythm it is necessary to have been *grasped* by it; one must *let oneself go*, give oneself over, abandon oneself to its duration. Like in music and the learning of language... In order to grasp this fleeting

*object*, which is not exactly an *object*, it is therefore necessary to situate oneself simultaneously inside and outside.”

(Lefebvre 2004, p. 27)

This sense of position is both a literal and a metaphorical thing, it means physically placing the researcher’s body in situations where they can both be inside and outside of specific places, Lefebvre often uses a balcony or a highly placed window, as well as maintaining a position where the researcher can be both part of a place/activity and an outside observer of such things.

Practically this means that during my research I have sought to occupy a number of physical positions within venues, both spatial and temporal. I have observed multiple events, multiple gigs and multiple occurrences from all the positions within a venue that I am able to gain access to; these included working at venues as an usher, being squashed to the front barriers next to the stage, from the very back of the highest balcony, from behind the bar, off stage next to the performance, from the exclusive seats of the VIP area, outside the main doors watching the streams of customers, in the middle of the space facing the band, or facing the audience, the list goes on...

Likewise my mental, cultural and social positions have been varied throughout the process. Being a researcher naturally seemed to put me in a place of simultaneous insider and outsider status, access to venues was negotiated, but often resulted in extra access to the space but only within specified areas. Numerous times I came to the venue as a regular customer, sometimes acting as I

would at any other live musical performance, except writing up my experiences afterwards, mostly I would attend performances and use Wood et al.'s participant sensing, jotting down quick notes, images and audio snippets for use later. I would try to grasp what was unfolding within these venues by carrying out ethnographic observations and interviews with audiences and staff members, but I would also let the unfolding events grasp me in return, and I would become part of the audiences and staffs that I was researching, to this end I have also worked professionally at a venue, gaining extra access to the workings of venue management, likewise some of these opportunities were carried out and written up afterwards, sometimes I would act more 'researcher'-like, taking notes as I went.

On a subjective level there have been some constants to my research that I have been unable to avoid. As a dedicated live music fan who has been attending live music for a decade and a half I began this research with a well-developed insider knowledge of the ways in which live music events functioned. This was, in some ways, of great benefit my project as it enabled me to carry out research within my required surroundings without the need to learn new lexicons, languages, slang or behavioural rules, but, in other ways, my long tenure as a gig-goer hindered me. By beginning this research as an insider it meant that it was difficult to analyse how I came to understand the live music venues within this research. The blurred lines between the preconceptions and knowledge that I brought with me into the Roundhouse and the Troubadour, and the information that I took out from it,

characterise this entire study. Some ways that I tried to mitigate against this unavoidable subjective bias was to include a variety of other voices from other venue attendees within my research technique.

One way in which I included external voices and opinions into my research was to create my own tools for recording the publically broadcast messages on social networking site *Twitter*. This popular network is often used by gig-goers to inform friends and strangers about their experience of live music. Of most interest to this project has the been the ways in which people have used this messaging service to discuss their experiences of live music and live music venues as the events themselves have been unfolding. Essentially this has meant that as a researcher I can partake in live music events and record the impressions of a slice of the audience without either research method distracting from the other. The uptake of these new forms of media are currently changing the ways in qualitative research can take place (Huberman et al. 2008, Micek and Whitlock 2008, Jansen et al. 2009, Culotta 2010, Mollett et al. 2011) and this project openly embraces these new tools as ways of gathering participants that do not require distraction from co-temporal participant-sensing, in other words, I can be in a gig, sensing/participating/recording it, whilst at home my computer records the real time updates and experiences of willing participants. In their work on rhythm and digital media Delyser and Sui point to a paper by de Freitas (2010) and highlight the interesting new ways in which these new forms of media fit in to pre-existing ideas of eventful and fluid space/place:

“As de Freitas (2010) points out, wireless information technology transforms understandings and uses of (urban) public and private space: from bounded and distinct entities to entangled realms where users can sit publicly while engaging in private work or conversation, or sit privately while engaging in public work or conversation. The transformation, argues de Freitas, leaves physical space fixed, and digital space fluid, while both kinds of spaces fundamentally overlap and coexist, each shaped by the other – and their users. In this environment what we understand as public space extends across both the physical and digital realms, and the research challenge is methodological, one presenting new opportunities for imaginative and inventive research techniques in both the online and offline, qualitative and quantitative worlds.”

(DeLyser and Sui 2012, pp. 8–9)

On top of all of this, on-the-spot interviews with audience members took place within venues, these were often unplanned occurrences, often whilst I was actively participant-sensing and jotting down notes about my experiences conversations would flair up with the audiences members around me, in these circumstances I would disclose my status as a researcher and proceed to inform them about my work and ask for their opinions on the venue, music and relationship between the two. These unplanned interviews proved to be some of my most informative; the nature of these serendipitous conversations was often an eye-opening insight into the differing experiences that could be found within one event but also a telling sign as to the sense of cohesion and the affects of belongingness that live music could sometimes create. Alongside these informal interviews a smaller number of formal interviews also took place, mostly as a precursor to gaining access to venues.

#### 2.4.4 Writing Eventful Geographies

“Playing, singing, or sounding the world into existence is still the stuff of novels and fairy tales, rather than the content of scholarly journals... we still have some way to go to grasp the knowledges the soundworld holds, to appreciate the ‘now’ that music makes”

(Smith 2000a, p. 617)

“We recognize that writing about acts, sensations and sounds which are quintessentially ‘non-representational’ is fraught with difficulty. One option is to experiment with different textual strategies or a different presentational media”

(Wood and Smith 2004, p. 545)

I have, over the course of this chapter shown two main things: (1) that the ‘nows’ that make the world are central to understanding how places are made and remade, and (2) that, with a comprehensive understanding of **places**, and **events**, I can research the places of live music without having to avoid their intrinsic eventfulness. I have also addressed how I have gone about this practically, by using a form of modified ethnography that focused on reflexive experiences of place, but, in this section I want to discuss how, through my writing, I have gone about ‘grasping the knowledge that the sound/eventworld holds’ and ‘appreciating the ‘now[s]’ that music[king] makes’. As Williams (1978) suggests “[i]f the social is always past, in the sense that it is always formed, we have indeed to find other terms for the undeniable experience of the present” (Williams 1978, p. 128).

The terms, style and form of my writing about eventful places of live music has been influenced by a wide array of sources, but, primarily it has taken shape via the work of radically empirical ethnographers, like Maanen (Maanen 1988), Stoller (1989), and Rodaway (1994), and through the suggestions of non-representational theorists working in the field of cultural geography to embrace description as a tool for sharing eventfulness. Latham, whose work has also

focused on the eventfulness of the world has this to say about research that takes events “seriously”:

“To take the event-ness of the world and affect seriously requires a shift from an empirical mode that is driven by the imperative to denote, to one oriented towards the work of description. The aim is no longer to seek after explanations that claim to go beyond the event being described, but simply to present descriptions that are infused with a certain fidelity to what they describe.”

(Latham 2003a, p. 1903)

However, whilst there is pure formalism at one extreme, at the other there is pure description or an interest in experience for its own sake, which should also be avoided. Ethnography is meaningless in the absence of theory, but theoretical models are not simply imposed on field situations and data; rather, they provide an orientation to the research which can be developed by the researcher over the course of analysing data.”

(Cohen 1993, pp. 132–133)

Infusing fidelity into descriptions is, Latham suggests, a way of ensuring that ‘written events’ maintain connections to the eventfulness and the affect that they describe. Cohen counters this point, suggesting that “pure description” “should be avoided” because without theory ethnography is meaningless. My own suggestion would be to find a space between these two opposing viewpoints, I believe that I can embrace Latham’s presentation of descriptions, whilst also negating the absence of theory by integrating the theories of eventfulness, place, sound, rhythm, experience and affect into my descriptive ethnographic detail. I agree that “experience for its own sake” should be avoided, as all this does is pass on the myth that somehow my text is an accurate representation of such experience. Instead by analysing my own processes of writing, researching and experiencing I hope to get close to a written, visual portrayal of the eventful places of the Roundhouse and the Troubadour that are “infused with a certain fidelity to what

they describe” (Latham 2003a, p. 1903). The goal of Latham’s suggested writing technique is to portray events *as* they happened; rather than treating events like objects to be dissected or explained by analysis, events should be considered on their own terms, whatever they might be.

Within geography a small number of writers have produced work that considers the world, and the author’s own writing about it, in the way that Latham describes: Wylie creatively uses rich descriptions of the events surrounding “a day’s walking”, because he feels that “such a format helps to maintain a sense of fidelity to the original research” (Wylie 2005, p. 235). Lorimer uses “small stories” as a way of reflexively emphasising and “acknowledging [his] own increasingly purposeful attempts to assemble, preserve and re-create” archival knowledge in order to allow him to “find connections to current debates” and “to uncover in the transient experience an intricate network of geographical knowledge and action” (Lorimer 2003, pp. 199–200). And Wood, Duffy and Smith acknowledge, in their paper on *The Art of Doing (Geographies of) Music*, that “[o]ften there is no attempt at all to engage with the ‘moment’ of performance” (Wood *et al.* 2007, p. 884) and accordingly they focus on writing up their work as a “performance [that] is in one sense a fiction: an imagined event, occupying an imaginary space in an imagined day, in the life of three real programmes of research” (p.869). In his work on *Musicking* Small notes that his own text cannot do justice to musical performance, and that, the only way to truly understand musicking is to have been present at the event itself. Small continues



his argument, implying that, rather than writing as a form of ‘explanation’, he hopes that his own text will function as more as ‘suggestion’ through which a reader can come to terms with some elements of musicking:

“The writer plods behind the performers as they shower their multiple meanings over the listeners, describing and explaining their gestures on after another the other, reducing the many layered, multidimensional experience to one-dimensional discursive stream. The best one can hope to do with words is suggest ways in which we might begin to understand the experience. The understanding itself can only come from the musicking itself”

(Small 1998, p. 193)

Researchers in performance studies have also tackled a very similar issue within their work on the tensions between dramatic performances and academic discourse about such performances: When Lavery (2009) considers the interrelationship between performance and text, he states that “[i]t is important to realize that this return to the text is not predicated upon a logic of presence (the performance is not reconstructed as it was)” (Lavery 2009, p. 44). Like Lavery, my own writing ‘is not a reconstruction of how as it was’ either, instead “it is based on the transience of an event that has always passed and a voice that is already gone but which somehow continues to persist” (Lavery 2009, p. 44). This acknowledgement is also of benefit to my study of places of music, as Denzin argues, the re-presentation of lived experience can help in overcoming the biases of vision-centric academic work:

“In the moment of performance, these texts have the potential of overcoming the biases of an ocular, visual epistemology. They can undo the voyeuristic, gazing eye of the ethnographer, bringing audiences and performers into a jointly felt and shared field of experience... The performance doubles back on the experiences previously represented in the ethnographer’s text. It then re-presents those experiences as embodied performance to and with the audience.”

(Denzin 1997, p. 182)

Writing more theoretically Thrift (2000) discusses diagrammatic ways “of ‘performative writing’ which can capture some of the travails of performance such as incursion, permeation, and multiplicity” (p.235) whilst also acknowledging the seeming futility of chasing the perfect written account of performances because:

“[F]undamentally, much performance cannot be written down. It is unwritable, unsayable, and unstable. And that is its fascination: it is a living demonstration of skills we have but cannot ever articulate fully in the linguistic domain.”

(Thrift 2000, p. 235).

McCormack (2003) goes one step further, he argues that his own descriptive style is “not a representation of that process” (p.502), by which he means that the process he has studied is not represented by his text, instead he argues that “there is no process behind *this writing* to which it refers as it writes. The lines of this writing are its own process of becoming faithful to relations and movements that crossed a threshold of intensity” (McCormack 2003, p. 502), suggesting that writing goes far beyond the scope of original events that it documents. This is the central tension in the writing of any eventful geographies, by maintaining Latham’s goal of ‘fidelity through description’, true and accurate fidelity to the original events will never be achieved, the writing and reading of a text will always be a different process to the eventful processes that it describes.

The way in which I have tackled this tension in my own work is by making two conflicting promises about my own writing; the first promise is that I am going to

represent these captured representations of events as accurately and faithfully as I can, providing as much empirical detail, and appropriate stylings, as possible in order to convey to you, the reader, an accurate semblance of the event itself. The second contradictory promise is that I am knowingly going to represent these events in ways that are utterly unfaithful to their original unfoldings, and are, in fact, unfinished, incomplete and non-comprehensive representations of them that differ completely from the events that they describe. Doel argues a similar point when he says that “[a]ll re-presentation is differentiation. Representation, even when it is ostensibly devoted to a return of the same, is transformation.” (Doel 2010, p. 118). Maanen calls this sort of conflicted writing “impressionistic tales” and describes their composition in a way that mirrors my own theories about the nature of places and events themselves:

“Impressionist tales typically highlight the episodic, complex and ambivalent realities that are frozen...Impressionist tales, with their silent disavowal of grand theorizing, their radical grasping for particular, eventful, contextual, and unusual, contain an important message. Fieldworkers are sometime conscious that the art they practice is to provide an account of or even paper over a deeply uncertain world. The pen as camera obscura. Impressionist tales of the field bring such matters to light, for they attempt to be as hesitant and open to contingency and interpretation as the concrete social experiences on which they are based...The magic of telling impressionist tales is that they are always unfinished. With each retelling, we discover more of what we know. Because of their form and their dependence on the audience, meaning will be worked on again and again.”

(Maanen 1988, pp. 119–120)

Like the places that this work is focused on, the style of my writing is meant to be worked through “again and again”, it is not about providing one singular clear picture of these events, but numerous contrasting ones that mirror the eventful places themselves. In order to achieve this sort of writing the goal for the author

must be “to present descriptions that are infused with a certain fidelity to what they describe” (Latham 2003a, p. 1903), *but* the author must be aware that perfect fidelity is an unachievable goal, an unreachable theoretical end-point that one may strive towards in the knowledge that it cannot be reached. Maintaining fidelity to these events allows them to keep their eventfulness, but I must also acknowledge that the eventfulness that this writing ‘keeps’ is something other to what it ‘used to be’. Massumi calls this style of writing exemplification, and it is the primary style in which this thesis has been written. Whilst describing the term he concurs with Latham and Maanen on the importance of detail in order for its success:

“As a writing practice, exemplification activates detail. The success of the example hinges on the details. Every little one matters. At each new detail, the example runs the risk of falling apart, its unity of self-relation becoming a jumble. Every detail is essential to the case. This means that the details making up the example partake of its singularity. Each detail is like another example embedded in it. A micro-example. An incipient example. A moment’s inattention, and that germ of a one-for-all and all-in-itself might start to grow. It might take over. It might shift the course of the writing. Every example harbors terrible powers of deviation and digression. “

(Massumi 2002a, p. 18)

For Massumi detail is the way in which a description partakes in the ‘singularity’ of the event that it concerns, by this he means that the addition of detail does not bring more clarity to the description, but, through the ‘unity of self-relation’ each detail provides fidelity to the event by making the writing itself more closely mirror the ‘jumble’ that the event itself was. However, there is an issue of clarity here; there is a point at which writing through exemplification would become so “jumbled” that it would lose *all* coherence, Massumi himself seems to actively encourage such a loss of coherence, stating that when writing the author should:

“Take joy in your digressions. Because that is where the unexpected arises. That is the experimental aspect. If you know where you will end up when you begin, nothing has happened in the meantime. You have to be willing to surprise yourself writing things you didn’t think you thought. Letting examples burgeon requires using inattention as a writing tool. You have to let yourself get so caught up in the flow of your writing that it ceases at moments to be recognizable to you as your own. This means you have to be prepared for failure. For with inattention comes risk: of silliness, or even outbreaks of stupidity. But perhaps in order to write experimentally, you have to be willing to “affirm” even your own stupidity. Embracing one’s own stupidity is not the prevailing academic posture (at least not in the way I mean it here).”

(Massumi 2002a, pp. 19–20)

Embracing stupidity is, understandably not the goal of this thesis, but in my writing I have taken Massumi’s sentiment and allowed space within in my text for the flow of events, Solnit calls this “a scholarship of evocation rather than definition” (Solnit 2001, p. 198), whereas Stoller refers to it as a meandering:

“In language and life, human beings are meanderers; we continually take detours. But too many of us describe these sideroads as if they were still the main highway – suggesting that we have taken highways that lead us directly to our theoretical destinations”

(Stoller 1989, p. 142)

These meandering side roads are my way of ensuring that I maintain a (imperfect) fidelity to my research, they allow me to spend time providing detail about the events that took place within live music. By meandering I allow my text to wind around the issues that surround **how** these places become eventful, **why** these places are said to be eventful, and **what** it is that makes these places eventful at all. In order to achieve this I have followed Latham’s advice and worked to incorporate different writing styles into my text, whilst also attempting to weave these meanderings into “more established literary conventions”:

“Working to create written accounts that contain a sense of partial-ness and plurality and that are attuned with the performance ethos described in this paper requires two things: (a) greater attention to ways of writing that so far have been more closely associated with the humanities or indeed journalism (compare Thrift, 2000); and (b), more thought about how these ways of writing can be used along with our established literary conventions.”

(Latham 2003b, p. 2008)

My writing includes a variety of forms, voices and styles that do more closely resemble those found in the humanities, fiction or journalism, but I have also worked to incorporate Stoller’s sense of ‘meandering’ into an academic framework that reflects upon these ‘eventful descriptions’ in a more traditionally recognised fashion. As such my work resembles what Rose called “the future of ethnography” in his work on *The Patterns of American Culture*, in this text he defined six key ways in which he imagined ethnographic work being written up:

“[A] polyphonic, heteroglossic, multigenre construction and will include:

- 1) The author’s voice and own emotional reactions
- 2) Critical, theoretical, humanist mini-essays that take up and advance the particular literature and sub literature of the human sciences and particular disciplines (perhaps an ethnography will develop one or two idea that provide coherence to the entire book)
- 3) The conversations, voices, attitudes, visual genres, gestures, reactions and concerns of daily life of the people with whom the author participates, observes, and live will take form as a narrative and discourse in the text – *there will be a story line*
- 4) Poetics will also join the prose
- 5) Pictures, photos, and drawings will take up a new, more interior relation to the text – not to illustrate it, but to document in their own way what words do in their own way
- 6) The junctions between analytic, fictive, poetic, narrative and critical genres will be marked clearly in the text but will co-habit the same volume.”

(Rose 1989, p. 57)

My work will follow Rose's six points and will (1) include my own voice and emotions in its text, (2) it will include critical and theoretical mini-essays that focus on examining the eventful nature of live music venues, (3) there will be a narrative and story line, (4) poetics and lyrical styles of writing will also be incorporated, (5) images will be used to document things that words cannot and (6) the junctions between example-filled, descriptive, meanderings and more analytical reflection will be clearly marked.

To address this 6<sup>th</sup> point, I will clearly mark the junctures in my text through the use of differing fonts: more reflective, traditionally academic styles of writing an analysis will continue in Times New Roman, the font that has been used throughout the chapter and most of this thesis already. Whereas descriptive passages, those taken and based on interviews, online data sources, ethnographic fieldwork and research diaries will be written in this font, Courier New. This border is an artificial one, as I agree with Kisliuk (2008, p. 57) when she suggests that "there is no definable border between the field and the space of writing - we write when we are doing research, and we research while we write" (Kisliuk 2008, p. 41), as such I often flit between the two styles and fonts without announcing the transition because I believe that my descriptions and my reflections are two sides of the same research. However, this forced divide still exists for cohesion, and to help the reader navigate the "unity of self-relation" as it "becom[es] a jumble" (Massumi 2002a, pp. 19-20).

The two sides of how this I have written up my research reflects how Lefebvre originally imagined the work of a rhythm analyst, who would understand that “[i]n order to grasp this fleeting *object*, which is not exactly an *object*, it is therefore necessary to situate oneself simultaneously inside and outside” (Lefebvre 2004, p. 27) in both a physical and an analytical sense. I have already shown how my own status within the music venue has allowed me to experience events as different types of insiders and outsiders, but I also believe that, by weaving rich ethnographic field notes from the events that I have witnessed, with more considered analysis that seeks to explain how these places and events are made and remade I have constructed an account that allows the reader to experience something of the ‘inside’ of these places and event that I witnessed, whilst also allowing the reader to consider how I have analysed and explained them from the ‘outside’.

Looking beyond text it is worth noting that this ‘write-up’ is more than just writing. I have also used photography as part of my writing-up. I stress that these images have not been analysed in the ways that some geographers have used images to explore the nature of places and spaces, such as Rose (2007) with her theories of *Visual Methodologies*, or Cosgrove and Daniels (1989) and the ways in which the iconography of landscapes have been interpreted and consumed. Instead I have more in common with Latham and McCormack who use images for their own forms of rhythm analysis, suggesting that “images can be understood as resonant blocks of space-time” themselves rather than static representations of



spaces and times (Latham and McCormack 2009, p. 253). Primarily I use images as starting points for new ideas, to explain spaces, visual phenomena (such as lighting or staging), textures or other ideas that would be simply more cumbersome to explain through text alone.

Unfortunately licensing issues surrounding iTunes' sponsorship of a large number of the events at the Roundhouse meant it was impossible to receive audio-recording rights within the venue during these performance. As such, whilst covert audio notes were taken as aide-memoires to inspire and influence my writing outside of these venue spaces, and audio recordings were allowed within the Troubadour, the files themselves do not feature in this publically available thesis.

## 2.5 Conclusions

Places, spaces, research, researching and the researcher are not static, they are moving targets, and eventful entities in their own rights. In this chapter I have outlined the work that has influenced my own understanding of the eventfulness of the world and shown how this eventfulness ties directly into the ideas of place, space and events that are so central to my research on venues. More than this, I have also reviewed some of the work that has also been carried out about places of live music. I have noted that, whilst geographical work has progressed, particularly since the early 1990s, in the ways in which it has taken sound, music and the aural seriously it has often done so in order to study place *and* music, or

to consider music as a cultural object to be tied to specific locations. Yet there has still been some considerable amount of work that considers places *of* music, and which examines the embodied, experiential and eventful nature of music itself. It is to the latter of these fields that this thesis contributes. In this chapter I have reviewed the ways in which these pieces have encouraged and informed my decisions to focus on the eventful nature of place of live music.

This chapter has also introduced how I have gone about conducting my research, in particular it has emphasised the importance of the technique of participant-sensing and rhythmanalysis as means by which I can go about engaging with eventful places on eventful terms. It has also justified my use of a reflexive ethnographic stance, suggesting that only by understanding my own experiences of eventful places will I be able to make sense of others, and that I should not be concerned with hiding my own experiences of research from the reader, as they are, if not more relevant, then just as relevant, and perhaps more detailed and personal than any other source of data I could ever gain access to.

# 3 Buildings

---

The Roundhouse, and the Troubadour are buildings, they have been built and rebuilt over their lifetimes (Jenkins 2002, Jacobs 2006, Kraftl and Adey 2008, Hollis 2010, Kraftl 2010), and, within these buildings, events are built and constructed. Live music events *make* and *remake* places of live music, but it is within places of live music that live music events are *made*. The Roundhouse and the Troubadour are also not static; live music “events are fluvia” (Deleuze 2006, p79) that unfold in places that are “throwntogether” (Massey 2005, p. 140) and “unstable stages” (Cresswell 2004, p. 39) which form part of “a continuous stream of occurrence” (Whitehead 2004, p. 172) demarcated by “rhythm [, which] is a perceptual quality specifically linked to certain successions” (Frisse 1982, p. 150), and yet, at the heart of all of my research, are a number of certain, immovable and seemingly constant characteristics of these places, their size and material construction. The Roundhouse and The Troubadour are buildings, and they may not be static, but they are still physical constructs of bricks and mortar, glass and steel that rigidly define the spatial constraints of the music venue and impact upon the events which take part within them.

This chapter is about unpacking what it means for places of live music to be the places in which events themselves are built, in it I detail the stabilising rhythms that the ordered production of sounds, arrangement of materials and orchestrated

work can create, and I also explore how these stable rhythms are negotiated and renegotiated by those who occupy these places during live music events. The ways in which sounds impact upon these buildings, and the nature of the patterned rhythms that events within these buildings unfold in accordance to, are explored in much more detail in chapters 4 and 5 of this thesis.

In this chapter I explore the connections between what happens in a live music event and how a live music venue is materially constructed. I begin by showing how the built structures of live music venues are arrangements that can impose stabilising and necessary constraints upon the live music events that unfold within them, limits which differ between the Roundhouse and the Troubadour. Once I have established these constraints I demonstrate, with a number of vignettes, ways in which subjects within the music venues negotiate these constraints. I also explain how the material limitations of live music venues can we worked with, and against, to produce the array of events that characterise the Roundhouse and the Troubadour.

### 3.1 Stabilising Rhythms

Buildings are amalgamations of brick, concrete, glass and steel, often prehended along with a sense of scale and consistency that produces an impression of seeming permanence. Buildings are not permanent; they are temporary constructs that are often purposefully put together in particular ways to portray a sense of

their own (false) permanence. Dewsbury sums this sentiment up neatly in his work on performativity and the event in which he asks readers the following:

“Take, for example, the building you walk through/within-what is the speed of flux that is keeping it assembled? It seems permanent, less ephemeral than you, but it is ephemeral nonetheless: whilst you are there it is falling down, it is just happening very slowly (hopefully).”

(Dewsbury 2000, p. 487)

The fabrics that make up all buildings are always altering, sometimes these alterations are dramatically overt (e.g. falling down), but often they are incredibly subtle and nigh on imperceptible. Whitehead illustrates how a false, but powerful sense of permanence can exist in our prehension of buildings with a detailed example; he begins with a simple statement “Cleopatra’s Needle is on the Charing Cross Embankment” (2004, p. 166), though neither the object nor the location are essential to the example and could just as easily be replaced by “The Roundhouse is next to Chalk Farm Underground Station”, he continues:

“At first sight we should hardly call this an event. It seems to lack the element of time or transitoriness. But does it?... The static timeless element in the relation of Cleopatra’s Needle to the Embankment is a pure illusion generated by the fact that for purposes of daily intercourse its emphasis is needless. What it comes to is this: Amidst the structure of events which form the medium within which the daily life of Londoners is passed we know how to identify a certain stream of events which maintain permanence of character, namely the character of being the situations of Cleopatra’s Needle. Day by day and hour by hour we can find a certain chunk in the transitory life of nature and of that chunk we say, ‘There is Cleopatra’s Needle.’ If we define the Needle in a sufficiently abstract manner we can say that it never changes. But a physicist who looks on that part of the life of nature as a dance of electrons, will tell you that daily it has lost some molecules and gained others, and even the plain man can see that it gets dirtier and is occasionally washed. Thus the question of change in the Needle is a mere matter of definition. The more abstract your definition, the more permanent the Needle. But whether your Needle change or be permanent, all you mean by stating that it is situated on the Charing Cross Embankment, is that amid the structure of events you know of a certain continuous limited stream of events, such that any chunk of that stream, during any hour, or any day, or any second, has the character of being the situation of Cleopatra’s Needle.”

(Whitehead 2004, pp. 166–167)

Whilst verbose the example comprehensively illustrates how human perception and language together with a sense repetition and representation can come together and produce a seemingly permanent object within a becoming world. Cleopatra's Needle is not permanent, but the fluvial events that form its matter, character and location are structured over a long enough scale such that people can ignore these changes and refer to an abstract representation of the event. There is no permanence within this becoming world, yet within the timescales and patterns through which the world becomes, it can *seem* as if there is. Buildings thus are always changing, although just like Whitehead's Cleopatra's Needle they seem can stable and permanent, and this *seeming* stability evokes social stability:

“Buildings stabilize social life. They give structure to social institutions, durability to social networks, persistence to behavioural patterns. What we build solidifies society against time and its incessant forces for change... Brick and mortar resist intervention and permutation, as they accomplish a measure of stasis. And yet, buildings stabilize imperfectly. Some fall into ruin, others are destroyed naturally or by human hand, and most are unendingly renovated into something they were not originally.”

(Gieryn 2002, p. 35)

Buildings, like the Roundhouse and the Troubadour may not be permanently stable, they can and do change, but their seemingly stability over extended periods of time provides a ‘persistence to behavioural patterns’, in other words the stability of the built material within a live music venue provides what is needed for rhythm to form. The material constructs needed to create the rhythms of live music venues are many, but they can generally be summarised into three

things: a staging or performance area from which artists perform, and audiencing area from which the audience watch the artists perform and boundaries which define the space to be considered ‘the venue’ (which differentiates a music venue from a street performance or music festival). At the Roundhouse and the Troubadour these three components are rigidly and differently defined.

The internal space of the Roundhouse (see figures 17 and 19) contains a semi-permanent staging area that takes up about a quarter of the internal space of the venue, the stage is raised about 5 feet from the ground, and is separated from the audience by a short metal barrier that prohibits the audience from reaching the stage, the liminal space between the audience and the stage is about 4 feet wide and is used by security, photographers and, occasionally, artists. The continuous circular wall of the Roundhouse wraps around the entire venue space and demarcates the venue's capacity. The audience's entrance to and from the venue is gained through a number of doors along the section of the wall furthest from the stage, the artists and staff members have a larger array of doors to enter and exit the venue, including those behind the stage to the backstage area, and to the loading area near the back of the venue. Access to these restricted areas and entrances was granted by security guards who diligently checked security credentials often symbolised by printed stickers and wristbands. The Roundhouse also has a balcony level that wraps around the main venue space, which is filled with permanent seating.



Figure 16 The Troubadour, interior, 22:38, 14/01/2010



Figure 17 The Roundhouse, interior, 21:30, 05/07/2009



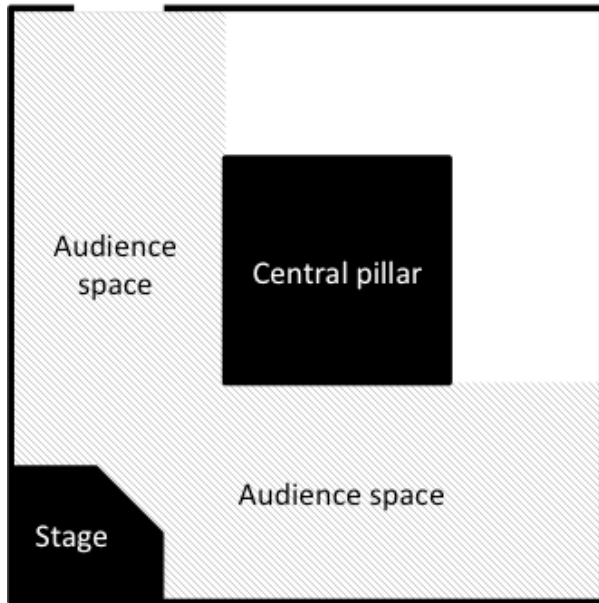


Figure 18 Sketch of interior of the Troubadour, by author. Not to scale.

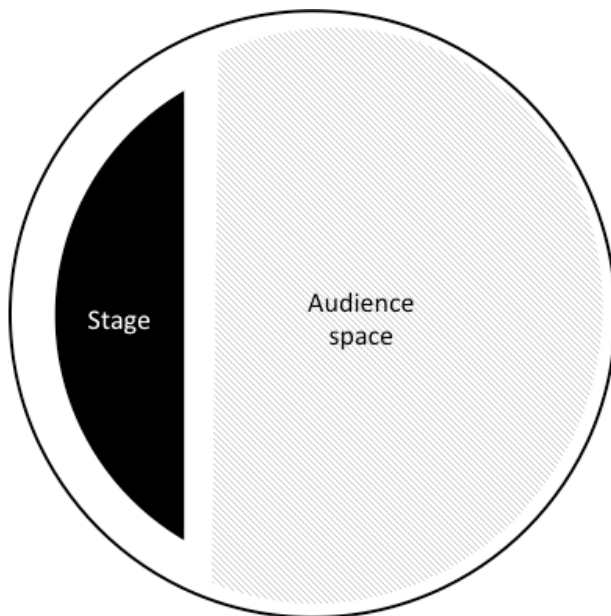


Figure 19 Sketch of the interior of the Roundhouse, by author. Not to scale.

The Troubadour (see figures 16 and 18) is a square shaped basement filled in the centre with a solid block of material that includes structural supports and a staircase that leads to the ground level. The permanent staging area takes up one corner in the square and is demarcated by a five sided stage that is raised about 9 inches from the floor. There is no liminal space between the stage and the audiencing area, which surrounds the stage in an L shape, effectively creating two sub-rooms into which the artists perform and a small front of stage area that audience members could occupy. A cupboard-like space towards the back of the one of the rooms contains the sound and lighting desks, there is also a small back room which can be used to store some equipment. No formal security checks were ever in place to stop audience members entering any back-area, though the entrance into the venue was always stationed by an employee who would charge an entrance fee and use an ink stamp on the wrist to signify this. Unlike the Roundhouse, the Troubadour's audience space was filled with furniture, benches and seats ran along the wall of the audience spaces with tables in front of them and a collection of stools and chairs positioned on the other side of these tables. There was often a small seating area positioned directly in front of the band, and a series of small circular tables and stools filled the rest of the empty space within the audience space.

The Roundhouse and the Troubadour used material to form and stabilise particular behavioural patterns. In both venues performance space was indicated by a raised platform that bounded the performance space from audience space

vertically, as well as horizontally. Performance spaces became the focal point for audiences entering these venues, the presence of a raised stage, even whilst empty, worked to orientate the audience before the performance had even begun: at the Roundhouse this meant the audience would fill the empty venue space by positioning themselves as close to the centre of stage as possible, with the rest of the audience stood behind them, feet pointed towards the stage in the shape of a radiating circle. At the Troubadour the position of the stage was one way in which the audience orientated themselves, but the furniture within the room also had a profound impact on how the audience filled and organised themselves within the space. The original positions of stools and benches dictated the direction in which people sat, and, whilst the audience would often work with each other to arrange and rearrange the furniture in the venue in a way so that they could all view the stage area, this was not always the case and some audience members would be left with restricted views, or with a seating arrangement that made it awkward for them to continuously face the stage area. Both venues also had their lighting arrays and amplification systems set up to reinforce the distinction between audience and performance spaces: the majority of the amplification systems within both venues was designed to send sound waves outwards towards the audience space, with a limited portion of the system dedicated to sending sound towards the artists (via small amps called 'monitors') and the lighting arrays in both venues had the bulk of their arsenal arranged to illuminate the stage, with a smaller set of lights about to illuminate portions of the audience space.

The distinction and demarcation between the internal spaces of a live music venue are of critical importance to the rhythmic functioning of the events within them. Practically speaking, the artist needs space to perform and contain their equipment, and the audience needs space to watch from; the vertical positioning of the performance space within the venue functions as a visual cue to enable this demarcation and as a practical way of maximising the number of audience members able to see the artist. The architectural construction of the space enforces the movements that can, could and should occur within a building.

Tschumi calls this the relation of S E M:

“ S	E	M
Space	Event	Movement

The final meaning of any sequence is dependent on the relation space/event/movement. By extension, the meaning of any architectural situation depends on the relation S E M...

But architectural sequences do not mean only the reality of actual buildings or the symbolic reality of their fictions. An implied narrative is always there, whether of method, use or form. It combines the presentation of an event (or chain of events) with its progressive spatial interpretation (which of course alters it). Such, for instance, are *rituals* and their routes of initiation where, from points of entry to points of arrival successive challenges await the new candidate. Here, the order of the sequence is intrinsic. The Route is more important than any one place along it.”

(Tschumi 1996, pp. 162–163)

Architectural sequences are, Tschumi argues, combinations of events and spatial interpretations, they are, in other words, combinations of people doing things and people prehending what they can, should and will do. The spaces of the Roundhouse and the Troubadour only become venues when the role of the audience and the artist are fulfilled, “[t]here is no architecture without program, without action, without event” (Tschumi 1996, p. 3), but in order to fulfil these

roles those who enter these spaces must apprehend the implied narrative of it. Live music venues are spaces in which the implied construction of narrative is formalised through the demarcation of audience and artist spaces. As people within these spaces move, have experiences, and, in Small's (1998) sense of the word, "music", they construct the rhythms of the live music event with (and sometimes against) the implied narrative of the architecture of the building.

The relationship between the building that is a live music venue (a seemingly static arrangement of materials) and a rhythm (a patterned order in which events unfold in predictable and unpredictable ways) may seem obtuse; a building and a rhythm are two very different things one is material and physical and the other is immaterial and eventful, yet a more nuanced understanding of the differences (or lack thereof) between the material and the immaterial illustrates just how connected they are. Consider Latham and McCormack's argument against the supposed 'rematerialisation of urban geography':

"We cannot simply rein things in and root them. It is not enough to use the 'material' and 'materiality' in such a way as to invoke a realm of reassuringly tangible or graspable objects defined against a category of events and processes that apparently lack 'concreteness'... Instead, the immaterial needs to be understood more expansively so as to include the prepersonal force of a multiplicity of nonrepresentational forces and practices and processes through which matter is always coming into being... To speak of the material is, therefore, to have already invoked the excessive potential of the immaterial... This is not least because concrete itself, or indeed any other building material, is not 'brute matter'. It is a particular aggregate organization of process and energy. It is no more (or less) 'real' than apparently 'immaterial' phenomena like emotion, mood and affect, although it has a different duration and threshold of consistency... Thus, to argue for the importance of materiality is in fact an argument for apprehending different relations and durations of movement, speed and slowness rather than simply a greater consideration of objects."

(Latham and McCormack 2004, pp. 704–705)

The terms ‘material’ and ‘immaterial’ do not need to be abandoned in order to discuss buildings alongside rhythm, instead what needs to be carried out is a re-conceptualisation of these terms that mirrors a new understanding of the built environment as eventful so that the term ‘material’ comes to mean a specific organisation of processes over an extended timescale, rather than matter itself, which is in fact just a part of these processes as set out by Whitehead earlier in this chapter.

The Roundhouse and the Troubadour are (im)materially constructed in ways that imply specific narratives, these narratives are prehended by subjects and (often) followed; generally audiences stand where they should do, they sit on the seats provided for them, they point themselves towards the raised platforms, and await artists to perform – the rhythms of the live music events within a venue are connected and restricted by these narratives, how they are prehended and the actions and decisions they encourage subjects to make. The potential narratives of architecture are the foundations upon which the rhythms of live music are built, they, quite literally, set the stage for events, but they are not absolute limits upon the events that occur. The potential narratives between the Roundhouse and the Troubadour differ due to the ways and scales that they are constructed, but the narratives of these buildings are not, as I have theoretically and empirically shown, set in stone; materials are merely slow processes and, within a live music venue the material of the building, and its implied narratives, are open to negotiation.

## 3.2 Negotiated Materials

“The building becomes a place where a number of material and immaterial links meet in a node of relations, whose durability is both relative and negotiated. It is in this way that the building is able to engage and negotiate with a number of disparate realms... The building as a permeable entity becomes less an individual building block in a collection of blocks, but rather it becomes an unstable assemblage that is intimately connected to and renegotiated by the surrounding buildings, streets, communities, and economies and the world beyond.”

(Jenkins 2002, p. 232)

Jenkins, whose work forms an essential part of ‘a new critical geography of architecture’ (Jenkins 2002, Jacobs 2006, Bouzarovski 2009) criticises accounts of buildings that “see the building as simply a material artefact” and often rely on “a presentation of the building as being always ‘there’ ” (p.225). Buildings are not, as I have already shown, static, but nor are they isolated or uncontested, they are relational in that they are impacted upon by an array of differing variables, and they are negotiated by those that use, organise and act within them. According to Jenkins the term architecture has been mistakenly conceptualised as a linear process with a static result, within which the individual and near “mythical” figure of the architect singlehandedly transform a selection of materials into a completed object called a building (Jenkins 2002. p. 236). These so-called “black boxes” have found their way into academic work on architecture, resulting in a number of accounts that, in Jenkins’ opinion, totally fail to consider the temporal and spatial changes that occur within a building’s lifetime. Working with Jenkins’ text Jacobs (2006) keeps a sense of relationality within her understanding of buildings and extends this notion to include an understanding about the scales at which events can operate, stretching them far beyond what

Jenkins had defined as 'activities' and transforming the idea of events into a concept 'big' enough to encompass entire buildings:

“...the materiality of the building is a relational effect, its 'thing-ness' is an achievement of a diverse network of associates and associations. It is what we might think of as a *building event* rather than simply a building. Conceived of in this way, a building is always being 'made' or 'unmade', always doing the work of holding together or pulling apart.”

