



DESTROY
THE
SILENCE

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DESTROY THE SILENCE

Livro de Abstracts | Book of Abstracts

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Published in February 2024 by the University of Porto. Faculty of Arts and Humanities
Via Panorâmica, s/n, 4150-564, Porto, PORTUGAL

www.letras.up.pt

Design: Rui Saraiva

Cover: Rui Saraiva

ISBN 978-989-9082-87-2

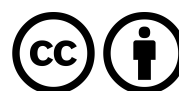
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Situations of the feminist struggle in Rio de Janeiro (1920 – 1930): Carmen Portinho's actions

Amanda Mazzoni Marcato

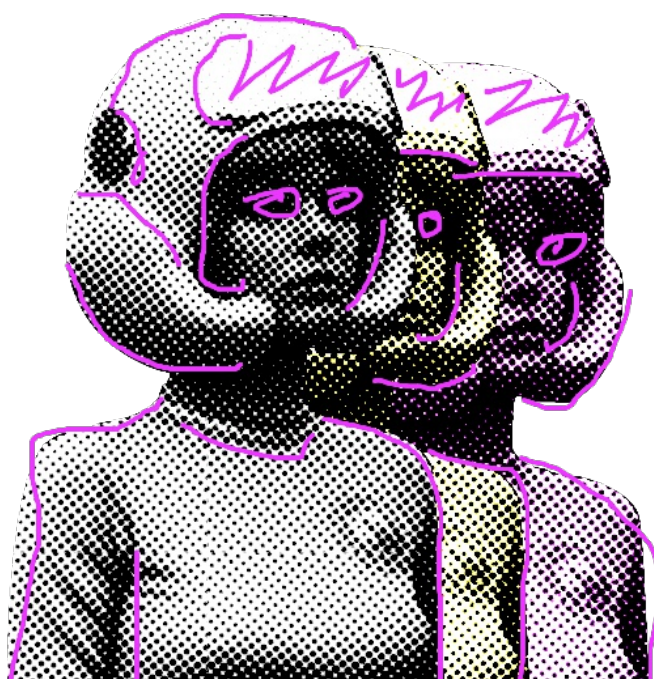
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Abstract

Far from neutrality, the artistic canon is still based on rigid traditional narratives and dominant discourses. Presenting and discussing the trajectory of fundamental actors in the constitution of art worlds - among other aspects in need of revisions and ruptures - is an issue that is increasingly arousing interest in new research and discussions. Through bibliographic and archival/documentary analysis, we will trace the paths of Rio feminism in the 1920s and 1930s, highlighting the participation of Carmen Portinho. Based on this contextualization, we will analyze the strategy of Brazilian feminists based on studies by Angela McRobbie (2004), Paula Guerra (2023), Susan Besse (1996), June Hahner (1981) and Rachel Soihet (2000).

Keywords: Carmen Portinho, feminism, Rio de Janeiro



I Was a Teenage Goth: Mapping the Journey of a Youth Culture Historian

Christine Feldman-Barrett

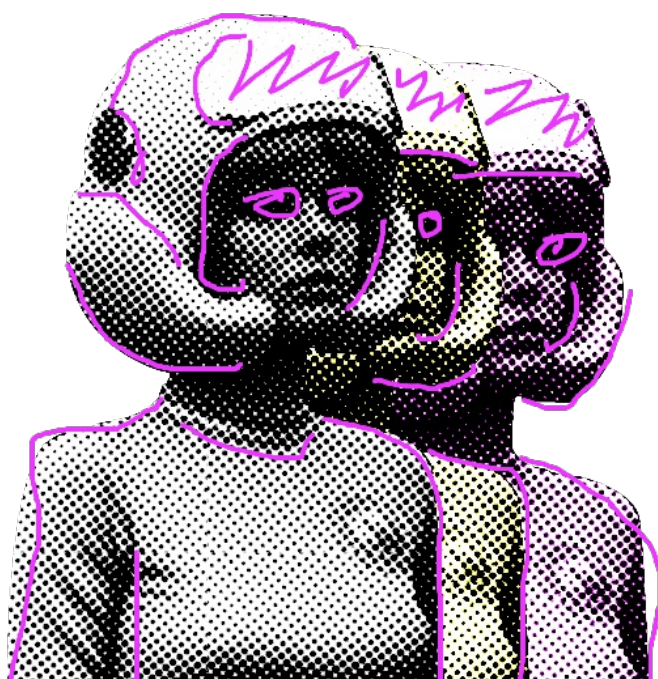
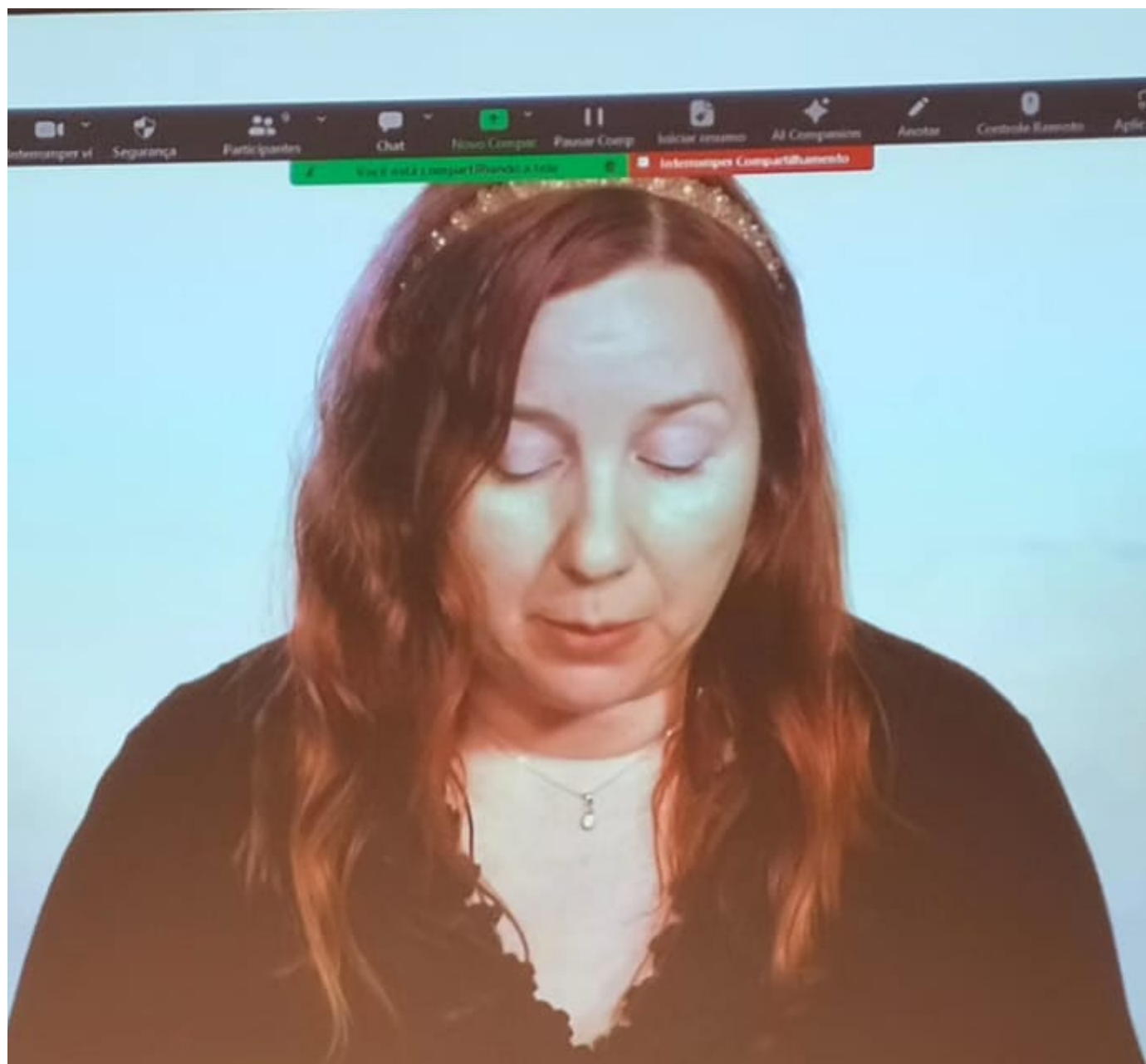
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Abstract

How does one establish a professional identity? What are the steps that lead to it? Is this path only predicated upon typically academic and professional opportunities, or are there other things that can have an impact upon it? In this paper presentation, sociologist and cultural historian Christine Feldman-Barrett explores the various ways that her experiences growing up - especially her subcultural and fan affiliations - shaped her understanding of youth culture and its position within socio-cultural history. In doing so, she highlights how her own 'everyday' youth practices like 'researching' favorite bands, nightclubbing, and being part of music scenes actually can lay the groundwork for a professional future. In looking back at her teen years, for example, Feldman-Barrett suggests that being a Goth (or a member of any subcultural group) as a young person can be formative and shapes the adult one becomes or chooses to be. As the scholarly terrain of popular music studies and youth sociology are relatively new in the world of academia, with the concept of 'youth culture history' newer still, Feldman-Barrett connects pivotal moments of her younger years with the academic opportunities she has had to explain how she became a youth culture historian. In modeling this reflective exercise, she hopes that other popular music academics will consider both the personal and scholarly situations that have led them to conduct the research they do - and how this potent combination of lived experiences enriches the work they produce today.

Keywords: youth culture, memory, subculture, popular music.



Women In Rock Memoirs: Music, History and Life-Writing

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Abstract

Women in Rock Memoirs (Cristina Garrigós and Marika Ahonen, editors. Oxford University Press, 2023) vindicates the role of women in rock music. The chapters examine memoirs written by women in rock from 2010 onwards to explore how the artists narrate their life experiences and difficulties they had to overcome, not only as musicians but as women. The book includes memoirs written by both well-known and lesser-known artists and artists from both inside and outside of the Anglo-American sphere.

The essays by scholars from different research areas and countries around the world are divided into three parts according to the overall themes: Memory, Trauma, and Writing; Authenticity, Sexuality, and Sexism; and Aging, Performance, and the Image. They explore the dynamics of memoir as a genre by discussing the similarities and differences between the women in rock and the choices they have made when writing their books. As a whole, they help form a better understanding of today's possibilities and future challenges for women in rock music.

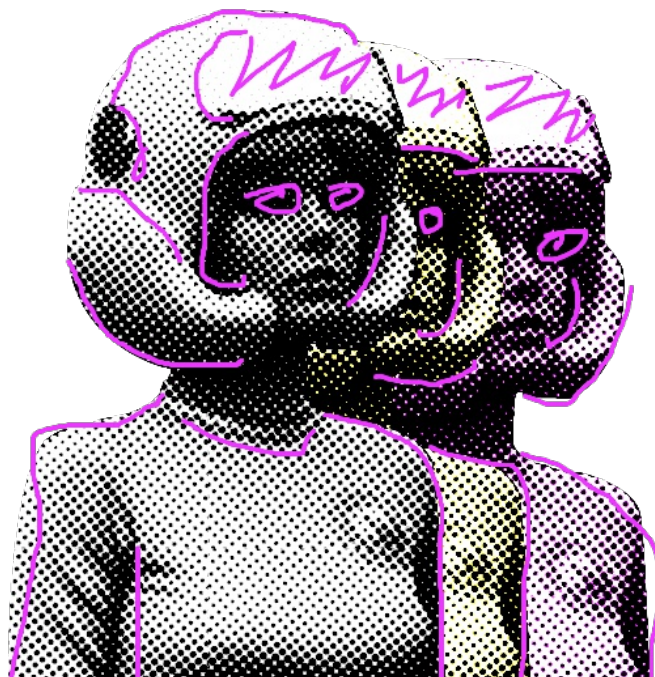
Keywords: gender, rock memoirs, narrative, women.

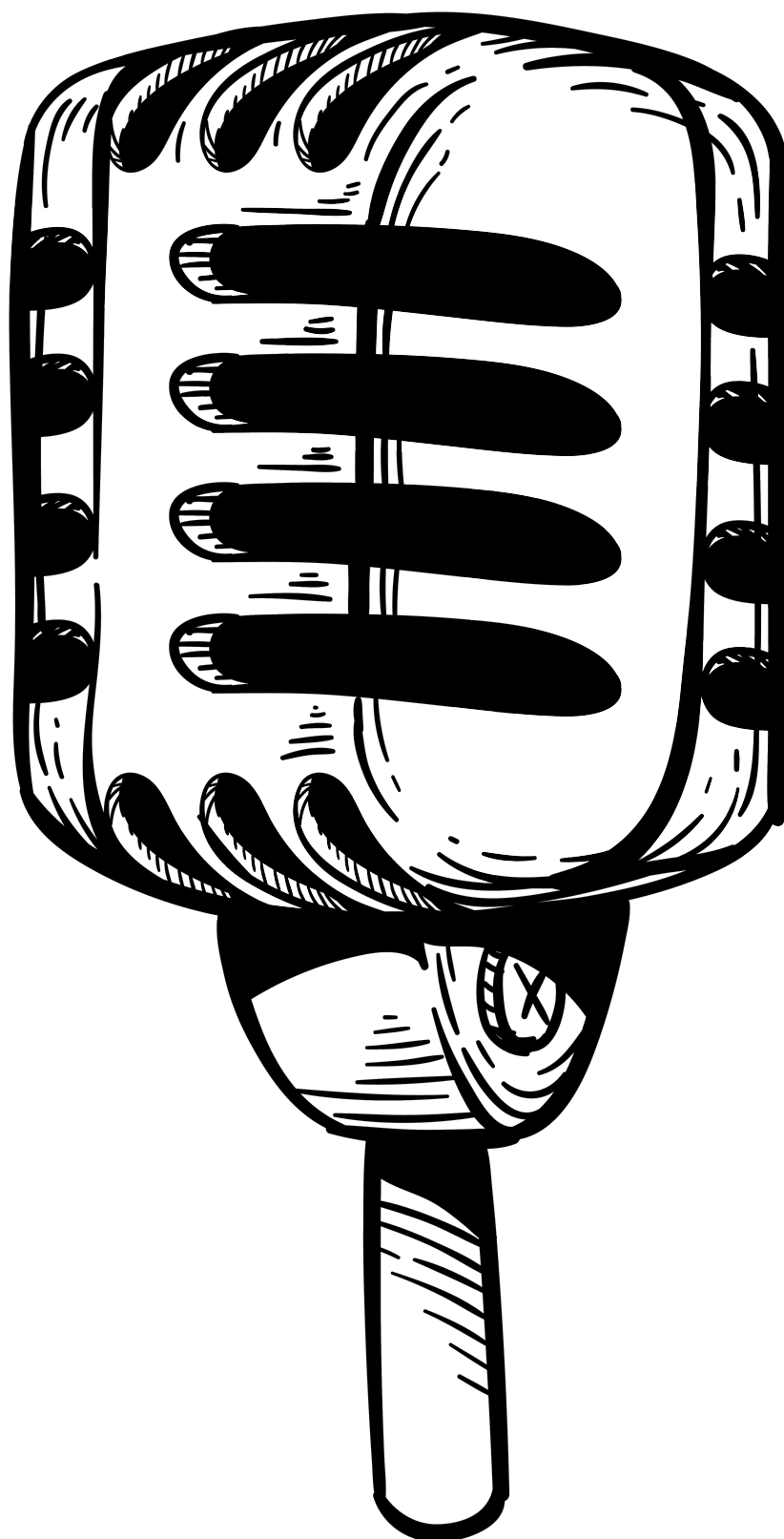
WOMEN IN ROCK MEMOIRS

Music, History, and Life-Writing



EDITED BY
Cristina Garrigós
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A city and a film amidst neon dreams. Encounters, transactions and appreciations with contemporary urban music cultures