(Jacobs 2006, p. 11)

In this section of the chapter I take Jacob's ideas of a building event and investigate how the Roundhouse and the Troubadour are relational and negotiated material constructs in which the same space is used and reused in creative, organised, predictable and surprising ways to create live music events and places of live music. I begin with a vignette that shows how the demarcation of audience and performance space can be transgressed and I contrast this with a description of a time in which I acted to reinforce some of the spatial divides within the Roundhouse. After this I outline an example of an event in which the internal space of the Roundhouse was dramatically altered from its usual arrangement, and then I look at some of the work that was carried within the Roundhouse in preparation for the hosting of live music events.

From a sitting position it is not a large fall for the lead singer of The Noisettes to the floor of the venue, at which point I lose sight of her and some of the audience members in front of me surge forwards, I can follow her movements towards stage right, by the waves of outstretched arms



pushing from the front of the crowd out and up into the air at where she must be stood. She continues singing, her band still playing and her wireless microphone still transmitting. She reaches the far end of the barrier between audience and stage, and, rather than turning back, like I expected her to, that barrier has been opened and she is now out, into the audience. Still blind to her actual presence I can see the pocket of excited animated crowd surround her, she is not singing right now, the bridge of the song continues. I don't know where she is going. Then with a cry from the audience she is atop one of the bars towards the side of the venue, actually stood on the bar, golden shimmering dress illuminated by a single spotlight and the song dips and she struts, still in heels, up and down the narrow space. I turn around, to see the entire venue pointed not at the stage, but towards the bar, the band continue playing.<sup>13</sup>

The demarcation of spaces within the Roundhouse implies the narrative of the events within it; the barrier, and the audiences' arrival into the venue on one side of it, combined with the security personnel, who station the entrances into the space behind it, implies that the barrier is an un-crossable fixed spatial divide, it is not. Two events I witnessed at the Roundhouse had moments in them when artists

---

<sup>13</sup> Adapted from field notes taken in the Roundhouse on 18/07/2009.

crossed over into the audience space, at both of these occurrences the artist's actions were greeted with an affectual surge from the audience who pushed to be closer and feel closer to the performers who had joined them. Only one event had the opposite happen; a performance by Bloc Party was characterised by a number of crowd surfers, audience members who were carried forwards over the barrier dividing the spaces, and all crowd surfers were escorted by security staff to the side exit of the dividing space and released back into the audience space.

I am spending the evening working on the door. With very little briefing from the event manager for the evening I am suddenly responsible for checking the ticket stubs of audience members who are in the building. We work in pairs, two of us to each major entrance to the main space of Roundhouse, I have to make sure that the right people are given access to the right space. This means the audience already have tickets, they are already in the venue, but some of them might be for the balcony level upstairs, whilst most of them will be for the main space. The space that the ticket grants access to is printed in bold capital levels - Level 1, Level 2.

The work is straightforward, uneventful and it means that I am not going to be inside the venue during the performance tonight. Each time someone enters or leaves snippets of

sound leak out, the support band sound alright. Someone hands me a ticket that says Level 2 on it.

"You're upstairs, that just through the door over there," I point "and up the stairs."

"Oh my friends are in there" the young girl gestures towards to doors I stand in front of.

Suddenly self-conscious I splutter "Sorry," and she turns, slowly, away from me and walks towards the doors to the staircase.<sup>14</sup>

In the previous section I outlined how the empty audience space of the Roundhouse was designed to be prehended by the audience as a space for them to occupy. This was accomplished by those who designed the space through a number of cues, such as the construction of a raised stage on one side of the building to indicate where artist would perform, and the direction of lighting and amplification arrays. However, in the vignette above, the complexity of the organisation of space within the Roundhouse makes itself apparent. An audience member begins to prehend their role within a live music venue before they even enter the main space of the venue; the very act of purchasing, travelling to and gaining access to the building initiates this process. The process is not open, but strictly controlled, access to the building is only granted to those who possess

---

<sup>14</sup> Adapted from field notes taken at the Roundhouse on 19/07/2010.

tickets, and those tickets hold limits to the levels and rooms within the Roundhouse that the audience are allowed to enter. As I worked in the Roundhouse I became part of this process, allowing some audience members to enter certain parts of the venue, and denying others.

The levels of access granted to those within a venue space are another way in which the rhythms of the building can be controlled; allowing maximum numbers of audience members into certain spaces ensures that crowds do not become dangerously large within the confined dimensions of the audience space. In a similar way, audiences are restricted from entering performance spaces, this minimises the potential for disturbances whilst the artists perform. Yet there are also those within the venue who are given the ability to traverse these divides; artists could freely enter audience spaces and would occasionally do so to create powerful affects of excitement and proximity through the perceived transgression of this act and the genuine desire of audience members to be close to the artists they had come to see perform. The demarcation of live music spaces is part of the implied narratives that establish a live music venues' rhythm, but these narratives can be ignored. The result of ignoring this implied narrative is an affectual arrhythmia, as the audience and artists renegotiate their prehensions of the space and the event.

I enter the main space of the Roundhouse and everything has changed, I feel disorientated, surprised, impressed and uneasy. The relatively empty room that normally greets me

when I pass through the two sets of doors into the venue space is full of stuff.

Tables, round and large enough to seat eight around them are set out across the floor, unlit candles adorn the centre of them, it feels more like an empty banquet hall, rather than the space I know. Even the stage seems, off, two sets of equipment are set up, one to the left and the other to the right...

Later that night I am watching a lone singer-songwriter perform with an acoustic guitar. I am sat on a table near to the back of the venue, watching over the heads and shoulder of those set in front of me. It feels like the Troubadour.<sup>15</sup>

One of the most jarring experiences I had whilst studying the Roundhouse is detailed in the vignette above, on entering the venue on 20/01/2010 I was shocked to see that the internal space of the venue was totally different to how I had expected it to look. I arrived at the venue with my prehension of the venue space already partially constructed. I knew, or thought I knew, what I was going to experience, discovering that my preconception was completely wrong was both an exhilarating and confusing experience. The internal space of the Roundhouse had been worked into something new, materials had been brought into it and

---

<sup>15</sup> Adapted from field notes taken at the Roundhouse on 21/01/2010.

arranged by venue staff in a way which totally transformed the implied narrative of the space, it was no longer a floor to be filled with standing bodies hoping to get close to a stage, but a hall filled with seats upon which people could sit with each other to appreciate a performance over drinks and food.

It was not the only time that I saw the main space of the Roundhouse transformed by the materials within it, I also experienced events that used an internal seating structure to transform the entire space into a theatre-in-the-round, with a small central stage surrounded by raked seating the extended up to the balcony level. During the summer of 2009 the entire venue was transformed again by musician and artist David Byrne who turned the venue into a functioning musical instrument for his ‘playing the building exhibition’ (as described in section 1.3 of this thesis) by creating a system of pulleys and pneumatics which, when controlled from an organ by members of the public, could resonant, tap and vibrate particular fabrics of the building.

The capacity for the Roundhouse to achieve these radical internal restructurings is the result of work, “[a]s a building event, this... [building] is produced through a diverse range of work, all of it performed by various alignments of the human and the non-human” (Rose *et al.* 2010, p. 335) and it takes a large team hours or even days to rework the materials of the Roundhouse into the different configurations. On my first day of research I spent my time observing the team responsible for outfitting the venue for the iTunes festival, a series of high-profile live music events that have taken place in the Roundhouse since 2009.

The main stage is being built by over 20 people. It already seems to dominate the room. Already filled with potential though it's covered in tangles of black wires and black boxes. The room is full of squealing metallic sounds and chatter.

"Is this all lighting cable?"

"Yeah unless it's TV Stage."

"It doesn't look big enough for the whole train."

I keep trying to picture what this would look like during a gig. The stage seems to be intruding into the space, cutting it in half.

Everyone goes for lunch and for 3 minutes I am the only person in the whole room.

It is empty in a profound way, but also vast, and when I look closer, full of stuff, but it's all un-organised - it's in transition. There is a quiet constant humming and a slight breeze from an under floor vent.

I walk up to the stage barriers, I feel special but don't feel brave enough to sneak onstage. I am wearing a pass, but I don't know where that gets me. The moment passes and people begin to return to the venue.

Lighting rigs shift up and down, raised and lowered from floor to ceiling, the room is getting louder, busier. The stage is getting clear, most of the lights seem to be working, they keep testing them out. With a static rush the speakers come alive, hissing noise whilst people shout over it, the lights cycle rainbow colours.<sup>16</sup>

“[A] building is always being 'made' or 'unmade', always doing the work of holding together or pulling apart” said Jacobs (2006, p. 11) in a quote earlier in this section; in the vignette above the work of pulling apart and bringing together a building is displayed overtly. Technical teams work for hours to construct the implied material narrative of this venue, to put together the lighting and amplification arrays that will strive to induce affects within audience and to produce a functioning system in which multiple subjects and networks will work together eurhythmically to produce live music events that can be controlled. It is their work that enables listening to occur, that produces the space in which affectual moments can spread and that implies the rhythmic conventions necessary for a live music event, whilst enabling the potential of 1 occurrences to surprise. The scale and scope of this work is one of the major defining characteristics that differentiate the Roundhouse and the Troubadour from each other.

---

<sup>16</sup> Adapted from field notes taken at the Roundhouse on 03/09/2009.



Half hour before the doors open and not much has happened. I have sat, awkwardly at the back of the room, not wanting to write much down for fear of looking out of place. They must know I am not here to sound-check, I have not got any instruments with me. Two girls sit close to the stage on separate tables, whilst a three-piece fuss over tangles of black cables leading to and from pedals and a stack of amps on stage right.

"Can we get this on? Is this on?" says one of the members of the band, gesturing to his own guitar.

"Is that now-?" the technician shouts back over a crackling thump that I assume means it's probably on.

A few chords are thrashed out whilst he leans his body weight forward onto a pedal, a metal wedge filled that compresses with a click.

"Yeah sound fine?"

"That good?"

"Yeah, that'll do" he turns to a band mate, "you?"

"Yeah, sure I am all okay."

"Cool."

“Cool,” echoes back the technician as the band begin unplugging their equipment again.<sup>17</sup>

Spatial and temporal limitations characterise the Troubadour; in the minutes and hours before a live music event the amount of preparation that can be accomplished is far lower than that of the Roundhouse. The sole technician and the inexperienced artists work with the material and time they are given. The sound check in the vignette above only took minutes, during which some equipment was tested, and no full songs were performed. At the Roundhouse each piece of equipment to be used that evening would be checked, often multiple times, for faults and compatibility with the other networked systems within the Roundhouse, artists would also perform a selection of the songs that they planned on playing later that evening. The ability to test songs was not only of use to the artists, who could begin to develop a feel for the acoustics of the venue, but also for the lighting technicians who would use the time to try out differing configurations, and the audio technicians who would engage in dialogues with the artists after, and occasionally during, the performance in order to tweak various monitor levels or sound qualities. At the Troubadour the procedure of the sound check was much less formalised and would, normally involve artists ensuring that their equipment functioned whilst having a short conversation with the technician about a small number of issues. As a result the potential for technical faults to destabilise intended rhythms was a more frequent occurrence. The scale of the

---

<sup>17</sup> Adapted from field notes taken at the Troubadour on 08/12/2009.

work carried out at the Roundhouse helped ensure that events unfolded in the ways in which they were planned, within the Troubadour the scale of the work that could be achieved was often enough to ensure that live music events could occur at all.

The scale of work that was carried into with these venues was proportional to their difference in size: The Troubadour is a small music venue, able to fit 120 people at maximum capacity, the Roundhouse is a moderately large music venue about to fit 3,200 people (over 25 times that of the Troubadour). During the proceeding final vignette I will show some of the impacts that size and shape of the Troubadour could have on the behaviours and affectual capacities of the crowd.

I am alone, well not alone, but it feels like I am alone because there's no one else sat in the room with me. There are, I think, at least two other people on the other side of the Troubadour, I can hear them occasionally, but I can't tell, I can't see them, I can only see the band, there's four of them. I really hope there's more people round that corner. They can't just be playing to me, can they? No they're not, other people just shouted over the noise.

I hear the singer gruffly ask "What's next?" after each song, do they just want to set to be over?

"No fucking way am I doing that one with my throat," he says.



Figure 20 The Troubadour, interior, 23:43, 20/01/2010

I make the decision to move to see what's happening in the other side of the venue. I move around the back of the room, rather than daring to move close to the stage.

I take position behind one of the cornered off tables in other room near the bar, there are about 12 people in this room, they all actually seem quite into the band and as I watch I can feel myself soften.

Here, with just this tiny crowd so late at night I realise that this band are playing just for us, the 13 or so people in the Troubadour. The weird shame that I felt on my own on the other side of the stage melts into an appreciation and a sense of intimacy.

"Oh well that was our last song then," the singer with the sore throat quips, there are shouts of disapproval from the audience.

"No? Okay one more then." <sup>18</sup>

Moving from one side of the venue to the other completely changed how I experienced this event, it was not just the material within a venue that impacted upon experience of the event, it was also the position of the subject in relation to all of this material. At the start of the vignette I felt anxious, alone and isolated and then as I moved around the back of the venue and into the other side of the audience space of the Troubadour, I found myself in the company of a small number of other audience members, and my negative emotions dissolved into a feeling of closeness towards the small music event. It is not just technicians and artists who can negotiate the spaces of a live music venue, but the audiences as well. Within the Troubadour the limitations imposed by the implied narrative of the venue (which is to sit at a table and remain seated for the duration of the event) keeps the potential for spatial negotiations to a minimum. In the vignette

---

<sup>18</sup> Adapted from field notes taken at the Troubadour on 20/01/2010.

outlined above, the emptiness of the space seemingly compelled me to renegotiate my place within the venue; I moved my body because of how the space made me feel. When I entered the other space of the Troubadour I began to feel the affect of the music, partially because I was no longer pre-occupied with my own emotional state, but also because I had become part of a small crowd and begun to appreciate the intimacy and connection that the artists had with the small group of dedicated music fans who had chosen to spend an evening in the same room together.

Fonarow (2006) who has also worked on some of the geographies and spaces within live music venues segregated her experience of venues into a series of zones which could be defined by the affects and experiences of those within them. For example she defines the zone closest to the performer within a venue as “zone one” which:

“[E]ntails the hypertrophic exertion of the body to drummed rhythms by participants as an expression of one’s connection with the music; bodily movement is the conduit to musical appreciation... The audience members of zone one experience a joyous sense of connection with their fellow audience members and a reduction in their personal boundaries in which contact with strangers and friends is welcomed, not feared.”

(Fonarow 2006, p. 106)

Live music venues do not generate unified affects that traverse their entire space, but produce a series of nuanced affects to which certain subjects within certain areas can become part of. Audience members can move through these zones, within certain limits, to alter their own experiences of the event. The ability to negotiate through space to experience different affects can be seen in the case-

study below, in it I move from the front of the Roundhouse towards the back whilst describing the physical sensations of the crowd, as well as my own experiences of rhythm:

Finding myself close to the front now, only four, five, six, seven, or so people away from the railings, a tighter faster beating song being played now...

I retreat away to where the crowd is sparser, the proximity to the bar re-organising the bodies into queues, rather than crowds, finding the room to breathe, relax, and watch the band and the crowd.<sup>19</sup>

Moving through space enables an audience member to subject themselves to the varying rhythms within the venue. At the gig in the Troubadour I moved from a space that caused me to have arrhythmic experience (an experience in which my own internal rhythms were characterised not by the music, but by my own anxiety) to one that enabled me to have an eurhythmic experience in which I felt part of the crowd and the event. At the Bloc Party gig, (the vignette quoted directly above) I move through two differing eurhythmic experiences, one that affects me in a way that enables me to become part of a crowd and another, calmer experience, which enables me to relax and view the rhythms of the seething crowd from a distance. Thus, an audience member's position within a

---

<sup>19</sup> Adapted from field notes taken at the Roundhouse on 20/07/2009.

venue can impact on the affect that experience and the rhythms they do or do not become attuned to in a serious way.

### 3.3 Conclusions

Live music venues and the live music events that occur within them are built in a number of ways. They are worked on by a myriad of subjects in order to house specific types of events; in material terms, venues are built to create implied narratives that through their prehended limitations, can give patterned structure to events. The arrangement of entrances, lights, amplification systems and stages are all ways in which the implied narrative of an event can be created through the material arrangement of the venue. However, these material arrangements are not fixed, and as I have shown in this chapter, buildings and the arrangement of materials within them merely *seem* permanent. The prehended spatial demarcations of live music venues require repeated work in order to become established, this work can be observed in the efforts of venue staff and the use of visual cues to convey to people within a venue which parts of the space they can and should occupy. Yet these demarcations are not absolute, and those within live music venues can transgress the spatial demarcations of a venue, occasionally these transgressions are carried out with the express (and pre-planned) purpose of creating certain affects within the live music event.

The Roundhouse and the Troubadour differ greatly in their scales, their ability to prepare and make their fabrics and events, yet they have some significant things



in common, such as the ways in which they used raised platforms to show performance space, the arrangement of lighting and amplification systems to imply audience space, and the work carried out by staff to create thresholds into the venue space. They are both buildings that, for the most part, stayed materially constant, their outer walls, ceilings and floors did not move and the absolute sizes did not increase or decrease, but they did change in other ways. At the Roundhouse the process of material change could be extremely rapid, and whilst some material features remained relatively constant, such as size, shape and framework, almost every other feature within the building had the potential to be removed, changed or expanded upon. At the Troubadour almost no work was carried out in order to specifically change how the building was materially constituted, things were essentially left how they were. The difference between the capacities of the buildings to alter internally is one of scale and resource, an issue I'll return to in chapter 5 when I consider the role of differing rhythms within live music events; simply put the Roundhouse had the human and material resources to enact change on a large scale, the Troubadour did not. The same resource issues were also evident in the abilities of venue staff and artists to each prepare their venues spaces for each event; within the Roundhouse a team of technicians spent hours honing the connected networks and equipment within the venue to ensure that the event unfolded according to some consensually limitations (e.g. *this* instrument would sound like that, *this* light will illuminate the stage during *that* song), at the Troubadour one technician present was

responsible for both sound and lighting and artists were afforded minutes to ensure that their equipment was functional.

The difference between the two venues is also one of affectual control. A music venue exists on its reputation; it depends on the fidelity given to the events that happened. These constructed fidelities impact on audience, artists, tour bookers and the myriad of jobs within the live music industry and establish a venue as a viable place for other artists to perform. In one of the few books that specifically deals with the history of music venues in London, journalist Tim Burrows condenses the convoluted history of numerous buildings into a cohesive narrative that explores the people and places that were made famous by musical performances, to do this explains how venues function on their ability to host ‘seminal’ performances:

“Music venues by their very nature are mere sites for live music to be played in. They will invariably have their purple patch, in which one, two or ten seminal performances occur to help the space transcend its material existence bricks and mortar, and embed itself into the memories of people who will forever claim ‘I was there’. However, popular music performance in its purest form is an ephemeral art form, and the venues that provide a vessel for such performances are no different, they come and go. Some last only a year, some ten, or even decades. They are always secondary to the music itself, their fate dictated by the performances that talk place within their walls.”

(Burrows 2009, p. 203)

Music venues are built to host live music events, in order to continue hosting these events they need decision makers to decide that the bands they organise should play within their venues. Previous events play a serious part in this decision process, thus it is in a venue staff’s best interests to ensure that these

events are of a high enough quality to attract the calibre of artists they want playing at their venues. In order to remain *music* venues, venues must continuously host successful and affecting performances, to do this requires work, the sort of work that Thrift calls landscape engineering:

“Though affective response can clearly never be guaranteed, the fact is that this is no longer a random process either. It is a form of landscape engineering that is gradually pulling itself into existence, producing new forms of power as it goes.”

(Thrift 2004, p. 68)

The work carried out within the Roundhouse and the Troubadour is a form of this landscape engineering, it is work with the express purpose of creating a place in which affects can take shape. Preparatory work, such as sound checks and lighting tests, and the construction of implied narratives through the material arrangement of venues are carried out in order to engineer the potential for audiences to be affected by the artists they watch. This potential is created through the tensions between the imposed limitation of a venue upon an event, and the ability for artists and audience to act in (seemingly) eventful and affectual ways. The built environments of live music venues, and the rhythms that they establish provides a stable framework for audiences, technicians and artist to interact with each other in predictable ways, but it also sets up a stage upon which genuinely surprising and creative events of listening can form.

In the next two chapters I build upon this understanding of the built environments of live music venues in two ways; in chapter 4 I make sound my focus, and examine music venues and music events and ways in which sounds are

constructed, listened to, heard and represented. Following this in chapter 5 I take my understanding of buildings and sounds and illustrate that patterned ways in which building events and sounds events unfold together to form the rhythms that define these places of live music.

# 4 Sounding

---

Sounds can fill spaces, define places, alter experiences, affect audiences, build moments, share feelings, vibrate materials, energise particles, push air, beat rhythms, evoke emotions, shift dispositions, move bodies, enter thoughts, pull crowds, repel others, change stances, create atmospheres, adjust ambiences, turn moods, and shift senses. A sound happens, it occurs, it unfolds...and then, it is gone; out of all the possible things that could have sounded, one specific sound does, it takes form, it moves, it influences, it is influenced, and then, it dissipates, only to be followed by another, and another...

Sound is a complex, ephemeral, transient entity, and it's the phenomenon that constitutes the literally beating 'heart' of music venues. In Whitehead (2004, p. 172) and Deleuze's (2006, p. 77) terminology a sound extends through space, it intensifies as it reacts to such a space, and then, perhaps, it is listened to and prehended. "[T]he world of sound is an event world", states Pocock (1989, p. 193), and the event world of sound is a significant component within the eventful places that are live music venues. Engaging with the sounds of these places is to engage with how places influence sound, *and*, how sound (re)makes these places. As Ingham et al. suggest, "[t]he promise of an engagement with sound is not simply one of disclosing the place-related qualities of sounds, but also of revealing the role of sound in creating and defining particular spaces" (Ingham *et*

*al.* 1999). More than this, the ways in which sound creates and defines spaces and places is fractured and multiple:

“The world of sound is essentially a unified field of instant relationships. Sound has been considered multivariate in that it can accommodate a variety of different realities at the same time.”

(Sui 2000, p. 335)

Sound is a particular movement of specific types of shared communications via the vibration of localised air particles. This movement, and all movement, cannot be pinned down into, through, or within my text without rendering it static, and thus turning sound into something other than the movement that it is. “It is...impossible to arrest sound and still have it present” (Ong 2000, p. 40), and “presence is a problem” states Braun, because “that which presences is itself never static” (Braun 2008, p. 6): but, my analytical focus on the eventful nature of music venues means I *must* engage with the moving presences of sounds and musics within these places (of sound and music). The challenge then, is to engage with sound whilst acknowledging that what I represent with my multimedia ethnographies is something different from sound’s original movement.

I fixate on sound in this chapter because live music venues are places that happen *for* music, and music is composed of sound (amongst other things considered in more detail in chapter 5). As Bartholomew suggests “[t]o begin a description of music with a study of sound seems right and proper. Sound is implicated so strongly in musical experience that such a beginning goes beyond the preparation into the necessary” (Bartholomew 1989, p. 2). The ‘strong’ relationship between

sound and music has been explained by some writers using terminology which imagines sound as the raw material used in the production of music, for example Dillon explains the relationship between sound and music by suggesting that:

“Sound is defined as the sensations caused by vibrations of air or other media; [whereas] music may be taken to be the art of combining vocal or instrumental sounds to produce beauty of form, harmony and expression of emotion.”

(Dillon 2006, p.76).

Music is, in this regard, a constructed arrangement of sounds that together can create a meaning that can be heard. The meaning of music does not exist within each sound separately, and any potential meaning would be different if the sounds were to be arranged or produced differently, as Millbower suggests “[i]t is not the sound that causes music; it is the relationship *between* those sounds that we hear as music” (Millbower 2000, p.75), music is thus not constructed by sounds, but by the places, materials, and timings *between* sounds. Godøy & Leman elaborate on this understanding of sound and music, and in their work argue that “music is basically a combination of sound and movement” (Godøy & Leman 2010, p.ix). Thus to understand music, and the places in which it is performed, one must understand how these places combine the live production of sounds and movements *together* to form music. Whilst chapter 5 will go on to consider the patterns of movements and sounds, or rhythms, that create places of live music this chapter will focus on exploring the specific role of sound within places of live music.

The role that sound plays in production of music can be thought of in two ways: firstly sounds are the physical vibrations of air particles that overlap with each other to produce music, and secondly sounds are the biological stimulus received by the ears of a body that begin the processes of listening and hearing. Bohlman expands on this segmentation of sound as a physical and biological phenomenon as follows:

“On one hand, the organization of sound is a phenomenon of physics, in other words of the production of sound. Its organization is thus implicit in its physical structure. On the other hand, sound is a phenomenon of biology—and music particularly a phenomenon of human biology—hence making the organization of sound a property of reception rather than of production. Music becomes representational not only because of what one hears but of how one hears it. It is music, nonetheless, that connects and mediates between the production and the reception of sound. It is music that humans use as a tool for determining what forms of organized sound will have meaning.”

(Bohlman 2005, pp.211–212)

In this chapter I explore the physical, biological and representational ways in which the sounds within live music venues are ‘determined into organised forms that have meaning’, in other words I explore how the sounds at live music venues become the music that characterises these spaces. I begin by examining the physics of sound, move on to the moments it reaches the ears of someone, and then follow through to consider how the reception of sounds affect those who hear and listen to them.

Sound waves are my starting point in this consideration of sound; in the first section of this chapter I consider sound away from the processes of listening and hearing. I outline the physical nature of vibrating sound waves, and highlight the



ways in which waves interact with the material fabrics of the environments that they occur within.

My consideration of sound away from listening ears is a brief one, and after a section focusing on reverberations, which examines the ways in which waves are influenced by their material surroundings, I begin my extensive coverage of the processes that occur as sound reaches the ears of an audience. I do this with the belief that “[m]usic's specific physical qualities, its action on and through the body must be central to the understanding of musical meaning” and to the (re)construction of place through sound and music (Revill 2000, p. 606). To achieve this goal I provide another case study that combines images and text, this time concerning a gig at the Troubadour by a band called the Achilles; this case study is only a small part of a short gig, but in this chapter I unpack an abundance of concepts and relationships that are both apparent, and hidden, within it. In this way this chapter significantly differs from the two that follow it; in the next chapter I present an abundance of eventful moments that are used to explore the ways in which the eventful places of live music are made and remade, however, in this chapter I use a very small example to tease out the last few theoretical tools that I need in order to fully engage with places of live music as locations focused on sound.

I start by considering how sound enters the body, illustrating the ubiquitous nature of sound and its incessant ‘attack’. From there I begin to separate what happens when sound reaches the body into two differing yet intertwined

processes, listening and hearing. Using the work of French philosopher Jean-Luc Nancy I outline the difference between listening to sound *as* it happens, and hearing and comprehending sound *after* it has unfolded, and then begin to apply this separation to my case study. Hearing is relatively straightforward to represent with my text, the process is, partly, the discussion of music as a metaphor and/or simile – a concept that lends itself to textual representation via similar literary devices. However, the case study that I will focus on includes a moment, or two, of unmediated listening, and, rather than ignore it, or transform it into a heard, perceived and comprehended event, I begin to unravel the aspects of sound and music that can enable, produce and influence listening.

My aim to ‘unravel listening’ initially seems obtuse and unreachable, yet using the word of Nancy I begin to consider, in musical and geographical terms, what occurs when sound is listened to. To do this I introduce two interrelated concepts, affect and timbre. Affects, I argue, are the ways in which shared communications spread between subjects before they are heard and/or comprehend, whilst timbre, I suggest, is the specifically sonorous characteristic within sound and music that enables affect to spread as a wave of vibration through the air.

Having outlined the concepts of affect and timbre I am then left with a dilemma; if affect and timbre occur before cognition, is it possible to record and analyse them, or do I always end up hearing and comprehending when I write about listening...? Resonance is the final concept that I introduce in this chapter, and through an analysis of how music sounds and resounds through bodies I outline

the tensions present in any representation of listening. Using ideas of resonance I set out some ways in which I have practically attended to these tensions and consider the roles of witnessing and frustration during the experience of music. Having covered a wide theoretical ground, I conclude this chapter by returning to what I listened to during the gig by the Achilles and suggest how the various concepts that I have introduced came together to produce these eventful moments, before opening up sound to the wider questions of how they relate to place, space and events.

Sounds form only one part of the sensuous geographies (Rodaway 1994) of these places; subsequently, the other chapters in this thesis consider these music venues in wider and, admittedly, more fully rounded ways, in order to build up comprehensive understandings of the multi-sensual and multi-faceted places that are my case studies. But this chapter is self-consciously narrow and specialised in its obsessive consideration of sounds. Such an absolute focus exists so that I construct a framework that will allow me to, if not “arrest” and “present” sound, then at least introduce, consider and analyse the concept using some of its own terms. “Sound is always in danger of being apprehended as something other than itself – of possessing a ‘residual signification’” warns Kane (2007, p. 18), and, by attending to sound on its own unique and relational terms (LaBelle 2006, p. ix), including ideas of waves, echoes, reverberations, resonations and timbre, I believe that I construct representations of sound that, whilst knowingly unfaithful, still maintain some semblance of fidelity to their origins.

## 4.1 Sound

“What is it to know how something sounds? There is a lot to it, and it isn’t easy to talk about.”

(Dubiel 1999, p. 270)



Figure 21, The Roundhouse, internal, 21:48, 30/01/2010

...SUN-SHINE!

...the sounds fill the room, and I am singing, standing, moving, clapping, stamping and grinning like a fool as I shift and shout with the music - they sing '*dunblame-it'nthe'*' - we sing - '*SUN-SHINE!*'.

I hear one of the singers making the most obvious sounds, he stands slightly in front of the others, producing a piercing falsetto that carries the lyrics with it. Simultaneously on top and underneath this, two more performers echo the lyrics in different pitches, and with softer tones, harmonizing with one another and giving the words a chirpy bouncing depth to them.

#### DON'T BLAME IT ON THE MOON LIGHT

Grounded beneath these three, the final two vocalists work, one with profound guttural bass notes which echo from cavernously deep within his body to deep within my body, the bassy bounce resounding within my chest cavity. I am being moved by it, moving by it, moving with the sensation of internal bassy throb as my body beats back. And the remaining performer splutters, chirps and pops the rhythmic equivalent of a band's percussion into his microphone, it's his voice that's impelling my feet to tap, and, it seems, driving a majority of the audience to clap in time with the ticking tempo.

My head nodding onwards and backwards, continuously rhythmically, driven from deep in back of the jointed articulation of my spine, connecting to the back of my neck

and downwards to the shoulder blades... the shoulder blades themselves feeling like a relatively fixed point to the lower, rocking, moving, pulsing shift in my upper torso that begins at the hips and pulls and pushes my upper body inches forwards, and inches backwards, to the same beat - and my knees too, bending, stooping slightly and the flexing out straight again, and again, with, each, beat. My left foot (why always my left foot?) taps this out. I drive the beat as I listen. The beat drives me as I listen. I feel alive. Here. Now. Listening.

#### DON'T BLAME IT ON THE GOOD TIMES

The Magnets, a five piece *a capella* band who've been "playing" all night using just their combined voices currently occupy the main stage of the Roundhouse. Each of the members of the band 'plays' a different part in this 'band', shifting vocal intonations and harnessing techniques the likes of which I have honestly never heard before in order to portray a polyphonic spree of conjured instruments, emitting sounds, working tunes, building rhythms, saying and singing words.

We, the audience, are wrapped around them in a two-layered horseshoe. The Roundhouse is set out as it usually is, with

the stage bi-secting the constant curve of the building at a point that leaves around three quarters of the space free for the audience to inhabit. I am stood at the back on the upper level of the circular space, I had been sitting most of the night but, right now, practically everyone is up on their feet, and I am up and now doing the same.

BLAME IT ON THE BOOGIE

I find myself shouting the words of the familiar songs towards the stage with both of my arms raised vertically, with my palms open facing forwards, fingers slightly spread, just waiting to be brought together in applause. Self-conscious suddenly from the internal observations of my own gestures I realise I have forgotten where I have put my Dictaphone. I think I have forgotten what my job is supposed to be right now and, now, finding my camera in my pocket, and then in my hand I click a photo in a desperate attempt to record something of the progression of moments that has led me stand, no, jump up out of my chair.

I know the song, that's part of it, I mean everyone here knows *that* song, but there's much more than a recognition going on here.

(they repeat)

OH, DON'T BLAME IT ON THE SUNSHINE

DON'T BLAME IT ON THE MOONLIGHT

DON'T BLAME IT ON THE GOOD TIMES

BLAMEITONTHEBOOGIEEEEEAAHHH

The Magnets are working us, getting us whipped up, in to it, out of our seats. The sounds are what's compelling me, I want to be part of them...no, I don't *want* to be part of them, I AM part of them, when I shout out I am sounding out into the sound because that's just what I have to do. But, now, I don't think about it... I just do it.

YOU'VE GOT TO BLAME IT O-N T-H-E...

BOOGIE

(CHEER)

BOOGIE

(CHEER)

BOOGIE-E-E

(CHEERING)<sup>20</sup>

---

<sup>20</sup> Adapted from field notes taken at the Roundhouse on 30/01/2010.



‘What is it to know how the Magnets sound? There’s a lot to it and it is not easy to talk about...’ but providing an answer to this question depends entirely on what is meant when the question is asked. The query could refer to the practicalities of *how* the band are physically making and producing sound, or it may be concerning a more esoteric notion of what it means to apprehend sound via the body, or, the question could really be relating to more of a cognitive and judgemental sense of how the sounds of the band are received and appraised by their audiences. The three sides of this question loosely refer to the three sides of sound that this chapter covers, the physical practicalities of sound relates to **sound waves**, the ways in which we come to apprehend sound relates to the way in which the ‘sonorous’ elements of world come to be present, I call this the **sonorous presence**, and, how we come to know and comprehend sound relates to **sound events**.

Sound **waves** are the vibrating movements of air that carry sound, and they are how sound moves through, and fills, space. Sound waves are what happen in the spaces between the speakers that The Magnets are amplified by, and that which reaches my ears. The sonorous **presence** is the arrival and impact of sound on a subject *before* it is named and comprehended; it is the happening of sound before a person has had a chance to think it through. The sonorous presence has already occurred when I notice myself moving to the beat of The Magnets, it is the unspeakable ‘it’ that I become part of, and it exists somewhere between the sound wave and the sound event. Sound **events** are the comprehended and named

sounds that are created in order to talk or think about the sound waves that formed the sonorous presence. Sound events are, for example, the bassy throb or piercing falsetto or *the gig* itself, as, and after, they have been named and understood.

These three concepts relate to each other in an order so that sound (waves) spread, then sound (sonorous presence) arrives, and then sound (events) is (/are) understood. In the next section of this chapter I focus on sound waves, with particular attention paid to the ways in which they interact with the constructed materials of spaces, following this I turn my attention to the sonorous presence of these waves as they reach the ears of a listening audience, and I conclude this chapter with a consideration of represented sound events.

#### 4.1.1 Waves

“Man lives in an uneasy ocean of air continually agitated by the disturbances called sound waves”

(Hunt 1959 quoted in Augoyard and McCartney 2006, p. xii)

Sound waves are, in the simplest of terms, the movements of air surrounding a source of disturbance, and the subsequent transference of energy from one particle to another. Physicists and musicologists writing on the science of sound often reduce their examination of sound to specific sound objects (Schafer 1993), these objects are composed of and recorded as literally ‘objectified ‘sounds, which are captured for quantitative analysis in laboratory settings, a process that is at odds with my own focus on qualitative research; but the same physicists also

offer useful explanations concerning the physical mechanics by which sounds waves come into being and subsequently propagate through the air and across spaces. For example, in *The Science of Musical Sound* Pierce uses an exploding firecracker to describe the process by which sound occurs and travels:

“A single sudden disturbance, such as the explosion of a firecracker, pushes the air next to the disturbing object. Because air has mass and elasticity, it resists and is compressed. The compressed air then expands again, pushing in all directions against the air around it. The surrounding air in turn becomes compressed, forming a shell of compressed air a little distance from the original disturbance. The expansion of the air in this shell creates yet another shell, farther out, and so on.”

(Pierce 1992, pp. 25–26)

There are spaces of vacuum between the microscopic particles that make up the low density of the air, and when Pierce’s hypothetical firecracker explodes the particles of air directly surrounding the explosion are pushed together to briefly fill these vacuous spaces. After the initial impact from the firecracker and subsequent bunching together of the air particles, the air reverts back to its original state, but by spreading back out again the particles push against all the other air particles that are adjacent to them. The adjacent particles are then, just like the originally disturbed particles, momentarily pushed together before expanding again. As this secondary expansion occurs a third set of particles are affected by the wave, compressing and expanding in a similar way and transferring (most of) the energy and varying pressure to yet another set of particles, and so on and so on. Rigden, who has also worked on the science of sound, explains the same process with an analogy that is particularly apt

considering my own focus on live music spaces and events, in *Physics and the Sound of Music* he writes:

“Imagine a dance floor crowded with waltzing couples relaxed by the mood of the background music. On the fringe of the dancing area a couple stumbles into other dancers who in turn push into still other dancers, and so on. In this fashion a longitudinal wave pulse propagates across the dance floor. Like the molecules of the air, the dancers themselves are not transported to any extent; rather, it is a disturbance that is transported through the medium.”

(Rigden 1985, p. 29)

Sound moves across space, but the movement of air particles, just like the movement of individual waltzers, is actually minimal, what is transferred from one side of the room to the other is a vibration, a wave of energy that briefly enlivens the particles it comes into contact with without physically transporting them across (much) space. This wave of energy contains, to all intents and purposes, “the sound”, and the magnitude and formation of this wave caused by the initial disturbance dictates the characteristics of that specific sound.

Unlike Rigden’s dancers, waves of sound extend through the full three dimensions of space; air particles have neighbours above and below them, as well as in front, behind, to the left and to the right, so that when they extend outwards they do so in all directions at once. When there is just one sound or note extending through the air this process is characterised by a simple and singular chain of vibrations moving outwards from A to B, and for the more complex musical sounds that form the basis of the sound events which constitute my research the process is much the same, except that there are multiple disturbances

occupying the same volume of air. Rigden continues to explain how a musical sound wave...

“...consists of the superposition of *many* pure tones. Imagine a choral group: The vocal folds of each individual are set into oscillation, thereby initiating a disturbance that propagates through the air. The spreading disturbance from one voice passes through the same air space as the disturbance from a second voice, a third voice, and a fourth voice until the air is filled with simultaneous disturbances from all the voices. Each disturbance is superimposed upon another, yet each disturbance transverses the same air space independent of all other. The resultant disturbance in any small air space is the superimposition of all individual disturbances present in that air space.”

(Rigden 1985, p. 57)

Musical sound waves are both multiples and singularities, they are borne from multiple sources and move through the same air space independently from each other, but as they move they are superimposed upon one another creating something original and singular. Because “the pressure of the air can only have a single value at a particular point at a particular time” (Taylor 2006, p. 48) the superimposition of a musical sound contains characteristics from each of the waves that it is composed of, but it is identical to none of them. The multiple sound waves of the voices mentioned in Rigden’s hypothetical example, and detailed empirically in the vignette that opened section 4.1, thus become the singular superimposition of the choir, and the distinct waves patterns belonging to each voice become, in physical terms, indistinguishable from each other. Handel describes this process when he defines what he calls “the acoustic wave” as a woven together series of events:

“Each event contributes a time-varying frequency and intensity pattern, but the integrity and connectedness of each pattern is lost physically among the other

patterns in the overall wave. The acoustic wave is thus inherently ambiguous, because each event loses its identity when it is woven into the acoustic wave.”