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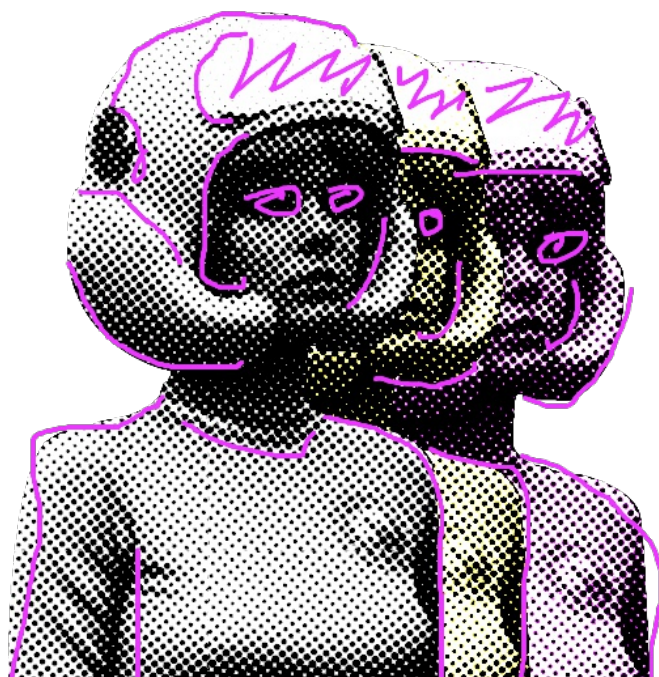
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Abstract

We examine urban music culture in Portugal, its appreciation and its relationship with the city, focusing on the consumption of alternative rock and pop rock. The presentation is divided into two parts, separated by 19 years. Initially, it refers to an article that analyses Portuguese musical appreciation, leading to a second approach that appropriates the places of consumption mentioned in the text and updates the neon Dreams in a short film, exploring the current situation of these spaces. The first research deals with cultural changes and hierarchies, using a mixed methodology in 17 nightclubs, revealing nine profiles of musical appreciation between the cities of Porto and Lisbon. The diversity of cultural profiles in the cities is discussed, questioning generational and gender factors, as well as the visibility of less privileged classes. Social actors are situated in a context of aesthetic and ludic cosmopolitanism, revisited through a short film that highlights the changes in the real estate and tourism landscape in Portugal between 2004 and 2023, and their implications for spaces of musical appreciation.

Keywords: city, urban cultures, alternative rock, cinema.



Youth Resistance and Acid Heritage

Giacomo Bottà

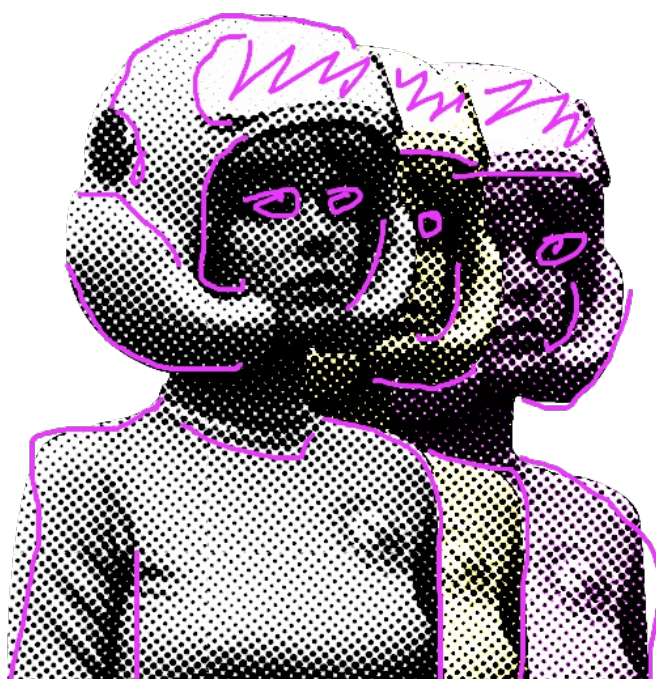
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Abstract

In this paper, I am arguing that the notion of acid communism, developed by the late Mark Fisher, might help us make sense of the way heritage feeds into youth resistance. Acid communism, as envisioned by Fisher, was an effort to reawaken potential alternatives to capitalism, partly through a radical change in consciousness, rooted in the counterculture of the 1960s, partly reawakening forgotten political experiments in radical democracy and welfare of the 1970s. In response to this, I argue that acid heritage is a concept apt at exploring young music cultures in their political dimension. How do processes of memorialization and re-categorization intersect with night electronic music cultures, which are closely connected to the counterculture of the 1960s and 70s? What occurs when we designate marginal night practices such as dancing and raving as living heritage, and what tangible and intangible elements require protection, and why? By exploring Suvilahti - Helsinki, an energy plant complex built in the early 20th century and its surrounding, I am interested in examining practices the youth use to carry out, distribute, organise events such as raves and all-nighters and where do they come from, in terms of tacit knowledge and informal learning.

Keywords: youth resistance, acid heritage, raving.



From Myspace to Spotify. Musical platforms, dematerialization, and new market challenges for Portuguese Independent labels

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Abstract

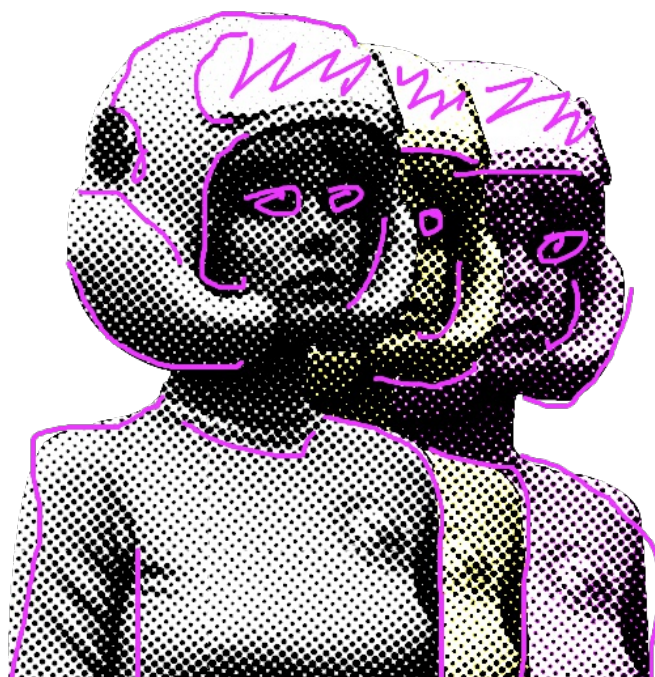
As part of a doctoral thesis, this work aims to raise questions and analyze the relationships between indie record labels and the 21st-century music market, deeply influenced by the dematerialization of music and project decentralization. We will focus on four Portuguese indie labels that are examples of innovation, avant-garde, and among those responsible for the strengthening of the sector in the country: Omnichord Records, Revolve, Zigur Artists, and Lovers & Lollypops. These labels are intrinsically linked to the territory, situated away from the capital Lisbon (Leiria, Guimarães, Lamego, and Porto/Barcelos, respectively), and have a strong presence in their communities not only through albums but also through festivals, social proposals, educational initiatives, etc.

In the midst of the narrative forged by major record labels in the 2000s, claiming that 'mp3 could kill the music industry,' the same industry found opportunities for renewal and financial growth through streaming platforms over the last decade. Apparently more democratic, this distribution mode - which had its predecessor in Myspace and is now synthesized by services like Spotify - was expected to allow indie labels more space in new market participation schemes. However, this initial premise is contradicted by the renewal of supposedly less egalitarian practices resulting from agreements between digital platforms and major labels regarding revenue sharing, royalties, and exposure.

Thus, we find that indie labels in the new century need to leverage their most powerful assets: musical prescription, quick adaptation to market "moods," and proximity to their niches, among others, to develop professional methods in search of forms of profitability and survival. This attitude shows that we cannot view indie as a genre linked to a "romanticism" of the past. Now, professionalism is vital. In this way, these labels become more organized and, therefore, capable of a longer lifespan, employing even proportionally more people than the major music industry, according to recent research.

However, they face a new challenge: staying active and relevant amid the oligopoly of major labels in a dematerialized musical universe, where the main "object," the physical record, is no longer the protagonist. With this, we will examine, through updated literature and interviews, the positioning of indie labels in general, with a special focus on the ones mentioned above, and how these labels position themselves in a digital platform-driven universe to remain valuable and sustainable.

Keywords: musical dematerialization, music industry, Portuguese music, indie labels, streaming



Lady Gaga styles as a parental projection

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Abstract

Since the beginning of her career, Lady Gaga has portrayed many characters through extravagant looks specially designed by the HAUS of Gaga. Her worldwide success has led internationally renowned biographers to question the origins of her fame, especially investigating the histrionic and theatrical aspect of the role model embodied by the pop star and the cross-over that Lady Gaga has been able to play between multiple gender and generation identities. This contribution, starting with a brief description of the origins of Lady Gaga's character, attempts to open a glimmer of insight into the dynamics that led Stefani Joanne Angelina Germanotta to become a star: the upbringing she received from her father and mother to the point that it is possible to speak of Lady Gaga as a true paternal projection.




Keywords: Lady Gaga, Role model, Parenthood, Education, Paternal projection

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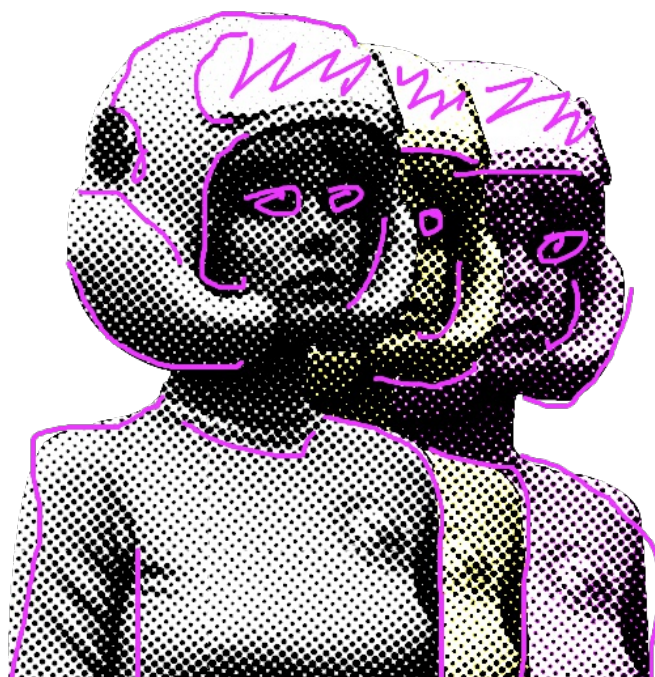
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LADY GAGA AND HER MAGIC POWERS

► Her second magic power is *globalism*: she's a powerful global phenomenon. Firstly, because she's famous the world over. Secondly, because *Lady Gaga's* gadgets are produced in various countries and sometimes contain variations to tantalise the obsessions of fans and collectors. It is exactly like this: post-modern cult objects are often «linked to the same producing pretext» (Faeti, 1985, p. 450).



DELL



Music as pedagogy: The relationship between Music and Cinema. Review of the movie "School of Rock" (2005)

Marília Soares

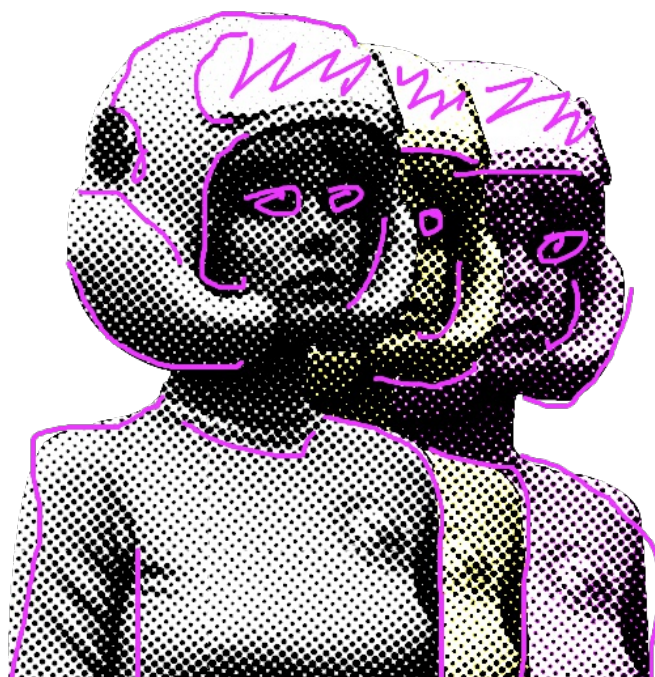
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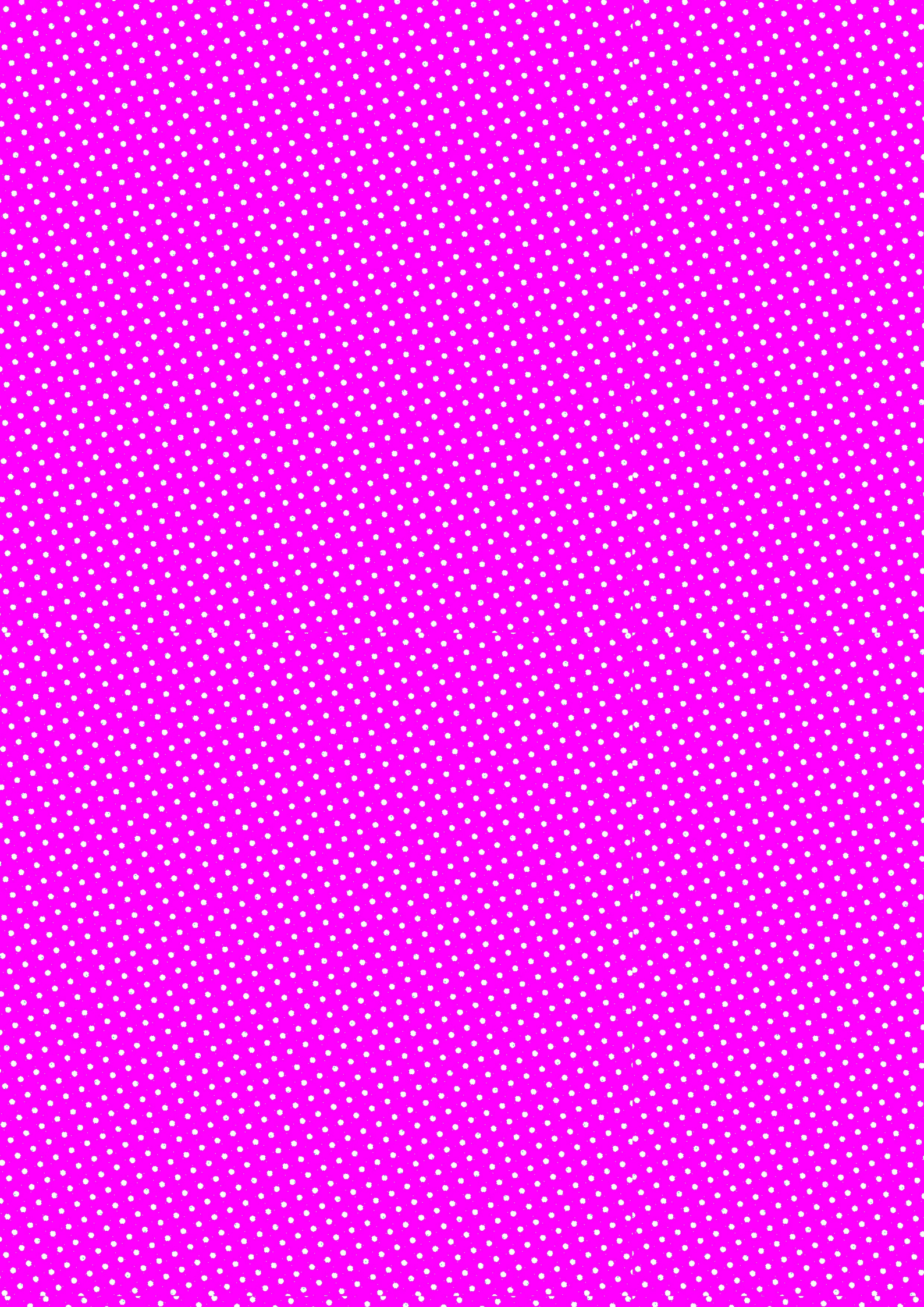