(Handel 1993, p. 185)

Handel uses the term ‘event’ in this quote in a way free of the philosophical connections that I attached to it in the chapter 2, instead he uses the word to simply denote “a thing that happens”. However, the smearing together of multiple single sound waves into a singular woven acoustic wave is an essential step in the progression that produces what I call sound events. A single sound wave may seem like an exact and clear-cut entity, after all each wave is just the measurable movement and subsequent impact of certain particles of air pushing into each other after being disturbed, but collectively sound waves begin to gather the sort of ambiguity evident in the considerations of *sound events* that I have referenced earlier in this section.

A single sound wave is really an idealised conceptualisation of sound as an occurrence unfolding in isolation from other sounds and from other external influences. Sound waves play a significant and practical role within sound events, but they almost never exist with the singular certainty that Pierce and Rigden portrayed, instead they are always encountered as a component of a smeared together acoustic wave. The acoustic wave is, of course, still a wave of sound, but its ambiguous sources and complex status as a singularity composed from a multiplicity differentiates it from what I have previously defined as a sound wave.

Although I have demonstrated that, in physical terms, multiple sound waves blend into a singularity as they move through space, I have already written about the multiple and simultaneous sounds that I have experienced during sound events; at The Magnets gig I was swept along by the acoustic wave of the choir, but I was also capable of picking out individual voices from within it. As the sound waves of multiple voices moved across space they may have blended together into one ambiguous acoustic wave, yet somehow when I listened to them I could pick out the individual sounds from within the smeared wave. Before I consider how the single superimposition of multiple sound waves transforms back into the perception of multiple sounds through the process of listening I am first going to complicate things further, by considering the physical relationship between sounds and the tangible fabrics that make up places. Before sound waves (extensions) are listened to (prehended) they are firstly altered by the surroundings in which they occur (intensities) (Deleuze 2006).

#### 4.1.2 Reverberation

“Every sound is shaped by both the means of its production and by the space wherein it propagates.”

(Evens 2005, p. 73)

Sound waves move exactly as Pierce and Rigden described them, constantly moving outwards through three-dimensional space... right up until they hit something. When sound waves reach a hard wall they do not suddenly stop, instead they bounce off of it, just like a beam of light pointed at a mirror. Figure 17 diagrammatically shows a simplified version of what happens to sound waves

in various scenarios: (a) takes place outside and shows how sound waves directly move from source to destination as well as bouncing off the floor, (b) adds a ceiling to the scenario, and shows how sound waves bounce down from above as well as from below, and (c) shows a very simple example of a concert hall and illustrates just some of the ways in which sound waves move and bounce between their source and their destinations. The point is that sounds always have a floor, at the very least, to be bounced off of, and as more surfaces are added to the scenario more possible paths are created for bouncing sound waves to take.

It is vitally important to note that when sound waves bounce, something in them is altered, it takes energy to enact this change in direction and, depending on the texture and structure of the material, how the sound is reflected will differ. In simplistic terms hard solid materials reflect sound well, whereas soft, plush and more pliable materials reflect sound badly as they absorb the energy of the wave into their own fabric (Mavash 2007, p. 61). More than this, the qualities of the sound wave also relate to how they will interact with their material surroundings:

“Sounds have specific spatial characteristics. Those of short wave length (high frequencies) are directional; longer ones (lows) spreadout...Each space, furthermore has its own personality that tends to modify, position and move sounds by means of absorptions, reflections, attenuations and other structurally related phenomena.”

(Lucier 1995, p. 430)

What this means is that no sound wave, or superimposition of sound waves is unaffected by where it occurs, and that all sound is influenced to some degree by the material fabrics constituting the location in which it occurs:



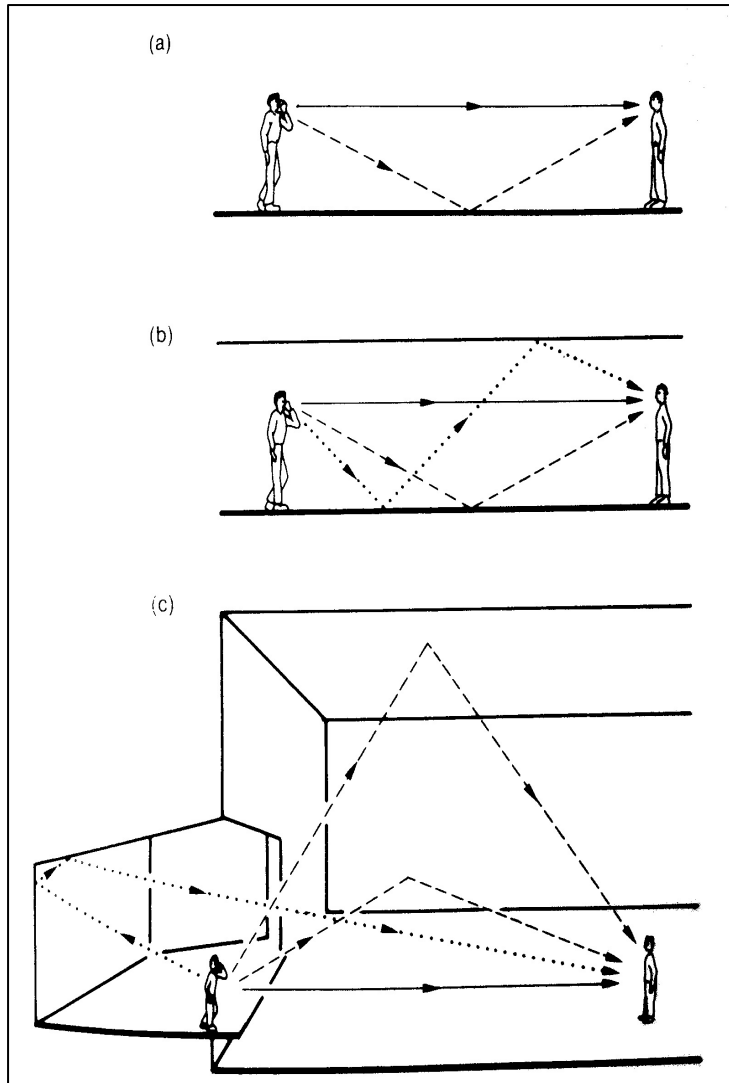


Figure 22 The paths of sound (Handel 1993, p. 81)

“[A]s even a pure tone from a laboratory is likely to reach the ear having been ‘corrupted by resonances picked up upon the way.’ this corruption is the result of the empirical circumstances through which sound must resound.”

(Higgins 2010, p. 52)

With this assertion I agree with Augoyard and McCartney when they boldly state that “no sound event, musical or otherwise, can be isolated from the spatial and temporal conditions of its physical signal propagation”(2006, p. 4). The ‘whats’ and ‘whens’ of sound are then intrinsically connected to the places in which they occur, a sound’s ‘where’ is part of what it is and when it happens. “Sound picks

up, collects, and is given shape by environmental presence” (LaBelle 2006, p. 207), thus when I research sounds I also research the influences of the place in which the sound resounds.

With regards to this ‘corruption’ that Higgins speaks of, individual sounds, even those idealised singular sounds without multiple sources, should be reconsidered as multiplicities; when Pierce’s fire cracker explodes some of the sound waves arrive at their destination by travelling directly through the air in a linear process, but then the other waves created by this disturbance, the ones that hit the floor, or walls, or ceiling, arrive at the same destination fractionally later. This is because sound **reverberates**<sup>21</sup> through space. The process of reverberation combines the direct reception of a sound’s production (i.e. the sound emitted from a firecracker that travels directly to its destination) with another set of sounds that have been affected by the spatiality of the locations that they occur within. Blesser and Salter further clarify this process:

“When a sound wave encounters an object, a secondary sound wave is then reflected back into the space. Reflected sounds, which are now travelling back into space, are reflected repeatedly as they arrive at other surfaces. The process continues indefinitely, with each sonic reflection producing a multiplicity of new reflections until there are an infinite amount of tiny overlapping reflections arriving from all directions. In fact, the word *reverberate*, originating from Latin, means “to throw back”; sound is thrown back into the space by being reflected from the interior surfaces: walls, ceiling, floor, and objects within the space. Because these sound reflections are so many and so low in intensity, they become a perpetual unit, called “reverberation,” which is a major aspect of spatiality. Listeners first hear the direct sound when the spherical waves arrive at their ears, and they then hear a multiplicity of diffuse sound reflections as the reverberation continues.”

(Blesser and Salter 2007, p. 133)

---

<sup>21</sup> Reverberation is defined as “a propagation effect in which a sound continues after the cessation of its emission” (Augoyard and McCartney 2006, p. 111).

Reverberating sound waves form an integral part of sound events and they tie together the briefly eventful aural phenomena with the less overtly eventful material fabrics of the places they occur within. According to Blesser and Salter the places that host sound events also have a “perpetual unit” of “reverberation”, which overlaps across all individual sound events occurring in it, acting as some kind of unifying sonic entity characterised entirely by the ways in which sound waves endlessly reflect/bounce off of the material fabrics that constitute a place. Through the process of reverberation sound waves are, in Deleuze’s terms (2006) changed from extensions into intensities, they now become “something rather than nothing, but also this rather than that: no longer the indefinite article, but the demonstrative pronoun” (Deleuze 2006, p. 77). Discussing the physical relation between sound and materially constructed space the sound artist Brandon LaBelle neatly sums up the performance of sound waves:

“Sound thus *performs* with and through space: it navigates geographically, reverberates acoustically, and structures socially, for sound amplifies and silences, contorts, distorts and pushes against architecture; it escapes rooms, vibrates walls, disrupts conversation; it expands and contracts space by accumulating reverberation, relocating place beyond itself, carrying it in its wave, and inhabiting always more than one place; it misplaces and displaces; like a car speaker blasting too much music, sound overflows borders. It is boundless on one hand, and site-specific on the other”.

(LaBelle 2006, p. xi)

In order to attend to sound, the researcher must pay attention to how and where the waves travel. Sounds can seem contained within venues, but they are boundless waves of energy that are often controlled and influenced by the spaces they inhabit. Sounds may push against the architecture they occur within, but the spaces push back.

There are three things here to sum up and take forward as I begin to consider what happens when sounds reach the ears of someone: the first is the concept of a single sound wave as an idealised one, and that in practical terms singular sounds are often composed from multiple sources and always arrive at their destination as a multiplicity of reverberated waves. Paradoxically these multiplicities are physically contained within one singular acoustic wave.

The second is that sound waves extend through the air and become intensities through a process of reflection called reverberation. These intensities are then prehended by a person, and in this prehension a sound event is somehow produced.

The final idea to take forward is that these sounds are intrinsically connected to a sense of place that goes far beyond “this happened there”. Sounds are affected by the size, shape and materials of the places that they occur within so that what we hear is in part the result of the sound wave but also the reverberations from all of the occasions that a sound wave has hit and been reflected off of any solid material.

## 4.2 When It Reaches My Ears

“Something’s doing. That much we already know. Something’s happening. Try as we might to gain an observer’s remove, that’s where we find ourselves: in the midst of it. There’s happening doing”

(Massumi 2011, p. 1)



Figure 23 The Troubadour, interior, 22:12, 14/01/2010

There are four people onstage at The Troubadour, three armed with electric guitars, the bassist stands out of view blocked by the torso of the guitarist in the middle who seems be to pounding through the lyrics with the passion of a lead vocalist who lives what he writes (or is that other way round?). Less than a foot from my table the second, actually, I think, lead guitarist literally bounces his way

through the rapid-fire tracks of this blistering fast-paced set. I am perched so close to the stage that I am practically behind the set-up, but it's a perfect vantage point to watch the band pour their sound out to the relatively empty and sedate audience.

There's a tangle of wires threaded between them, and on either side of the tiny raised stage sit two stacks of amps. I am watching the Achilles, play loudly and energetically, booming through the speakers next to me and filling the L-shaped room with a thrashing guitar driven beat. I try to make sense of what I am hearing whilst scribbling these notes about their movements, their voices, their actions, their positions and their sounds. Turning my head I try to drink in the atmosphere around me.

The band members are animated. Throwing out noise, aggressively, playfully and physically bouncing off one another, a shriek, a chorus, a chord and an abrupt end to a song, then applause, loud, shouts, one deep and guttural from a man seated on his own near the back. My ears ring during the brief interim of restraint between tracks. Again they launch into another tirade of boundless energy. They are building up, I feel it, I feel it all building up to **IT** (whatever it is). We tap feet, bob heads, drum rhythms to

the sides of glasses and bottles. I stare forwards, I smile.

Snapping a string with fresh, powerful chords that thrashes into life, the lead guitarist leaps into the air with his broken instrument and lands with a doubling crash of guitar and gravity. Infectiously, their energy seeps out towards me. The crowd, like me, continue to beat rhythms onto the floor with their feet, are we more animated now? I wonder, or are we just getting into **IT**. Nodding in unison, with eyes transfixed, the volume drowning all possibilities of chatter, we all watch, drink, dance (near the back by the bar), seated, surrounding the space into which the Achilles make their sound.

And, as **IT** picks up, I stop writing and start listening.

...

A little later I hastily scribble the following:

"Take me from behind" Lyrical repeats, hooking me in. Forgot why I am here, I listen, gripped by the distorted noise, feeling **IT** all building, towards...? I follow along on the journey, losing my way just as they find their way towards **IT**. My movements, more animated, notepad down, swig of beer, stomp of foot, bounce of head. Bassy weight in my

chest trembles me at the core and I follow unintelligible lyrics.

Then, **IT** is over, how long was I caught up listening to **IT**, I mean - to it? Unsure I check my watch, barely any time has past and I am, without thinking, clapping over the last reverberating note as it hangs in the air, my hands in the air. Satisfied and found again. What's next? I am listening again now but **IT**'s not the same.<sup>22</sup>

A lot happens here, and it is clear that sound is not the only thing happening, multiple factors are impacting upon what unfolds during this gig by the Achilles: from my own position, the shape of the room, what I pay attention to, the look of the band and the audience, the lighting, the smells, what I am drinking, what I feel, who else is here with me, how I felt before I came here, what I remember from being here before... but what I want to do in this section is to focus on what sound does after it reaches my ears, and work out just what “**IT**” may be. Such a focus on sound is just that, a focus, not an exclusion of the other phenomena that constitute an event, but an adjustment in attention, so that one particular subset of occurrences is drawn to the forefront of my considerations. Focusing on sound is, as Ihde (2007, p. 44) suggests not an isolation of it: “I can *focus* upon my listening and thus make the auditory dimension stand out. But it only does so

---

<sup>22</sup> Adapted from field notes taken on 14/01/2010 in the Troubadour.



relatively. I cannot isolate it from its situation, its embedment, its ‘background’ of global experience”.

The physical processes associated with sound’s propagation are all occurring in this scenario: the sound waves produced by these four musicians extend their way through the space of the venue, they move away from the vibrating, amplifying speakers, and away from the crashing drum kit, they bounce around the internal walls of the Troubadour, they get reflected and absorbed by the fabrics and materials that constitute it, and they get superimposed together by both the electronic systems that they are connected to, and within the volume of air that they share. After the sound waves have gone through all of this they finally reach my ears, where they penetrate through my ears drums and begin to vibrate within my inner ear canals and through the small bones of my ears. It is in this process of penetration that the sonorous presence arrives:

“[I]n acoustic spreading and expansion, listening takes place at the same time as the sonorous event, an arrangement that is clearly distinct from that of vision (for which incidentally, there is no visual or luminous “event” either, in an entirely identical meaning of the word: visual presence is already there, available, before I see it, whereas sonorous presence *arrives* – it entrails an *attack*, as musicians and acousticians say).”

(Nancy 2007, p. 14)

The large body of work by French philosopher Nancy (1993, 1996, 1997, 2000, 2003, 2006, 2007, 2008) has influenced the ways in which I have conceptualised the ideas of being, presence, event and, in particular, sound. Nancy’s over-arching message across his works is most neatly summed up in his treatise on *Being Singular Plural*; “Being”, Nancy (2000, p. 29) states within this text, “absolutely

does not *preexist*; nothing preexists; only what exists exists”, and “[t]hat which exists, whatever this might be, coexists because it exists”. Due to the necessity of coexistence to existence Nancy places the idea of *Being-with* at the centre of his philosophy, “[a] world” he argues, “is not something external to existence; it is not an extrinsic addition to other existences; the world is the coexistence that puts these existences together” (Nancy 2000, p. 29). The coexistence of the world has already been touched upon in my conceptualisation of place as a layered and eventful entity, places and spaces do not pre-exist, they are made through experience, and through the ‘co-existence’ of the processes that return to them and thus “put these existences together” in the same place for a period of time.

Returning to sound for now, Nancy’s continuation of his philosophical musing about the specific nature of the (co)experience of sound, and his thoughts on the role of listening and hearing “suggests a different approach to music and listening to that taken in much of the geographical and social scientific literature; it lays more emphasis on sensation than signification” (Simpson 2009, p. 2562). Within the pages of *Listening* Nancy describes three components that make up what he calls the “sonorous event” whereby the “sonorous presence *arrives*”; they are acoustic extension, listening, and the event itself. The spreading of sound waves (i.e. the processes I discussed in the previous section of this chapter) occurs first, then, as the sound waves reach the eardrums of someone, the process of listening occurs, and, in the same moment that listening occurs, the sonorous event also occurs. Nancy explains the simultaneity that connects the process of listening and

the occurrence of the sonorous by contrasting ‘sonorous presence and listening’ to ‘light and seeing’. Visual phenomena, Nancy argues, do not eventfully “*attack*” the viewer in the same way that a sonorous presence attacks the listener, because illuminated objects are present before they are viewed, “[t]he visual persists until its disappearance; the sonorous appears and then fades away into its permanence” (Nancy 2007, p. 2). For example, a painting does not produce extending waves of light in the same way that an instrument produces extending waves of sound and, according to Nancy, a painting exists before it is seen with a (seeming) permanence that differentiates it from a sonorous presence, which only exists in the moment of its “*attack*” before fading away again<sup>23</sup>.

The “*attack*” associated with a sound wave’s arrival (this is the same thing as ‘the arrival of sonorous presence’ in Nancy’s terminology) is a technical term describing the way in which a sound wave’s energy arrives at the destination at the peak of its potential amplitude<sup>24</sup>, but it also receives its violent name due to the way in which “sound invades us, impels us, drags us, transpierces us” (Deleuze and Guattari 2004, p. 383) by forcefully entering the body. Nancy

---

<sup>23</sup> I do not *entirely* agree with Nancy’s assertions here on two counts, but I still feel that his definitions of sound, listening and sound events are extremely useful for my argument. Firstly I believe that some visual phenomena can ‘occur’ in eventful ways, especially within live music venues when sudden changes in the brightness, colour and direction of light can seem to eventfully “*attack*” or happen to the viewers. Secondly I use the word “seeming” in front of the word “presence” to show that, even though a painting may seem uneventful with its static constant form, with an adjustment in scale the fading of colours and the eventual decay of the materials with/upon which the painting exists could be perceived as an event. A painting only seems permanently visual when we look at it over a brief period of time, a longer, or time-lapsed, view could show the material fabric of the painting altering.

<sup>24</sup> “The way a sound is initiated is called its attack. The attack phase sees the amplitude rise from zero to the attack peak. Sometimes the attack rises to exactly the level of the sustain phase; other times, the attack contains a peak attack, called a transient, which falls slightly after the initial attack to enter the sustain phase... Attack – Decay – Sustain – Release.” (Gibson 2007, p. 49)

highlights the passivity of the human body in relation to sound waves, arguing that “animal bodies in general – the human body, in particular – are not constructed to interrupt at their leisure the sonorous arrival” (Nancy 2007, p. 14). We can of course try to limit or alter the ways in which sound waves enter our bodies, as anyone who’s worn earplugs, or purposely left a room on account of its noise, will know, but we can never be entirely successful at stopping sound waves from entering the body. “Sight isolates, sound incorporates. Whereas sight situates the observer outside what he views, at a distance, sound pours into the hearer...I am at the center [sic] of my auditory world, which envelopes me, establishing me at a kind of core of sensation and experience ” (Ong 2002, p. 72). The experience of “attacking” sound is thus a constant one that the human body cannot ever entirely cease, as listeners we are always at the centre of our own auditory worlds as sound endlessly ‘pours in’; even silence contains the sounds of the body’s own circulatory and nervous system as John Cage famously noted after detecting two distinct tones whilst alone in a soundproof anarchic chamber sound, “try as we may to make a silence”, he later remarked, “we cannot” (Cage 1961, p. 8).

Sound is thus “a continuous stream of occurrence”, but I can still “discriminate into finite events” certain groupings of sound “forming by their overlappings and containings of each other and separations in a spatiotemporal structure” (Whitehead 2004, p. 172). During the gig by the Achilles I do not write about the hundreds of thousands of sound waves that must have bombarded my ears over

the course of their performance, and during the event I do not perceive one singular and continuous stream of sound (the acoustic wave), as I am also able to separate out the specific sounds from the continuous stream of waves that spread around me (like song, applause, chorus, guitar, drums). But, as I have already noted, writing about sound is not the same as listening to sound. Writing about the song, the applause, the chorus, the guitar, the drums is to ‘apprehend as something other than itself’ (LaBelle 2006, p. ix), it is to take a sound and represent it with words.

The difference between the experience of the sounds, and my writings about it is the difference between the process of **listening** and of **hearing**. It is the difference between the presence of the sonorous as it attacks a subject, and the event of sound as it comes to be named and understood as something other than itself.

Nancy defines the difference between these two sides of sound as follows:

“If ‘to hear’ is to understand the sense (either in the so-called figurative sense, or in the so-called proper sense: to hear a siren, a bird, or a drum is already each time to understand at least the rough outline of a situation, a context if not a text), to listen is to be straining toward a possible meaning, and consequently one that is not immediately accessible.”

(Nancy 2007, p. 6)

The difference between the two terms is partly one of comprehension; ‘to hear’ is to *understand* the sound, whereas ‘to listen’ is to strive towards a *possible meaning* through the sound. Hearing transforms a sonorous presence into something else, a ‘something’ that signifies, or represents, what ‘actually’ happened during a sonorous event. Listening is not about forming an

understanding of sound, but instead relates to the process by which the body takes sound into it, and thus allows it to happen without superimposing meaning onto it. In Nancy's native French the verb 'to hear' is *entendre*, which can literally mean 'to understand', *comprendre*, and there is a similar, if more subtle, difference in the meaning of the English verbs 'to listen' and 'to hear': For example, *I hear what you say* conveys a sense of comprehension as to what has been said on behalf of the subject, whereas the *I listen to what you say* is merely a statement of that fact that the subject has actively brought a certain collection of spoken sounds into their body. The difference between the past tenses of '*I heard that band play*' and '*I listened to that band play*' may seem more negligible, but the necessity of the conjunction 'to' in the phrase 'listened to' helps highlight the fact that 'to listen' refers to the process of attending *to* the music *as* it happens, rather than a process that occurs after such an unfolding. We do not '*hear to that band play*' instead we **have heard what** that band played. In simple terms to hear is to *comprehend* sound, to listen is to *prehend* sound.

Nancy states that hearing is "a context if not a text" and the term refers to the process of understanding that gives meaning (context) to the sound itself (the text) in a way that is separate from the sonorous event that defines listening. Though to call the process of hearing uneventful because of the separation between it and the sonorous event would be wrong; there is a difference between Nancy's **sonorous** event, which occurs at the same time as listening, and the **sound** event, which is created through hearing. The sonorous event occurs at the same time as listening,

and the sound event is created through hearing. Remembering and understanding a sonorous event *is* the process of hearing, and hearing is one of the many ways in which an event can receive fidelity. “To hear this event is to transform it: into tears, gestures, laughter, dance, words, sounds, theorem, repainting your room, helping a friend move” (Lyotard 1984, p. 93). Hearing is thus separate from the sonorous event, but it is the process through which sound events are named, remembered and understood.

Hearing is what allows me to untangle the woven together acoustic waves into its constitutive parts. When the sound of the Achilles enters my body all of the sources do so simultaneously, but through my own learnt comprehension of music I am able to understand/hear that the low pulsing notes were originally produced by the bass guitar, or that the intelligible vocal components of the music come from the amplified vocal chords of the lead singer. Hearing is also the process through which I ascertain things about the music like its genre, its associations with other bands or performances.

The process of hearing is easier to explain through text than the process of listening, partly because comprehending a process of comprehension (hearing) requires less mental agility than comprehending a process of prehension (listening), but also because to write about hearing is to use a well practiced literary device, the metaphor. As Scruton (1999, p. 96) suggests “we must have recourse to metaphor, not because music resides in an analogy with other things, but because the metaphor describes exactly what we hear, when we hear sounds”.

Though the ease with which ‘to hear’ can be understood and written down as metaphor does not mean that the process of hearing is a simple one, but just that it is more straightforward to represent a representation (a heard sound) with another representation (a written expression).

During the Achilles gig listening and hearing both occur, listening and hearing are integral components to being within any place of live music and the interrelationship between them is one I will constantly refer back to. As the sonorous event unfolds, via the penetration of sound waves into my body, I *listen* to the Achilles, and as I comprehend, understand and give names to sound events, I *hear* the music that the Achilles are performing.

There is of course a reason why I have focused on this particular gig in this section of this chapter, and that is because I believe my own empirical notes captured a noticeable transition between the processes of hearing and listening. I am listening throughout the entire sonorous event, and throughout this gig the loud energetic sounds of the band bombard my ears. In textualising my thoughts I am also overtly demonstrating examples of what I can hear, giving names to the sounds that I have heard, reacting to my understandings of these sounds, and comprehending the meanings I have associated with these sound events. But there is a period within this gig that is different, a period that I fail to textually describe, a period where I actually stop hearing and just listen to **IT**, and in the next section of this chapter I will be making **IT** my focus.



#### 4.2.1 Listening To IT



Figure 24 The Troubadour, interior. 22:13, 14/01/2010

“Listeners are like hunters following up ambiguous traces. Hunters never aim directly. They take account of the arrow’s arcing flight. If the quarry is in motion, their aim anticipates its further flight. Listeners construct auditory spaces similarly. To be communicative depends upon anticipating the other’s moves. The aim is not to end the communication but to keep it going... Auditory space, then, gives back to its old physical sense of running hither and thither. Such a space is like the field of play in a ball game. Hearing its discourse is like defining the rules of the game solely in terms of the white lines governing the moves. Only by becoming a player and following the ever-uncertain flight of the ball can one begin to listen.”

(Carter 2004, pp. 44–45)

According to Carter, listening is the on-going anticipation of sound, a process of communication that does not end with a definitive meaning. It is, to follow Carter’s first simile, like the process of hunting, and unlike the dead, motionless corpse that it results in. In Carter’s second simile the process of hearing is considered as more than just the ‘pinned down’ meaning of sound, hearing is

instead the rules by which the sonorous event is governed. Hearing the events of the Achilles is like defining music from a position that is removed from the ‘play’ of the sounds that it is composed of.

**IT** is comparable to the ball flying through the “field of play”, and only by following the flight of the ball without catching it listening takes place. Thinking of **IT** like the “uncertain flight of the ball” is an apt analogy, both the ball and **IT** are ambiguous moving objects that would become altogether different if they were to be ‘caught’, the ball would become a stationary object devoid of the movement that previously defined it, and **IT** becomes just another ‘heard sound event’ when I pinned it down in words and tried to ascertain the meaning of it/**IT**.

In his work *Listening* Nancy sets about explaining the process of listening in its own terms, ones that do not constantly slip into metaphors of hearing. Nancy focuses on “[w]hat secret is at stake... when one tries to capture or surprise the sonority, rather than the message” (2007, p. 5) and he states that he wants to explain what it means *to* listen, not what one can glean *from* listening. In this way Nancy’s work is similar to some of the non-representational ideas that I considered in chapter 2, particularly those that suggested that “we can have a sense of an experience without necessarily having to think about it at all and definitely without having to intentionally interpret that experience” (Simpson 2009, p. 2558). Nancy defines listening as follows:

“To listen is to enter that spatiality by which, *at the same time*, I am penetrated, for it opens up in me as well as around me, and from me as well as towards me: it opens me inside me as well as outside, and it is through such a double, quadruple, or sextuple opening that a “self” can take place. To be listening is to be *at the same time* outside and inside, to be open *from* without and *from* within.”

(Nancy 2007, p. 14)

It is in this way that Nancy defines himself as a post-phenomenologist; a phenomenological understanding of the experience of listening works on the basis that “[e]very listening has two parts: 1) the ‘what’ of that which experienced and 2) the ‘experiencing’ of this what” (Bartholomew 1989, p. 15), whereas Nancy transcends this divide to suggest that listening does not have two parts, but is in fact both parts at the same time. In Nancy’s sense of the world there is no ‘what’ that is experienced and no ‘experiencing of this what’ – instead listening is simultaneously “in me as well as around me” (p.14). Simpson relates Nancy’s stance on listening to phenomenology, but suggests that Nancy’s focus is more similar to Deleuze’s focus than Merleau-Ponty’s:

“Nancy’s work on listening, then, is less about the phenomenological examination of sound in terms of a ‘getting to the sound itself’, to its essence, but about realizing the excessive experiential potential of sound and examining the intensive processes that occur in such experience. Like Deleuze’s (2004a, 2004b) transcendental empiricism, it is less about transcendence and more about the creative prepersonal processes present in such encounters; it is not what it is, but how it (perpetually) comes to be, and the challenge of a finite thinking that this presents.”

(Simpson 2009, p. 2570)

Nancy’s understanding of listening relates back to some of the notions I have previously discussed concerning the physicality of sound; sound “opens up” through space, spreading in waves through the space, and when it reaches the ears of an able body the wave of vibrations carry on into it. As these vibrations meet

the eardrum, the thin layer of skin between the outer and inner ear, they begin a process of transformation, and the apparatus of the inner ear translates the pattern of sound waves into a pattern of nerve impulses. In the instant *between* this penetration/translation, and in the time *before* these nerve impulses are interpreted with reference to previous cognitive knowledge, listening occurs.

Most sound comes from outside of the listening body<sup>25</sup>, whereas listening occurs within the body, **but**, and this is Nancy's crucial point, for the listener striving towards (but not arriving at) meaning, the sound outside (created by the physical disturbance of air particles) and the sound inside (created by nerve impulses produced through the process of listening) are **inseparable** components of the same sonorous event. This inseparability characterises the spatiality that Nancy describes; there is, for the listener, no temporal separation between the moment sounds enter their body and the moment they are listened to, because they both happen at the same time and in the same simultaneously internal and external space, this is the sonorous event. In this way "[n]o gap exists between the wave and the sound" (Evens 2005, p. 173).

When **IT** happens I enter into the space of listening, I stop writing, hearing, analysing and just let sound happen "from without and from within" my self. Afterwards, I desperately try to write **IT** down, and I grope awkwardly and for

---

<sup>25</sup> The exceptions to this are the constant internal notes that Cage noted, and, of course the voice (See Kanngieser's work on the role of voice, speech and utterance in terms of sound (Kanngieser 2011). Both of these sonorous presences need not travel via the air to our inner ears, but instead can physically vibrate the bodily materials that we are constituted out of in order to be listened to.

words and phrases that will do **IT** justice. But it is impossible to write down an experience of listening without, through the sheer necessity of the cognitive thought required to interface between listening and writing, thinking about it, and subsequently hearing the sounds of the band rather than listening to them. This does not mean I have to abandon writing about **IT**, but it does mean that I am not going to be able to explain what happened during **IT** as a process of listening. Explaining and listening are essentially mutually exclusive, which places me in a theoretical dead-end if I want to continue to investigate what happened as a sonorous event of listening.

But **IT** is not listening, returning to Carter's original analogy, **IT** is the moving ball that listening follows; listening is a universal bodily process that covers all experiences of the sonorous presence before it becomes a heard sound event, **IT**, on the other hand, is a unique sonorous event, **IT** is a singularity formed out of the multiplicity of chaos. **IT** is directly connected to the performance by the Achilles and to the sounds that these performers make and that they sound into, and to the reverberations within the venue, and, as I will go on to explain, a whole abundance of perceived and unperceived circumstances. Although it is correct to say that I listen to **IT**, this does not specify what **IT** is. **IT** is something specific, it may not have a meaning in the cognitive sense that a sound event has, but it must possess 'something' that means it is definably different from 'something else'. Writing about the same sort of conundrum over what music can mean when

it is listened to, Boghossian differentiates between the “representational meaning” and “expressive meaning” of music:

“The fact that we can rationally respond to music with real emotions, I have been saying, is indirect evidence that there must be musical meaning. Not so much, perhaps, *representational* meaning – propositions that tells us how things are – though some, myself included, would be prepared to allow a limited role for such meanings; but rather, *expressive* meanings, the capacity, principally, to express emotions.”

(Boghossian 2007, p. 120)

Yet I feel uncomfortable with thinking of **IT** as just a ‘real emotional’ expression in reaction to music. There is *some* emotion tied up with my reaction to **IT**, there’s an elation, a happiness, an excitement, and hints of worry and confusion, all noted in my text after **IT** happens. Yet these notations and these emotional words are still representations of what I felt during **IT**. There is more than just emotion occurring during **IT**: there’s a loss of temporal and spatial awareness, there are rhythmic movements in my body, there’s a shared sense of building up and dissipation of a unique sensory event, there are feelings that I cannot even put into words, let alone label as definable emotions or as discovered meaning. I believe that it would be more beneficial to avoid Boghossian’s contrast of “representational meaning” against “expressive meaning”, and instead simplify (and yet still somehow complicate) things by contrasting the ‘representational meaning’ with that which is not representational. In other words, the **non-representational affect** of **IT**.

#### 4.2.2 Affected By Timbre



Figure 25 The Troubadour, interior. 22:14, 14/01/2010

“Affects are: properties, competencies, modalities, energies, attunements, arrangements and intensities of differing texture, temporality, velocity and spatiality, that act on bodies, are produced through bodies and transmitted by bodies. Our sensual worlds catalyse complexly and dissipate unexpectedly. Social fabrics and practices are not locked in to rational or predictable logics, and often are visceral and instinctive.”

(Lorimer 2008, p. 552)

**IT** is an affect. **IT** is a visceral and instinctive attunement of specific intensities of texture, temporality, velocity and spatiality that acts on my body, which is produced through my body, and which is transmitted by the bodies (both human and non-human) that inhabit the Troubadour during this gig. **IT** is a briefly catalysed aurally focused and sonorously induced sensual world that arrives and dissipates unexpectedly, one that is not tied to any rational or predictable logic but

instead occurs in the pre-comprehension of listening. Making this conceptual leap is not the answer to **IT**; by calling **IT** an affect I am only really creating a new issue with a new question, *what is affect?*

Affect is a concept that forms an important part of the work broadly categorised as nonrepresentational theory, and it is an idea that is rooted in the work of Spinoza and his refusal of the mind/body divide, “[a]ffective capacity” states Deleuze “with a maximum threshold and a minimum threshold, is a constant notion in Spinoza” (Deleuze 1988, p. 124), yet defining what this concept is and what these thresholds are can be tricky. Writing in the late 1970s on Marxism Williams defines affects as the:

“[C]haracteristic elements of impulse, restraint, and tone; specifically affective elements of consciousness and relationship: not feeling against thought, but thought as felt and feeling as thought: practical consciousness of a present kind, in a living and interrelating continuity.”

(Williams 1978, p. 133)

More recently, Wylie (2005, p. 236) calls an affect “an intensity, a field perhaps of awe, irritation or serenity” affects are not themselves the emotions of awe, irritation or serenity, they are instead the “how of emotion... [t]hat is, affect is used to describe (in both the communicative and literal sense) the motion of emotion” (Thien 2005, p. 451). Affect is a movement and a form of causation, it flows in relation to felt emotions and “exceeds, enters into, and ranges over the sensations and emotions of a subject who feels” (Wylie 2005, p. 236). “Affect *is* this passing of a threshold...” and as it ‘exceeds, enters and passes these



thresholds “it goes up and down gently like a tide, or maybe storms and crests like a wave, or at times simply bottoms out” (Massumi and Zournazi 2002, pp. 212–213). Importantly “[a]ffect does not reside in an object or a body, but surfaces from somewhere in-between” (Adey 2008, p. 439), it is a movement, not a content. McCormack (2003, p. 496) stresses the in-between-ness of affect when he argues that “[t]he importance of affect is not necessarily its personal or interpersonal quality but its transversal quality, the way in which it operates as a catalytically eventful bridge between a multiplicity of movements and relations”. The bridge of affect “brings together a mix of a hormonal flux, body language, shared rhythms, and other forms of entrainment to produce an encounter between the body (understood in a broad sense) and the particular event” (Thrift 2009, p. 88) so that “what is called ‘perception is no longer a state of affairs but a state of the body as induced by another body” (Deleuze and Guattari 1994, p. 154). This broad sense of transversal (rather than just interpersonal) bodies is important because affect “can happen outside, bodies which are not exclusively human, and might incorporate technologies, things, non-human living matter, discourses” (Lorimer 2008, p. 552). In geographical terms these relationships are important because, as Bissell states, they happen over timespace:

“[G]eographies of affect allow us to consider how the complex interplay between sensation. Percepts and affects plays out over timespace. It is these contingent relations which constantly transform the dimensions of our possible field of action and change the realm of possibility...[A]ffects are generated and quiesced through entanglements with people, physical locations, material objects at different times and in different spaces.”

(Bissell 2010, pp. 82–83)

And as, Conradson and Latham argue, affects are just as important to place “as the energetic outcome of encounters between bodies in particular places...Affect thus emerges through engagement and interaction: it is an outcome of emplaced encounters” (Conradson and Latham 2007, p. 232). Affect then, is the movement of...*something* that passes over, within and through human and non-human subjects with an actancy of its own, and a powerful influence over how ‘sensations and emotions’, and ‘places and spaces’ come to being and can gain motion. The flow of affect enables and creates shared eventful links between the multiple relationships that it straddles, and it can appear in a whole variety of events:

“These affects continually manifest themselves in events which can take place either at a grand scale or simply as a part of continuing everyday life... the deafening roar from a sports stadium when a crucial point is scored... the delighted laughter of children as they tour a theme park, or the tears of a suspected felon undergoing police interrogation.”

(Thrift 2004, p. 57)

Affect is “something more nearly akin to a major natural force which we cannot sidestep” (Thrift 2003, p. 2020), a description that could readily be applied to sound waves themselves. Yet sound waves are definable, clear-cut physical alterations in the ways in which particles (especially air particles) vibrate, they may share the transversal and interpersonal qualities of affect, but they are not themselves affect. Instead affect can be thought of as a particular quality of a sound wave, one that is contained within the elusive, complex, and, admittedly, initially baffling concept of **timbre**:

“[W]e are speaking, then, of the very resonance of the sonorous...Timbre is thus the first correlative of listening...In truth, resonance is at once listening to timbre and the timbre of listening...Resonance is at once that of a body that is sonorous for itself and resonance of sonority in a listening body that, itself, resounds as it listens... Timbre is the resonance of sound: or sound itself. It forms the first consistency of sonorous sense as such.”

(Nancy 2007, p. 40)

Timbre is “sound itself”, says Nancy, it is “the very resonance of the sonorous”, but timbre is not physically sound, nor the presence of the sonorous, timbre is instead the quality of a sound that defines itself, it is that which contains a presence in order to be sonorous. Timbre is the quality of the sonorous presence that can be listened to and then heard, it is also referred to “the ‘color’ or quality of sound” (Wessel 1979, p. 45). “Timbre is a major structuring force in music and one of the most important and ecologically relevant features of auditory events” (Menon *et al.* 2002, p. 1742). It is the property in the sonorous that communicates a specificity and uniqueness, which can create a *shared* sonorous event. Aden Evens, a sound technician and theorist, loosely defines timbre as “the shape of a sound wave” (Evens 2005, p. 2):

“One might rather understand a sound wave to be nothing but timbre. For to describe the shape of the wave is just to describe the wave, to describe it in the totality of its detail. As a reference to shape, timbre captures not only the gross features of the wave, its overall curve, but also every tiny variation, every little blip, every notch or bump in the motion of the air.”