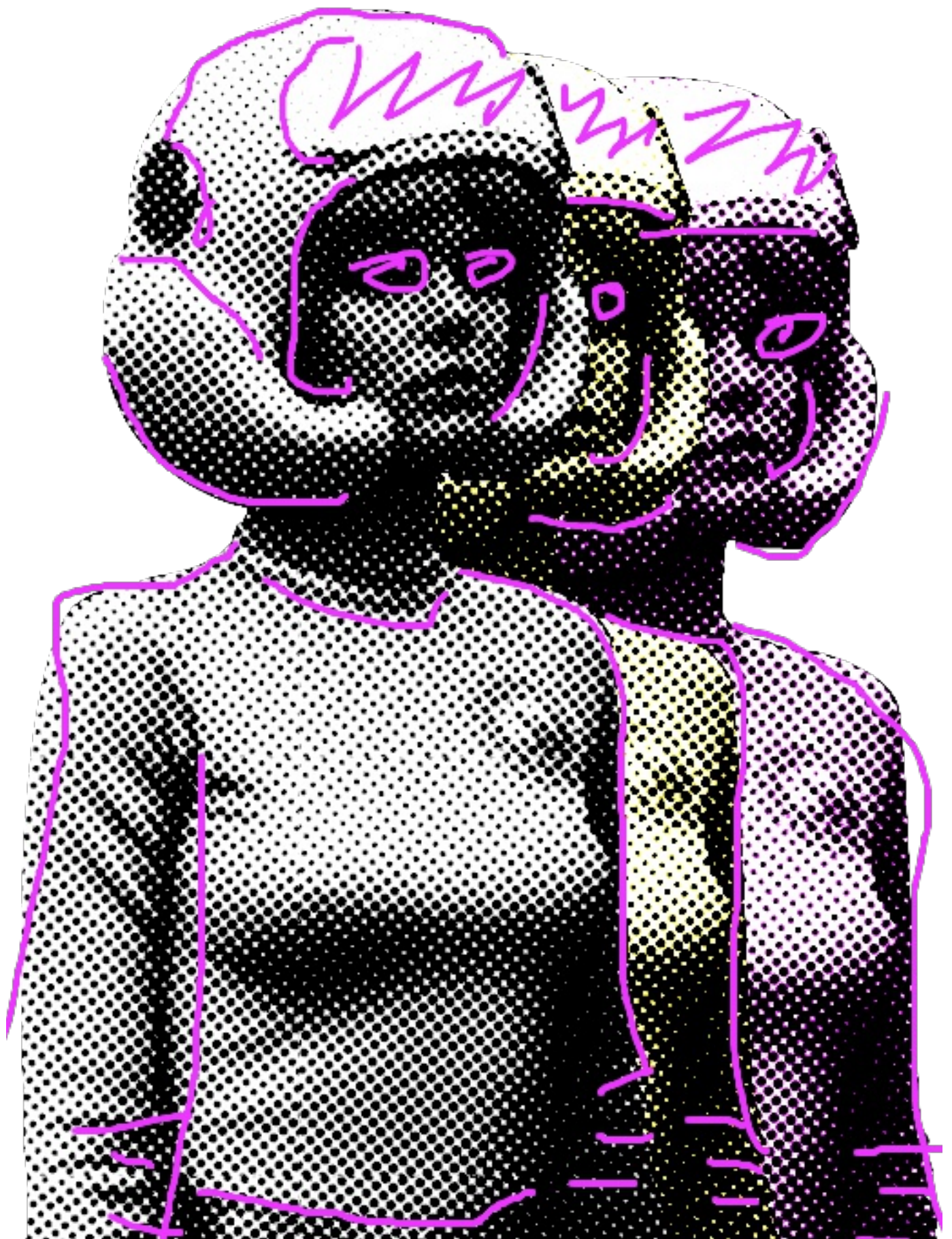
Abstract

This work addresses the intersection between music and film, focusing on the film "School of Rock" (2005) by Richard Linklater. I propose a comprehensive methodological approach that integrates education, sociology of music and film. The film highlights music as a pedagogical tool, exploring how a teacher uses rock and roll to teach lessons in authenticity, creativity, and teamwork. In addition, it addresses issues of social, identity, and cultural resistance, allowing for a broader sociological analysis. The present study aims to see the film from sociological and pedagogical perspectives, analyzing the influence that music has as an educational tool, simultaneously exploring sociocultural narratives.

Keywords: pedagogy, music, cinema, sociology of music.