(Evens 2005, p. 4)

Timbre is a quality of sound that describes every feature of that sound; there is still, conceptually, a sound, and there is still the timbre of that sound, but timbre is the very soundly-ness of that sound, the very resonance of that which is sonorous. Smalley has worked specifically on *Refining and Defining Timbre*, positing that

“[t]imbre is concerned with the temporal unfolding and shaping of sound spectra” (Smalley 1994, p. 37) reinforcing Nancy’s conceptualisation of the term as something which is connected to the sonorous sense of listening *as* sound unfolds. Yet, although timbre is the quality of the sonorous presence that enables it to penetrate the body, it is also that which communicates the meaning which listening can strive towards. “Motion growth and energy can be regarded as having a sonic reality but they can also be interpreted metaphorically and symbolically” states Smalley (1994, p. 37) in his continuing examining of timbre, suggesting that the shape of a sound wave influences both sides of the listening/hearing divide:

“The timbre of a sound is the principal feature that distinguishes the growl of a lion from the purr of a cat, the crack of thunder from the crash of ocean waves, the voice of a friend from that of a bill collector one is trying to dodge”

(Levitin 2006, p. 45).

The question of whether we *give* musical timbre meaning through hearing, or whether we *ascertain* the meaning of musical timbre through hearing is one that musicologists have debated endlessly, “Aristotle was not correct after all when he stated that "music expresses nothing but itself" (Scott 1915, p. 181) and it is a topic I will return to at a later point. For now the relationship between listening and hearing that I am working with is summed up by Blesser and Salter when they state that “[s]ound that is meaningful, by definition, produces an emotional or affective response” (2007, p. 332); a sound that has been heard to have meaning is a sound that has already, to some extent, produced an emotional or affective response, it is one in which the subject has already listened to timbre.

During **IT** I am affected by the timbre of the sound as I listen, a response is produced by this affect, and then, as I reflect on this response, giving it meaning, I hear it.

Thus timbre plays its part in the process of listening *before* meaning is ascribed to sound, and whilst this ‘part’ is separate from meaning, it is still a communication, but in the understanding that this “communication itself presents not meaning but rather just that something (the ‘It happens’ rather than the ‘What happens’, to echo Lyotard (1991) again” (Dewsbury 2003b, p. 1923). The next step in working with timbre is to consider what goes on, and what is shared when timbre communicates without reaching meaning:

“I would say that timbre is communication of the incommunicable: provided it is understood that the incommunicable is nothing other, in a perfectly logical way, than communication itself... Communication is not transmission, but a sharing that becomes subject: sharing as subject of all ‘subjects’. An unfolding, a dance, a resonance.”

(Nancy 2007, p. 41)

“[S]ound is also carrying messages. It functions as a communicational medium. As a physical and spatial movement, sound carries a collection of information related to the conditions of the original object or body, and the related environment. Importantly, this information also grants animation to things: by stemming from an object or body, sound signals that movement is occurring, and more so, that life is happening.”

(LaBelle 2009, np)

Both LaBelle and Nancy tackle the communications of listened-to sound in differing ways; Nancy uses logic to suggest that what timbre communicates is that which is ‘incommunicable’. Smith suggests a similar stance when she states that “[o]nce in its place, music is a very public way of articulating things that cannot

easily, or safely, or effectively be said” (Smith 1997, p. 524). Yet, through the process of articulation/communication, that which cannot be easily said/communicated becomes communicated. LaBelle’s stance is simpler; he posits that as sound moves it carries and collects information, he understands that, although sound communicates things that might be difficult to communicate otherwise, there is still communication. LaBelle also notes that this communication alters as it moves, the acoustic wave alters as it relates to its surrounding conditions. ‘It happens’, but, as it happens, it keeps on happening. Both writers, however, end on the same note, that, in communicating, the timbre of sound brings action, animation, dancing, movement, resonance and life. The enlivening characteristic of musical timbre and its ability to be a transmission of animation is one I will refer back to.

To summarise, timbre is three connected elements: it is (1) the *specific shape of the sound wave* which can be listened to, it is (2) *the sharing* of this vibration, in other words, the subject of all of the subjects who share the acoustic wave, and, it is (3) the *ability* of sound that enables the communication (of animation) to multiple subjects listening to this specifically shaped vibrating wave.

I would say that timbre is *the affectual capability of the sonorous*; it is that within the sonorous presence which has the potential to affect. When we listen we bring the resonating timbre of a sound wave into our bodies, and allow it to affect us. When we listen to music, it is the timbre of music that we listen to. Though, when we are affected by a performance, the timbre and its listening makes up only one

(perhaps major, perhaps minor) part of affect that musicking can have. In the following section of this chapter, I will begin to move away from the exact moment that **IT** happened and start to consider how audiences continue feeling affected by timbre after the sonorous presence itself has ended. In particular I will be investigating how I, and others express and represent the feelings associated with, attached to, and caused by listening to timbre.

### 4.3 Representing And Resonating

“Though affect cannot be presented or represented, affectual geographers, drawing upon non-representational theory, constantly evoke moments when affect is evident: be these smiles, laughter, jokes or hope, anger, shame and so on. Apologies for being blunt, but this is a straightforward hypocrisy. It continually does what it says cannot be done: it cannot help but re-present and represent affect – and in language.”

(Pile 2010, p. 17)

Even as a researcher with a chapter dedicated to the ungraspable timbral qualities of sound and music I have no qualms with Pile’s accusation<sup>26</sup>. This is why I do not, cannot, and will not write about ‘what happened’ as **IT** happened. When affect is evident, when, in sonorous terms, it/**IT** is actually occurring and affecting subjects with its transversal pre-cognitive sharing through the sharing of timbre, it cannot be represented accurately, at least not without consciously representing **IT** in language as a heard sound event. **IT** would not be, or remain, **IT** otherwise and Pile is correct in pointing this out, **but**, and this is the crux upon which my analysis lies, “our inability to explain how, why or even whether

---

<sup>26</sup> Although the varied responses to Pile’s accusation also influence my thoughts (See: Bondi and Davidson 2011, Curti *et al.* 2011, Dawney 2011, Pile 2011)

listeners experience a change in affective state does not mean that such changes have not occurred” (Blessner and Salter 2007, p. 335). When an affect happens, a change happens, it is impossible to explain the “how[s], why[s] or whether[s]” of the experience of the affect, but, with the right tools and correct mind-set, the changes that the transmission caused can be accessed. The challenge then is to come at **IT** from a different route.

Where I disagree with Pile, and from where I can begin to carve out a route towards **IT**, is with his conflation of re-presenting with representing. Re-presenting (with a hyphen) is the process of being present again, becoming present for a second, third, fourth (etc...) time, or of presenting once again. Representation (without a hyphen) on the other hand, is almost the same process, but it is one that implies an understanding (or hearing) alongside the presenting again. In re-presentation the same thing is present multiple times, in representation a different, but similar, thing is presented to stand in for the original. Representing a sonorous event as a sound event is **not** the same thing as the *re-presenting* of sound, or in Nancy’s specifically sonorous lexicon, *resonance*<sup>27</sup>:

“All sonorous presence is thus made of a complex of returns whose binding is the resonance or ‘sonance’ of sound....This presence is thus always within return and encounter. It *returns* (refers) to *itself*, it *encounters* itself or, better occurs against

---

<sup>27</sup> Resonance is used here in a way that goes beyond the term’s technical definition, which limits the term to a particular type of vibration that occurs in a solid material caused by sound waves: “The resonance effect refers to the vibration, in air or through solids, of a solid element. The production of resonance requires a relatively high acoustic level and a concordance between the exciting frequency and the object put into vibration.” (Augoyard and McCartney 2006, p. 99)



itself, both in opposition to and next to itself. It is co-presence or, again, “presence in presence,” if one can say that.”

(Nancy 2007, p. 16)

Representing a sound is akin to recording it, re-presenting sound is the *reverberating* waves in a room, and the *resonating* timbre within a body. As Nancy suggests, the re-presenting of sound is not a neat chain of presentations but a complex of returns and encounters, a recurring presence a co-presence, a re-presence, a presence in presence. It is through this process of resonance that the initial sense of the timbre contained within sound can form in the listening body. But resonance is more than simply a sensed vibration of *reverberating* sound, the sense of sound that resonance produces refers to sense as “the ricochet, the repercussion, the reverberation: the echo in a given body” (Nancy 2007, p. 40), “[r]esonance is a mode of attending to timbre fluidly, using the whole body as an echo chamber for timbre to resonate, become rhythm, and constitute the subject” (Gritten 2010, p. 119). In listening, sound literally re-sounds within the “listening body, [which], in turn, [is] just such a hollow column over which a skin is stretched” (Nancy 2007, p. 42). Resonance is a form of re-presenting; it is the internal echoing and sensing making of a re- and co- present, both internal and external, sonorous presence.

To twist Pile’s words, *we cannot help but re-present the affect of sound*, because a re-presence *is* what sound is, and a re-presence is what sound is within the body. Such a conceptualisation of re-presentation is, I admit, a far stretch from the intention with which Pile uses the term, his sense of re-presentation refers to the

scholarly procedure of literally presenting once again a supposedly non-representational event, whereas Nancy and Gritten's understanding of *resonance* occurs in a time before cognitive hearing and away from the rigmarole of transcribing empirical encounters; but regardless of the intention with which Pile uses re-presentation I believe that his words inadvertently set out a process of coming to terms with the timbre of sound and with **IT**.

If sound continuously re-presents itself in its resonance, the real issue is where and when does the process of re-presentation end. Where does resonance stop...? Does it end as soon as the attack of the sonorous presence fades, or when listening can be said to finish, or when it seems that timbre has ceased, or, does it continue on past the span of the sonorous presence itself, and if it does, could this mean that I am still resonating, even when I am writing about a timbral event...? Working on the same sorts of questions Gritten outlines the difficulties he has faced handling timbre during his own research:

“In order for the subject to emerge from this timbral event there must be a working through, and this is timbre's resonance in the body. This resonant working through, which is a response to the demand of timbre... requires patience and sensitivity. It is an ability that can never be mastered, and the demand that timbre resonate is never ending... There is thus a certain looseness and openness in resonance, for while it is not set against knowledge, and can be practised, it is bent towards reflective judgement. There are no criteria by which it happens, no way of judging in advance whether the timbral event heard is resonating or has merely been reduced to what it has come to signify. Indeed, the rules and principles of reflective judgement come later and have to be created in the wake of resonance; timbre and its resonance come first – listening before responding.”

(Gritten 2010, p. 117)

Gritten makes a number of points, the first is that timbre must be worked through, it must re-present and resonate itself within a subject. This cannot be captured, or

mastered as it is, but the edges of resonance are not sharply defined, there is a “looseness and openness” which means that, although knowledge and meaning cannot be extracted from resonance, a form of reflective judgement can be made, after the resonations, about the resonations. As Blesser and Salter suggested, although affect cannot be captured, the changes it causes, and the changes that resonance has brought about, can be attended to. Massumi (1995, p. 97) ponders this when he ask himself “is not resonance a kind of self-reflection?”

There is me, being affected by **IT**, sitting in the gig by the Achilles during the final minute of one of their songs, moving, worrying, not writing, not thinking, tapping, absorbing, opening, opening again, sensing, listening, resonating, echoing – and then – as the band finish playing and unplug their instruments and walk off stage there is me, having been affected, feeling affected, still resonating – buzzing with the affects of the timbral event. The sonorous event ends when the band finish, the sounds of the band stop reverberating around the room and attacking my ears, but the affectual wave has not disappeared with the sonorous wave. The affectual wave keeps on re-presenting itself, after being affected I find myself having been affected. Massumi’s work illustrates that there is a similar “openness and looseness” in terms of affect, he surmises the difference, or lack thereof, between *being* affected and *having been* affected as follows:

“When you affect something, you are at the same time opening yourself up to being affected in turn, and in a slightly different way than you might have been the moment before. You have made a transition, however slight. You have stepped over a threshold.... The affect and the feeling of the transition are not two different things. They’re two sides of the same coin, just like affecting and being affected. That’s the first sense in which affect is about intensity – every affect is a *doubling*.”

The experience of a change, an affecting-being affected, is redoubled by an experience of the experience.”

(Massumi and Zournazi 2002, pp. 212–213)

The experience of **IT** is also an experience of the experience of **IT**. Earlier in this chapter I quoted Deleuze and Guattari stating that “sound invades us, **impels us, drags us**, transpierces us” (2004, p. 383), and used the quote to emphasise sound’s penetrative qualities, in light of Massumi’s assertions I feel that this quote also holds another relevance; if sound impels us, and drags us when we listen to **IT** (the being affected), then we can, as a way of analysing **IT**, consider *what* it impelled us to do, and *where/when* it dragged us (the having been affected).

In the following section I move on from the unfolding of **IT** to consider a time after **IT** has finished. I describe, with text, a conversation I had with an audience member who also watched, listened to and heard the Achilles perform. I then begin to use this incident as a vehicle to consider how the resonations of timbre continue and how subjects can go about trying to represent the affectual capabilities of the sonorous.

## 4.4 Having Been Dragged

The gig has ended. People are unhooking the coats from the backs of their chairs, or heading to the bar for one last drink, or just staying were they are, engaged in a rustle of chatter that’s perceptible over the top of the recorded

music that is now playing over the sound system that previously amplified the Achilles.

And then, just as I am about to pick up my notebook full of scrawled sentences and head back home to write up my notes, one of the other members of the audience, someone I haven't noticed before, walks from the other end of the room, past the empty stage, and sits down on my table facing me.

"You've been looking very thoughtful all night," he says to me generally gesturing to A5 spiral pad that I have been jotting into all. "Are you a j-...?"

Without thinking I interrupt him. Before he even finishes his sentence my research proposal is being blurted out of my mouth. Having spent the past hour or so with just my notes and the sounds for company it feels like opening an air valve on my pressurized thoughts. I rapidly explain about my PhD, and why I am here and what I am doing, and, for some reason, I keep stressing that I am a geographer, and I say the words "music, space and place" a lot.

"Wow...sounds...interesting. So what'd'ya think of the band then?" he asks in return.

"The Achilles?"

"Yeah."

"Well..."

And at this point it feels like this interaction is already unfolding the wrong way round, I feel that telling *him* what I think is not the most constructive thing for me to be doing right now. Not that I even know what I think, or how I'd tell him about IT, or what IT was, or how I feel about It now. After a pause I go on:

"...I liked them. They were, it's hard to... I thought they was great, really passionate..."

He thankfully cuts me off.

"It was something *special* wasn't it?" He asks the rhetorical question loudly speaking over the top of recorded music, stressing the word *special* whilst smiling. "I totally wasn't expecting that, when they came on I was like, 'okay - here we go' he says in a dismissive sort of way. "But then," he continues, "after like they got going, they were like, **BAM**, pretty fucking good. They rocked, seriously. I mean, I am just, like, a humble bystander in all this" he gestures with a hand vaguely towards my closed notebook which is still sitting on the table "but, their energy, you know, was immense, I just thought 'wow'." He

opens his hands and letting his palms linger open facing the ceiling.

There's a moment of silence between us, and then over the top of the first syllable of a sentence that I attempt to start, before halting, he carries on.

"It just, it just looked like they knew what they were doing up there," he throws an arm towards the stage and then his head follows the motion and he looks across breaking eye contact with me to look at the empty stage where the Achilles stood playing a few minutes ago, "they were just having fun, you know and when that happens it just, it makes you feel like... yeah, I totally got into it. I was blown away."

"I know-what-you-mean" I say back. "Do you mind if I-" and I gesture down to the notebook.

"Oh, hah, no, yeah go ahead" he smiles, and with a hint of formality added to the proceedings, he adds, "I am James."

"Mike" I say and rapidly pen a few phrases<sup>28</sup>.

As James and I have our brief chat, our interactions are littered with false starts, words, gestures, repeated exclamations, grasping, expressions, emotions pausing,

---

<sup>28</sup> Adapted from field notes taken on 14/01/2010 in the Troubadour.

waiting, expressions, movements and failures of explanation. Our discussion is incomplete, without resolution or conclusion, and in some places it can seem practically unintelligible. The two of us stumble over each other's words with the doubling awkwardness of strangers interacting and of similarly affected people sharing something they cannot quite put into words. Regardless though, this is where we had been 'dragged' to, or rather, it is my representation of where we've ended up having been 'dragged', and from it I can gather a few things about where we've ended up: we're impressed, elated and invigorated by experience, the affect itself seems to have had a positive and lasting impact on the two of us, and we can both agree on the fact that this affect was somehow produced by the actions of those who took to the stage and the sounds that reverberated through the room. We liked it, we felt good about it, we wanted to carry on and we want to carry it on and with us.

Assessing post-event discussions like this for clues as to the nature of affect can be a useful process; these reflections allow me to reconsider events that I cannot describe, and it enables differing viewpoints on the same event to permeate into my text, but what James and I say to each other is **not** the affect itself, when we talk we're doing something that goes beyond simply 'having been affected', and when we discuss the sonorous events that occurred during the gig by the Achilles we're doing something new, we're trying to, and mostly succeeding at, converting the processes and movements that (perhaps only briefly and minutely) affected us into spoken words. Leonard Meyer, an academic music critic, has tackled similar



empirical data; in the example that follows Meyer responds to women's reaction to a specific piece of music, he writes:

“She is obviously translating unspeakable feelings into symbolic form. The interpretations of such symbols is the task of the psychiatrist, not the music critic. To the music critic such introspections show only that some response, not necessarily a specifically musical one, was present. For it is always possible that the thoughts and reveries thus revealed are without any relation to musical experience. The musical stimuli may have merely functioned as a kind of catalytic agent, enabling the response to take place.”

(Meyer 1961, p. 9)

Meyer's strict demarcation of intellectual analysis is an eye-opening look into just how far cross-disciplinary considerations of sound and music in musicology and other (non-psychiatric) schools of thought have come, but it also highlights two of the major difficulties that present themselves when subjects talk about experiences of music. The first is that by talking about music there is a process of translation occurring through which musical experience is turned into something new and different. The second is that there is no way to tell whether or not a participant's responses are actually due to the music itself, or whether music just enabled these responses to take place.

The first issue is one that again harks back to the tensions inherent in representation. When Meyer (1961) states that “[s]he is obviously translating unspeakable feelings into symbolic form” (p. 9), what he means is that the words his subject speaks are “obviously” not the actual sounds that she listened to, or the affects she felt, or the timbre of the sound waves, instead, the words she spoke are, to Meyer, symbols that represent the unspeakable feelings that music

evoked<sup>29</sup>. Meyer is acknowledging, and then ignoring, the unspeakable affects of listening. In a later piece of writing Meyer tackles this issue once again, and this time he comes to the conclusion that “[t]he only valid response to unmediated experience is silence” (Meyer 1978, p. 5). The only way that Meyer (1961, 1978) can describe unmediated (or non-cognitive) musical experience is to say nothing. This paradox may seem like a resignation, but really it is just another echo of my own inability to write about **IT**. What Meyer is saying in his statement is that, in order to express ‘something’ about musical experience, a subject must mediate it. When James and I discuss our musical experience we are, sometimes, silent, but we also mediate the affect, we move from being affected, to having been affected, to talking about being affected – I have already discussed how being affected and having been affected are two sides of the same ‘coin’, but the question is now whether an expression of such an affectation is part of the same entity, or if it something else entirely new.

The second issue raised by Meyer is partially another question of demarcation. Meyer’s research concerns are with “specifically musical” responses, and he’s happy to leave “the thoughts and reveries” “without relation to musical experience” to the “psychiatrist”. Building on the theoretical foundations of this chapter I would reject such a clear divide; I have argued that listening takes place both inside and outside of a subject, and this doubled ‘taking place’ includes the

---

<sup>29</sup> More recent considerations of process of speaking and the role of the voice in communication have taken a different approach, arguing that whilst the meaning behind words may be symbolic in nature, there is still a timbre to our voices that can create and spread affect in a way that differs from the semiotic (Kanngieser 2011)

resonances both outside and inside a listening subject. However there is, as Gritten has already suggested, no clear line as to when these resonations cease. Each listening then can, and will, contain the over spilling resonations from that which is possibly “without any relation to musical experience”. As much as I can try to separate and segregate specific sounds and musics from more general understandings of places and affects, the relationality of all four of these concepts is inescapable. The “musical experience” of listening can and will include experiences that may initially seem as though they have no relation to “specifically musical” experience, and, for me, that notion is not problematic. This is because listening is really just one vital part of relational musicking in Small’s (1998) sense of the word, and, particularly in a *music* venue, most activities that occur within these places are, to greater and lesser extents, components of the same unifying sense of musicking. In the other chapters of this thesis I have widened the scope of my analysis and reconsidered how listening fits into the wider, multi-sensual experiences of musicking within music venues, but for now it is worth highlighting this notion, and pointing out that whilst I tie the sounds and musics of the Achilles to the affects that we experience, there is more than just music and sound producing and transferring this affect.

What I can productively take from Meyer’s argument is the idea that music *can* function as a kind of catalyst that can enable “unspeakable feelings”, in other words, further confirmation that sounds, and musical sounds, can and do produce and share affects. Meyer himself is dismissive of this idea, giving the impression

that when music is used (“as a kind of catalytic agent”) to enable a response, this is “merely” a side effect<sup>30</sup>, and not a ‘specifically musical experience’, yet as I have argued music does not unfold in isolation but in relation to other processes.

#### 4.4.1 Witnessing A Flash Of Emotion

Despite the connected relationality of musicking, what goes on between James and I in the aftermath of the Achilles gig can still seem to be occurring a distance from the affect of **IT** and our listenings to **IT**. We were, perhaps, still resonating with **IT** before we spoke, but there’s no shying away from the fact that, as we speak, we irreversibly demonstrate that a form of hearing is now taking place. How else could we transform ‘unspeakable’ experience into vocalisations, other than through a process of comprehension and translation? Nancy theorises a similar progression, and separation of “the event” from the “something other” when he discusses the notion of ‘an event’ in work that predates his considerations of listening:

“[A]s taking place, appearing disappearing – the event is not ‘presentable’...But it is not, for all that, ‘un-presentable’ like some hidden presence, for it is the un-presentable or, rather, the un-presentifiable of the present that is right at the present itself. The un-presentifiable of the present is the difference that structures the present...That this difference of the present is not presentable does not mean that it is not thinkable – but this could mean that thinking, in order to be thought, must itself become something other than a seeing or a knowing”

(Nancy 2000, p. 169)

In Nancy’s terms “[t]he un-presentifiable of the present is the difference that structures the present” of the sonorous presence that we inhabited. Yet, after the

---

<sup>30</sup> Or should that be side-affect?

sonorous event itself, when we express the form of this “difference”, it “must itself become something other” than what it was. The sounds that were originally presented to us by the Achilles are represented by ourselves, back to ourselves, and in this process **IT** becomes something different to what it was.

Smith states a similar point, but in more practical terms, whilst debating with her co-authors (Wood and Duffy) on the topic of recording the conversations of concert-goers: “we're making a particular set of meanings by forcing people to ‘talk them’ whereas before they might have been experiencing them in an unarticulated way” (S. J. Smith quoted in Wood *et al.* 2007, p. 884). In researching the affects of music I am forcing the production of representations, and this process should not, and cannot, be ignored. Try as I might to get close to **IT** through reflective discussions with other audience members in reality I am only producing representations of heard sound events.

Yet there is still merit in recording and dissecting these representations, as long as I carry out this analysis whilst aware of the processes and power of representation. Observing, discussing and exploring the gaps between experience and the expression/representation of experience is referred to by other writers who work with non-representational theory as the practise of witnessing:

“In this sense we want to pay particular attention to different modalities of accounting for and witnessing the world, where to witness is both the moment of experience and a stance thereafter towards the world that acknowledges and attends to the gap between what we have seen and are seeing, with what we have written and could write, and with what we have said and can ‘say’ (can gesture towards).”

(Dewsbury *et al.* 2002, p. 439)

This is non-representational theory in a sense that goes beyond a concern for the aspects of the world that are not representations, instead this is the side of NRT that questions what it means to construct and express a representation of something (Castree and Macmillan 2004). “To witness is more than just observing and reporting on an event” states Jones “it can be to share and deeply empathize with pain and suffering – the negative (although it could be applied to joy and love – the positive) and otherness – with-out fully knowing it.” (Jones 2008, p. 1610). In terms of my research, to witness the sonorous presence of the world is similar to the process of listening, but it is also more than listening; witnessing is more than just ‘the moment of listening’ it is also ‘a stance thereafter that acknowledges and (tries to) attend to the gap between what we have listened to and what we have heard’. In this sense witnessing covers both the re-presentations of the sonorous, and the resonating gulf that exists between listening and hearing, it attends to the ‘being affected’ of listening, but does not abandon the sonority as it becomes represented, instead it attends to what happens between having been affected (by sound) and representing (the sound).

When James and I speak we are not simply stating the chronology of events, or listing a series of responses, we are trying to share our experiences of **IT**. We have listened, we have been affected, and ‘now’ we are trying to represent where the music has dragged us. Yet, as we stand as witnesses to these events we are, I would propose, still resonating, and, as we translate this, in other words, as we try

to represent what we witnessed during sonorous presence, we do not necessarily, or instantly, cease resonating. The resonation, after all, is a prolonging re-presentation, and, this prolonged re-presentation could be considered as *something* that becomes ‘*content*’ for representational *expression*:

“There is no going back on a strike of lightning. The doing of the did says it all. It is its everything.

And more. On top of everything, the flash can *also* be captured. All is not yet done and culminated if, for example, the movement is caught by a human eye. Having passed into that perception, the flash is a product separate from its process. It has passed from an autonomous expression into the content of a body and a life. Its now perceptual intensity (immanent to the neuronal field of potential of the brain) may seed, for example, a myth. The event of the flash may be prolonged, becoming a content for a mythic form of expression.”

(Massumi 2002b, p. xxiv)

There is no going back on **IT** either, this is part of why **IT** is an event, **IT** has, from the multiplicity of possibilities *become*. Massumi talks visually about ‘a strike of lightening’, but his ideas can still be applied to the aural strike (or should that be attack) of **IT**. **IT**, like the flash, is its own “everything”; everything that ‘**IT** is’ is the reverberating sound waves bouncing around the Troubadour. But **IT** is also more than just sound waves, because the listening subject can capture **IT**. Once **IT** is captured **IT** is “not yet done”, it keeps on resonating with a “perceptual intensity” “into the content of a body and a life”, into the content of James’ body, and my own body, and into both of our lives. The continuing resonations “may seed”, they may plant their resonating selves within us and wait, still resonating, until they start “becoming a content for” (in Massumi’s case a “mythic form” but, in my example,) a *musical* “form of expression”. This is the imperceptible and not necessarily instant shift from listening to hearing, from

sonorous presence, to sound event, via resonance. After the sonorous presence has faded, and whilst **IT** is still resonating, **IT** is now “a product separate from its process” (from its sound waves), and **IT** is now able to become the content from which we form expression. However, forming this expression is not straightforward, and through this ‘not straightforwardness’ I can highlight (at least) two issues apparent within the verbal expressions and representations of musical experience. The first is the differences between emotion and affect, a topic I will consider in this section – and the second is how the unspeakability of music relates to what sound and music is, a topic I will cover in the next section.

A number of researchers working with expressions concerning music have found that analysing these responses is a “challenge, since part of its appeal lies in the wordlessness with which it connects participants more deeply with themselves and other people” (Pitts 2005, p. 10). Wood et al. have worked with this challenge in their research on immediate reactions to musical experience; whilst talking specifically about seeming the ‘unspeakability’ of music that can present itself during on-the-spot interviews carried out directly after musical experiences, they state that:

“[T]he experience is unspeakable, though the unspeakable itself contains cues about the relational qualities of musicking...Short, on-the-spot interviews capture the ‘raw’ emotions that people experienced during the performance. These experiences may lack eloquence and clarity, but they do evoke some of the joy and exhilaration, as well as, at times, the pathos and despair, experienced at the event.”

(Wood *et al.* 2007, p. 879)



By carrying out short on-the-spot interviews Wood et al. are accessing the expressions of those who have witnessed live music. Wood et al. record the words of participants who have witnessed a sonorous event, and then they discern what has been captured within and by these words. To this end, they notice two main things. Firstly they note that the difficulty with which people articulate their experiences of music “contains cues about the relational qualities of musicking”; to this I would add that the “unspeakable” nature of experience also highlights that the shift from listening - to hearing - to outward expression is difficult and frustrating one, I will return to this ‘difficultly’ shortly.

The second thing that Wood et al. note is the “raw” emotional content of the words that their subjects evoke with their words. My conversation with James certainly lacks “eloquence and clarity”, and it bares examples of the “raw emotions” that Wood et al. suggest can be evoked. There is excitement, disbelief, surprise, happiness, curiosity, disappointment, and undertones of joy, exhilaration and anticipation in our words. For instance consider the expressions, both verbal and non-verbal of James as he talks about feelings of being impressed, excited, happy, and note the simultaneous exasperation at not being able to fully convey what he means:

“It just, it just looked like they knew what they were doing up there,” he throws an arm towards the stage and looks up at it, “they were just having fun, you know and

when that happens it just, it makes you feel like... yeah, I was blown away.”

In Wood et al.’s paper their analytical focus partially falls on what they call “unspeakable geographies”, a term they use to predominately investigate the emotional impact of music and the difficulties faced in verbalising these emotions. Yet there is a difference between witnessing the affect of **IT**, and expressing the emotions relating to **IT**, “an emotion”, as Massumi says in his documented conversation with Zournazi, “is a very partial expression of affect” (Massumi and Zournazi 2002, p. 213). Earlier in this chapter I defined affect as “the motion of emotion” (Thien 2005, p. 451) and, subsequently, I am concerned with conflating the difficulties of expressing the unrepresentable aspects of the present with the difficulties that Wood et al. highlight in reference to ineloquent expressions of emotion. The subtle differences between these two contrasting ‘unspeakabilities’ have inspired a debate over the conceptual differences between emotional and affectual geographies. On one side Curti et al. clearly separate the two fields as follows:

“To state it another way, difference in emotional geographies is about identity as something recognised, filled, defining and producing, whereas for affectual geographies identity itself is what is continually produced... Thus, while affectual and emotional geographies are both about folding movements of the inside and outside as simultaneous relationalities, their interests in what potentially overflows (affect) and what is captured (emotion) lends to them a different approach...”

(Curti *et al.* 2011, pp. 591–592)

Their stance makes it clear that both ‘geographies’ are interested in the same moments and movements, but points out that emotional geographies are

concerned with how captured emotions fill, define and produce identities, whilst affectual geographies are more interested in how affect overflows between subjects perpetually producing identities. On the other hand, Bondi and Davidson, two editors of the book *Emotional Geographies*, believe that a divide between the emotional and the affective only reduces the power of the interlinked concepts:

“But this is the nature of the beasts; they are alive and lively subjects that resist our attempts to pacify, examine and make presentable (so suitably precise) for an academic public. Emotions and affects might thus be considered disagreeable in many ways, but their rough edges, the very wildness that frustrates domestication is precisely what gives them such power. We would suggest that working with rather than against these contrary characteristics can temper the reduction associated with clear categorisation, and that managing our own anxiety around unruly subjects may be more productive than eliminating its source.”

(Bondi and Davidson 2011, p. 595)

In theoretical terms it may seem simple to separate the overflow of affect from the capture of emotion, but here Bondi and Davidson are arguing that the world, and the data gathered from it, is much messier than the theories that can be abstracted from it. When dealing with captured data detailing the activities and words of participants, the “very wildness” of this material, Bondi and Davidson argue, should not be domesticated, instead, it should be allowed to sprawl and entangle over, through, and with, the connected concepts of emotion and affect. Whilst I partially agree with Bondi and Davidson, particularly with their notions of working with, rather than against the contrary and complimentary characteristics of emotion and affect, I put forward one clear way to differentiate between affect and emotion: emotions and emotional responses are exclusively human, whereas affect, like sound, transverses subjects regardless of who or what they are. In Whitehead’s terms, emotion is the subjective form of an intensified extension, it

is still an integral part of prehension, but it is a component of it that only unfolds within a human body. The resonating, affectual, timberous sound wave also unfolds in human bodies, and here Bondi and Davidson are correct in their denial of clear divides between affect and emotion, because there's no possible way to ascertain, from the expressed representations of subjects who listened, the difference between an expression that represents an affect passing through them, and a representation of a captured emotion. To engage with affect I must look beyond expression, to what causes such an affect, and to engage with emotion I must understand that I cannot disentangle what has traversed from what has been captured.

#### 4.4.2 The Frustration Of The Unspeakable

“I wanted to say this or something like it. I wanted to say:

*That would be OK if that was all music was there to do. But there's more isn't there? A lot more. Music can take us out of the straitjacket of linear language logic, out of the dominion of the visual cortex, and into a mode of feelthinking that is at once rising from the body and reaching beyond it. In academia we feel the tyranny of words, explanations, discourses when they are used to corral something whose essence is free; abstract jargon persists to the point of parody, but the true meaning has long ago fled or been murdered.*

But what would be the point of saying it, even if I could pull words like this out of thin air? I would just become entangled in yet another verbal argument in which I couldn't articulate the coiled feeling that lived in my guts and wanted to strike out because it was always being made to beg for what should have been freely given; to defend what shouldn't need explaining, or so much of it.

Plus I would come across like a dufus.”

(Sullivan 2007, p. 40)

The musings of Tricia Sullivan's fictional character 'Cassidy Walker' in the novel *Sound Mind*, neatly summaries some of the inherent frustrations that can become apparent during the discussions and analysis of music, sound, timbre and

resonation. In conversation James and I struggle to say what we mean, but this struggle is not something to be disregarded, it is, I believe, a telling component of both what music is, and what listening to music entails. In the translation into expression both affect and emotion are rendered as static as each other; the “something whose essence is free” is corralled in “linearlanguageologic” with every expression. *But* this translation is not straightforward, and the difficulties that face Cassidy, James and I when we go about rendering “the unspeakable” speakable provides important clues as to what is really occurring when **IT** happens, when sound happens and when music happens. As Latham suggests this is not merely a problem with studies of musical experience, but a wider question for social scientists who acknowledge the eventfulness of the world:

“it also seemed that one of the most problematic dimensions for the researcher studying the sociality of public spaces (that is, places where people are routinely subject to interaction with strangers) are precisely these routine, noncognitive, embodied aspects and the solidarities that they form: if they are noncognitive, and in large part nonverbal, how can they be included within research?”

(Latham 2003b, p. 2001)

Consider how James translates the affect and the emotion he’s experienced into language in the following example, and note the frustration, gesturing, pauses and inability to fully convey what his own personal sense of what **IT** was:

“It just, it just looked like they knew what they were doing up there,”

he throws an arm towards the stage and then his head follows the motion and he looks across breaking eye contact

with me to look at the empty stage where the Achilles stood playing a few minutes ago,

“they were just having fun, you know and when that happens it just, it makes you feel like... yeah, I totally got into it. I was blown away.”

The frustration present here is not an irrelevant by-product; instead it is a component of, and symptom of, what Meyer called the “translation of experience into symbolic form” (Meyer 1961, p. 9) James has, in some way, been affected, he has experienced the timbre of music resonating and re-presenting. He had very literally got into it, and through this ‘getting’ he was changed. Before he got into it was ‘then’, as he got into it was ‘the now of the sonorous presence’, and, afterwards, as he speaks to me, the *it/IT* that he got still resonates. “Getting it” is different to comprehending it, even though *it/IT* now exists separately from the sonorous present that produced *it/IT*, it still resonates without being heard. I know that the timbre of the sounds have not been heard yet, *because of* this frustration; when James and I cannot say what we mean it is because we’re coming up against listening, and when we say what we mean we’re easing into hearing. In giving meaning we give into hearing. When Meyer (1978, p. 5) claimed that the only response to unmediated musical experience was silence he was right, but he did not anticipate exactly how this notion could be used. The waving pattering of pushing against listening and then easing into hearing can even be noted in James’ words:

you know and when that happens it just, [**push**] it makes you feel like... [**pushing**] yeah, [**easing**] I totally got into it. [**ease**] I was blown away

“[T]he affective and the subjective operate not in parallel.. but in terms of an oscillation, a constant feeding back and forward between registers – as the body experiences its own modifications as affective vectors, as affects register in bodies, are processed by those bodies and, in the course of that processing, loop forward and backwards through memory and embodied histories that lead to the production of the ongoing movement of experience.”

(Dawney 2011, p. 601)

James is not resonating with listening *and* comprehending through hearing at the same time, instead there is a wave like oscillation between the two, as Dawney suggests there is a push and pull of “constant feed back and forward between the registers”. As affect is processed, as it prolongs and seeds itself as the content to be comprehended/expressed there are entire other internal loops occurring; loops that I have yet to even scrape the surface of... James and I are not blank canvases upon which affect ‘paints’, we are filled with memories, preconceptions and anticipations - we, and the places and spaces that the affects unfold within, have embodied histories that impact on the “ongoing movement of experience”. In the moment it may not seem like we have such baggage, but musicking is relational, and the relationality of it spreads wide and deep. Music venues and their audiences are not, I argued in chapter 1, mere sites for performance, or affects, timbres, resonations etc.

Returning to these moments of music however, Massumi also postulates a type of oscillating fading in and fading out concerning the way in which affectual and

emotional states ‘become’ within bodies. In an essay concerning *The Thinking-Feeling of what Happens* he set out the idea of “the experiential dissolve” as the divide between, in one moment, being affected by a sudden anger, and in the next moment, feeling angry. The feeling of anger is like the feeling of timbre, Massumi’s angry subject does not have to reflect or think about the anger, they just are angry, there is no comprehension of this anger straightaway, instead there is a “mutual immanence” between the moment of anger and the feeling of angry:

“How... does an angry person know he’s angry the next moment, even if it’s just a half- second later? He isn’t reflecting, he doesn’t conclude that he’s angry. He just is, still. He finds himself still in his anger. The anger is the in-ness of that moment, as it was the in-ness of the preceding moment, and the two moments connect and communicate by overlapping in it. The affective tonality of anger is not the content of the moments. It’s their shared in-ness, their mutual immanence. The angry content is the actual angry words and gestures that repeat and vary from one moment to the next. The anger was the qualitative vanishing point of the last moment, the angriness it trailed out in, and in which the next moment naturally found itself, with no perceptible transition. It’s like an experiential dissolve. There’s no determinate transition in a dissolve, just a continuous fading-out overlapping with a continuous fading-in. The point at which the changeover occurs is imperceptible by nature. It is purely abstract. But it must have happened. We know it did, because even if it wasn’t perceived, it was unmistakably felt. Known-felt, thought-felt. It’s a virtual affective event.”

(Massumi 2008, pp. 23–24)

Massumi’s anger resonates. There’s no perceptible transition between the first attack of the sonorous presence and the resonations it causes, like anger, the sonorous presence attacks, sustains, and then decays, it fades out, and, as it fades out, the internal resonations are fading in. This is listening in the same sense that Nancy described, the fade out(side) and the fade in(side) both happen at the same time forming Massumi’s experiential dissolve. Like Massumi’s angry subject,



Nancy's listener finds themselves within the "in-ness" of a whole chain of "moments that connect and communicate by overlapping"<sup>31</sup>.

Resonations are always temporary, they may fade-in, but they also fade back out again. There is a "virtual affective event" whereby a subject goes through the experiential dissolve between being affected and having been affected, but, like all events, it does not last forever. Resonation is the movement of timbre in the echo chamber of the body, but the movement fades, and once it comes to a halt, we can comprehend what we "got" and notice that resonations have ended. After calming down, Massumi's subject can realise that he was, in fact, angry. We cannot tell where/when the resonations of the sonorous will end, but they do, and we know they do because we find ourselves, some indiscernible period of time later, talking about the music as a sound event, as something we heard, perhaps when a researcher like myself starts a conversation about a gig just finished.

But James pushes with and against his own heard representations when he talks to me, and this is the cause of the frustration, and the 'unspeakability' of music that Wood et al. originally noticed. James fights because, for him, **IT** still resonates. **IT** does not fade away instantly or all at once, there is time between the start of the decay and the full dissolution, there is an imperceptible dissolve between the subject who listens and the subject that has heard. What James, and I, want to do when we talk about music is re-present the affect of the music and/or the timbre of the sound, to each other, in just the same way as the sound re-presented itself to

---

<sup>31</sup> How music constructs these rhythmic overlappings will be a focus within the next chapter.