Contemporary Nerdcore Music Scenes: Emergence, Dynamics and Consolidation In the XXI Century

Paulo Sousa

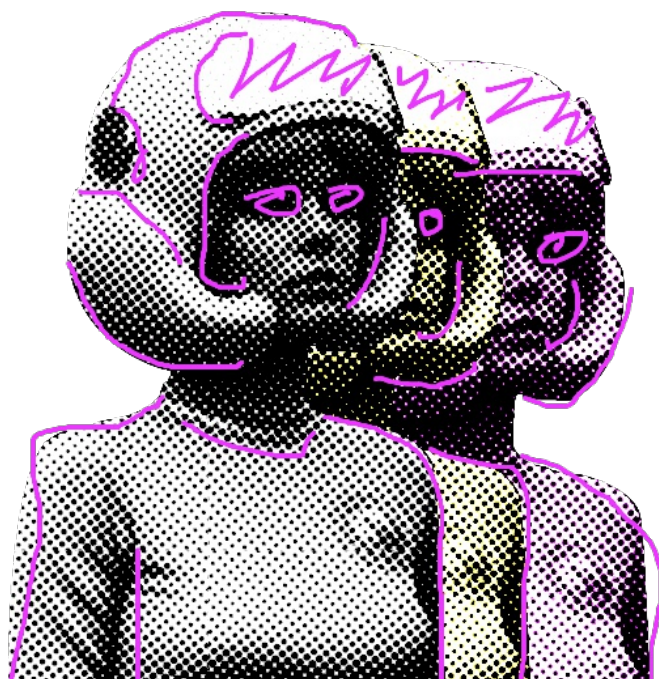
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Abstract

Just like the historical moment of the first man to walk on the moon, this dissertation is born by our will, which wants to tread a part little explored academically in the areas of Sociology of Music and other disciplines that dedicate their research to the world of the Social. Nerdcore is a cultural and musical movement, created, shaped and practiced by nerds or geeks, this will be our defined object of scientific exploration, within a theoretical logic around the phenomenon as a virtual and transglobal scene (Bennett & Peterson, 2004), in particular, in our research we want to see and analyze, a still little explored section of this phenomenon, the social representations that the audience constructs when confronted with contemporary nerdcore content. We opted for the use of a mixed research strategy, half of which is exploratory and concerns the treatment and collection of quantitative data, collected through the various fandoms of the artists on the YouTube platform, in order to arrive at a current symbolic frame of reference of the scene consisting of the names of the recognized artists, and the second points to the realization of an experiment that is accompanied by semi-structured interviews with young people from the North of Portugal, To get to the purpose of this research, we have no more than to perceive in a more closed context this potential novelty for our target audience.

Keywords: nerdcore, music scenes, social representations



Rhythms of Resistance: DIY, Collective Action, and Public Pedagogy

Piotr Zańko

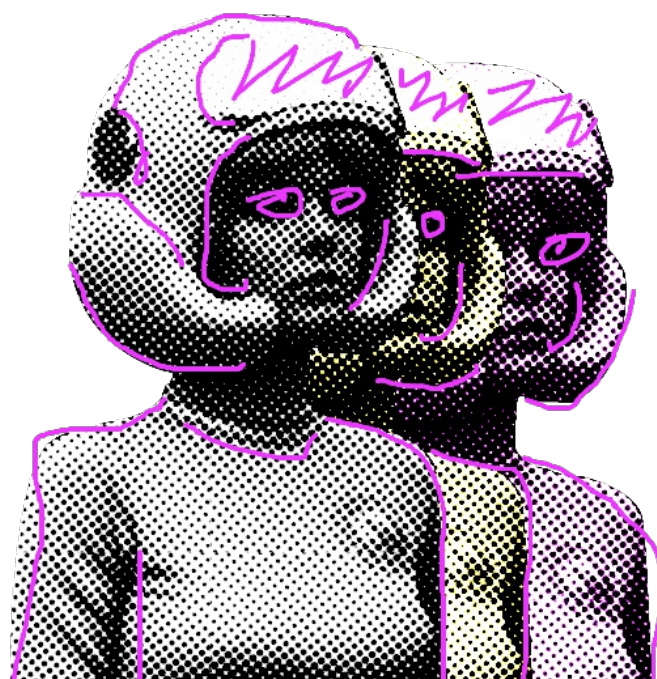
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Abstract

Samba rhythms tapped on percussion instruments, which can be heard at various anti-capitalist, climate, and feminist demonstrations around the world are not an ordinary musical phenomenon. They are related to the activities of international music groups, known as 'Rhythms of Resistance' (RoR). Drawing on the DIY ethos, the idea of direct democracy and the power of collective learning and action, these groups of drummers create an unconventional, non-institutional and counter-hegemonic educational space. One of its features is intersectional thinking about contemporary world problems, where the policies of many groups experiencing neoliberal oppression intersect and are supported by RoR. The pedagogical strength of the public pedagogy of RoR is also a rhythm in itself. Following Friedrich Nietzsche, this rhythm creates - 'an insurmountable desire to surrender, to join in; not only do the feet follow the rhythm, but also the soul itself - probably, as stated, also the soul of the Gods!'. The resistance expressed by rhythm therefore engages the whole person - the mind, body and soul.

Keywords: DIY, collective action, public pedagogy



São Paulo's 'National Biennial' (1970 – 1976)