(and within) us, and it is the fact that we cannot do this that frustrates. We cannot re-present music because what music **re**-presents, and what language **re**presents, are two similar, but fundamentally different things. The timbre we listen to in sound re-presents itself outside and inside our bodies, it resonates and reverberates, but we cannot represent this resonance with language. Zbikowski explains this difference as follows:

“In the end, what music has to say to language and to philosophy is nothing definite, and this is its greatest resource. By “nothing definite” I mean that music is focused on the representation of dynamic processes rather than on representations of objects and relations. Where language is predicated on the illusion that concepts are firm, stable, and unchanging, music celebrates all that is changeable and transitory. And so when music listens to itself it does not hear meaningless sounds arranged in artful patterns but sonic analogs for the psychological and physiological processes associated with the emotions, for the gestures that shape our thought, for the patterned movements of dance, and for the prosody that vivifies language. Music is not beyond signification, but it does not signify in the way that language does; its philosophy is concerned not with being but with becoming.”

(Zbikowski 2012, np)

According to Zbikowski, music celebrates events, whereas language tries to stabilise events with representation; music signifies, but it signifies becoming, language signifies, but it signifies being. Small agrees with this point, suggesting that “Words are literal and propositional where musicking is metaphorical and allusive, and they insist on a single meaning where musicking has many meanings, all at once” (Small 1998, p. 193). Not being able to represent music is the price we pay in order to engage with something that celebrates such dynamism, and, when we later express something about this music, what it “loses in ontogenetic vivacity, it gains in longevity. The flash does not disappear into the

black of night. It continues. Its pick-up by a different process is the price of its continuing” (Massumi 2002b, p. xxv–xxvi).

## 4.5 Conclusions

Sound is a physical wave carried by the transversal vibrations of air particles surrounding a disturbance. In practical terms, a sound wave is never singular, instead sound moves as an acoustic wave, which reverberates and smears together with itself through space. When the sonorous presence arrives at a human body it attacks, forcing entrance into it via the inner ear where it begins to resonate. As the resonations occur listening happens, a self is opened up on the inside and from the outside, and sound literally takes place. At some point the sonorous presence finishes, and the listener is able to begin to comprehend what they listened to, and they start hearing. But, before hearing occurs, there is an opportunity for timbre, the specific shape of a sound wave, to transmit shared meaning between, towards, and within, its specific audiences and pre-cognitively affect them accordingly. This affectual meaning can carry on resonating long after the sonorous presence has dissipated, and it can continuously (re-)present itself within its audience.

Later, when audiences express something about the sounds they’ve experienced they represent them. They translate the sonorous presence into something that they have comprehended, and this is how a sonorous presence becomes a sound event. But, by attending to audiences during performances, or immediately after them, and by being aware of the process of representation I can note and attend to

this translation rather than taking it for granted or ignoring the experiential dissolves that characterise these encounters.

Sound, and the specific sort of sounds that form music, do not occur in isolation, they are not a separate part of the places of live music, instead, they are both focal points for, and layers upon which, the returns and remakings of these places happen. Music is but one (important) part of musicking, and, having established how music comes into being, how it affects, and how it comes to be known, I can begin to move forwards to more multi-sensual and multifaceted accounts of the full range of the ways in which these eventful places of live music happen.

This chapter has taken a very small, tight case study, and built sprawling theoretical constructs from such a minutia. I have done this to provide some stability for what now follows; with understandings of listening, hearing, timbre and resonance established, and, having connected them to a few instances of the sonorous presence, and a handful of sound events, I now want to roll out these theories and integrate them into the wider, busier, larger, more complex places of live music that are the Roundhouse and the Troubadour.

# 5 Rhythms

---

I knew what song they were going to play next and I knew how that song would build up. I knew that they would walk off stage after that crescendo, and I knew that we'd all stand, clapping, cheering, shouting, talking, moving, until, one by one, they returned to the stage. I knew the lighting within the venue would change at the point just before the next song began, filling the room with flashes of red, and I knew that Phoenix would play three more songs before the event finished, and then the audience would begin to stream out of the Roundhouse and into the night.<sup>32</sup>

One of the least engaging and most enlightening experiences I had whilst conducting my research at the Roundhouse was on the 30<sup>th</sup> of March 2010 as I watched a band called Phoenix play for the second time in two days. The day before (29/03/2010) I had positioned myself close the back of the venue, where I spent my time observing how the structure of Phoenix's set list (the order of the songs that they played) impacted upon the movements of the crowd that I could see. I noted particular moments when the audience seemed particularly active, clapping along to the beat of a drum, jumping in unison as a particular chorus was

---

<sup>32</sup> Adapted from field notes taken at the Roundhouse on 30/03/2010.

sung for the first time, or swaying with arms in the air during a song with a slow pace.

The following night I returned to the venue, eager to note how that night's performance would differ from the previous one, I could not wait to see the changes that a different evening and audience would make to the live music event, and I was excited to create a record of the different ways in which the same place would be altered by a different performance by the same band. What I was left with at the end of that second night was a record of my own disillusionment, as I confronted the fact that live music performances could seem so repetitious, monotonous and predictable if experienced more than once.

Phoenix had performed the exact same set of songs to an audience who had reacted in much the same way as they had on the previous night. The lighting arrangements had been exactly the same to those used the previous evening, the spontaneous handclaps within the audience had ignited at the same moments, the band members had walked off stage for their encore at the same point, and they spent a similar amount of time backstage, whilst the audience behaved as they did the night before, stamping their feet and cheering, before the band returned to play the same set of songs that they had performed for their encore the night before. The event was scripted, rehearsed, practised and then re-performed to the audience in a way that was almost identical to the performance I had witnessed the previous evening. At the time I felt personally cheated by the fact that a live music performance *could* be repeated, that what I had experienced the night

before was not something unique, but something that would happen again and again to numerous audiences as Phoenix continued to tour in venues around the globe.

I had discovered that the Phoenix gigs had their own rhythm; it was a rhythm that I had quickly learnt over the course of two days. The gig itself had a specific pattern, it had a structured order that was not spontaneous, but premeditated. Yet, none of that mattered to the audience on the second night, they did not care, or know, how the gig was planned, it made no difference to their experience of the event, just like it made no difference to my first experience of it. Live music events unfold according to specific rhythms, and these rhythms impose a patterned and limiting structure upon the event. Rhythm restricts, but within the rhythms of live music events there is still a vast potential for eventfulness, for surprises, affects and timbres – this chapter is about the tension between the *restrictions* that rhythms put on live music events, and *creative potential* that rhythms enable.

I use the word rhythm here not to refer to “a series of repetitions and innovations which give it a scope or trajectory” but more in the sense of “a movement towards a goal which is approached in incremental steps” (Evans and Franklin 2010, p. 181). Rhythm is a form of repetition that is not monotonous or endless, as Lefebvre suggests:

“For there to be rhythm, there must be repetition in a movement, but not just any repetition. The monotonous return of the same, self-identical, noise no more forms a

rhythm than does some moving object on its trajectory, for example a falling stone; through our ears and without doubt our brains tend to introduce a rhythm into every repetition, even completely linear ones. For there to be rhythm, strong times and weak times, which return in accordance with a rule or law – long and short times, recurring in a recognisable way, stops, silences, blanks, resumptions and intervals in accordance with regularity, must appear in movement.”

(Lefebvre 2004, p. 78)

In order for there to be a rhythm there needs to be peaks and troughs, pushes and eases, ups and downs, ins and outs, louds and quiets, light and darkness, verses and choruses, actions and waitings. The rhythm of the Phoenix gig in the Roundhouse was characterised by these sorts of observed movements; rhythm can be found within each song, with their verse-chorus-verse rhythms, and within the set list itself, with the movement through the set order of songs punctuated by audience interaction (song-applause-song-applause), and within the gig itself in the ways in which the audience waited for the band to arrive, watched the set, saw the band leave, waited for the band to arrive again, watched the encore and saw the band leave again. The rhythm of a live music event is not a formulaic order, but something vivacious *from* which ordered patterns emerge:

“Rhythm is not 1,2,3 ... 1,2,3 ... 1,2,3. It is more lively and chaotic than that, a kind of background flux and flow composed of many elements – sound, image, gesture and lyrics – from which, at certain points, various patterns of order emerge.”

(McCormack 2008, p. 1829)

In this chapter I focus on exploring and examining the ‘many elements’ that form this ‘background flux’ in order to show how essential rhythms are to understanding live music events and live music venues. I begin this chapter by laying the groundwork for my examination of rhythm; in the first section I broaden the scope of my research to include a fuller array of sensory registers that



impact upon the rhythm of live music events. Whilst the previous chapter focused almost exclusively on sound and the aural sensory registers of the human body, this chapter will consider an array of sensory inputs and show how these phenomena are prehended into rhythmic structures. After this I move to consider two of the central characteristics of rhythms, the ways in which they come together and the ways in which they fall apart. I begin by considering how multiple subjects within a venue prehend rhythms together, and use this to formulate some explanations as to the nature of crowds within live music venues. I continue this exploration and examine how shared rhythms are taught and learnt within venues, and show how rhythms can instil necessary senses of predictability within live music events. Following this, I look at how rhythms can break apart within a venue in affecting ways by creating genuine senses of surprise for subjects within a venue. To conclude I think about how rhythms are constructed and disputed within the Roundhouse and the Troubadour, and illustrate some ways in which these live music venues differ when it comes to rhythm.

## 5.1 More Than Sound

out of breath, and dripping with sweat, my own, mostly, all I can see is hands, and heads, and necks and shoulders, and the jostling rocking movement of bodies illuminated vividly by numerous spinning red lights and

a fractured glimpse, a break in the crowd, a view of a white-shirted man clutching a microphone, singing, and an arm, my arm, flailing up wildly, and, clutching a camera, taking pictures, of him standing, a trail of wire leading away behind him, and screens pulsating with white and red light, and something is written on them and

shoved suddenly, forcibly, by a pulsing movement within the crowd, a sudden, jerking, pushing squeezing, that drives me directly into the back of the person in front of me, who I push forwards, and who pushes out in front of them, and we push together, body against body, against each other and

somewhere there's a band playing and

feeling all the bodies within the Roundhouse jump together, at once, and

hot humid hand hangs heavily on my back, a stranger's palm resting on the sharp point of my shoulder blade, and, laterally, more shoulders pressed tightly against my shoulders, packed together in the space, and the smell of greasy hair from the skull pushing backwards into my own face, or is it the head that I am being pushed forwards into and

with arms in the air I am pushed, or I am pushing, closer to where I feel the sound is coming from, through the bodies, but I move nowhere. A dry taste in my mouth. Sweat and alcohol and dehydration and a constricting crushing against my torso, legs, arms, and

my right foot slides within a pool of liquid on the dark black floor and, trying to step to the other side, I shift the centre of gravity of my already unbalanced body, lifting and, carefully lowering my foot again, tugging on the blue and white striped polo shirt of the man next to me, I crunch down on a plastic pint glass, with a booming beat of bouncing bass line, that, temporarily resists, springing, and then, inevitably, folds into itself as my foot comes down upon it and

finding myself close to the front now, only four, five, six, seven, or so people away from the railings, a tighter faster beating song being played now, I can make out through the sea of hair and necks and shoulders, the lead singer of Bloc Party, as he descends towards the audience, here in front of me, his words come out of my mouth and

deeply breathing in again, tilting my neck upwards so that I face the ceiling, my head reclined, and imagining the air

up there is cooler and fresher than the stagnant moist  
cloud I am in and

there is a pause whilst they, those onstage, talk and I am  
not listening to what they say and we surge forwards,  
pushed from behind, and feeling pulled towards the sound,  
towards the front, hands grasping forwards, feet,  
momentarily, left behind, leaning forwards, weight resting  
fully on the body in front of me and

it escalates and

retreats and

we push forwards and

ease backwards and

a strobing and

flashing and

pulsing light from above frantically fills the venue, quick  
tick to the beat and, I smile, as I don't think I can even  
jump that fast and

then before I even realise that, it's over we're clapping  
and

a new song that starts without comment up and it is soft, delicate, slowly shimmering over out and above our heads, and the light pales, and fills the space with a white glow and, the crowds slackens in exhalation and I catch a glimpse of the band themselves and

"SO HERE WE ARE" we sing, still a little crushed and..."AGAIN" and I recognise that opening line and I smile and

smiling ecstatic strangers surround me, and I turn and I smile back, singing along out loud to lyrics I can't really hear, I sing, and they sing, and song floats out, and my right arm is still gripping the left upper arm of the body pressed next to mine and he turns smiles and

What? Now? "Hey!?" and

a flailing crowd surfer knocks and squirms over my head, a explosive bloom of sharp pain as a foot, or an elbow, or a torso, or a knee, knocks against my skull and suddenly, finding my arms raised, I am carrying handfuls of his flesh and weight and I push him forwards over my head towards those in front and towards the band and

listening to the audience around me, I pause as they sing louder than the amplified sounds of the band, our voices a

collective racket. I realise again that I have drunk nothing for ages, I feel a pang of thirst and

quickly pogoing, jumping up and down now with a faster tempo, rubbing shoulders with every leap up and down, suddenly, gripping shirts, pulling up, a wall of arms around me, sweating dripping off my brow, a soaring spinning pint of liquid, beer, sprays down onto us. The plastic cup cartwheels knocking against the corner of the raised platform between us and them up on stage. A haze of warm air drifts up off our bodies, warm sounds and

"leg-up" someone shouts in my ear and I, without even really looking at them, or knowing who said it say "sure", and a stranger is clambering up, onto my knee, and my joined hands, lower now, locking knuckles together and he stands on them, rubber against locked palms, and shouts something, and I don't think that I even pull, or push, him up, I think he actually jumps off of my body and into the suddenly outstretched arms of those in front of me, who ungraciously carry him the few meters to the front of the stage and

moving back now away from the front. I am feeling more stable with my footing and, standing, well, leaning on the

sweat soaked back of someone I recognise from earlier, so here we are again, I think. A shoe is thrown, yep, that was really someone's actual shoe, flying through the air and falling into the gulf between the front of the metal barriers and the cliff edge of the stage and I retreat away to where the crowd is sparser, the proximity to the bar re-organising the bodies into queues, rather than crowds, finding the room to breathe, relax, and watch the band and the crowd and

girls sit on the shoulders of taller men near the front, and I take a few deep breaths and even now, a few tens of meters further away from where I just was, it is calmer, the music still pulses, the crowds still push, and I think I see someone throw another shoe, or perhaps the same shoe, but I listen and I tilt my head back with a smile as the song I recognise continues and

then I pause and

breathe and

watch and

move and

find somewhere to write this all down.

At all live music events there is sound, but sound is not the only sensory register that matters within places of live music (Kelman 2010). Connor (2004) notes in his work on synaesthesia (the psychological and/or physiological blending of sensual perceptions) that, rather than overwhelming the other senses, a dependence or dominance upon one sensory register, such as the aural, can actually heighten the perception and ‘implication’ of the other connected sensory registers:

“To be surrounded by sound is to be touched or moved by it. The more dominant a particular sense or the apparatus used to support and supply it may seem to be, the more it will implicate other senses, and therefore the more complex and less “pure” its dominion will become.

(Connor 2004, p. 153)

In my notes, as detailed on the previous pages, I attend to the timbres I experienced within the Roundhouse on a specific evening (20/07/2009). I describe how I am surrounded by sweat, bodies, bass, melody, people, music, plastic cups, beer, water, air, light and the odd lost shoe. I am pushed, moved, squeezed, leapt over and affected in an array of ways. Certainly this live music event is “more complex and less pure” than just being “surrounded by sound” (Connor 2004, p.153), instead, this experience of a live music event is a composition of touches, smells, sights and even tastes, all of which have little direct connection to the vibrating waves of air that make up the sonorous



presence<sup>33</sup> of live music itself, but which still form part of the experience of the live music event.

The prevalence of the bodily senses apparent in my field notes about this event is partly due to my methodological position, which has been influenced by ideas of participant-sensing (Wood and Smith 2004, Duffy *et al.* 2007, 2011, Wood *et al.* 2007, Waitt and Duffy 2010), radical empiricism (James 1912, Holt 1931, Wild 1969, Jackson 1989) and multi-sensory ethnography (Rose 1989, 1990, Crang 2003, Wylie 2005, Spinney 2007, Barz and Cooley 2008, Paterson 2009, Pink 2009, Lorimer and Wylie 2010, Middleton 2010). It is also, an addressing of my earlier citation of the Ihde's work (2007, p. 44) which drew attention to the body's ability to focus upon sound without ever fully excluding what he called "the background of experience". More than this though, the incorporation of the multi-sensuality of live music events in my research is also a progression of the concept of timbre in the way that Nancy (2007) originally imagined the term:

"Still, timbre is not a *single* datum. Its very characteristic is itself to be, more than a component, a composition whose complexity continues to increase as acoustic analysis is refined and as it goes beyond mere determination of a sound by its harmonics. Timbre is above all the unity of a diversity that its unity does not reabsorb. This is also why it does not yield to measurement or notation as the other musical values (which, however, can never be identified –even pitch- with strict mathematical values. Its very name differ from those that refer to measure, like 'pitch', 'duration', 'intensity' Timbre opens, rather, immediately onto the metaphor of other perceptible register: color (*Klangfarbe*, 'the color of sound,' the German name for timbre), touch (texture, roundness, coarseness), taste (bitter, sweet), even evocations of smells."

---

<sup>33</sup> Of course each senses' relationship to sound differs, and Connor does suggest that the sense of touch is the most connected to sound, stating that: "touch accompanies, mimics, performs sound rather than translating or defining it. Touch doubles sound rather than dubbing edit. This may imply a hierarchy of senses with regard to the information they give and the finality of that information, with touch participating on a level with sounds, as opposed to sight, which processes, transforms, counters, and commands it" (Connor 2004, p. 154).

(Nancy 2007, pp. 41–42)

Timbre “opens, rather, immediately onto” other, non-sonorous experiences because, as I discussed in the previous chapter, the concept is, at its core, a sonorous form of affect. To reiterate, affect is not restricted to any form of physical medium, like sound or light, instead it is a transversal movement between human and non-human subjects (McCormack 2003, p. 496). “In other words, timbre resounds with and in the totality of perceptible registers” (Nancy 2007, p. 42) “and even in those spheres of life where the emotions are deliberately stirred, all sorts of senses and events are involved” (Wood and Smith 2004, p. 535), thus in order to understand the relationships between timbre and place I must ensure that a range of sensual registers are considered.

At the Bloc Party gig two sensory registers (that are not aural) are particularly active, sight and touch. The brightness, colour and the duration of the light itself are referenced at two notable points in my description. The first is when a strobe light is turned on (a device that emits a series of extremely bright and extremely quick bursts of white light) which I describe as intimately connected to the beat of the music:

pulsing light from above frantically fills the venue, quick tick to the beat and, I smile, as I don't think I can even jump that fast and

The second comes in the transition point from one song to another, when the multi-coloured lights that were pointed at the stage are faded down and are replaced with pale white lights that are shone onto the audience:

and the light pales, and fills the space with a white glow  
and, the crowds slackens in exhalation

Though different in nature, both of these visual moments mark a change in the pace of the event, the first is part of a quickening of pace towards that which I describe as a frantic ‘quick ticking’, and the second a slowing of pace into what I refer to as a ‘slackening exhalation’. The same connection between multisensory description and the pace of the event is also apparent in some of the haptic touches that I experienced, particularly at the points when the closeness of other audience members’ bodies directly constricted and dictated my own movements. Take the moment below, when I describe how my proximity to other bodies feels akin to being part of a wave:

we surge forwards, pushed from behind, and feeling pulled  
towards the sound, towards the front, hands grasping  
forwards, feet, momentarily, left behind, leaning forwards,  
weight resting fully on the body in front of me and it  
escalates and retreats and we push forwards and ease  
backwards

A live music event does not happen at a single speed, moments like those above show how these events change in the pace, from the frantic strobe-lit physical intensity of one song, to the slack, exhaling and softly lit opening of another. By describing and analysing these sequential moments the rhythm of this live music event begins to make itself apparent; live music events have a pace and this pace is variable, it can, at the very least quicken and slow. This pace is not restricted to or dictated entirely by sound, instead it is tied to a full sensory register that implicates senses of touch (and the movement of the crowd) and senses of sight (and the staging and lighting of the venue). The experience of live music events has a rhythm, but this only leads to further questions, how does this rhythm come to be?

### 5.1.1 Prehending Rhythm

In order to explore how the rhythm of a live music event forms, the way in which events are prehended first needs to be explained. This prior explanation is required because “rhythm is a perceptual quality specifically linked to certain successions” (Fraisse 1982, p. 150), rhythm does not exist outside of perception, it is a characteristic of perception. It is only through perception that rhythms are established.

“The world we know”, states Whitehead in *The Concept of Nature* (2004, p. 172), “is a continuous stream of occurrence which we can discriminate into finite events forming by their overlappings and containings of each other

and separations in a spatiotemporal structure”. In other words, the world is a continuous event, which we discriminate into finite events by their place in space and time (so that we are able to say and think that *‘this happened there’*). Deleuze, who uses the work of Whitehead in his writing on events refers to these “overlappings and containings” as extensions, which “exist when one element is stretched over the following ones, such that it is a whole and the following elements are its parts” (Deleuze 2006, p. 77). Written abstractly this concept can initially seem obtuse, in order to explain the nature of extensions Deleuze clarifies the term by illustrating how extensions, such as sound and light, can form an event:

“The event is a vibration with an infinity of harmonics or submultiples, such as an audible wave, a luminous wave, or even an increasingly small part of space over the course of an increasingly shorter duration. For space and time are not limits but abstract coordinates of all series, that are themselves in extension”

(Deleuze 2006, p. 77)

For Deleuze, the event is a vibration; the event is a movement within the fabric of the world that alters the materials that it passes through. The components that make up this vibration are extensions, these extensions can be light waves, or sound waves, or sections of space over time, or a multitude of other things. As these extensions overlap, as, for example, waves of sound and light overlap, an event begins to form. If it is assumed that, in Whitehead’s words, the world is “a continuous stream of occurrence” then, within this continuity, extensions not only make up the events they are constitutive of, but they also form part of the other events they occur in proximity to, so that “[e]very event extends over other

events, and every event is extended over by other events” (Whitehead 2004, p. 59). In this way the world is considered a continuous chain of event(s) filled with extensions which constitute events, “this is a world bowling along, in which decisions have to be made for the moment, by the moment” (Thrift 2000, p. 216). This is a world before prehension and before listening, it is a world of particles and waves and constant movement, it is a world without rhythm.

Rhythm does not make itself apparent until extensions are given character by their surroundings and are subsequently prehended by a subject. Deleuze explains that “what fills space and time” alters extensions (Deleuze 2006, p. 77). Extensions that are altered by “what fills space and time” can then be said to have intrinsic properties “for example, height, intensity, timbre of sound, a tint, a value, a saturation of color ” (Deleuze 2006, p. 77). It is only after by being reflected, refracted, absorbed or bounced (amongst a multitude of other verbs) do extensions gain their own specific character.

After being influenced by matter, Deleuze follows Whitehead’s convention of renaming extensions “intentions, intensities or degrees” they are now, he argues “something rather than nothing, but also this rather than that: no longer the indefinite article, but the demonstrative pronoun” (Deleuze 2006, p. 77). However, these intensities are not events on their own, they must be understood, experienced or, in Whitehead’s terms, prehended in order to become an event. Whitehead defines the three components of a prehension as such:

“(a) the ‘subject’ which is prehending, namely, the actual entity in which that prehension is a concrete element; (b) the ‘datum’ which is prehended; (c) the ‘subjective form’ which is *how* that subject prehends that datum”

(Whitehead 1985, p. 23)

Written abstractly the details of a prehension are not particularly clear. Instead re-imagine a lone audience member at the Roundhouse listening to the gig by Bloc Party that I described in the previous section; sound waves extend across the venue after being produced by the amplification system, overlapping and being characterised by the matter and materials that make up the venue itself, these intensities are the “datum” which the audience/the “subject” prehends. The ways in which they prehend the music (such as their emotional, subconscious or physical response) is the “subjective form” of the prehension. Of course at a live music performance the relationship between artist and audience is not a one-way affair, the artist may prehend a visual datum, for instance the lone audience member may not be dancing, and the subjective form within the artist may understand this to be a bad thing, subsequently they may alter the ways in which they are performing, which in turn could be prehended by the audience member who would react with a different subjective form...the cycle could be endless.

The point is that the datum and subject are interchangeable depending on which point of view is taken, this is because “the datum, is itself a pre-existing or coexisting prehension, such that all prehension is a prehension of a prehension, and the event thus a ‘nexus of prehensions’” (Deleuze 2006, p. 78). Events then are nexuses of prehensions, encounters where multiple subjects prehend multiple phenomena extending across, over and through matter becoming specific

intensities that are then prehended as datums, which are themselves actually prehensions. The Roundhouse and the Troubadour are places in which extensions, and the intensities that they become, are crafted and cultivated into specific types of nexuses. Live music venues are places designed to enable artists to create specific datum for their audience to prehend within specific temporal and spatial constraints (e.g. during the gig, and within the building itself). In terms of live music, these events are a nexus of multiple extensions (light waves, sound waves, odours, vibrations) reverberated and spread as intensities through a space filled with matter (staging, lights, people, bars, floors, ceilings...) prehended by multiple subjects (audience members, artists, staff) that then become prehensions themselves (the artist reacts to the actions of the audience and vice versa). The complexity of the relationship and abundance of extensions, intensities and prehensions can make live music venues seem like chaotic places, but they are not chaos, at least not entirely.

Live music venues are not chaos because they have constraints, spatial and temporal constraints that impose limits upon, and enable the creation of the live music events that occur there. In the following sections of this chapter I will show how the rhythms of live music venues are created, how they work together, how they fall apart, how they are learnt and taught and how they are disputed and produced.

## 5.2 Rhythms Coming Together



Live music venues are places at which multiple rhythms, experienced in multiple ways, unfold together. The tensions between these rhythms, a subject's openness to follow them, and the coming together (and falling apart) of these rhythms constitute a live music event. In this section I focus on the ways in which rhythms come together to form what Lefebvre calls 'eurhythms' (Lefebvre 2004, p. 68), which he loosely defines as a collection of rhythms (which Lefebvre calls polyrhythms) that work together in constructive and beneficial ways. For Lefebvre, the classic example of a eurhythm is a healthy human body, within which multiple circulatory, electrical and biological rhythms function together (Lefebvre 2004, p. 68).

Lefebvre is divided as to whether rhythm needs to be experienced, or observed in order to be understood, to study rhythms Lefebvre suggests that the researcher must do both: "When rhythms are lived, they cannot be analysed... In order to analyse a rhythm, one must get outside it. Externality is necessary; and yet in order to grasp a rhythm one must have been grasped by it" (Lefebvre 2004, p. 88). In another point in *Rhythmanalysis* Lefebvre compares his idea of polyrhythm, the collection of many rhythms that form a place (2004, p. 31), to the waves of the sea:

"To grasp rhythm and polyrhythmias in a sensible, preconceptual but vivid way, it is enough to look carefully at the surface of the sea. Waves come in succession: they take shape in the vicinity of the beach, the cliff, the banks. These waves have a rhythm, which depends on the season, the water and the winds, but also on the sea that carries them, that brings them. Each sea has its rhythm...But look closely at each wave. It changes ceaselessly. As it approaches the shore, it takes the shock of the backwash: it carries numerous wavelets, right down to the tiny quivers that it

orientates, but which do not always go in its direction. Waves and waveforms are characterised by frequency, amplitude and displace energy.”

(Lefebvre 2004, p. 79)

Stretching Lefebvre’s beach analogy to the waves of sound within a music venue does not require a huge leap in imagination, sound waves in a venue have a rhythm, and, as they break against the fabric of the venue and the listening bodies of the crowd, these rhythms change, divide, separate, bounce and transform, but In order to understand how rhythms impacts on a live music event and a place of live music a researcher must be both outside and inside these rhythms, in order to accomplish this my accounts of live music have a breadth as well as a depth.

Latham (2003b) notes the importance of breadth to accounts of eventfulness in his work, and asks the question “how can our final published accounts fairly suggest their partial-ness and moment-ness whilst still saying something interesting and useful about the world they describe?” (Latham 2003a, p. 2007) to which he answers:

“Again this is to go beyond the usual qualifiers about partial-ness and situated-ness that prefix much qualitative research in geography. Nor is the issue simply one of greater reflexivity within the writing process. Rather, the need is to work towards creating more supple and pluralistic accounts of the social events we are describing. And to do this requires an approach to writing that is more experimental and pragmatic than is currently evident within mainstream social and cultural geography.”

(Latham 2003a, p. 2007)

My own work responds to the ‘need for more supple and pluralistic accounts’ as outlined by Latham, and to the multiple parallel affective worlds within live music venues each with their own rhythm, through the incorporation of multiple

voices from multiple audiences into my ethnographic study of these places. In this section I reproduce the recorded words and images from 16 different audience members all commenting on the same experience of the Bloc Party gig at the Roundhouse on the evening of the 20/07/2009 via the online social network *Twitter*. These short messages are not conclusive explanations of the event, nor are they all even coherent descriptions of the event, instead, I include them here as a selection of the ‘actual’ things written, and ‘actual’ pictures taken, by audience members during this performance; in this way “each text is a moment in iterative and disseminative chains and processes; exemplary and differential, creative relays which may or may not resonate, which may or may not find a hospitable destination” (Dewsbury *et al.* 2002, p. 439). The messages are presented over the next few pages in a wholly unedited fashion<sup>34</sup>, and listed in the order that they were received, along with any media they came linked with. Here, in this academic text, these messages could be thought of as another layer to my impressionistic (Maanen 1988) description of events that seeks to be “a scholarship of evocation rather than definition” (Solnit 2001, p. 198). Relaying these messages is also my way of twisting Maanen’s clear definitions of ‘fieldworker’ and ‘audience’, so that the two terms come together with greater

---

<sup>34</sup> Here I mean unedited in terms of content, rather than style. Obviously these messages have been reformatted to fit into the presentation style of this thesis. However, I want to acknowledge that these messages appeared in multiple forms across the diverse social network that is Twitter. The original forms of these messages depended entirely on the user’s login and display preferences. As such I have stripped these messages of a considerable amount of their meta-data, such as username pictures (or avatars), hyperlinks to profiles, and hyperlinked options to reply to, or repeat (retweet) the message. Some examples of the web-pages from which these quotes come from can be found in the appendix.

fidelity to the blurred relationship between participant and researcher that I experienced during my research:

“Moans, cackles, and epithets, for example, are used to suggest emotional involvement of the fieldworker in the tale and to intensify the events. The audience is asked to relive the tale with the fieldworker, not interpret or analyse it. The intention is not to tell readers what to think of an experience but to show them the experience from beginning to end and thus draw them immediately into the story to work out its problems and puzzles as they unfold.”

(Maanen 1988, p. 103)

The audience in the quotes that follow are also the fieldworkers themselves, they have been asked to take part in my research, and they have all resonated with the sonorous presence and then reflected upon their experiences of the sound events, reliving their own ‘tales’ by writing them down, mostly in a window of 1-3 hours immediately after the gig itself ended. These ‘epithets’ to the event do not ‘tell’ the audience<sup>35</sup> what to think about the fieldworkers’/participants’ experiences, but instead they ‘show’ these experiences as a fractured, multiple, crowded and descriptive entities. “They are meant to provide an additional set of narrative resources through which the reader can gain a sense of the texture of the relationships the researcher is seeking to describe” (Latham 2003b, p. 2009).

---

<sup>35</sup> The audience present is three-fold, it is myself, the researcher as an audience for these messages; it is also the fieldworkers, an audience at an event; and also, now you, the reading audience.



Figure 26 The Roundhouse, interior. 21:46, 20/07/2009 - Photo by ManOne – Accessed on <http://mypict.me/c7ae> on the 21/07/2009

**ManOne1:** Fuck it. @ Bloc Party with @goldpanda and a bad fucking back. Come on! Get through the pain!!!! (21:46)<sup>36</sup>

**Eribubble:** sponse u cant call it a proper gig unless beer is thrown over you!! Lol (22:04)

**ManOne1:** Party! <http://mypict.me/c7ae> (22:25)

---

<sup>36</sup> The formatting of these messages includes the username of the project participant and the message they submitted after it. Due to the restrictions of the *Twitter* social network, each of these messages is restricted to a maximum length of 140 characters. However, some participants chose to include links to photographs they had taken, and then hosted on external websites. These photos are included within the text above.



Figure 27 The Roundhouse, interior. 22:53, 20/07/2009. Photo by Quinbisset – Accessed via <http://twitpic.com/b1lwY> on 21/07/2009

**Quinbisset:** Bloc Party epic gig a few beers now.<http://twitpic.com/b1lwY> (22:53)

**Westrocksparty:** <http://twitpic.com/b1nb6> - Bye bye bloc party (23:06)

**Edbphotography:** Bloc party did alright for themselves.<http://twitpic.com/b1m79> (23:11)

**NickyRR:** Is there a man in the world with a more beautiful smile than Kele Bloc Party ? No. No there isn't. (23:24)



Figure 28 The Roundhouse, interior. 23:11, 20/07/2009 - Photo by Edbphotography – Accessed via <http://twitpic.com/b1m79> on 21/07/2009

**Leefest:** Oooohhhhhh yeah! Bloc Party were sooooooooooooo  
ooooooooooooodddd!!! (23:27)

**Eribubble:** OMG!!!! BLOC PARTY WERE ON FIRE!!!!!!!!!!!!!!!  
(23:33)

**Sineadskinner:** Man, that was AMAZING! (23:43)

**Dal:** Bloc Party killed it! (23:44)

**Johnveichmanis:** has been to watch Bloc Party who were very  
good indeed! (23:45)



Figure 29 The Roundhouse, interior. 23:06, 20/07/2009 - Photo by Westrocksparty – Accessed via <http://twitpic.com/b1nb6> on 21/07/2009

**NickyRR:** How do Bloc Party keep getting better when they seemed perfect the first time I saw them, a thousand gigs ago? My dancing feet HURT (23:49)

**Russelljsmith:** enjoyed Bloc Party, sooo good! :-D (23:55)

**Waqqar:** loved Bloc Party! (00:01)

**Deonwiggett:** Bloc Party: electrifying. Arousing. Genius. Another 'thank God I live in London' night. (00:04)



**Deonwiggett:** I should mention that Bloc Party was genius. Have I mentioned that Bloc Party was genius? I think I might have. (00:09)

**AnnaPhoebe:** went to see Bloc Party@Itunes festival-brilliant!!! (00:15)

**origami\_kate:** Bloc Party were amazing ! I ache all over and my voice has started to go, but it was bloody good! One More Chance is excellent live! (00:18)

**Rahminlive:** Just photographed Bloc Party at the iTunes Live festival @ Roundhouse, gig was ok, terrible lighting for stills (00:20)

**iamfabish:** Finally home from the itunes fest. Bloc party were AMAZING and the crowd CRAZY (00:54)

~

In the stream of messages that I received from my project participants as they left the Roundhouse, and took tubes, night busses and taxis home, and in which they generally reflected on their experiences, the scale of discrimination that they predominately used to write about that evening's events was far broader than my own:

**Eribubble:** spose u cant call it a proper gig unless beer is thrown over you!! Lol (22:04)

Here a small-scaled event is used to qualify the scope of the larger event, the entire gig as an event, or as I will refer to this, the gig-as-event. Eribubble has, I must assume, experienced an energetic gig before, specifically the ways in which pints of beer can be thrown around during it. Eribubble now not only expects this sort of event to occur within this area of a venue space, but, when it actually happens, Eribubble uses its occurrence to positively confirm that the event he/she is currently attending fits with his/her preconceived ideas of what a “proper gig is”. Eribubble expected something from the rhythm of the event, and when his/her prediction was proved right he/she felt vindicated, amused and part of a “proper” gig.

**Deonwiggett:** Bloc Party: electrifying. Arousing. Genius. Another 'thank God I live in London' night. (00:04)

The scale that Deonwiggett uses to frame his/her experience of the event spans from the intimate and local space within the main room of the Roundhouse all the way to the entire place of London. By tying the venue to its geographical location Deonwiggett expresses some considerable joy towards the possibilities that the city offers to him/her. But he/she also appreciates the positively affectual atmosphere within the venue, and the performance of the band.

**AnnaPhoebe:** went to see Bloc Party@Itunes festival-brilliant!!! (00:15)

Talking in the most general of scales AnnaPhoebe expresses seemingly a straightforward emotional reaction to the gig-as-event. There is no rhythm to the event he/she describes, merely an outcome from having experienced it.

**origami\_kate:** Bloc Party were amazing ! I ache all over and my voice has started to go, but it was bloody good! One More Chance is excellent live! (00:18)

Here origami\_kate begins with a statement that also considers the gig-as-event, expressing another positive reaction that ignores the individual events that constituted the gig itself. Yet, after this statement he/she continues in two ways, first he/she notes the connections between his/her experiences and the current state of his/her body. The gig is now over, but the impacts that it made have not dissipated. origami\_kate is still resonating with the affects of the gig itself, but in a way that goes beyond how James and I carried on resonating about the Achilles long after their set had finished. origami\_kate's resonations comes from the physical changes wrought upon his/her body from, what I have to assume, must have been an energetic and vocally tiring experience (not dissimilar from my own).

In the final phrase of this message origami\_kate also acknowledges that the gig itself was made up from finite events that she has discriminated into songs. She picks one in particular as a highlight to share. This process of discrimination illustrates one of the most obvious and commonly used ways that artists and audiences organise their rhythmic experiences of venue spaces – into songs,

periods of time in which one complete sonorous presence unfolded, from start to finish, often punctuated by the applause of the audience, which can function both as a method of expressing gratification towards a sonorous presence, and as an acknowledgement that the crowd and the artist have discriminated a single finite event from the over gig-as-event, or, in Nancy's terms, that they have heard a complete sound event.

**Rahimlive:** Just photographed Bloc Party at the iTunes Live festival @ Roundhouse, gig was ok, terrible lighting for stills (00:20)

Writing from a totally different position, professional photographer Rahminlive has a unique view on the event. Focused on capturing images, his/her assessment of the event comes not from the sonorous presence created by the band, nor from his experiences of the band, but from the venue's ability, or lack thereof, to provide suitable lighting conditions for him/her to perform his/her job. What Rahminlive highlights here is that, during a live music performance, there are human subjects present who do not easily slot into the pre-defined categorisations that I have been using. Not everyone here is an artist or an audience member, a few are present to work, not just perform or listen.

**NickyRR:** How do Bloc Party keep getting better when they seemed perfect the first time I saw them, a thousand gigs ago? My dancing feet HURT (23:49)

NickyRR places her experience of the events within her own personal gig-history-narrative invoking the rhythm of repeated performances very strongly. Thinking back past the ‘thousand gigs’ he/she has been to since he/she last saw Bloc Party, NickyRR compares the event he/she has just witnessed to one he/she experienced previously, and, on comparison is surprised that the event he/she just witnessed was even “better” than “the first time [he/she] saw them”. Here he/she displays the elasticity that scaled rhythms can possess, in his/her thoughts this gig is not an event in isolation, but another part of the vast rhythms of her gig-going experiences.

~

The ways in which this audience describe the same event differs from individual to individual, and the ways in which they situate the event within their own lives, and discern between the smaller scaled events within it also varies between audience member, yet there is, in almost every single participant’s description of the event a shared sense that the gig was a ‘good performance’ and an ‘enjoyable event’. The breadth of viewpoints outlined by this vignette is wide, with sixteen participants all describing the same event, yet the breadth of ways in which they describe the event is minimal with only Rahmlive choosing to share something negative about the gig. The homogeny of these descriptions seems to push against the work of other geographers and music theorist who have written about the “parallel affective worlds” that characterise places (Conradson and Latham 2007, p. 238):

“[P]laces are never characterised by singular affective fields. Rather they offer a multitude of affective possibilities, each of which can be inhabited by different people, often within the same physical setting. We might therefore speak of parallel affective worlds within a specific city or geographic space.”