Renata Zago

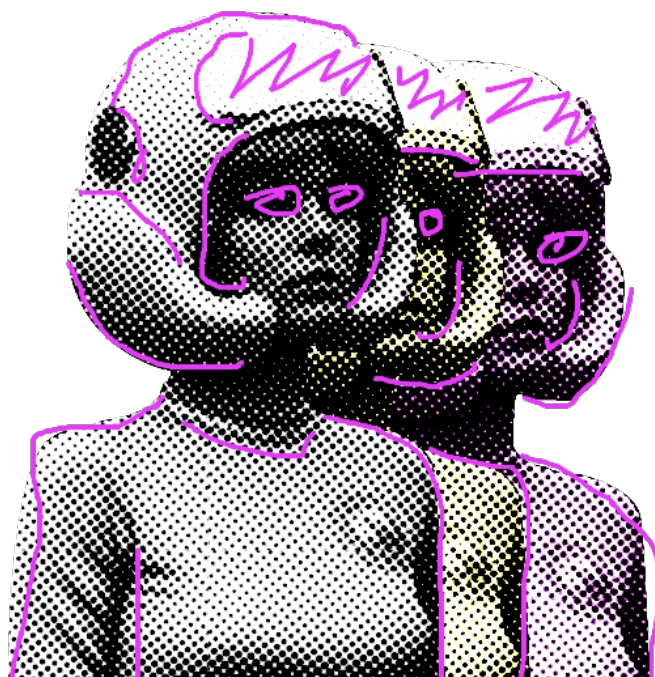
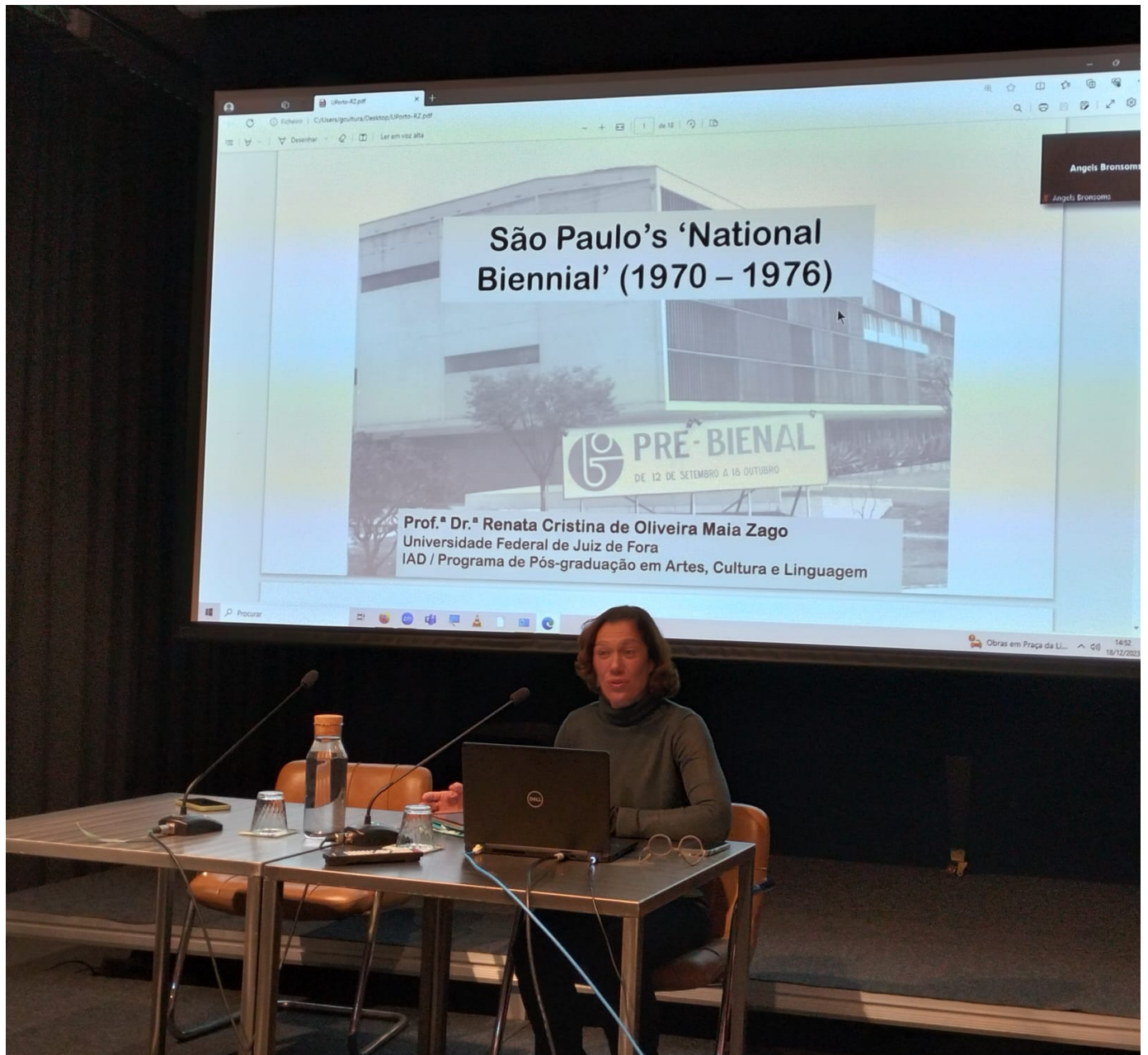
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Abstract

The Fundação Bienal de São Paulo organized four biennial exhibitions of Brazilian art between 1970 and 1976, which were initially presented as a way of establishing a selective approach to the representation of Brazil in the international biennial, encouraging entries from across the country. This presentation seeks to discuss how national biennial exhibitions challenged conventional conceptions of artistic value in Brazil.

Keywords: Biennial, National Biennial, artistic value, Brazil.



The Japanese videogame Industry's translocal scenes. Creative processes, networks and diasporas in Northern Portugal

Rodrigo Diogo

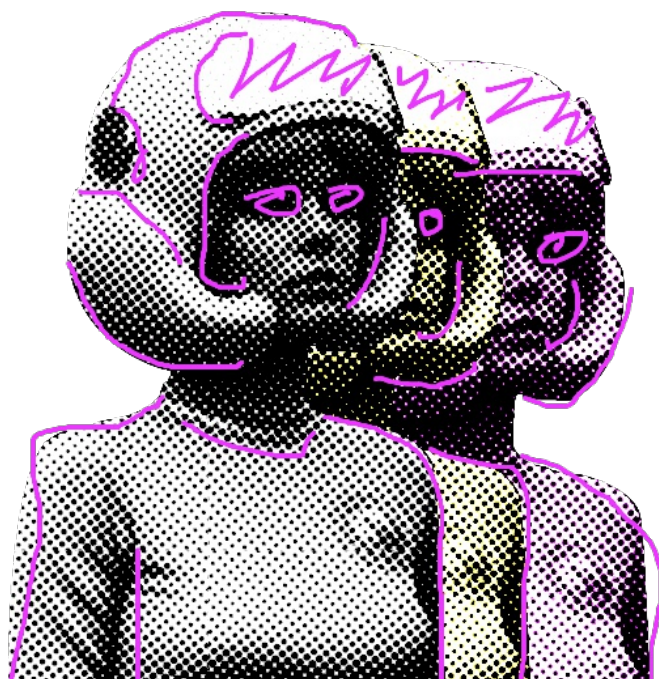
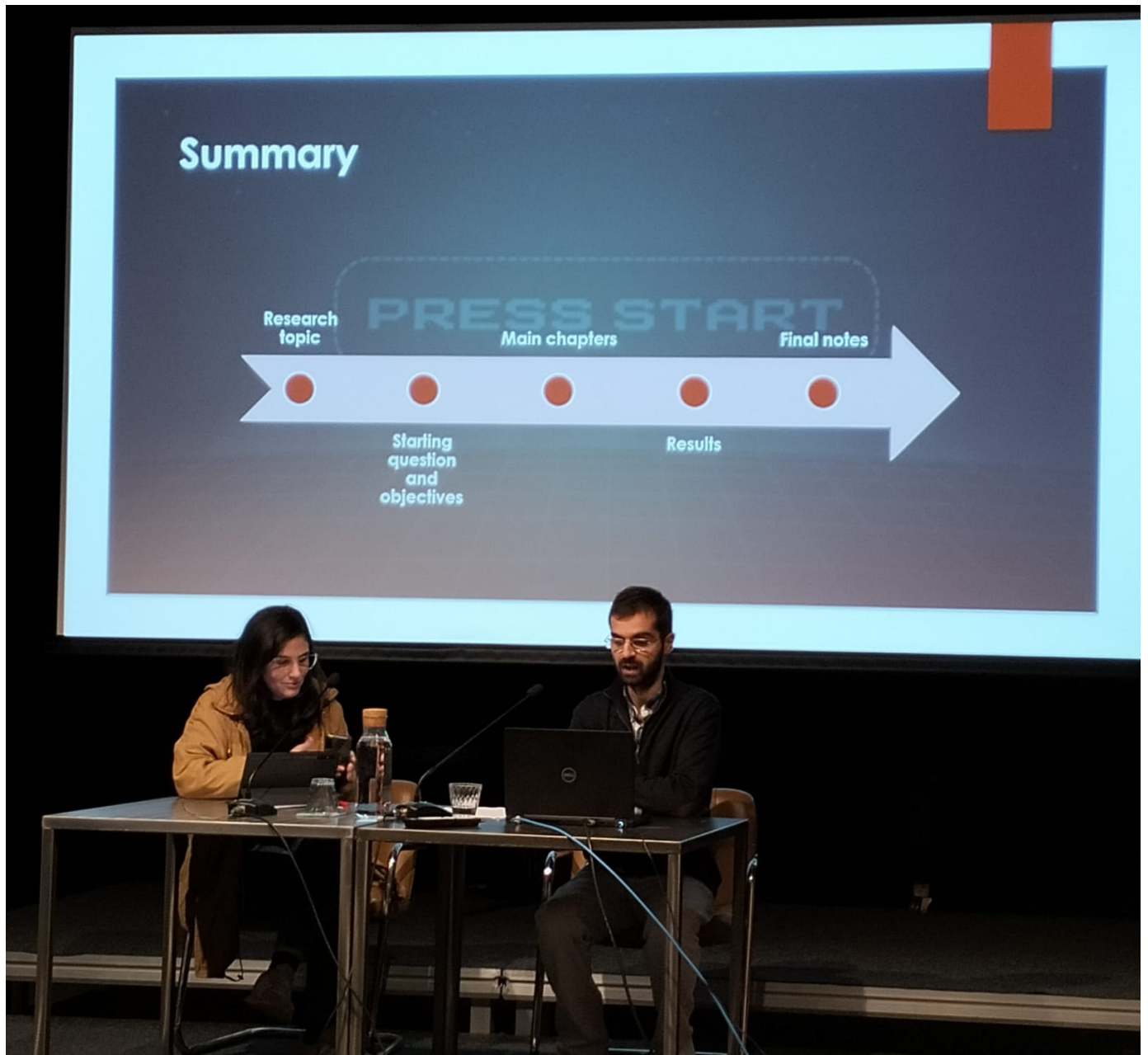
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Abstract