(Conradson and Latham 2007, p. 238)

How these “parallel affective worlds” are created in terms of sound has been outlined by Altman (1992) who states that “every sound initiates an event,” and, according to him, it follows that “every hearing concretizes the story of that event. Or rather, it concretizes a particular story among the many that could be told about that event” (Altman 1992, p. 23). It follows that many stories “concretize” [sic] as the sonorous presence is, at first listened to, and then, perhaps, heard as a sound event, by those within the same place, and thus close enough to perceive the same acoustic waves. The result should be that each human subject within ‘that place’ at ‘that time’ has a different story to tell about the sonorous presence, sound event, and timbral affect that they perceived or were swept up by, but the descriptions of the Bloc Party gig at the Roundhouse from the sixteen research participants are not very disparate. The timbre of the sonorous presence impinges upon all of these stories, and it does, to some extent, homogenise them around its unique qualities. After all, affect is about the **shared** movement of something between subjects, so it follows that subjects exposed to the same sonorous presence would share being affected in similar ways, and subsequently “concretize” similar stories about these sound events. There is, without a doubt, a vast breadth to live music events, but this breadth also functions in and around shared and transversal affectual waves that, by their very nature, bring people together to experience the same affect.

The sharing of affect, and thus the sense of shared experience and shared reaction to an event is a core part of what a live music venue is to the audiences that choose to attend it. It is also part of the reason why a lone voice seems to jar against the consensus of the audience. Rahimlive is not a member of the audience, but a professional photographer who attended the gig to take still images of the band. From their point of view the gig was an entirely different event, one that was marred by poor quality lighting for photography and was subsequently described as 'ok'. Rahimlive did not attend the gig by Bloc Party into order to listen to and hear them perform, subsequently he/she was not affected by the timbre of Bloc Party's performance, and he/she did not become part of general rhythm of the crowd.

Rahimlive experienced this event in a different way to the other members of the crowd due to his professional commitments to taking photographs of the event, but this is not the only occurrence I recorded of members of the audience experiencing a live music event in a way that seemed to go against how the audience behaved as a whole:

"I just didn't get into it, sat there it's just hard to really feel it"

"Gospel, I never enjoyed gospel, yeah I know it's all energetic but, I don't know"

"I couldn't stand it, it was just noise. So loud, and so, so noisy, I mean, really"

"It was fine, but on the album you get a lot more from it, just seem a bit... limp"

"I couldn't fucking stand him, all jumping about all over the place. Just sing the song."<sup>37</sup>

Audience members do not experience the absorbing affects of listening simply because they are present at a live music event, instead there are a myriad of factors, both within the venue and external to the venue that can cause them to remain outside of the rhythm of the event. The expectations, preferences, desires, mood, openness and knowledge that an audience member brings with them impacts upon the affects they feel.

Music venues are places that can negate these external influences, they are places designed and worked in so that they are conducive to a shared coming together of rhythms. This design and work can be physically achieved through the ways in which the materials of the venue are arranged (see chapter 3) but the same sort of work also makes itself apparent in the way in which rhythms are engineered, performed and experienced together as eurhythms.

---

<sup>37</sup> Excerpts from field notes taken at the Roundhouse and the Troubadour on various dates.



### 5.2.1 Eurhythmia

The pen, and it really is a pen, with four short sides formed of steel bars, is filled with equipment, desks covered in tiny buttons, lights, dials, screens and sliders. It looks like the nerve centre of the event. I am near the back of the Roundhouse close to the last set of columns that run around the outside of the ground level stood behind two men who are working on and with this equipment. The bank of keys in front of the technician on the left is, I am sure, the controls for the lighting rigs within the Roundhouse.

It seems to function in two ways, the first enables the technician to bring into action a whole array of lights with a single button press. He uses this technique in-between songs, bringing together different constellations of lights that are predefined for each song the band play. He is also able to manually control some of the groups of lights, I saw him do this when the band on tonight (Passion Pit) paused briefly at the end of a song to thank the gathered crowd for attending their gig, at this point the technician was able to raise a group of lights that illuminated the audience by manipulating some of the controls on the desk.

After he did this the audience instantly responded, some members placed their arms, outstretched fingertips pointing into the air towards the band, others clapped, others cheered, others began talking to each other. One young woman stood on her own took this moment to turn away from the band and walk towards the door marked with male and female stick figures.

The moment passed and the sound of the audience waned, the technician lowered the lights that were being shone into the audience. The lead vocalist of Passion Pit told the audience that they had a couple more songs to play tonight, and, his fingers begin to press down on the keys of a small synthesiser. The band began to play again. The lighting shifted again, steady blues and yellows poured down directly onto the band, and the audience, no longer clapping or cheering, began to dance.<sup>38</sup>

Multiple people, groups of people, networks of material, affects and prehensions worked together in this example to create the rhythm of this event: the lighting technician worked with his equipment to alter how the Roundhouse looked, he used light to draw attention to specific parts of the venue at different points in time, the band worked to engage directly with the audience when they took the

---

<sup>38</sup> Adapted from field notes taken at the Roundhouse on 06/07/2009.

time to stop playing and thank the audience directly, and the audience worked with the band to show their appreciation by making gestures and sounds of encouragement.

There are many different rhythms present here being acted out by the technicians, audience members and band members: the technician stands quietly within a small space at the back of the venue and works according to cues, schedules and within the limits of his equipment. The audience, a complex mass of human beings who have chosen to come to the Roundhouse to watch live music be performed, are at some points, an unpredictable array of hundreds of individuals each living their own lives, and at other points they move almost as one, performing the same gestures and movements at the same time to create one sound, the sound of the audience, and the band, a small collection of performing artists work together to produce live music. The multiple of rhythms that are present in this example, and their seeming coherence and ability to work with and alongside each other is what forms this event. Lefebvre refers to rhythms that function together to produce parallel events that are synchronised into something much more than their constitutive parts as eurhythmia:

“Eurhythmias abound: every time there is an organism, organisation, life (living bodies...Eurhythmia (that of a living body, normal and *healthy*) presupposes the association of different rhythms...the living body presents numerous associated rhythms (and we must insist on this crucial point); hence **eurhythmia**, when in the state of good health.”

(Lefebvre 2004, pp. 67–68)

Within the human body, eurhythmia can be thought of as the body's condition when the organs within it are functioning at their different but complimentary rhythms, sustaining life through the complimentary meshing of rhythmic heart beats, digestion, sensing, respiration, breathing etc. When a body works 'well' and when a body's associated rhythms are functioning in accordance with each other, Lefebvre says that there is a "eurhythmia" (Lefebvre 2004, p. 68). The term eurhythmia refers to a general co-functioning of different rhythms to a 'schematic' or 'expectation' that defines the "good health" of a rhythmic body.

Eurhythmia is essential to an understanding how "the event of place" comes to form, it is a conceptual tool that enables the rhythm analyst to name, and make sense of the patterned ways in place is composed of a "coming together of the previously unrelated, a constellation of processes rather than a thing" (Massey 2005, pp. 140–141). At a gig the people present work together to establish a 'constellation of processes', a eurhythm which defines the event itself. The work that it takes for a eurhythm to be established can be seen quite clearly in the ways in which the crowds at live music venues form and act.

### 5.2.2 The Crowd

The most straightforward way in which Lefebvre's work on eurhythmia aligns with my own research comes in his conceptualisation of crowds and my own understanding of the audience at live music events:

“The crowd is a body, the body is a crowd (of cells, of liquid, of organs)...The concept passes from vague and confused representations to a grasp of the plurality of rhythmic interactions; to diverse degrees and levels: from corpuscles to galaxies, one more time!”

(Lefebvre 2004, p. 42)

Lefebvre’s definition raises the issue of scale; through the understanding of “the crowd”, Lefebvre considers an organ in the human body as a grouping (or crowd) of cells interacting rhythmically, and, shifting outwards in scale, Lefebvre continues to picture the whole human body as a crowd of organs, and, zooming further out, a number of people as a crowd of bodies, and a number of crowds as individual bodies, all the way up to the largest, and literally ‘universal scale’ of the cosmos itself. For now, I will stay within the same scalar framework I identified earlier, and continue my consideration of the gig-as-event, and the rhythms at play in an event of this size, but as Lefebvre suggests, there should be an awareness that the idea of ‘the crowd’ is (almost) infinitely scalable.

It does not take a significant rhythmanalysis to note the eurythmic qualities that the crowd at the Bloc Party gig possessed, consider a few of the ways in which I become an organ within the body of the crowd: There is a loss of independent movement, and a surrendering to the pushing, pulling throng of the movement of the crowd, there is a loss of individual voice, and the creation of a shared polyvocal entity, there are shared fluids (sweat, beer, water), shared body parts (shoulders pressed against shoulders) and, of course, shared affects, memories, emotions, expectations and experiences.

I believe that the eurhythmic crowd at the Bloc party gig maintains its rhythmic synchronisation for a number of reasons: (1) There is an order for our crowd-as-a-body to follow, we are not the first crowd to ever form at a live music venue, and those within “zone one” (Fonarow 2006) of this venue space understand, or learn to understand the performativity of such a space, by which I mean “the reiteration of a norm or set of norms that have assumed this status through their repetition” (Nash 2000, p. 662). (2) The order that we follow is learnt and practised, but it is also caused by the individuals’ surrender to the timbre of the venue, there is not space, or time, to consciously think through all the actions of body within the crowd, instead crowd members often rely on the instinctive, guttural reactions to a listened timbre, for example when a chorus erupts, the crowd pushes, in excitement, but also in order to ‘get closer’ to the sound, the band and/or the front. The crowd-as-a-body does not chose to push because it has learnt to push, the crowd pushes because organs within it have been affected, and having been affected they have, with or without realising it, pushed forwards. Just like the individual particles of air that I examined back in chapter 4 there are repercussions to any push within a crowd, which is that the pushing movements spread in transversal waves. A body within the crowd gets pushed, and thus pushes; in this way an affectual wave translates into a physical transversal wave of pushing movement. (3) However, these affects are not necessarily spontaneous eruptions, they are practised and engineered creations of affectual energy by a very different body that also co-inhabits the venue, the performing body. This body is most obviously represented by the band onstage, who have rehearsed and

practised in order to produce such affectual responses in their crowds, but this body is diffuse, and non-human, and it spreads out across the venue space to include the systems of amplification, lighting, and venue management that often go on unseen. (4) There are spatial constrictions literally pressing our bodies together into a crowd that must become eurhythmic in order to function, those human subjects made uncomfortable by the proximity of the other ‘organs’ in the body of the crowd move away, but those that remain do so wanting and expecting to become part of the crowd-as-body.

Within live music venues crowds become eurhythmic bodies because (1) the organs within it have learnt (or quickly learn) how to act within this body, (2) the organs surrender their individuality to the affectual waves of timbre in a multi-sensual sense of the word, (3) work has been carried out to ensure that this crowd-as-a-body can and will form, this includes the performance work of the band, but also includes a body of human and non-human actors who have worked to enable the venue space to support and produce such a body, and (4) because there is a space in which this body is permitted to form (and other spaces for potentially arrhythmic humans-as-organs to move to).

In summary crowds become eurhythmic because the people within understand (or learn) how to act, because affectual waves create shared experiences for the crowd, because other groups of people, and networks of material, work and function in order to spread these affects and because the materially limited space of the music venues provides space to support such a crowd. In the following

section I focus on one of these areas, the ways in which rhythms are learnt and taught, and show how these process functions, and how it differs between the Roundhouse and the Troubadour.

### 5.2.3 Learnt Rhythms, Taught Rhythms

The backing music being play through the network of speakers fades in volume, in the relative dark, almost instantly, a cacophony of claps, shouts and screams erupts from the audience. The level is maintained for a few seconds and, when two figures appear from stage left, one moving onto the stool behind the drum kit behind the stage and the second coming forwards, towards the audience, the volume of the audiences' activity dramatically increases.<sup>39</sup>

~

The recorded music being played is abruptly stopped as a man walks past me to my right, and steps onto the raised stage. He turns to face us and speaks into the microphone.

"Are we having a good time?" he asks the audience.

They reply with a muted cheer, I remain silent as he continues to talk. The man tells us that he's going to set out the house rules for this evening, which are: 'be

---

<sup>39</sup> Adapted from field notes taken at the Roundhouse on 23/06/2010.



encouraging', 'keep it down when people are playing' and 'buy the CDs if people are flogging them because they aren't getting paid this evening'.

At this point he pauses and quips, "I do, so just give me a compliment after my bit and I'll give you my CD, and if you can't think of any, ask me and I'll tell you one." which gets a genuine laugh from the audience.<sup>40</sup>

For there to be rhythm, strong times and weak times, which return in accordance with a rule or law – long and short times, recurring in a recognisable way, stops, silences, blanks, resumptions and intervals in accordance with regularity, must appear in movement.”

(Lefebvre 2004, p. 78)

For there to be rhythm, Lefebvre (2004) says that there must be changes in recognisable movements in accordance to some sort of “rule or law”. In the two vignettes at the start of this section the establishment of these ‘rules or laws’ make themselves apparent. In the first example, taken from the Roundhouse, aural and visual cues are used by the artists and technical staff working at the venue to demarcate an intentional change in rhythm, from the period of time before a gig starts and into the beginning of the gig itself. The way in which this is done is non-verbal and relies on an audience who are able to interpret the change in sound and light correctly. In the second example, taken from the Troubadour, the same demarcation of time, from before-gig into the start of the gig, is being communicated to the audience, but in a different way. Though the same audio cue

---

<sup>40</sup> Adapted from field notes taken at the Troubadour on 08/12/2009.

is used (recorded music being played through the amplification system is stopped) the words and work of the compère highlights how the differing rhythms are established within these two places of live music, and illustrates how the rhythms of live music events are not naturally occurring phenomena, but artificial constructs that are taught to audiences and learnt by them.

The compère at the Troubadour, who was present at all but one of the ten live music events studied, worked for the owners of the Troubadour to teach and maintain the rhythm of the live music event. In the vignette above, at the other events studied, this ideal rhythm included three key things: 1) the audience should act in a supportive and encouraging manner by clapping and cheering for the artist on stage, 2) the audience should not clap and cheer throughout the entire live music performance but should remain quiet when the artists performed, 3) the audience could interact with the artist after the performance had finished and should purchase C.D.s from them. The compère at the Troubadour assumes that his audience have a base level of understanding about how live music events function and thus he does not have to outline the precise rhythm they should follow, he does not, for instance, tell them to clap between each song performed, but asks them to be encouraging.

The compère also works to tell the audience things that they may not already know or be aware of. The compère specifically asks for the audience to remain quiet during the performances because the amplification system of the Troubadour is unable to produce sound waves with an amplitude loud enough to

be heard over the shout of an audience member, he also tells the audience to behave in a certain way after the performance is over, he asks them to purchase material from the artists themselves. This request is made for a number of reasons: firstly it is made to ensure that the audience understand that this behaviour is acceptable and encouraged, interaction between the audience and artists is discouraged whilst they are performing, but the compère tells that audience that, after a certain point in time it will become acceptable. Secondly it is made for the artists' benefit, the compère at the Troubadour would always inform their audience that the artists playing on specific weekdays were not financially compensated for their time, the sale of C.D.s at the end of performance thus allowed these artists to financially profit from their performance and to make contact with potential fans who would be interested in purchasing future material.

At the Troubadour there would often be between three and five performers/bands scheduled to play in one evening with each act receiving between thirty-sixty minutes to perform. The compère would return to the stage at the end of each artist's set and reiterate his instructions whilst delivering some contextual information about the artists who would be playing next. The rhythm of the live music event was thus established and re-established on a regular basis by the compère.

The majority of live music events I studied at the Roundhouse had no compère, yet there was still work carried out to ensure that the rhythm of the event was established which was conducted by a silent and mostly invisible technical team

rather than a vocal and visible compère. The first vignette at the start of this section is an example of this silent invisible team at work in the Roundhouse, unlike the compère they do not rely on words, but instead manipulate the light and sounds within the venue whilst relying on the collective audience to correctly interpret these non-verbal cues. By fading down the recorded music played over the speakers and altering the lighting within the venue, usually to illuminate sections of the stage, those working at the Roundhouse were able to signify the start of the performance. Members of the audience would always recognise this shift, indicating that they have been to other live music events (at the Roundhouse or other comparable venues) where similar cues were used, and would react with cheers, clapping and screams, which in themselves acted as further cues for those in the audience to expect a change in the rhythm of the event.

The technical ability of staff to exert rhythmic control relies on the willingness and openness of the audience to accept it. This willingness comes from a combination of factors, the individual members of the audience must allow themselves to be swept up in the affectual waves of the event, often by allowing themselves to listen (in Nancy's sense of the word from the previous chapter) and by enacting the correct behaviours at the right times (as cued up by those working and performing within the venue). As an observer there is little to discern between these two actions, this is why Lefebvre stressed the need for the rhythm analyst "to situate oneself simultaneously inside and outside" (Lefebvre 2004, p. 27), but the difference between them, and the tension between an affectual event and a series

of learnt behaviours is a key characteristic of the live music venue, which functions on a coming together of creativity and convention. This tension can be most acutely observed within live music events that fail to affect their audiences, when the audience members watching a live musical performance feel as if the performers and audience members are ‘merely going through the motions’.

#### 5.2.4 Going Through The Motions

I am talking to one of the ushers - the volunteers that support other venue staff in the running of a gig by manning the firedoors, checking tickets, directing people to the loo, that sort of thing - he seems a little tired.

“I was so bored. Couldn’t wait to get out there,” he says to me as we stand by the internal doors leading out of the venue and into the central entranceway of the building. The audience steadily stream past us.

“Yeah” I say, “I know what you mean”.

“I was just standing there, thinking ‘Do something!’. Come on, it’s like she was just going through the motions, like she doesn’t care, so I don’t. There’s so many other people making stuff like that, like, you have to stand out, I mean, otherwise what? People are rushing out of here to go buy her stuff, are they?”

"No" I laugh as the audience continue to sift past us, the narrow bottleneck of the doors restricting the flow of their movement to a slow shuffle.

We carried on chatting about the gig for a while after that. Thinking back now I didn't really feel quite as scathing as he did about Amy's gig, but I did feel bored. I just didn't get into it, and from what I could observe the audience didn't either. It wasn't full, so it was spacious at the back, some groups huddled together during the performance with drinks, talking over the music and facing away from the stage. They didn't even open the second floor balcony level of the Roundhouse to the public, no need.

Amy wasn't bad, at least I didn't think she was bad, there was still people watching, and clapping, and she still played her encore, but it was never exciting, I never thought 'wow'. She wasn't my sort of thing, I know that, but still, I have seen other people play on different nights who I never expected to enjoy, and often found myself surprised and just how much I did.<sup>41</sup>

In the vignette neither Simon (the volunteer usher who I was in conversation with) nor myself express any sense of having been affected by the live music

---

<sup>41</sup> Adapted from field notes taken at the Roundhouse on 16/07/2010.

event that we both just took part in, quite the contrary, instead we both experience a profound sense of boredom, some disappointment, apathy and disenchantment. There was nothing subjectively 'wrong' with the event, yet it failed to affect either of us in any positive way. A rhythmanalysis of this event would show no reasons for this lack of affect, instead it would show a eurhythm at work within the various rhythms of audience members, artists and technicians all co-functioning to create a live music event. Yet, for Simon and I this was not enough, we wanted more, we wanted to be surprised, as Morson suggested in a quotation I explored earlier, this is the very quality which defines events:

“We might say that events must have eventness, they must not be the utterly predictable outcome of earlier events, but must somehow have something else to them - some 'surplus' that endows them with 'surprisingness'. Otherwise people are turned into 'piano keys or organ stops' as the underground man writes'.”

(Morson 1994, p. 9)

Live music events function within an established rhythmic convention which prescribes the formation of the event itself, yet they also push against these established conventions; artists bring more to their performances than an audience expects, technicians work to create dramatic shifts in the lighting arrays and amplification of sounds in order to disrupt and surprise, and audiences act and react in unpredictable ways. These disruptions can, as I'll explore in the next section, have significant impacts upon the ways in which a live music event functions, but these disruptions, and the potential for their existence in and amongst established rhythmic conventions is how the very *liveness* of a *live* music events becomes.

## 5.3 Rhythms Breaking Apart

Keeley Figo is onstage, thanking all seventeen members of the audience that sit, scattered, throughout the Troubadour, for bracing the cold conditions to come and see her play. I am not sure if she's referring to the conditions outside, or the ones in here; London sits, this January evening, at about -2 degrees C, and, within this room it doesn't seem to be that much warmer.

The act on before Keeley complained that it was so cold she could barely work her keyboard. Twice now I have seen the man behind the bar come around to this side of the venue, and look at the large grey box protruding from the ceiling in the hope that it might splutter into life and pour some heat into the icy room.

Keeley introduces her first song, explaining that it's a true story about a camping trip to the seaside that she once took in England. And with a flick of her fringe to the side of her face - with a whip-crack of her neck she starts singing with a deep vocal intonation that belies her higher-pitched speaking vocal. The strums of her acoustic guitar sound frantic and tinny over the Troubadour's sound system. I sit back and listen.



The song is a story, and its lyrics are an endearingly experiential re-telling of the fateful trip itself. Through them I catch snippets of her struggles to find any sun, and the unfulfilled desire to have 'the perfect holiday' regardless of the awful places that she has found herself within. She finishes and there's a beat of silence between the final note and the light smattering of applause that rings off from those in the venue. Keeley looks up, thanks us, looks towards the folded sheet of white paper at her feet and then announces that, next up is her...

"Bitter woman who's been messed around with song,"

She pauses, as a few of us chuckle at her bluntness and then, adds,

"Don't worry it's all been forgiven now," and there's another pause of silence as, in a second or two, her fingers get into position on the neck of the guitar, and she looks intently at the top of the instrument.

She looks up and smiles at an audience member on the other side of the venue who I can't see, then flicks her fringe back, with a twisting crack of her neck, and begins.

A few lines into the song, she sings, dead-pan,

"Why did you look into my eyes and call me her name,"

And I, and we, as the audience, laugh at this. And she hears us laugh, and she stops mid-strum to say,

"True story," and leaps back into the song.

Behind me are the Troubadour's booths. Over the course of the gig, four people have sat in the only booth that presents a partial view of the stage and they've eaten a full meal.

Over the sounds of Keeley's playing I get distracted as I half-hear the patter of a waiter chatting to the patrons. He's explaining the dessert menu to them with distinct focus on a chocolate brownie, which he tells them is 'great'.

And when I shift my attention back to Keeley she's finishing her 'bitter song', and, looking towards me and the handful of people in the room along and taking a short time to explain the back-story to her new EP. She's telling us how the occupants of the pub she used to play gigs at would constantly ask her,

"Why don't you play more happy songs?"

And, unexpectedly, to my left, a guitarist who played onstage about half an hour ago shouts out,

"Because they're boring!"

She looks directly at him, but doesn't respond to the heckle with anything more than a

"Yep,"

And a smile, and another flick of her fringe, and she then says that now she'll play a few tracks from it.

I feel myself shiver with a sudden cold breeze coming in from down the corridor that goes around the back of the venue. I think that her guitar sounds a little *off*, or out of tune, or maybe it's being played too hard. It seems to resonate and vibrate in an uncanny way.

To my right two women finish drinking hot chocolate and tea, and as Keeley finishes the first song on her EP they stand up and leave the venue. Keeley slows right down for the next track, but it slowly builds up as it progresses. The two men in front of me, closest to the stage, laugh and drink two new bottles of beer, facing each other, rather than the stage.

The heckling guitarist starts to clap along to the now fad pacey-tempo, but, only a few beats after he starts to clap, Keeley shifts the rhythm of the song abruptly, and goes off on a musical tangent. His hands freeze, together, and then he picks up his beer with one hand and places the other on his knee.

After she finishes, to some applause, she asks the sound man if she has time to play one more, I can't hear a reply, but it seem as if she does, and she announces that this one will be a cover of Mercy by Duffy.

Keeley plays the opening few riffs of the song, then pauses, and a frown appears on her face. She looks up from the floor towards the audience and admits, with a slight giggle, that she has forgotten the first line of the first verse.

"Does anyone else know it?" she asks out to the audience.

I laugh and so do a few other members of the audience. And then there is a silence, four or five seconds of complete silence filled only by the scuffling of feet and the faint high hum of the amplification equipment, or perhaps the light fixtures beaming overhead. And then, in front of me, one of the two men near the stage shouts:

"You've got me begging you for mercy!"

"Why won't you release me!" shouts the previous-heckler.

And again,

"Why won't you release me?"

And Keeley acknowledges him for the second time and tells him that she thinks that that line is from the chorus, he responds

"Oh, well I don't know,"

And over this conversation a few more fragments of lyrics are shouted out, but they blend together.

"Er, Has anyone got an iPhone?" Keeley calls out, and there's another briefer pause.

Someone in the first room that I can't see shouts out

"I don't know what this is but you got me good,"

And Keeley responds by singing it back to us to the tune of the sound. She stops,

"Well. That's the first line of the 2<sup>nd</sup> verse!"

The audience laugh again and then fall silent and there aren't any more lines shouted out, and in the few seconds

of silence Keeley seems to make a decision and she just starts playing the opening bars of the song on her guitar and as these ring out through the still freezing venue she talks over the top of them and says

"Oh well, I'll just start with that one then and see where it takes me, I hope it comes to me..."

And as she reaches the end of this sentence the song she's simultaneously playing reaches the opening note of the first verse and, without missing a beat, she leaps, from talking to singing...

"I don't know what this is but you got me good,

Just like you knew you would,

I don't know what you do but you do it well,

I am under your spell,

You got me begging you for mercy,

Why won't you release me?"

She finishes this verse, and a chorus, and then she simply repeats the same structure again, and when she finishes she looks up, sheepishly smiling and says:

"I hope Duffy doesn't mind".<sup>42</sup>

What happens when Keeley Figo forgets the opening line to a cover song that she never planned to play? Lefebvre would say that the event became arrhythmic, a term he uses to refer to the (fatal and disruptive) de-synchronisation that occurs within the human body during illness (Lefebvre 2004, p. 68). As Keeley becomes unsure of how her next song begins, the previous rhythmic structures through which the roles and activities of the audience and the performer had been functioning suddenly begin to disintegrate. There is a pausing, and then, a lurching switch from Keeley talking *to* the audience, and into the audience shouting *at* Keeley. Before this eventful juncture Keeley had, mostly, commanded her small audience, leading them sonorously through a number of her songs, punctuated by the cyclical and expected rhythms of song-applause-preamble-song-applause-song-etc. But, a closer analysis of Keeley and the audiences' actions can reveal how the dramatic shift within the rhythms of this event progressed more gradually.

Whilst Keeley seemed to know, and have planned, the rhythmic order of her performance (the sheet of white paper left on the floor by her feet being her set list, a pre-prepared rhythmic organisation of event as it has been planned to unfold) she also invited disruption into her rhythms as a performer. At first this invitation for disruption is handled with subtlety; a laugh from the audience as a response to a particular lyric is not ignored by Keeley, but, as it interrupts her flow,

---

<sup>42</sup> Adapted from field notes taken at the Troubadour on 06/01/2010.

she, briefly pauses her performance to directly respond to the audiences' response.

"Why did you look into my eyes and call me her name"

And I, and we, as the audience, laugh at this. And she hears us laugh, and she stops mid-strum to say,

"True story," and leaps back into the song.

Later, as Keeley continues her performance, narrating some contextual information about a recent record release, she asks a rhetorical question to herself, from the point of view of another, different audience, and she is met by an unexpected interjection from the audience:

"Why don't you play more happy songs?" [says Keeley]

And, unexpectedly, to my left, a guitarist who played onstage about half an hour ago shouts out,

"Because they're boring!"

Rhythmanalysis has no direct answers for *why* the guitarist chose to shout this heckle, but, a closer consideration of the patterns of the event from within this gig suggests that the capacity for the event to become arrhythmic, for it to dissemble itself from the predictable linear rhythms of performance, had already been



seeded by Keeley's acknowledgement of potential for conversational interaction between the audience and herself.

Lefebvre's understanding of arrhythmia is linked closely to its fatal potential in the human body; when the rhythm of a bodily organ fails, the resultant arrhythmia within the subject can be catastrophic or even fatal, and the idea of arrhythmia as a destructive force within the human body bleeds into Lefebvre's more general rhythmic concerns. Concerns that can be broadly summed up as, 'when rhythms disintegrate and desynchronise things die'. In their work on festival spaces Duffy *et al.* make a similar link about how arrhythmia can kill the atmosphere at an event; writing about the poorly organised rhythms of parade during the ChillOut festival in Australia, and the resultant waiting, frustration and boredom this caused, they state that "[t]he embodied arrhythmia of performer and audience worked against any prolonged feelings of euphoria" (Duffy *et al.* 2011, p. 23).

Yet, when things go wrong for Keeley, and the previous rhythm of the event crumbles away into a desynchronised polyvocal free-for-all of shouted lyrics, desperate pleases, silent pauses, and general uncertainty over where and how to proceed, the live music event is not fatally wounded, the gig still carries on after this event and, if anything, the sudden shift in rhythm actually enlivens the event with a sudden affective capacity. As one set of rhythms fall away, another begins, and the audience responds, after the briefest of pausing adjustments, with vigour and liveliness, not silence and death.

Thinking back to the a case-study earlier in this chapter: the moments that were most eventful, most noticeable and most affective within the Bloc Party gig occurred when rhythms lurched, or shifted, or the sounds surprised me, or something occurred that changed my patterns of movement permanently. In his work on the rhythmanalysis of street performers Simpson (2008) notes something similar when he documents how the arrhythmia caused by difficult conditions, such as a sudden rain storm, had a seemingly positive affect on the nature of such a performance, he writes that:

“The arrhythmia and the anxiety it produces in the performers’ bodies actually serves as a positive affect, enhancing their capacity to act—their concentration as a result was heightened, spurring on their abilities as performers.”

(Simpson 2008, p. 882)

There is no evidence in my research that arrhythmia is heightening Keeley’s abilities as a performer, although, as previously noted, Keeley does seem to invite a certain sense of disruptive arrhythmia into her performance *as* part of her performance style, encouraging new rhythms to infiltrate her performance by talking to the audience and responding directly to their unexpected responses. So rather than tying arrhythmia to the negative connotations of death, or (poorly organised) performances, (Duffy *et al.* 2011) it might be more beneficial for a study of the rhythms of eventful places to conceive of arrhythmia, of the breaking down and desynchronisation of functioning rhythms, as an essential component of the event itself, and as a harbinger of change, rather than destruction.

Of course the arrival of change is by no means a guarantee of the positive affects, or “spurring on of ability” that Simpson notes, and such a change could still have negative, ‘fatal’ consequences, *but* my point is not concerned primarily with the affect of arrhythmia but its relation to creations of events in a theoretical sense of the word. The unexpected destruction of a collection of rhythms is part of the events “surprisingness”, a de-synchronisation of rhythms could be a quality that gives events their very sense of eventfulness (Morson 1994, p. 9).

If arrhythmia implies a change, rather than a just destruction, the question is now, ‘what does this change actually entail?’ to which I would answer that it highlights and invigorates the very liveness at the heart of **live** music events. Writing about the issue of what defines a live, rather than recorded event, Phelan (2003) explains how the crucial factor at the heart of liveness is the latent ability for performers and audiences to interact and respond to each other:

“For me, live performance remains an interesting art form because it contains the possibility of both the actor and the spectator becoming transformed during the event’s unfolding. Of course, people can have significant and meaningful experiences of spectatorship watching film or streaming video and so on. But these experiences are less interesting to me because the spectator’s response cannot alter the pre-recorded or remotely transmitted performance, and in this fundamental sense, these representations are indifferent to the response of the other. In live performance, the potential for the event to be transformed by those participating in it makes it more exciting to me – this is precisely where the ‘liveness’ of live performance matters.”

(Phelan 2003, p. 295)

Thus, when Keeley Figo surrenders her previously planned rhythm, her pre-prepared set-list, and her role as a guide through examples of her musical artistry, she actually invites a heightened sense of liveness into the venue. A sense of

liveness that she had, admittedly been courting throughout her gig, with her ‘live’ responses to the crowd’s reactions, but, when she forgets the words to Duffy’s Mercy, and puts herself at the mercy of her audience’s ability to recollect or quickly research a certain piece of essential information and the arrhythmia, and event that it instigates creates a “performance is essentially *sociable*...at a performance one is grasping, so to speak, with everyone else” (Kemp 1996, p. 160). The disintegration of the cyclical rhythms expected from performance are not, necessarily, fatal to it, and instead arrhythmia can be thought of as an eventful, energetic, affectual process within live music events, one that brings to the forefront the very **liveness** of live music events.

## 5.4 Producing Rhythm

“Rhythm – the making of a particular order; it rivets together time and space according to certain energy expenditures, defining a relation amongst bodies and things; it is a field (the percussive) in which different orders meet, regimenting bodies while also affording acts of modulation and breakage (to dance the night away...); the beat is a territorial dispute, an argument; it is a violence bringing pain and pleasure together, teaching us how to find place and also how to redefine, reorganize or disrupt existing patterns.”

(LaBelle 2010, p. 3)

Rhythm defines the relationships between the things in a live music venue during a live music event. Rhythm is three-fold, it is an expected pattern to follow that can be learnt, (eu)rhythm is ideal ‘coming together’-ness that those who work within a venue strive to bring about, and rhythm is a flexible construct able to be dismantled, fought against and broken in ways that elicit surprise. Live music venues are places in which these three characteristics of rhythm are cultivated;

they are places in which audiences learn how to act (from frequently attending live music events), they are places in which people work rhythmically together towards a common goal (the creation of a live music event) and they are places in which there is a potential for subjects to disregard established rhythmic patterns, create new ones, or disrupt functioning eurhythms in eventful ways. To conclude this chapter I shall take these three characteristics of rhythm and explore how they manifested themselves in differing ways within the Troubadour and the Roundhouse during the course of my extended study of live music events within these venues.

#### 5.4.1 Rhythms Of The Roundhouse

As I showed in section 5.2.3 some of the rhythmic conventions of the Roundhouse required less overt work to establish than they did at the Troubadour, and could be conveyed to an audience via a series of learnt aural and visual cues. The overarching rhythmic construction of live music events was also communicated to the audience who attended events in other ways: information about the timings of live music events was often publically shared within the building on paper signs posted to the main doors of the auditorium, which provided the exact timings of bands scheduled to play that evening. Most live music events followed the same timings each evening, the doors to the venue would be opened at 18:00, a support band would play between 19:00-20:00 and the main act would perform between 21:00 and 23:30. The cues to demarcate between these periods of time remained constant throughout my research,

background music would be played into the main space, which would be partially lit, just before the support band played, the music would be faded down and the lights altered and directed towards the stage.

The support act would receive support from the technicians within the Roundhouse particularly from the lighting technicians who would help separate out the different parts *of* songs (with differing lighting arrays that synchronised with the performance of the artist) and the difference *between* songs (often reverting the lighting to a neutral yellow/white palette in the periods when songs were not being performed). The full arsenal of the Roundhouse's lighting arrays would not be fully deployed during performances by support acts, and it was rare to see support acts perform with a unique lighting set-up, or with video screens, projections or strobe-lighting, these extra capabilities of the venue were reserved for the main act.

The main acts at the Roundhouse often performed at the venue accompanied by their own lighting and audio/visual teams and equipment which were temporally added to the Roundhouse's technical capacity. The Chemical Brothers (20/05/2010) performed with their own set of screens onto which video content could be showing that functioned in accordance to the rhythm of their performance. The Gorillaz (30/04/2010) went even further and transformed the entire back curtain of the venue into a single projection that was used to play a continuous stream of visuals, often with virtual animated characters seemingly playing and performing 'live' alongside the band.

Whilst the lighting cues and audio-visual capabilities of the Roundhouse were changed on a daily basis by those performing within the venue, the rhythms of those performances were still governed by the same rules: the same time frames were adhered to each night, with performances completed by 23:30, the same performance structures were used, whereby the artists would perform the majority of their set in a continuous stream of songs, demarcated by brief interludes in which audiences would clap and show their appreciation, before exiting the stage for a small period of time (often 2-5 minutes) and then returning to increased levels of audience appreciation (clapping, shouting, cheering, screaming, foot stomping, pushing) to perform a shorter set of 3-5 songs before finally departing the stage, thus signifying the end of the gig. At the end of the gig the audio technician would begin to play pre-recorded music over the amplification system, and the lighting technician would increase the brightness of lights within the venue, ushers would also open the doors leading out of the venue and, after a period of 5-10 minutes security staff would move into the venue space and ask remaining audience members to exit the building.

Audience members within the Roundhouse acted as if they were familiar with the rhythms described above. The pattern of ‘recorded music’ – ‘support act’ – ‘recorded music’ – ‘main act’ – ‘recorded music’ was not surprising to them and they anticipated these rhythms and often scheduled their social interactions and behaviours in the venue alongside them; for example it was common to see larger queues at the bars at the venue in the ‘recorded music period’ immediately before

the main act, as audience members acted to secure an alcoholic drink at a time which did not require them to divert their attention away from the artists they had come to see perform. Audience members also reacted to novelty of the equipment brought in by performers for their specific shows. My conversations with audience members and staff members alike after the shows by the Chemical Brothers and the Gorillaz were dominated by their references to the specialised visualisation that accompanied them. The videos and images shown on these displays were, by necessity of being pre-recorded, not live or spontaneous, but, regardless of their pre-construction their presences within the live music event exceeded the expectations of the audiences who were present. Other notable events within the Roundhouse which demonstrated the ways in which perceived expectations were surpassed or pushed against include the multiple occasions at which performers disembarked from the stage to join the crowd or moved from the stage to another part of the venue (Bloc Party 20/07/2009, The Noisettes 17/07/2009, The National 10/07/2010), and also a smaller number of occasions when unexpected performances occurred, often characterised by an ‘guest star’ appearing on stage to perform a song, or set of songs, collaboratively with the artists (Mr. Hudson 07/07/2009, Mumford and Sons 09/07/2010).

The Roundhouse is a venue in which rhythms are learnt and worked to an extensive degree. There would, at any gig, be at least 30 people tasked with ensuring that the rhythms of the live music event unfolded in an expected fashion including ushers, security staff, technicians, venue managers, bar staff and others.



The opportunity for rehearsals, sound and lighting tests and pre-event briefings ensured that staff were able to work, and practise working, with each other to achieve this. The ability for the venue to establish eurhythmia was extensive, and relied on the trained worked force working together and sharing information with each other and audience members, it also relied on the capacity of an audience to be affected by the capabilities of the lighting and amplification systems so that staff could wordlessly demarcate between periods of time and synchronise with the musical performances of the artists onstage. The potential for unpredicted arrhythmia was kept to a minimum by these processes, yet the affective capacity of the events, and their ability to surprise the audience was not (often) negated by this, instead a reliance on bespoke audio and visual set-ups helped to maintain levels of surprisingness for the audiences who regularly attended live music events.

#### 5.4.2 Rhythms Of The Troubadour

Live music events at the Troubadour unfolded to a very different rhythm to those at the Roundhouse. Evenings at the Troubadour often included performances by 3-5 artists who played in an arbitrarily assigned order that often bore no relation to their perceived fame or genre. These gigs normally lasted 4 hours between 20:00 – 00:00 with artists afforded 30-60 minutes for their sets. The structuring of these events partially relied on the same audio cues as the Roundhouse, but, as I showed in 5.2.3, the work of a compère was the primary way in which the

rhythmic structure of the event was constructed and taught to the audiences present.

Artists would be able to perform a limited sound check if they attended the venue in the hour before it was opened to the public, however artists would occasionally remark whilst settling themselves onto the stage that they had not had time to do this. Informal sound checking and negotiations between artists and the single sound and lighting technician would occasionally characterise the first minute of an artist's time on stage. The technician was also responsible for time keeping and would often be consulted by artists who were unsure how many more songs they would be able to perform in their set before their allocated time slot was over. Songs were demarcated by limited periods in which the audience were able to show their appreciation towards the band. These periods were often used for direct interactions between artists and audience members, and for providing audiences with context concerning the artist's own life, background and work to date, as well as narratives that provided a frame to the proceeding or preceding song.