The world of video games is a phenomenon, in addition to being markedly modern, vast in its implications and truly global. For more than forty years, this industry has been making its way into today's cultural sphere, thus leaving an impact with diverse ramifications. Video games, like any other work, reveal a lot about their actors, thus leaving clues about the context from which they originate. One of the particularly relevant actors on this stage is the Japanese industry, whose culture, works and productions have become firmly embedded in today's popular culture. Thus, one of the main axes of this thesis is not only to frame the world of videogames sociologically, but also to trace the evolution of the Japanese industry in this universe. A second axis will involve an empirical incursion into the North Coast of Portugal, where we will establish dialogues with Japanese video game players. With this, we seek to understand the intrinsic dynamics of the region related to Japanese video games and discover which are the works most present in the collective consciousness of these players in order to later analyze them in the light of sociological contributions.

Keywords: sociology; cultural scenes; Japanese video games; North Coast of Portugal



Music Festivals as an Epicenter of Celebration

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Abstract

Music festivals have been increasingly marking the cultural calendar, and their impact is undeniable, both at a social and economic level, but also at the level of urban marketing strategies. The work presented here aims to analyze the role of music festivals as points of connection, making room for a shared feeling of celebration and accomplishment that uses music as a link and social networks as platforms that facilitate a union of festival-goers around the same values, creating memories associated with experiences and images.

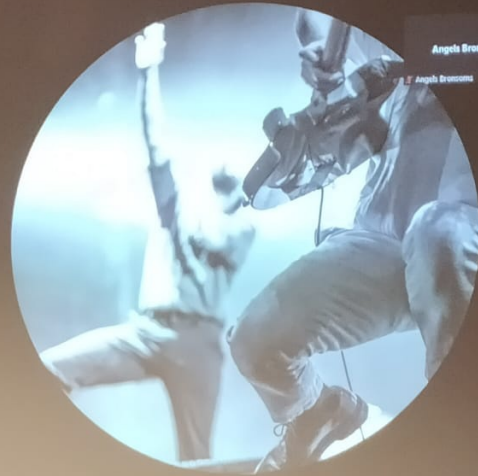
Keywords: music festivals, memory, nostalgia, celebration



Introduction

Music festivals have increasingly made their mark on each year's cultural calendar and, in the course of their evolution, they have established themselves as events that do not depend on or assert themselves exclusively through their artistic value.

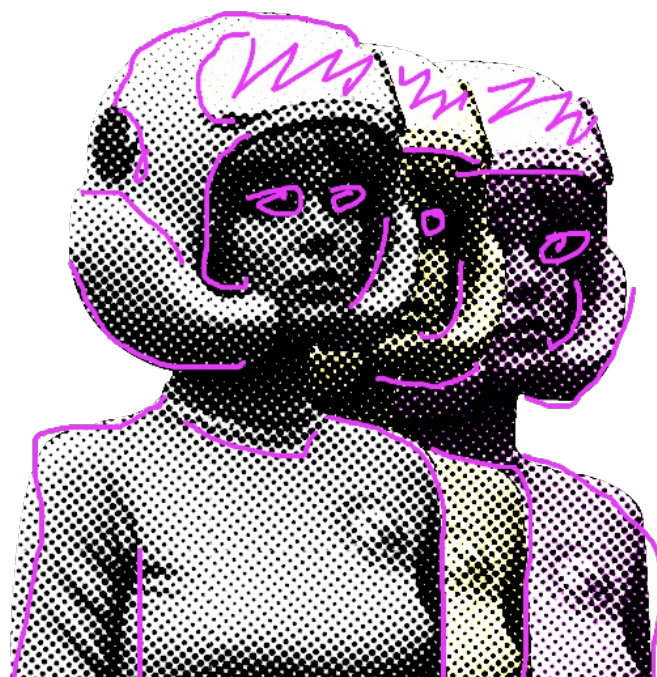
As events that bring together a great diversity of individuals and social groups in a space of connection and a communal feeling of belonging and ecstasy, music festivals are, above all, an epicentre of collective celebration around live music.



Angela Brummans

Angela Brummans

Try Photo



Musicking and acoustemology on lofi hip hop

Sidarta Landarini

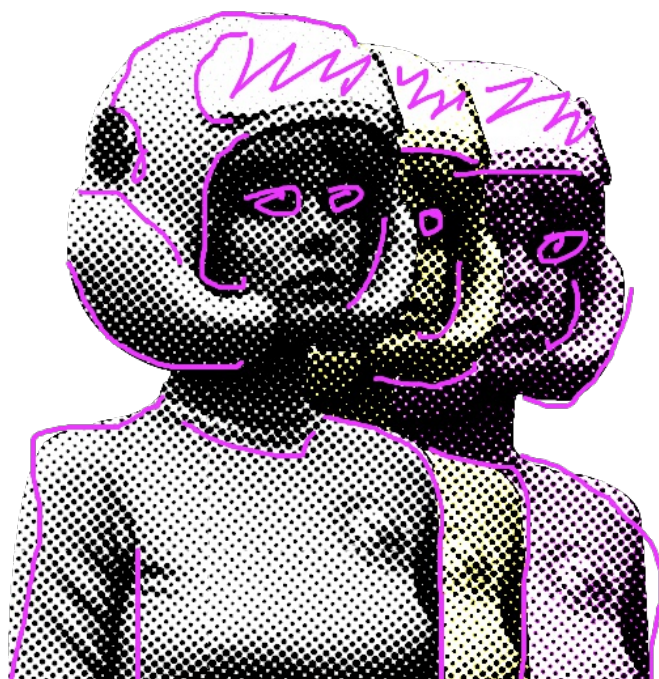
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Abstract

Abstract: This lecturer proposes to conduct a dialogue between the concepts: “Musicking” by Christopher Small (1998) and “Acoustemology” by Steven Feld (2020a), as of the artistic sound expression lofi hip hop. The encounter of these two authors and their concepts appear as a theoretical and methodological contribution of reflection on my experience of digital ethnography carried out between the years 2018 to 2021 in the networks that attribute meaning and significance to lofi hip hop. Through the ethnographic reporting, interviews, news and videos comments, I seek to argue that musicking lofi hip hop engages listeners to become bedroom producers, even if this one has no prior musical knowledge, because through its relationship with non-human agents is constructed a knowing-with and a knowing-through this practice.

Keywords: Musicking, acoustemology, lofi hip hop.





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