At the end of each artist's set, which was often a negotiated point publically established by a back and forth conversation between the artists and the technician, the compère would return to the stage and ask the audience to show appreciation towards the artist. The compère would often use this time to re-iterate any information about future gigs by the artist and share details about any recorded material that they may have for sale that evening. Once the compère had

finished the artist would remove any equipment they had brought to the venue from the stage, which was often just the instruments they had used, whilst recorded music was played at a low level over the amplification system. A period of 5-15 minutes would normally follow this, audience members would use this time to talk to each other, to interact directly with artists, to visit the toilet or to purchase drinks and food. This pattern would be repeated for each artist present that evening (introduction by compère – performance – closing remarks by compère – period of waiting) until the final artist finished their performance at which point the compère would retake to the stage to thank all of the artist who had performed, and to inform the audience that they were free to stay in the venue until it closed (at 00:00 during the week and 02:00 on Fridays and Saturday), at which point the sound and lighting technician would normally play recorded music loudly over the amplification system. Audience members would quickly learn the expected rhythms of these events through the constant repetition, and the sometimes-forceful assertion, of them by the compère (see 5.3 in which the compère verbally interacts with the audience to try to get them under control).

The frequency of arrhythmic events was higher than seen at the Roundhouse, or at least less well hidden; performers would sometimes lose their places within their set lists, technical difficulties could besiege a set and require the technician for the evening to abandon their post behind lighting and sound equipment desk to replace a wire or adjust the speaker array manually, and audience members would occasionally heckle over the performance creating new and disrupting affects.

The potential for this arrhythmia is a by-product of the small size of the Troubadour when compared to the Roundhouse. Artists received less time to practice their performances, thus these performance were more liable to unfold in unpredicted ways. Technicians worked alone and with limited resources and thus were unable to enact the same rhythmic cues as those observed in the Roundhouse. The audiences were less divided from the artists they watched, and thus were able to disrupt their performances with ease. Consequently the Troubadour had a much larger capacity to surprise, and a more limited array of tools in which affects could be practised and engineered.

#### 5.4.3 Different Venues, Different Rhythms

The Roundhouse and the Troubadour both function within shared conventions of what constitutes a live music event, they both have artists to perform, audiences to watch and technicians to control systems, and they both structure their live music events through patterns of songs and sets, yet the ways in which these relationships are formed and enacted differ greatly.

The Roundhouse relies on practised performances and large amounts of preparatory work to stage events in ways that will become eurhythmic. The Troubadour relies on a small number of people working to ensure the rhythms of a performance are continuously re-established and enforced. Affects within the Roundhouse are often engineered constructions that rely on the collaborative work between technical teams, artists and the formation of a receptive and

eurhythmic crowd, affects within the Troubadour are often stumbled across or suddenly created through the mismatches between an audience's expectations and an artist's performance. The potential of arrhythmia within the Roundhouse is negated as much as possible, the scale of the venue ensures that audience members can rarely alter the established rhythm of a live music event and, as I will show in the following chapter, are restricted from being able to access the parts of the venue that would easily enable them to do so, at the Troubadour the potential of arrhythmia was a constant tension that the compère and technician worked against; as equipment was prone to work in unpredictable ways, audience members could easily overpower the amplification system with heckles, and the artists themselves were often unpractised and unknowledgeable about how to structure their performance or handle disruptions to it.

The Roundhouse has an established way of ensuring that live music events functioned eurythmically, and it was often the job of the artist to bring with them the equipment and performance techniques that would occasionally enable them to push against the functioning eurhythm to create surprising and affectual movements. The Troubadour has a loosely arranged set up which strove towards to creation of function eurhythms, but often teetered on the brink of disruptive arrhythms which could bring with them a sense of liveness and collaboration. At the Roundhouse the dispute of rhythm was often between artists and audiences who knew what to expect, but wanted more from these events than what they expected, at the Troubadour the dispute of rhythm was often a negotiation

between artists, technicians and audiences to attempt to establish a eurhythm in spite of the disruption that would often threaten to pull it apart.

## 5.5 Conclusions

The patterned order of events within live music venues influences, informs, characterises, limits, alters and defines these places of live music. This chapter has shown how places of live music are eventful, but it has also illustrated some of the ways in which these events are perceived to have happened within, or in spite of, the patterned order that is rhythm. It has shown how rhythm can be thought of as a construct that people use to make sense of the multi-sensual ‘nexus of prehensions’ that is a live music venue. It has also shown how multiple rhythms within a venue come together as a polyrhythm, how multiple rhythms work together to form the functioning eurhythms that define live music events, how these rhythms can be learnt and taught to those within venues, and how the destabilisation of functioning eurhythmias can create affectual events and a sense of liveness, particularly within the Troubadour.

Whilst Lefebvre’s analytical tools have required me to place distance between the rhythms I have been grasped by, and the rhythms I can analyse, I believe this is an acceptable forfeiture, because, as a tool, rhythmanalysis is exceptionally useful at producing incisive analysis of the ways in which the eventful geographies of live music function. The primary benefit of rhythmanalysis to the study of eventful geographies is that it functions within an understanding of places as “thrown-

together trajectories” (Massey 2005) and as unstable stages made and remade according to their sense of limitations and creative potentials (Cresswell 2004). In order to be a rhythmanalyst the eventful geographer does not need to reconfigure how they see the world and the places within it, they need merely open their eyes, eyes, noses and mouths to the patterns within the unfolding of events that constitute it, to realise that as they discriminate order for the endless stream occurrence, they discern, and produce rhythm.

As the layers that form a place are built, one atop of another, a rhythm takes shape (Lefebvre 2004, Edensor 2010b, Duffy *et al.* 2011). The patterns that emerge as layers built *are* the ways in which rhythmic entities come into being. These patterned, repetitive energetic orders characterise places, they can define, influence, or erupt into the patterns upon which all future layers within this place are built. As I said back in chapter 2, ‘there is a relationship between **what happens in a place** and **what a place is**; what happens within a place can affect what a place is, but what a place already is will also affect and limit what can happen within it’. It follows then, to suggest that, rhythms characterise **what happens in a place**, and **what a place is**; the rhythmic order within a place can affect how a place is (re)built, but the pre-existing built structure of a place will affect and limit the possible rhythms that can be built with it.

# 6 Concluding...

## Eventful Geographies

---

This thesis has explored what it means for places to *be* places of live music, and it has made a significant contribution to the ways in which geographical conceptualisations of places, events, sounds and rhythms can be used to make sense of music venues. To achieve this, I have made the inherent eventfulness within these places a theoretical, and a methodological focus for my work, and I propose that the ‘eventful geographies’ that have been covered in this thesis should be considered as an addition to wider philosophical, geographical and musicological literatures on the nature of the eventful world, and the role of music and place within it.

Other work that considers the geographies of music has too often considered the topics of place and music as related but distant ideas, and my intention in this thesis has been to bring these concepts together and illustrate their deep connection. One way in which I have combined ideas of place and music has been by focusing on places *of* music; in this thesis I have shown how the places *of* music which we call ‘music venues’ are complex, worthwhile, yet strangely underappreciated sites for geographic study. Places of live music are sites that act upon the subjects that pass through them in an array of geographically interesting ways, through timbres, rhythms, implied narratives, material negotiations, and



affects to name just a few. This thesis has examined the relevance and impact of these notions, and it has used them to explore and refine a number of conceptual tools, which I believe can now be used to consider other places of live music, and, perhaps, be of use within wider reconsiderations of the geographic concept of place itself.

I have also brought the concepts of music and place together through a consideration of their shared inherent eventfulness; places and music, I have argued and demonstrated through my numerous examples from the Roundhouse and the Troubadour that both *happen*. The Roundhouse and the Troubadour are eventful places that happen in multifarious and interconnecting ways that means they are not, nor are they ever, static.

By attending to the eventfulness of places of live music I have also contributed to wider theoretical debates on non-representational, and philosophical, understandings of the world as eventful. Within this thesis I have examined and combined the work of theorists such as Nancy, Lefebvre, Deleuze and Whitehead, with more overtly geographical thought by Massey, Cresswell, Thrift, Wood and Latham in ways that include but are not limited to: how the temporal discrimination of events (Whitehead 1985, 2004) function alongside rhythms (Lefebvre 1991, 2004). How rhythms define the 'returns' which form an understanding of places-as-event (Massey 2005). How an understanding of places-as-events requires that we take the event-ness of the world seriously (Latham 2003a). How the event-ness of the world manifests itself as singularities

from a chaotic multiplicity (Deleuze 2006). How Deleuze (2006) and Whitehead's (1985, 2004) idea of event can be recognised within the sonorous presence through a form of precognitive listening (Nancy 2007). How live music events can possess a timbre (Nancy 2007) which can have profound affects (Thrift 2007) on human subjects. How these timbral affects unfold and characterise the experiences of places of live music (Wood 2002, Wood *et al.* 2007). How these implied narratives of places of live music restrict and invite affects (Thrift 2007) and rhythms (Lefebvre 1991, 2004), that we practise in and around (Cresswell 2004). And, how the ways in which we practise rhythms and experience affects during live music events can be engineered or seen to be built for differing reasons (Thrift 2004) .

Exploring these strands of theory has not just been an attempt to clarify and expand upon differing understandings of the abstractly eventful world, rather this thesis has sought to collate, refine and interlink these theoretical notions in order to produce eventful understandings of two specific places, the Roundhouse in Camden, London, and the Troubadour in Earls Court, London. It has produced these understandings, not as rationalisations that aim to explain away (Stewart 2011) the complex and convoluted webs of process, place, event, sound, rhythm, building etc., but as descriptions which have been infused with a fidelity to the eventful places that they describe (Latham 2003a, p. 1903) in order to illustrate and share what live “music is and how it works *as* music in the world” (Wood *et al.* 2007, p. 868). Accordingly, this thesis has also contributed to the push within

cultural geography to embrace new, experimental and untested methods of writing (McCormack 2002, Latham 2003a, Wylie 2005, Lorimer and Wylie 2010) and research (Crang 2002, 2003, 2005, Davies and Dwyer 2007, 2008, DeLyser and Sui 2012) in order to expand the boundaries of what can be considered geographical, and to begin to move away impetus within social and cultural geography to examine the world as, and through, its representations. By demonstrating that significant advancements in both theoretical and empirical knowledge can be made through an engagement with extremely small, detailed, eventful case studies, this thesis has shown that a consideration of eventful geographies can be a viable channel for future research. Eventful geographies are particularly well suited to engagements with topics such as live music, which are, by their very nature difficult to deal with textually (Smith 1994, 1997b), but the ‘viable channel of eventful geographies’ could also be of benefit to any study which considers the importance of place in an eventful sense.

## 6.1 Summary Of Research Findings

This thesis was designed to do a number of things: to take the event-ness of the world seriously, to engage with live music *as* it happened, to consider places of live music as eventful comings-together of trajectories, and to present its findings without having to resort to the type of explanation that would destroy the vivaciousness (McClary 1985, Wood *et al.* 2007) of the places of life music that it was about.

It was also designed to answer three specific research questions that I shall now address in turn. The answers to these questions, like the case-studies that they are based on, are not fixed endpoints, as such these answers should be read as summations, pauses in a rhythm as one research project comes to an end. The eventful places from which these summations are drawn did not end with my research and they are, right now, still happening and still changing, waiting for further investigation that could produce very different answers.

**Research Question 1: What goes on when live music events happen in places of live music?**

Many things and all at once. When a live music event happens, when an artist takes to a stage and plays to an audience a number of simultaneous processes begin and they all happen at the same time. However, using the findings from my research, I suggest that a scalar examination of a live music event could produce a sort of cohesive answer to this admittedly very broad question.

I will begin small and work upwards, and also start with sound: an instrument, or an amplifier vibrates the particles of air that surround it, these particles spread out, meeting other sound waves and superimposing into a cohesive acoustic wave. This wave bounces through the venue space and is heard and experienced by the audience. This is the sonorous presence reaching a subject. The subject then listens to the sonorous presence. As they do this they are opened up inside, and open themselves outwards into the place they are within. The sonorous presence

resonates within this subject, and it may, at this point affect them, or become perceived as a sound event. Neither affection nor the perception of a sound event are guaranteed processes. The perception of the sonorous presence on the other hand is always happening; sound forcefully penetrates the able-bodied subject regardless of its own affectual capabilities or the subject's conscious decision to perceive the sound event.

If a sonorous presence affects a listening subject, it is because of timbre. Timbre is three connected elements: it is (1) the *specific shape of the sound wave* which can be listened to, it is (2) *the sharing* of this vibration, in other words, the subject of all of the subjects who share the acoustic wave, and, it is (3) the *ability* of sound that enables the communication (of animation) to multiple subjects listening to this specifically shaped vibrating wave. Timbre is the quality that gives sound an ability to share its non-representational qualities with the listening subject. This progression from waves, to presence, and on to possible affect, and possible sound event, occurs incessantly within the live music event as a continuous stream of extensions that turn into intensities and then into prehensions.

At the very same time as this, the subject finds themselves in the middle of a multisensual event, their physical position within this event partially dictates the sonorous presence that reaches them, and how they can comprehend a sound event. Although, the homogenising effect of a shared affectual timbre could mean that the differences between subjects' prehensions of the sonorous presence are

minimal, this is not always the case. Different patterns of eventful occurrence exist within venue spaces during events of live music. These can be eurythmically cohesive, bringing a crowd of audience members together through differing yet co-functioning rhythms, arrhythmic, as something 'goes wrong' (which can itself be as affectual as when things 'go right'). Crowds become eurhythmic because the people within them understand (or learn) how to act, because affectual waves created shared experiences for the crowd, because other groups of people, and networks of material, work and function in order to spread these affects and because the materially limited space of the music venues provides space to support such a crowd.

Live music venues and the live music events that occur within them are built in a number of ways. They are worked on by a myriad of subjects in order to house specific types of events; in material terms venues are built to create implied narratives that, through their prehended limitations, can give patterned structure to events. The arrangement of entrances, lights, amplification systems and stages are all ways in which the implied narrative of an event can be created through the material arrangement of the venue. The prehended spatial demarcations of live music venues require repeated work in order to become established, this work can be observed in the efforts of venue staff and the use of visual cues.

### **Research Question 2: How and why are places of live music eventful?**

I will start by considering **why** places of live music are eventful.

Places of live music are eventful because they happen, which is an admittedly tautological answer to a demanding question, but, this response relates back to original conceptualisation of places not being static. Places of live music are eventful because *all* places are eventful. Yet, within music venues there is more to their eventfulness than altering fabrics. Live music venues are eventful because they contain events; there is an important scalar focus to the eventfulness of these places of which is micro. Places of live music showcase the live production of sounds, these sounds cannot be represented, they must be performed, and they must be performed 'live'. Places of live music are eventful because they are focused on the value of performance, they cannot seem static because every second, every song, every gig, every week needs to be characterised by 'things happening' in order for a live music venue to remain, and define itself, as a place of live music.

**How** these places come to be eventful is a very different question. In this thesis I have wrestled with two contrasting definitions of event: Deleuze (2006) and Whitehead (1985, 2004) suggested that everything that occurred was an event, that there was a hidden chaos and, after passing through some screen, a singular event came into being. Badiou (1994, 2006) argued the opposite; that, in order for there to be an event, not everything could be an event. Events, Badiou argued were only formed when attention was paid to them retrospectively, he called this fidelity. The question this thesis has had to come to terms with is 'how do live music events form, constantly or through fidelity?'

The answer I have arrived at is both. The world is a constant stream of event-ness, but it is discriminated into finite events by prehending and comprehending human subjects. The prehending subject feels rhythms, listens to sounds, becomes affected and gets swept up in isorhythmias. The comprehending subject on the other hand, notes rhythms and metronomic beats, hears sound events, wonders why others are so affected (or perhaps goes about engineering the affect itself) and perhaps co-functions with the eurhythmia of a live music event. When we experience live music events we are able to switch between these two roles effortlessly, we can be caught up in one moment, and lost by it in the next. We do not always have a choice as to which role we play, a surprising event can instantly change our experiences in unpredictable ways. The point is that we can experience live music events as a constant stream of flowing eventfulness, and, in the very next beat, take a step back and begin to name the event.

This happened every single time a research participant, or I, witnessed a sonorous presence and then wrote about it. We did not choose to experience Deleuze's event, or Badiou's event, we merely flicked between two different modes of experiencing the same places of live music.

There are however, different repercussions to these two differing ways that define how live music can be experienced. Without fidelity being paid to the event a sense of what happened cannot be shared after the music finishes. As chapter 4 showed, try as we might to express the inexpressible about music we inevitably



feel frustrated by the lurching switch that occurs between the sweep of being affected and the loss of affectual power that comes from representing.

**Research Question 3: What does it mean to take the eventfulness of places of live music seriously?**

It means having to totally rethink not only how one goes about conducting research but also how to write it up. Doubtless I would be concluding a very differently structured thesis if I had merely acknowledged the role of eventfulness, rather than placing it and the very centre of both my methodological and theoretical concerns.

It also means a shift in priorities that can seem jarring to the social scientist trained to deconstruct and produce explanations for the world around them. Rather than explaining the world, the shift to describing and infusing it with fidelity may seem like an easier option. Having completed this thesis I am now extremely sceptical of this notion. The work required to produce descriptions that remain faithful to the events they describe has required huge amounts of detailed recording, remembering, rewriting, re-remembering, visiting and revisiting.

More than anything I believe that taking the eventfulness of the world seriously has opened my eyes to the possibilities for research into other eventful geographies. Live music is eventful, but so are many other things in the world.

Having conducted this project, and shown how much can be made from a serious consideration of the eventfulness of the world I hope the notion spreads.

## 6.2 Future Geographies Of Live Music

To finish I want to briefly consider where research on places of live music, live music and the eventful geographies of live music could head next.

My research has ignored the **uneventful** geographies of these places of live music. This is a serious omission, but rectifying this would require a whole other thesis, and a totally different methodology. The fact of the matter is, that I conducted my research in order to note things that **happened**, sometimes they were minuscule, gestures, smiles, looks, winks, notes, tiny movements, half muttered words, etc. As a result I missed all of those occasions where things did not happen. Periods of waiting, boredom, emptiness, inaction, silence were ignored, or merely categorised as the rhythmic parts of the event which invigorated the more eventful aspects of it. As Anderson suggests in his exemplary paper, boredom does matter a great deal to how we understand the eventful world (Anderson 2004b), and any future research should seriously consider coming to terms with such matters.

Another obvious omission from this thesis has been the voice of artists. Those who play and perform live music have as much, if not more, intimate knowledge about the eventful geographies of performance than any researcher or audience member. Unfortunately it was not possible to gain access to the artists who

performed at the Roundhouse and who featured in this thesis. And, whilst access was granted to talk to those at the Troubadour I felt that this would imbalance this work. A solution to this could come from a practising musician interested in the eventful geographies of live music venues, Cottrell's (2004) work attests to the ability for practising musicians to gain greater access to like-minded professionals. It could also come from prior negotiations to establish scheduled interviews with artists before beginning extensive ethnographic research, a solution that only hindsight brings.

Further work on the eventful geographies of live music could take my initial forays into an integration of new digital media with academic study forward. Whilst I focused on short text messages gathered from online social networking site *Twitter* the amount of videos, pictures and locational information posted elsewhere online was vast, and with the proliferation of smartphones the abundance of digital recordings of live music has increased substantially, providing future researchers with a potentially vast source of recorded data documenting live music events.

# 7 Appendix

---

## 7.1 Roundhouse Venue Attendance

<b>Date</b>	<b>Show</b>	<b>Admission</b>	<b>Type</b>
30/06/2009	Rigging day for iTunes festival	Working Pass	iTunes Festival
01/07/2009	Jamie T Slowclub	Working Pass	iTunes Festival
03/07/2009	Jack Penate Golden Silvers	Working Pass	iTunes Festival
05/07/2009	Snow Patrol Silversun Pickups Animal Kingdom	Working Pass	iTunes Festival
06/07/2009	Franz Ferdinand Passion Pit	Working Pass	iTunes Festival
07/07/2009	Mr Hudson (Kayne West) Kid Cudi Kid British	Working Pass	iTunes Festival
10/07/2009	Paolo Nutini Marina & the Diamonds	Working Pass	iTunes Festival
14/07/2009	Placebo General Fiasco	Working Pass	iTunes Festival
17/07/2009	Noisettes Skint & Demoralised	Working Pass	iTunes Festival
18/07/2009	Calvin Harris Miike Snow	Working Pass	iTunes Festival
20/07/2009	Bloc Party Delphic The Invisible	General Admission	iTunes Festival
21/07/2009	Oasis The Enemy	General Admission	iTunes Festival
27/07/2009	The Saturdays Sophie Ellis Bextor	Working Pass	iTunes Festival
24/09/2009	Playing the Building: An installation by David Byrne	Ticket from Dave Gaydon	Art installation

15/10/2009	Echo & The Bunnymen	Working Pass	General Gig
22/01/2010	Roots at the Roundhouse	Working Pass	Reverb Festival
28/01/2010	Zic Zizou	Working Pass	Reverb Festival
30/01/2010	The Magnets	Working Pass	Reverb Festival
31/01/2010	Many Hands	Working Pass	Reverb Festival
29/03/2010	Phoenix Two Door Cinema Club	Usher	General Gig
30/03/2010	Phoenix Hudson Mohawke	Usher	General Gig
07/04/2010	Trash City	Usher	Circus/Music/Cabaret
08/04/2010	Trash City	Usher	Circus/Music/Cabaret
22/04/2010	Compagnie XY	Usher	Circus
29/04/2010	Gorillaz	General Admission	General Gig
30/04/2010	Gorillaz	Usher	General Gig
01/05/2010	Pendulum Plan B Calvin Harris Sugababes	Usher	Camden Crawl Festival
06/05/2010	Circolombia	Usher	Circus
13/05/2010	Acrobat	Usher	Circus
20/05/2010	Chemical Brothers	General Admission	General Gig
23/06/2010	The Black Keys	Usher	General Gig
09/07/2010	Mumford & Sons Laura Marling The Dharohar Project	General Admission	iTunes Festival
10/07/2010	The National Stornoway	General Admission	iTunes Festival
16/07/2010	Amy Macdonald Tiffany Page	Usher	iTunes Festival
19/07/2010	The Futureheads	Usher	iTunes Festival
21/07/2010	The Courteeners Chapel Club The Cheek	Usher	iTunes Festival

## 7.2 Roundhouse Working Passes



Figure 30 Roundhouse working passes 30/06/2010 – 17/07/2009



Figure 31 Roundhouse working passes 18/07/2009 – 22/04/2010



Figure 32 Roundhouse working passes 30/04/2010 – 29/07/2010



### 7.3 Troubadour Venue Attendance

<b>Date</b>	<b>Artists who performed</b>
08/12/2009	Lindsey Cleary, The Peppermint Apes, Madelaine Hart, The Musgraves, and Stephanie Grace
12/12/2009	BluesMix and 11 Foot Sack
16/12/2009	Briana Hardyman, Sweet Confusion, Kitten Cake, Audigold, and Nerys Joseph
06/01/2010	Karin Fransson, Amy Crowther, The Helen Garrod Trio, scenic routes, and Keeley Figo
14/01/2010	Nick Tate, My Heroine and The Achilles
15/01/2010	Hate Ashbury, Erin K & Tash, Tam Walker, Nat Blooms, and Charlie Freeman
20/01/2010	Brad Schmauss, Nel Kabas, The Secret, and Anto Dust
27/01/2010	David Dixon, The Danville Train Band, and Annalie Wilson and Scott Raba
04/02/2010	James Leighton, Julia Johnson, Emily Davies, Jespa, and The Library Suits
23/02/2010	All The Fires, Hayley Tucker, Mondésir, and Martatchai

## 7.4 Example Of Twitter Data

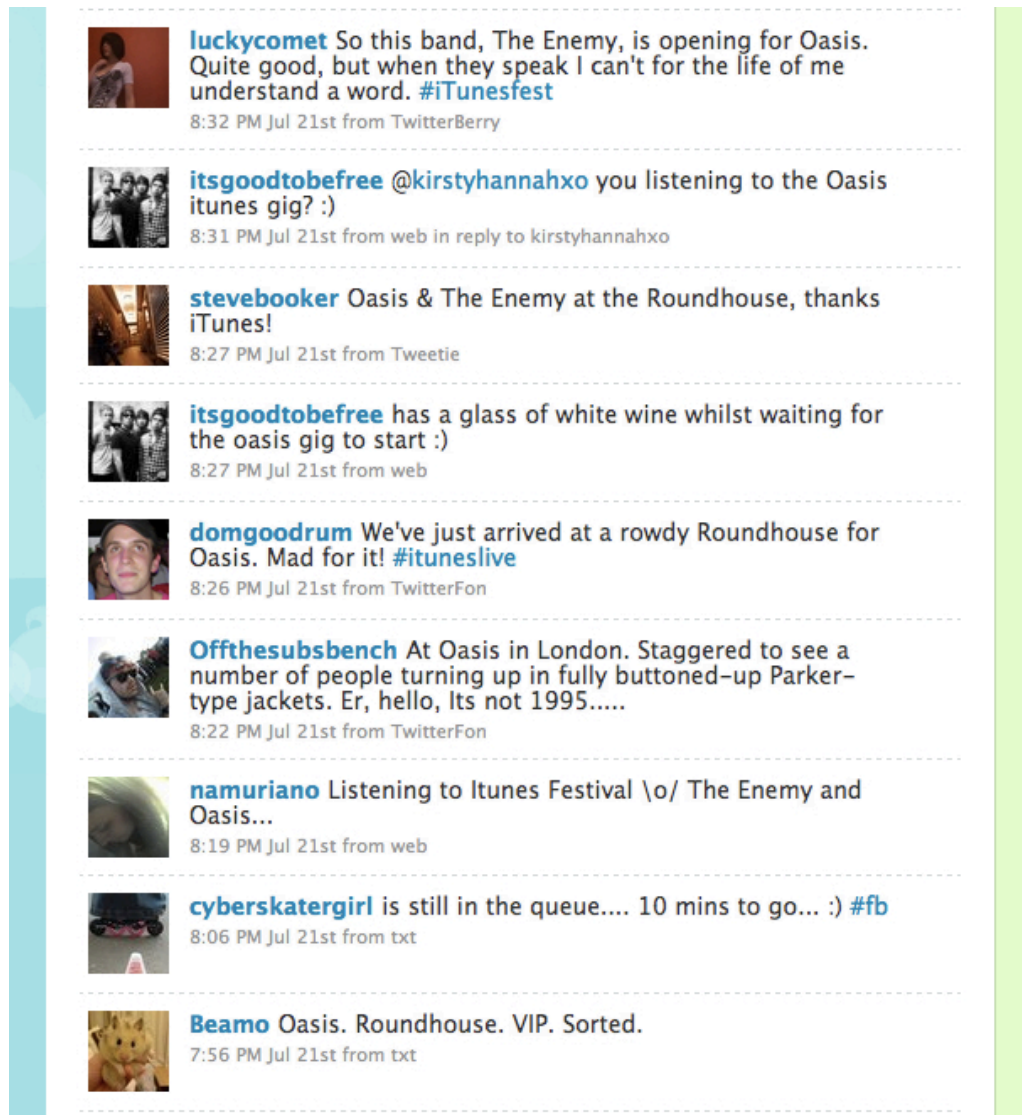


Figure 33 Twitter Feed from the Oasis gig, Roundhouse, 21/07/2009

# 8 References

---

- Adey, P., 2008. Airports, mobility and the calculative architecture of affective control. *Geoforum*, 39 (1), 438–451.
- Altman, R., 1992. The material heterogeneity of recorded sound. In: R. Altman, ed. *Sound Theory/Sound Practice*. London: Routledge, 15–31.
- Anderson, B., 2004a. Recorded music and practices of remembering. *Social & Cultural Geography*, 5 (1), 3.
- Anderson, B., 2004b. Time-stilled space-slowed: how boredom matters. *Geoforum*, 35 (6), 739–754.
- Anderson, B. and Harrison, P., eds., 2010. *Taking-Place: Non-representational Theories and Geography*. Aldershot: Ashgate.
- Anderson, B. and Wylie, J., 2009. On geography and materiality. *Environment and Planning A*, 41 (2), 318 – 335.
- Anthony, J., 2007. A House of fun. London's Roundhouse reopened and reborn. *Auditoria*, 13, 44–47.
- Augoyard, J.F. and McCartney, A., eds., 2006. *Sonic experience: a guide to everyday sounds*. McGill-Queen's Press - MQUP.
- Auslander, P., 2006. Watch that man David Bowie: Hammersmith Oden, London, July 3, 1973. In: I. Inglis, ed. *Performance and Popular Music: History, Place and Time*. Aldershot: Ashgate, 70–80.
- Auslander, P., 2008. *Liveness: Performance in a mediatized culture*. Oxen: Routledge.
- Bader, I. and Scharenberg, A., 2010. The Sound of Berlin: Subculture and the Global Music Industry. *International Journal of Urban and Regional Research*, 34 (1), 76–91.

- Badiou, A., 1988. On a finally objectless subject. *Topoi*, 7 (2), 93–98.
- Badiou, A., 1994. Gilles Deleuze, The Fold: Leibniz and the Baroque. In: C.V. Boundas and D. Olkowski, eds. *Gilles Deleuze and the Theater of Philosophy*. London: Routledge, 51–69.
- Badiou, A., 2000. *Deleuze: the clamor of being*. London: University of Minnesota Press.
- Badiou, A., 2006. *Being and event*. London: Continuum.
- Barry, B.R., 1990. *Musical Time: The Sense of Order*. Stuyvesant, NY: Pendragon Press.
- Bartholomew, D., 1989. Preamble to a phenomenology of music. In: F.J. Smith, ed. *The Experiencing of Musical Sound: Prelude to a Phenomenology of Music*. New York: Gordon and Breach.
- Barz, G.F. and Cooley, T.J., eds., 2008. *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*. Oxford University Press.
- Bautista, A. and Roth, W.-M., 2012. The incarnate rhythm of geometrical knowing. *The Journal of Mathematical Behavior*, 31 (1), 91–104.
- Bennett, A., 1997. “Going down the Pub!”: The Pub Rock Scene as a Resource for the Consumption of Popular Music. *Popular Music*, 16 (1), 97–108.
- Bennett, A., 2004. Introduction: Music, Space and Place. In: S. Whiteley, A. Bennett, and S. Hawkins, eds. *Music, Space and Place*. Farnham: Ashgate, 2–8.
- Bennett, T., 1993. *Rock and Popular Music: Politics, Policies, Institutions*. Psychology Press.
- Bissell, D., 2010. Placing affective relations: the uncertain geographies of pain. In: B. Anderson and P. Harrison, eds. *Taking-Place: Non-representational Theories and Geography*. Farnham: Ashgate, 79–98.

- Black, G.C., Fox, M.A., and Kochanowski, P., 2007. Concert Tour Success in North America: An Examination of the Top 100 Tours from 1997 to 2005. *Popular Music and Society*, 30 (2), 149–172.
- Blessner, B. and Salter, L.-R., 2007. *Spaces speak, are you listening?* London: MIT Press.
- Boghossian, P., 2007. Explaining musical experience. In: *Philosophers on Music: Experience, Meaning, and Work*. Oxford: Oxford University Press, 117–129.
- Bohlman, P.V., 2005. Music as Representation. *Journal of Musicological Research*, 24(3-4), pp.205–226.
- Bondi, L., 2005. The Place of Emotions in Research. In: M. Smith, L. Bondi, and J. Davidson, eds. *Emotional Geographies*. Aldershot: Ashgate.
- Bondi, L. and Davidson, J., 2011. Lost in translation. *Transactions of the Institute of British Geographers*, 36 (4), 595–598.
- Bouzarovski, S., 2009. Building events in inner-city Gdańsk, Poland: exploring the sociospatial construction of agency in built form. *Environment and Planning D: Society and Space*, 27 (5), 840 – 858.
- Brand, S., 1994. *How buildings learn: What happens after they're built*. New York: Viking.
- Braun, B., 2008. Environmental issues: inventive life. *Progress in Human Geography*, 32 (5), 667–679.
- Brown, F.M. and Graeber, R.C., 1982. *Rhythmic aspects of behavior*. New Jersey: Lawrence Erlbaum Associates.
- Burrows, T., 2009. *From CBGBs to the Roundhouse*. London: Marion Boyars Publishers.
- Butler, T., 2007. Memoryscape: How Audio Walks Can Deepen Our Sense of Place by Integrating Art, Oral History and Cultural Geography. *Geography Compass*, 1 (3), 360–372.

- Butz, D. and Besio, K., 2009. Autoethnography. *Geography Compass*, 3 (5), 1660–1674.
- Cage, J., 1961. *Silence: Lectures and Writings*. Middletown, CT: Wesleyan University Press.
- Carney, G.O., 1998. Music Geography. *Journal of Cultural Geography*, 18 (1), 1–10.
- Carney, G.O., ed., 1979. *The sounds of people and places: Readings in the geography of music*. Washington: University Press of America.
- Carroll J. and Connell J., 2000. “You Gotta Love This City”: The Whitlams and inner Sydney. *Australian Geographer*, 31, 141–154.
- Carter, P., 2004. Ambiguous Traces, Mishearing and Auditory Space. In: V. Erlmann, ed. *Hearing Culture: Essays on Sound, Listening and Modernity*. Oxford: Berg, 43–64.
- Casey, E.S., 1993. *Getting back into place: toward a renewed understanding of the place-world*. Bloomington: Indiana University Press.
- Casey, E.S., 1996. How to get from space to place in a fairly short stretch of time: Phenomenological Prolegomena. In: S. Feld and K.H. Basso, eds. *Senses of Place*. Santa Fe: School of American Research Press.
- Casey, E.S., 1998. *The fate of place: a philosophical history*. London: University of California Press.
- Casey, E.S., 2001. Between Geography and Philosophy: What Does It Mean to Be in the Place-World? *Annals of the Association of American Geographers*, 91 (4), 683–693.
- Castree, N. and Macmillan, T., 2004. Old news: representation and academic novelty. *Environment and Planning A*, 36 (3), 469–480.
- Cluley, R., 2009. Engineering great moments: The production of live music. *Consumption Markets & Culture*, 12 (4), 373–388.

- Cohen, S., 1993. Ethnography and Popular Music Studies. *Popular Music*, 12 (2), 123–138.
- Cohen, S., 1998. Sounding out the City: Music and the Sensuous Production of Place. In: A. Leyshon, D. Matless, and G. Revill, eds. *The Place of Music*. London: The Guilford Press, 269–290.
- Conlon, D., 2010. Fascinating' Rhythm(s): Polyrhythmia and the Syncopated Echoes of the Everyday. In: T. Edensor, ed. *Geographies of rhythm: nature, place, mobilities and bodies*. Farnham: Ashgate, 71–82.
- Connell and Gibson, 2003. Vicarious Journeys: Travels in Music. *Tourism Geographies*, 6, 2–25.
- Connor, S., 2003. Ears have walls: on hearing art. *FO A RM*, 4, 48–57.
- Connor, S., 2004. Edison's Teeth: Touching Hearing. In: V. Erlmann, ed. *Hearing Culture: Essays on Sound, Listening and Modernity*. Oxford: Berg Publishers, 153–172.
- Conradson, D. and Latham, A., 2007. The Affective Possibilities of London: Antipodean Transnationals and the Overseas Experience. *Mobilities*, 2, 231–254.
- Constantinou, M. and Madarasz, N., 2009. Being and spatialization: an interview with Alain Badiou. *Environment and Planning D: Society and Space*, 27 (5), 783 – 795.
- Cook, I. and Crang, M., 2007. *Doing Ethnographies*. London: Sage.
- Cosgrove, D. and Daniels, S., eds., 1989. *The iconography of landscape: essays on the symbolic representation, design and use of past environments*. Cambridge: Cambridge University Press.
- Cottrell, S., 2002. Music as Capital: Deputizing among London's Freelance Musicians. *British Journal of Ethnomusicology*, 11 (2), 61–80.
- Cottrell, S., 2004. *Professional Music-Making in London: Ethnography and Experience*. Aldershot: Ashgate.

- Crang, M., 2000. Urban Morphology and the Shaping of the Transmissible City. *City: analysis of urban trends, culture, theory, policy, action*, 4 (3), 303–315.
- Crang, M., 2002. Qualitative methods: the new orthodoxy? *Progress in Human Geography*, 26 (5), 647–655.
- Crang, M., 2003. Qualitative methods: touchy, feely, look-see? *Progress in Human Geography*, 27 (4), 494–504.
- Crang, M., 2005. Qualitative methods: there is nothing outside the text? *Progress in Human Geography*, 29 (2), 225–233.
- Crang, M., 2007. Speed = Distance/Time: Chronotopographies of Action. In: R. Hassan and R. Purser, eds. *24/7: Time and Temporality in the Network Society*. Stanford, CA: Stanford University Press, 62–88.
- Cresswell, T., 1996. *In Place/Out of Place: Geography, Ideology and Transgression*. Minneapolis: University of Minnesota Press.
- Cresswell, T., 2004. *Place: A short introduction*. Oxford: Blackwell Publishing.
- Cresswell, T., 2006. *On the move: mobility in the modern Western world*. Abingdon: Routledge.
- Cresswell, T., 2012. Review essay. Nonrepresentational theory and me: notes of an interested sceptic. *Environment and Planning D: Society and Space*, 30 (1), 96 – 105.
- Cresswell, T. and Hoskins, G., 2008. Place, Persistence, and Practice: Evaluating Historical Significance at Angel Island, San Francisco, and Maxwell Street, Chicago. *Annals of the Association of American Geographers*, 98 (2), 392–413.
- Crouch, D., 2010. Flirting with space: thinking landscape relationally. *Cultural Geographies*, 17 (1), 5–18.
- Culotta, A., 2010. Detecting influenza outbreaks by analyzing Twitter messages. *arXiv:1007.4748*.



- Cumming, N., 2000. *The Sonic Self: Musical Subjectivity and Signification*. Bloomington: Indiana University Press.
- Curti, G.H., Aitken, S.C., Bosco, F.J., and Goerisch, D.D., 2011. For not limiting emotional and affectual geographies: a collective critique of Steve Pile's "Emotions and affect in recent human geography." *Transactions of the Institute of British Geographers*, 36 (4), 590–594.
- Davies, G. and Dwyer, C., 2007. Qualitative methods: are you enchanted or are you alienated? *Progress in Human Geography*, 31 (2), 257–266.
- Davies, G. and Dwyer, C., 2008. Progress reports: Qualitative methods II: minding the gap. *Progress in Human Geography*, 32 (3), 399–406.
- Dawney, L., 2011. The motor of being: a response to Steve Pile's "Emotions and affect in recent human geography." *Transactions of the Institute of British Geographers*, 36 (4), 599–602.
- Daynes, S., 2004. The musical construction of the diaspora: the case of reggae and Rastafari. In: S. Whiteley, A. Bennett, and S. Hawkins, eds. *Music, Space and Place*. Farnham: Ashgate, 25–41.
- Deleuze, G., 1988. *Spinoza, Practical Philosophy*. San Francisco: City Lights Books.
- Deleuze, G., 2004a. *Difference and repetition*. London: Continuum.
- Deleuze, G., 2004b. *The logic of sense*. London: Continuum.
- Deleuze, G., 2006. *The fold: Leibniz and the Baroque*. London: Continuum.
- Deleuze, G. and Guattari, F., 1994. *What is philosophy?* London: Verso.
- Deleuze, G. and Guattari, F., 2004. *A Thousand Plateaus*. London: Continuum.
- DeLyser, D. and Sui, D., 2012. Crossing the qualitative-quantitative divide II: Inventive approaches to big data, mobile methods, and rhythm analysis. *Progress in Human Geography*.

- DeNora, T., 2000. *Music in Everyday Life*. Cambridge: Cambridge University Press.
- Denzin, N.K., 1997. Performance Texts. In: W.G. Tierney and Y.S. Lincoln, eds. *Representation and the Text: Re-Framing the Narrative Voice*. SUNY Press, 179–218.
- Denzin, N.K. and Lincoln, Y.S., 2003. *The landscape of qualitative research*. London: Sage.
- Desain, P., 1992. A (De)Composable Theory of Rhythm Perception. *Music Perception: An Interdisciplinary Journal*, 9 (4), 439–454.
- Deutsch, D., 1999. *The Psychology of Music*. Oxford: Gulf Professional Publishing.
- Dewsbury, J.D., 2000. Performativity and the event: enacting a philosophy of difference. *Environment and Planning D: Society and Space*, 18 (4), 473 – 496.
- Dewsbury, J.D., 2003. Witnessing space: “knowledge without contemplation.” *Environment and Planning A*, 35 (11), 1907 – 1932.
- Dewsbury, J.D., 2007. Unthinking subjects: Alain Badiou and the event of thought in thinking politics. *Transactions of the Institute of British Geographers*, 32 (4), 443–459.
- Dewsbury, J.D., Harrison, P., Rose, M., and Wylie, J., 2002. Enacting geographies. *Geoforum*, 33 (4), 437–440.
- Dillon, P., 2006. Creativity, integrativism and a pedagogy of connection. *Thinking Skills and Creativity*, 1(2), pp.69–83.
- Doel, M., 2000. Un-Glunking Geography: Spatial science after Dr Seuss and Gilles Deleuze. In: M. Crang and N. Thrift, eds. *Thinking space*. London: Routledge.
- Doel, M., 2009. Miserly thinking/excessful geography: from restricted economy to global financial crisis. *Environment and Planning D: Society and Space*, 27 (6), 1054 – 1073.

- Doel, M., 2010. Representation and Difference. *In*: B. Anderson and P. Harrison, eds. *Taking-Place: Non-representational Theories and Geography*. Farnham: Ashgate, 117–130.
- Downey, G., 2002. Listening to Capoeira: Phenomenology, Embodiment, and the Materiality of Music. *Ethnomusicology*, 46 (3), 487–509.
- Dubiel, J., 1999. Composer, Theorist, Composer/Theorist. *In*: N. Cook and M. Everist, eds. *Rethinking Music*. Oxford: Oxford University Press, 262–286.
- Duffy, M., 2000. Lines of drift: festival participation and performing a sense of place. *Popular Music*, 19 (01), 51–64.
- Duffy, M., 2003. “We Find Ourselves Again”?: Recreating Identity through Performance in the Community Music Festival. *Australasian Music Research*, (7), 103.
- Duffy, M., Waitt, G., and Gibson, C., 2007. Get into the groove: the role of sound in generating a sense of belonging at street parades. *Altitude*, 8, 1–22.
- Duffy, M., Waitt, G., Gorman-Murray, A., and Gibson, C., 2011. Bodily rhythms: Corporeal capacities to engage with festival spaces. *Emotion, Space and Society*, 4 (1), 17–24.
- Edensor, T., 2010a. Introduction: Thinking about Rhythm and Space. *In*: T. Edensor, ed. *Geographies of rhythm: nature, place, mobilities and bodies*. Farnham: Ashgate, 1–20.
- Edensor, T., ed., 2010b. *Geographies of rhythm: nature, place, mobilities and bodies*. Farnham: Ashgate.
- Edensor, T., 2011. Commuter: Mobility, Rhythm and Commuting. *In*: T. Cresswell and P. Merriman, eds. *Geographies of Mobilities: Practices, Spaces, Subjects*. Ashgate.
- Edensor, T. and Holloway, J., 2008. Rhythmanalysing the coach tour: the Ring of Kerry, Ireland. *Transactions of the Institute of British Geographers*, 33 (4), 483–501.

- Entrikin, J.N., 1991. *The Betweenness of Place: Towards a Geography of Modernity*. Baltimore: The Johns Hopkins University Press.
- Evans, J. and Jones, P., 2008. Towards Lefebvrian Socio - Nature? A Film about Rhythm, Nature and Science. *Geography Compass*, 2 (3), 659–670.
- Evans, R. and Franklin, A., 2010. Equine Beats: Unique Rhythms (and Floating Harmony) of Horses and Riders. In: T. Edensor, ed. *Geographies of rhythm: nature, place, mobilities and bodies*. Farnham: Ashgate, 173–188.
- Evens, A., 2005. *Sound Ideas: Music, Machines, And Experience*. Minneapolis: University of Minnesota Press.
- Farrell, G., 1998. The Early Days of the Gramophone Industry in India: Historical, Social and Musical Perspectives. In: A. Leyshon, D. Matless, and G. Revill, eds. *The Place of Music*. The Guilford Press, 222–248.
- Feltham, O., 2006. Translators Preface. In: *Being and Event*. London: Continuum, xvii–xxxiii.
- Florida, R., Mellander, C., and Stolarick, K., 2010. Music scenes to music clusters: the economic geography of music in the US, 1970 – 2000. *Environment and Planning A*, 42 (4), 785 – 804.
- Fonarow, W., 1996. Spatial Distribution and Participation in British Contemporary Musical Performances. *Issues in Applied Linguistics*, 7 (1), 33–43.
- Fonarow, W., 2006. *Empire of dirt*. Middletown, CT: Wesleyan University Press.
- Forrester, M., 2000. Auditory perception and sound as event: theorising sound imagery in psychology. *Sound Journal*, <http://www.ukc.ac.uk/sdfva/sound-journal/forrester001.html>, retrieved January, 8, 2008.
- Forty, A., 1995. Foreword. In: I. Borden, J. Kerr, A. Pivaro, and J. Rendell, eds. *Strangely Familiar: Narratives of Architecture in the City*. London: Routledge, v–x.
- Fraisse, P., 1982. Rhythm and Tempo. In: D. Deutsch, ed. *The Psychology of Music*. New York: Academic Press, 149–180.

- Fraser, B., 2011. Re-scaling emotional approaches to music: Basque band Lisabö and the soundscapes of urban alienation. *Emotion, Space and Society*, 4 (1), 8–16.
- Fraser, M., 2006. Event. *Theory, Culture & Society*, 23 (2-3), 129 –132.
- de Freitas, A., 2010. Changing Spaces: Locating Public Space at the Intersection of the Physical and Digital. *Geography Compass*, 4 (6), 630–643.
- Frith, S., 2000. Music Industry Research: Where Now? Where Next? Notes from Britain. *Popular Music*, 19 (3), 387–393.
- Gibson, B., 2007. *The Ultimate Live Sound Operator's Handbook*. New York: Hal Leonard Corporation.
- Gibson, C., Brennan-Horley, C., Laurenson, B., Riggs, N., Warren, A., Gallan, B., and Brown, H., 2012. Cool places, creative places? Community perceptions of cultural vitality in the suburbs. *International Journal of Cultural Studies*.
- Gibson, C. and Connell, J., 2011. *Festival Places: Revitalising Rural Australia*. Bristol: Channel View Publications.
- Gibson, C. and Homan, S., 2004. Urban redevelopment, live music and public space. *International Journal of Cultural Policy*, 10 (1), 67–84.
- Gieryn, T.F., 2002. What Buildings Do. *Theory and Society*, 31 (1), 35–74.
- Godøy, R.I. & Leman, M., 2010. *Musical Gestures: Sound, Movement, and Meaning*, Routledge.
- Govan, E., Nicholson, H., and Normington, K., 2007. *Making a Performance: Devising Histories and Contemporary Practices*. Taylor & Francis.
- Gritten, A., 2010. Resonant Listening. *Performance Research*, 15 (3), 115–122.
- Hahn, D., 2007. *Roundhouse: Guide 1846-2006*. London: The Roundhouse trust.
- Halewood, M., 2005. On Whitehead and Deleuze: The Process of Materiality. *Configurations*, 13 (1), 57–76.

- Hammersley, M. and Atkinson, P., 2007. *Ethnography: Principles in Practice 3rd Edition*. London: Taylor & Francis.
- Handel, S., 1993. *Listening: An Introduction to the Perception of Auditory Events*. Cambridge, Massachusetts: MIT Press.
- Haraway, D., 1997. The persistence of vision. In: K. Conboy and N. Medina, eds. *Writing on the Body: Female Embodiment and Feminist Theory*. Columbia University Press, 283–295.
- Hasty, C., 1997. *Meter As Rhythm*. Oxford University Press, USA.
- Hayllar, B. and Griffin, T., 2005. The precinct experience: a phenomenological approach. *Tourism Management*, 26 (4), 517–528.
- Henriques, J.F., 2011. *Sonic Bodies: Reggae Sound Systems, Performance Techniques and Ways of Knowing*. New York: Continuum.
- Higgins, S., 2010. A Deleuzian noise/excavating the body of abstract Sound. In: B.C. Hulse and N. Nesbitt, eds. *Sounding the Virtual: Gilles Deleuze and the Theory and Philosophy of Music*. Farnham: Ashgate, 129–144.
- Hodges, D.A. and Sebald, D.C., 2010. *Music in the Human Experience: An Introduction to Music Psychology*. Taylor & Francis.
- Hollis, E., 2010. *The Secret Lives of Buildings: From the Parthenon to the Vegas Strip in Thirteen Stories*. London: Portobello Books.
- Holt, E., 1931. *Animal drive and the learning process: an essay toward radical empiricism*. New York: H. Holt and Company.
- Hornsey, R., 2012. Listening to the Tube Map: rhythm and the historiography of urban map use. *Environment and Planning D: Society and Space*, 30 (4), 675 – 693.
- Huberman, B.A., Romero, D.M., and Wu, F., 2008. Social Networks that Matter: Twitter Under the Microscope. *SSRN eLibrary*.
- Hudson, R., 2001. *Producing places*. New York: Guilford Press.

- Hudson, R., 2006. Regions and place: music, identity and place. *Progress in Human Geography*, 30 (5), 626–634.
- Hughes, T., 2006. Nirvana: University of Washington, Seattle, January 6, 1990. In: I. Inglis, ed. *Performance and Popular Music: History, Place and Time*. Aldershot: Ashgate, 155–171.
- Ihde, D., 2007. *Listening and Voice: A Phenomenology of Sound*. 2nd ed. Albany, New York, US: State University of New York Press.
- Ingham, J., Purvis, M., and Clarke, D.B., 1999. Hearing places, making spaces: sonorous geographies, ephemeral rhythms, and the Blackburn warehouse parties. *Environment and Planning D: Society and Space*, 17 (3), 283 – 305.
- Inglis, I., ed., 2006. *Performance and Popular Music: History, Place and Time*. Aldershot: Ashgate.
- Ingold, T., 1993. The Temporality of the Landscape. *World Archaeology*, 25 (2), 152–174.
- Ingold, T., 2000. *The Perception of the Environment: Essays in Livelihood, Dwelling and Skill*. London: Routledge.
- Ingold, T., 2005. Epilogue: Towards a politics of dwelling. *Conservat Soc*, 3, 501–508.
- Jackson, M., 1989. *Paths toward a clearing: Radical empiricism and ethnographic inquiry*. Bloomington: Indiana University Press.
- Jackson, P., 2000. Ethnography. In: R. Johnston, D. Gregory, G. Pratt, and M. Watts, eds. *The Dictionary of Human Geography (4th Edition)*. Blackwell.
- Jacobs, J.M., 2006. A geography of big things. *Cultural Geographies*, 13 (1), 1–27.
- James, W., 1912. Radical empiricism. *Longmans Green and Co., New York*, 129, 62–63.

- Jansen, B.J., Zhang, M., Sobel, K., and Chowdury, A., 2009. Twitter power: Tweets as electronic word of mouth. *Journal of the American Society for Information Science and Technology*, 60 (11), 2169–2188.
- Jenkins, L., 2002. Geography and Architecture: 11, Rue du Conservatoire and the Permeability of Buildings. *Space and Culture*, 5 (3), 222–236.
- Jones, M., 2009. Phase space: geography, relational thinking, and beyond. *Progress in Human Geography*, 33 (4), 487–506.
- Jones, O., 2008. Stepping from the wreckage: Geography, pragmatism and anti-representational theory. *Geoforum*, 39 (4), 1600–1612.
- Jones, O., 2010. The Breath of the Moon. In: T. Edensor, ed. *Geographies of rhythm: nature, place, mobilities and bodies*. Farnham: Ashgate, 189–204.
- Jones, S.H., 1998. *Kaleidoscope Notes*. London: AltaMira Press.
- Kane, B., 2007. L’Objet Sonore Maintenant: Pierre Schaeffer, Sound Objects and the Phenomenological Reduction. *Organised Sound*, 12 (01), 15–24.
- Kanngieser, A., 2011. A sonic geography of voice: Towards an affective politics. *Progress in Human Geography*.
- Kärholm, M., 2009. To the rhythm of shopping—on synchronisation in urban landscapes of consumption. *Social & Cultural Geography*, 10 (4), 421–440.
- Kelman, A.Y., 2010. Rethinking the Soundscape: A Critical Genealogy of a Key Term in Sound Studies. *The Senses and Society*, 5 (2), 212–234.
- Kemp, S., 1996. Reading Difficulties. In: P. Campbell, ed. *Analysing Performance: A Critical Reader*. Manchester University Press, 153–174.
- Khoury, J., Ovrut, B.A., Seiberg, N., Steinhardt, P.J., and Turok, N., 2002. From big crunch to big bang. *Physical Review D*, 65 (8), 086007.
- Kisliuk, M., 2008. (Un)doing Fieldwork: SharingSongs, SharingLives. In: G.F. Barz and T.J. Cooley, eds. *Shadows in the Field: New Perspectives for*



*Fieldwork in Ethnomusicology*. Oxford: Oxford University Press, 183–205.

Koch, D. and Sand, M., 2010. Rhythmanalysis - Rhythm as Mode, Methods and Theory for Analysing Urban Complexity. *In: Urban Design Research: Method and Application : Proceedings of the International Conference held at Birmingham City University*. Urban Design Research: Method and Application : Proceedings of the International Conference held at Birmingham City University Birmingham, UK : Birmingham City University.

Kong, L., 1995. Popular music in geographical analyses. *Progress in Human Geography*, 19 (2), 183–198.

Kraftl, P., 2010. Geographies of Architecture: The Multiple Lives of Buildings. *Geography Compass*, 4 (5), 402–415.

Kraftl, P. and Adey, P., 2008. Architecture/Affect/Inhabitation: Geographies of Being-In Buildings. *Annals of the Association of American Geographers*, 98 (1), 213.

Kubacki, K., 2008. Jazz musicians: creating service experience in live performance. *International Journal of Contemporary Hospitality Management*, 20 (4), 303.

LaBelle, B., 2006. *Background Noise: Perspectives on Sound Art*. London: Continuum.

LaBelle, B., 2009. Other Acoustics/. *Oase: Immersed, Sound & Architecture*, 78.

LaBelle, B., 2010. Sound as Hinge. *Esemplasticism: The Truth is a Compromise (exhibition catalogue)*, TAG/Club Transmediale, Berlin.

Latham, A., 2003a. The possibilities of performance. *Environment and Planning A*, 35 (11), 1901–1906.

Latham, A., 2003b. Research, performance, and doing human geography: some reflections on the diary-photograph, diary-interview method. *Environment and Planning A*, 35 (11), 1993 – 2017.

- Latham, A., 2011. Topologies and the multiplicities of space-time. *Dialogues in Human Geography*, 1 (3), 312–315.
- Latham, A. and McCormack, D.P., 2004. Moving cities: rethinking the materialities of urban geographies. *Progress in Human Geography*, 28 (6), 701–724.
- Latham, A. and McCormack, D.P., 2009. Thinking with images in non-representational cities: vignettes from Berlin. *Area*, 41 (3), 252–262.
- Laurier, E. and Philo, C., 2006. Possible geographies: a passing encounter in a cafe. *Area*, 38 (4), 353–363.
- Lavery, C., 2009. Is there a text in this performance? *Performance Research*, 14 (1), 37–45.
- Lees, L., 2001. Towards A Critical Geography of Architecture: The Case of an Ersatz Colosseum. *Cultural Geographies*, 8 (1), 51–86.
- Lees, L. and Baxter, R., 2011. A “building event” of fear: thinking through the geography of architecture. *Social & Cultural Geography*, 12 (2), 107.
- Lefebvre, H., 1965. *Pyreneres*. Lausanne: Editions Rencontre.
- Lefebvre, H., 1991. *The production of space*. Oxford: Wiley-Blackwell.
- Lefebvre, H., 2004. *Rhythmanalysis: space, time and everyday life*. London: Continuum.
- Levitin, D.J., 2006. *This Is Your Brain on Music: The Science of a Human Obsession*. Dutton.
- Levy, C., 2004. Who is the “other” in the Balkans? Local ethnic music as a different source of identities in Bulgaria. In: S. Whiteley, A. Bennett, and S. Hawkins, eds. *Music, Space and Place*. Farnham: Ashgate, 42–54.
- Leyshon, A., Matless, D., and Revill, G., 1998. *The Place of Music*. New York: The Guilford Press.
- Lippard, L.R., 1998. *The Lure of the Local*. New York: The New Press.

- Longhurst, R., Ho, E., and Johnston, L., 2008. Using “the body” as an “instrument of research”: kimch’i and pavlova. *Area*, 40 (2), 208–217.
- Lorimer, H., 2003. Telling small stories: spaces of knowledge and the practice of geography. *Transactions of the Institute of British Geographers*, 28 (2), 197–217.
- Lorimer, H., 2005. Cultural geography: the busyness of being more-than-representational. *Progress in Human Geography*, 29 (1), 83–94.
- Lorimer, H., 2008. Cultural geography: non-representational conditions and concerns. *Progress in Human Geography*, 32 (4), 551–559.
- Lorimer, H. and Wylie, J., 2010. LOOP (a geography). *Performance Research*, 15 (4), 6–13.
- Lucier, A., 1995. *Reflection: Interviews, Scores, Writings*. Cologne: MusikTexte.
- Lyotard, J.-F., 1984. Several Silences. In: R. McKeon, ed. *Driftworks*. Cambridge, Massachusetts: MIT Press, 91–110.
- Lyotard, J.-F., 1988. *Peregrinations: Law, Form, Event*. Columbia: Columbia University Press.
- Maanen, J.V., 1988. *Tales of the Field: On Writing Ethnography, Second Edition*. University of Chicago Press.
- Madarasz, N., 2009. The regularity of non-Being: space and form in Alain Badiou’s system. *Environment and Planning D: Society and Space*, 27 (5), 796 – 822.
- Malpas, J., 1999. *Place and Experience: A Philosophical Topography*. Cambridge University Press.
- Malpas, J., 2006. *Heidegger’s Topology: Being, Place, World*. A Bradford Book.
- Malpas, J., 2012. Putting space in place: philosophical topography and relational geography. *Environment and Planning D: Society and Space*, 30 (2), 226 – 242.

- Marston, S.A., III, J.P.J., and Woodward, K., 2005. Human geography without scale. *Transactions of the Institute of British Geographers*, 30 (4), 416–432.
- Massey, D., 1991. A global sense of place. *Marxism today*, 35 (6), 24–29.
- Massey, D., 1993. Power-geometry and a progressive sense of place. *Mapping the futures: Local cultures, global change*, 59–69.
- Massey, D., 1995. Places and their pasts. *History Workshop Journal*, 39, 182–192.
- Massey, D., 2004. Geographies of responsibility. *Geografiska Annaler: Series B, Human Geography*, 86 (1), 5–18.
- Massey, D., 2005. *For space*. London: Sage.
- Massey, D., 2007. *World city*. Cambridge: Polity.
- Massey, D. and Rose, G., 2003. Personal views: Public art research project. *Milton Keynes: The Open University*.
- Massey, D. and Thrift, N., 2003. The Passion of place. In: M. Williams and R. Johnston, eds. *A century of British geography*. London: British Academy, 275–302.
- Massumi, B., 1995. The Autonomy of Affect. *Cultural Critique*, (31), 83–109.
- Massumi, B., 2002a. Introduction: Concrete Is as Concrete Doesn't. In: *Parables for the Virtual: Movement, Affect, Sensation*. Durham, North Carolina: Duke University Press, 1–27.
- Massumi, B., 2002b. Like a thought. In: B. Massumi, ed. *A Shock to Thought: Expression After Deleuze and Guattari*. London: Routledge, i–xxxix.
- Massumi, B., 2008. The thinking-feeling of what happens. *Inflexions*, 1 (1).
- Massumi, B., 2011. *Semblance and Event: Activist Philosophy and the Occurrent Arts*. MIT Press.

- Massumi, B. and Zournazi, M., 2002. Navigating Movements. *In: Hope: New Philosophies for Change*. London: Lawrence & Wishart.
- Mavash, K., 2007. Site + Sound : Space. *In: M.W. Muecke and M.S. Zach, eds. Essays on the intersection of music and architecture*. Lulu.com.
- McClary, S., 1985. Afterword: the politics of silence and sound. *In: J. Attali, ed. Noise: The Political Economy of Music*. Minneapolis: University of Minnesota Press, 149–159.
- McCormack, D.P., 2002. A paper with an interest in rhythm. *Geoforum*, 33 (4), 469–485.
- McCormack, D.P., 2003. An event of geographical ethics in spaces of affect. *Transactions of the Institute of British Geographers*, 28 (4), 488–507.
- McCormack, D.P., 2005. Diagramming practice and performance. *Environment and Planning D: Society and Space*, 23 (1), 119 – 147.
- McCormack, D.P., 2008. Geographies for Moving Bodies: Thinking, Dancing, Spaces. *Geography Compass*, 2 (6), 1822–1836.
- McCormack, D.P., 2009. Aerostatic spacing: on things becoming lighter than air. *Transactions of the Institute of British Geographers*, 34 (1), 25–41.
- McLean, J., Druker, N., Little, G., and Shear, J., 2010. Richard Farina at the Troubadour [online]. Available from: [www.richardandmimi.com/troubadour](http://www.richardandmimi.com/troubadour) [Accessed 6 Jan 2010].
- Meadows, C., 2010. ‘I’m in a Park and I am Practically Dead’: Insomnia, Arrhythmia and Withnail and I. *In: T. Edensor, ed. Geographies of rhythm: nature, place, mobilities and bodies*. Farnham: Ashgate, 83–98.
- Menon, V., Levitin, D.J., Smith, B.K., Lembke, A., Krasnow, B.D., Glazer, D., Glover, G.H., and McAdams, S., 2002. Neural Correlates of Timbre Change in Harmonic Sounds. *NeuroImage*, 17 (4), 1742–1754.
- Merleau-Ponty, M., 1962. *Phenomenology of Perception*. London: Routledge.

- Merleau-Ponty, M., 1964. *The Primacy of Perception: And Other Essays on Phenomenological Psychology, the Philosophy of Art, History and Politics*. Northwestern University Press.
- Merleau-Ponty, M., 2004. *The world of perception*. London: Routledge.
- Merriam, A.P., 1964. *The Anthropology of Music*. Evanston, Illinois, USA: Northwestern University Press.
- Merrifield, A., 1993. Place and space: a Lefebvrian reconciliation. *Transactions of the institute of British geographers*, 18 (4), 516–531.
- Merriman, P., 2011. Human geography without time - space. *Transactions of the Institute of British Geographers*, 37 (1), 13–27.
- Meyer, L.B., 1961. *Emotion and Meaning in Music*. 1st Phoenix ed. Chicago: University of Chicago Press.
- Meyer, L.B., 1967. *Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-Century Culture*. Chicago: University of Chicago Press.
- Meyer, L.B., 1978. *Explaining Music: Essays and Explorations*. Chicago: University of Chicago Press.
- Micek, D. and Whitlock, W., 2008. *Twitter revolution*. Xeno Press.
- Middleton, J., 2010. Sense and the city: exploring the embodied geographies of urban walking. *Social & Cultural Geography*, 11 (6), 575.
- Millbower, L., 2000. *Training with a Beat: The Teaching Power of Music*, Stylus Publishing, LLC.
- Miller, P.D., 2004. *Rhythm Science*. Cambridge, Massachusetts: MIT Press.
- Mollett, A., Moran, D., and Dunleavy, P., 2011. Using Twitter in university research, teaching and impact activities. LSE Public Policy Group, London School of Economics and Political Science., London, UK.
- Morson, G.S., 1994. *Narrative and Freedom: The Shadows of Time*. New Haven: Yale University Press.

- Morton, F., 2005. Performing ethnography: Irish traditional music sessions and new methodological spaces. *Social & Cultural Geography*, 6 (5).
- Mould, O., 2009. Parkour, the city, the event. *Environment and Planning D: Society and Space*, 27 (4), 738 – 750.
- Nancy, J.L., 1993. *The Birth to Presence*. Stanford, CA: Stanford University Press.
- Nancy, J.L., 1996. *The Muses*. Stanford: Stanford University Press.
- Nancy, J.L., 1997. *The Sense of the World*. London: University of Minnesota Press.
- Nancy, J.L., 2000. *Being Singular Plural*. Stanford: Stanford University Press.
- Nancy, J.L., 2003. *A Finite Thinking*. Stanford, CA: Stanford University Press.
- Nancy, J.L., 2006. *Multiple Arts*. Stanford, CA: Stanford University Press.
- Nancy, J.L., 2007. *Listening*. Ashland, Ohio: Fordham University Press.
- Nancy, J.L., 2008. The being-with of being-there. *Continental Philosophy Review*, 41 (1), 1–15.
- Nash, C., 2000. Progress reports, Performativity in practice: some recent work in cultural geography. *Progress in Human Geography*, 24 (4), 653–664.
- Nash, P.H. and Carney, G.O., 1996. The seven themes of music geography. *The Canadian Geographer / Le Géographe canadien*, 40 (1), 69–74.
- Nicholls, W., 2009. Place, networks, space: theorising the geographies of social movements. *Transactions of the Institute of British Geographers*, 34 (1), 78–93.
- Norman, K., 2012. Listening Together, Making Place. *Organised Sound*, FirstView, 1–11.
- Norris, C., 2009. *Badiou's Being and Event*. London: Continuum.

- Ong, W.J., 2000. *The Presence of the Word: Some Prolegomena for Cultural and Religious History*. Global Academic Publishing.
- Ong, W.J., 2002. *Orality and Literacy: The Technologizing of the Word*. 2nd ed. London: Taylor & Francis.
- Parncutt, R. and Drake, C., 2001. Psychology: Rhythm. In: S. Sadie, ed. *New Grove Dictionary of Music and Musicians*. Macmillan, 535–538, 542–553.
- Patel, A.D., 2006. Musical Rhythm, linguistic rhythm and human evolution. *Musical Perception*, 24 (1), 99–104.
- Patel, A.D. and Daniele, J.R., 2003. An empirical comparison of rhythm in language and music. *Cognition*, 87 (1), B35–B45.
- Paterson, M., 2009. Haptic geographies: ethnography, haptic knowledges and sensuous dispositions. *Progress in Human Geography*, 33 (6), 766–788.
- Phelan, P., 2003. Performance, live culture and things of the heart. *Journal of Visual Culture*, 2 (3), 291–302.
- Phelan, P. and Lane, J., 1998. *The ends of performance*. New York: NYU Press.
- Pierce, J.R., 1992. *The Science of Musical Sound*. New York: W.H. Freeman.
- Pile, S., 2010. Emotions and affect in recent human geography. *Transactions of the Institute of British Geographers*, 35 (1), 5–20.
- Pile, S., 2011. For a geographical understanding of affect and emotions. *Transactions of the Institute of British Geographers*, 36 (4), 603–606.
- Pink, S., 2009. *Doing sensory ethnography*. London: Sage.
- Pitts, S.E., 2005. *Valuing Musical Participation*. Farnham: Ashgate.
- Pocock, D., 1989. Sound and the Geographer. *Geography*, 74 (3), 193–200.



- Porcello, T., 1998. "Tails out": Social Phenomenology and the Ethnographic Representation of Technology in Music-Making. *Ethnomusicology*, 42 (3), 485–510.
- Porteous, D., 1982. Approaches to environmental aesthetics. *Journal of Environmental Psychology*, 2 (1), 53–66.
- Powell, J., 2010. *How Music Works: A Listener's Guide to Harmony, Keys, Broken Chords, Perfect Pitch and the Secrets of a Good Tune*. London: Penguin UK.
- Prior, N., 2011. Speed, Rhythm, and Time-Space: Museums and Cities. *Space and Culture*.
- Rahm, P., 2009. *10 Pieces for Wind Quintet (Installation)*. London, Barbican Center, Radical Nature Exhibition.
- Rasmussen, S.E., 1962. *Experiencing Architecture*. 2nd Revised ed. Cambridge: MIT Press.
- Reed-Danahay, D., 1997. *Auto/Ethnography: Rewriting the Self and the Social explorations in Anthropology*. Oxford: Berg Publishers.
- Relph, E., 1984. *Place and Placelessness*. London: Pion.
- Relph, E., 2008. Senses of Place and Emerging Social and Environmental Challenges. In: J. Eyles and A. Williams, eds. *Sense of Place, Health and Quality of Life*. Aldershot: Ashgate, 31–44.
- Revill, G., 2000. Music and the politics of sound: nationalism, citizenship, and auditory space. *Environment and Planning D: Society and Space*, 18 (5), 597 – 613.
- Revill, G., 2004. Cultural Geographies in practice: Performing French folk music: dance, authenticity and nonrepresentational theory. *Cultural Geographies*, 11 (2), 199–209.
- Rigden, J.S., 1985. *Physics and the sound of music*. 2nd ed. Chichester: J. Wiley.

- Rodaway, P., 1994. *Sensuous Geographies: Body, Sense, and Place*. London: Routledge.
- Rogers, I., 2008. "You've got to go to gigs to get gigs': Indie musicians, eclecticism and the Brisbane scene. *Continuum: Journal of Media & Cultural Studies*, 22, 639–649.
- Rose, D., 1989. *Patterns of American culture*. Philadelphia: University of Pennsylvania Press.
- Rose, D., 1990. *Living the ethnographic life*. London: Sage.
- Rose, G., 2007. *Visual methodologies: an introduction to the interpretation of visual materials*. London: Sage.
- Rose, G., Degen, M., and Basdas, B., 2010. More on "big things": building events and feelings. *Transactions of the Institute of British Geographers*, 35 (3), 334–349.
- Rotenberg, R.L., 1993. Introduction. In: G.W. McDonogh and R.L. Rotenberg, eds. *The Cultural Meaning of Urban Space*. Connecticut: Greenwood Publishing Group.
- Rycroft, S., 1998. Global Underground: The Cultural Politics of Sound and Light in Los Angeles, 1965-1975. In: A. Leyshon, D. Matless, and G. Revill, eds. *The Place of Music*. The Guilford Press, 222–248.
- Said, E.W., 1991. *Musical Elaborations*. London: Chatto and Windus.
- Saldanha, A., 2007a. *Psychedelic white*. U of Minnesota Press.
- Saldanha, A., 2007b. The LSD-event: Badiou not on acid. *Theory & Event*, 10 (4), 1–58.
- Sarup, M., 1994. Home and identity. In: G. Robertson, ed. *Travellers' Tales: Narratives of Home and Displacement*. London: Routledge.
- Schafer, R.M., 1993. *The soundscape*. Rochester: Destiny Books.

- Schwarz, D., 1997. *Listening Subjects: Music, Psychoanalysis, Culture*. Duke University Press.
- Scott, C., 1915. Music and Material Expression (A Plea for Aristotle). *The Musical Quarterly*, 1 (2), 181–186.
- Scruton, R., 1999. *The Aesthetics of Music*. Oxford: Oxford University Press.
- Scruton, R., 2007. Thoughts on Rhythm. In: K. Stock, ed. *Philosophers on Music: Experience, Meaning, and Work*. Oxford: Oxford University Press, 226–256.
- Seamon, D., 1979. *A geography of the lifeworld: movement, rest, and encounter*. New York: St.Martin's Press.
- Shannon, G., 1991. Writing the Empty Cup: Rhythm and Sound as Content. *Children's Literature*, 19, 138–147.
- Simpson, P., 2008. Chronic everyday life: rhythmanalysing street performance. *Social & Cultural Geography*, 9 (7), 807.
- Simpson, P., 2009. “Falling on deaf ears”: a postphenomenology of sonorous presence. *Environment and Planning A*, 41 (11), 2556–2575.
- Simpson, P., 2012. Apprehending everyday rhythms: rhythmanalysis, time-lapse photography, and the space-times of street performance. *Cultural Geographies*.
- Skarda, C.A., 1979. Alfred Schutz's phenonology of Music. In: F.J. Smith, ed. *The Experiencing of Musical Sound: Prelude to a Phenomenology of Music*. New York: Gordon and Breach, 43–100.
- Small, C., 1998. *Musicking: The Meanings of Performing and Listening*. Hanover, USA: University Press of New England.
- Smalley, D., 1994. Defining timbre — Refining timbre. *Contemporary Music Review*, 10 (2), 35–48.
- Smith, F.J., ed., 1979. *The Experiencing of Musical Sound: Prelude to a Phenomenology of Music*. New York: Gordon and Breach.

- Smith, F.J., ed., 1989. *Understanding the Musical Experience*. New York: Gordon and Breach.
- Smith, M., 2009. *Emotion, Place and Culture*. Aldershot: Ashgate.
- Smith, S.J., 1994. Soundscape. *Area*, 26 (3), 232–240.
- Smith, S.J., 1997. Beyond geography's visible worlds: a cultural politics of music. *Progress in Human Geography*, 21 (4), 502–529.
- Smith, S.J., 2000a. Performing the (sound)world. *Environment and Planning D: Society and Space*, 18 (5), 615 – 637.
- Smith, S.J., 2000b. Qualitative Methods. In: R. Johnston, D. Gregory, G. Pratt, and M. Watts, eds. *Dictionary of Human Geography (4th Edition)*. 660–662.
- Solnit, R., 2001. *Wanderlust: a history of walking*. London: Verso.
- Spinney, J., 2006. A place of sense: a kinaesthetic ethnography of cyclists on Mont Ventoux. *Environment and Planning D: Society and Space*, 24 (5), 709 – 732.
- Spinney, J., 2007. Sensory Construction or Meaning in a Mobile Practice. In: P. Rosen, P. Cox, and D. Horton, eds. *Cycling and society*. Aldershot: Ashgate, 25–66.
- Stewart, K., 2011. Atmospheric attunements. *Environment and Planning D: Society and Space*, 29 (3), 445 – 453.
- Stock, K., ed., 2007. *Philosophers on Music: Experience, Meaning, and Work*. Oxford: Oxford University Press.
- Stockfelt, O., 2004. Adequate Modes of Listening. In: C. Cox and D. Warner, eds. *Audio culture: readings in modern music*. Continuum, 88–93.
- Stoller, P., 1989. *The taste of ethnographic things*. Philadelphia, Pennsylvania: University of Pennsylvania Press.

- Strohmayer, U., 1998. The event of space: geographic allusions in the phenomenological tradition. *Environment and Planning D: Society and Space*, 16 (1), 105 – 121.
- Sui, D., 2000. Visuality, Aurality, and Shifting Metaphors of Geographical Thought in the Late Twentieth Century. *Annals of the Association of American Geographers*, 90 (2), 322–343.
- Sullivan, T., 2007. *Sound mind*. London: Orbit.
- Taylor, C., 2006. The science of musical sound. In: J. Fauvel, R. Flood, and R.J. Wilson, eds. *Music And Mathematics: From Pythagoras to Fractals*. Oxford: Oxford University Press, 47–60.
- Thien, D., 2005. After or beyond feeling? A consideration of affect and emotion in geography. *Area*, 37 (4), 450–454.
- Thrift, N., 1996. *Spatial Formations*. London: Sage.
- Thrift, N., 2000. Afterwords. *Environment and Planning D: Society and Space*, 18 (2), 213 – 255.
- Thrift, N., 2003. Performance and .... *Environment and Planning A*, 35 (11), 2019 – 2024.
- Thrift, N., 2004. Intensities of Feeling: Towards a Spatial Politics of Affect. *Geografiska Annaler*, 86 (1), 57–78.
- Thrift, N., 2005. From born to made: technology, biology and space. *Transactions of the Institute of British Geographers*, 30 (4), 463–476.
- Thrift, N., 2006. Space. *Theory, Culture & Society*, 23 (2-3), 139 –146.
- Thrift, N., 2007. *Non-representational theory: space, politics, affect*. Oxon: Routledge.
- Thrift, N., 2009. Understanding the affective spaces of political performance. In: M. Smith, J. Davidson, L. Cameron, and L. Bondi, eds. *Emotion, Place and Culture*. Farnham: Ashgate, 79–96.

- Tilley, C., 2001. Ethnography and Material Culture. *In*: P. Atkinson, A. Coffey, S. Delamont, J. Lofland, and L. Lofland, eds. *The Handbook of Ethnography*. Sage.
- Tironi, M., 2012. Enacting Music Scenes: Mobility, Locality and Cultural Production. *Mobilities*, 7 (2), 185–210.
- Tschumi, B., 1996. *Architecture and disjunction*. Cambridge, Massachusetts: MIT Press.
- Tuan, Y.F., 1977. *Space and Place: The Perspective of Experience*. London: University of Minnesota Press.
- Tuan, Y.F., 2009. *Who Am I?: An Autobiography of Emotion, Mind, and Spirit*. London: Univ of Wisconsin Press.
- Valentine G., 1995. Creating transgressive space: the music of kd lang. *Transactions of the Institute of British Geographers*, 20, 474–485.
- Vannini, P., 2012. In time, out of time Rhythmanalyzing ferry mobilities. *Time & Society*, 21 (2), 241–269.
- Waite, G. and Duffy, M., 2010. Listening and tourism studies. *Annals of Tourism Research*, 37 (2), 457–477.
- Wallaschek, R., 1895. On the Difference of Time and Rhythm in Music. *Mind*, 4 (13), 28–35.
- Wallaschek, R. and Cattell, J.M., 1891. On the Origin of Music. *Mind*, 16 (63), 375–388.
- Watkins, L., 2004. Rapp'in' the Cape: style and memory, power in the community. *In*: S. Whiteley, A. Bennett, and S. Hawkins, eds. *Music, Space and Place*. Farnham: Ashgate, 124–148.
- Wessel, D.L., 1979. Timbre Space as a Musical Control Structure. *Computer Music Journal*, 3 (2), 45–52.
- Whitehead, A.N., 1985. *Process and reality*. New York: Free Press.

- Whitehead, A.N., 2004. *The concept of nature: the Tarnier lectures delivered in Trinity College, November, 1919*. Cambridge: Cambridge University Press.
- Whiteley, S., Bennett, A., and Hawkins, S., eds., 2004. *Music, Space and Place*. Farnham: Ashgate.
- Wild, J.D., 1969. *The radical empiricism of William James*. New York: Doubleday.
- Wilken, R., 2005. From stabilitas loci to mobilitas loci: Networked mobility and the transformation of place. *Fibreculture Journal*, 6.
- Williams, J., 2009. If Not Here, Then Where? On the Location and Individuation of Events in Badiou and Deleuze. *Deleuze Studies*, 3 (1), 97–123.
- Williams, R., 1978. *Marxism and Literature*. Oxford: Oxford University Press.
- Wood, N., 2002. “Once more with feeling”: Putting emotion into geographies of music. In: L. Bondi, ed. *Subjectivities, Knowledges, and Feminist Geographies: The Subjects and Ethics of Social Research*. Oxford: Rowman & Littlefield, 57–71.
- Wood, N., Duffy, M., and Smith, S.J., 2007. The art of doing (geographies of) music. *Environment and Planning D: Society and Space*, 25 (5), 867 – 889.
- Wood, N. and Smith, S.J., 2004. Instrumental routes to emotional geographies. *Social & Cultural Geography*, 5 (4), 533.
- Wunderlich, F.M., 2010. The Aesthetics of Place-temporality in Everyday Urban Space: The Case of Fitzroy Square. In: T. Edensor, ed. *Geographies of rhythm: nature, place, mobilities and bodies*. Farnham: Ashgate, 45–58.
- Wylie, J., 2005. A single day’s walking: narrating self and landscape on the South West Coast Path. *Transactions of the Institute of British Geographers*, 30 (2), 234–247.
- Yorke Trotter, T.H., 1904. Rhythm in National Music. *Proceedings of the Musical Association*, 31 (1), 17–41.

Zbikowski, L.M., 2012. Listening to Music. *In*: K. Chapin and A. Clark, eds. *Speaking of Music (Advance Copy)*. New York: Fordham University Press.