

The production of “liveliness”: music, technology and mediatized performance in times of social isolation

A produção do “aovivismo”: música, tecnologia e performance midiaticizada em tempos de isolamento social

Victor de Almeida Nobre Pires

Professor at Alagoas Federal University and PhD in Communication (UFPE).

UFAL, Programa de Pós-graduação em Ciência da Informação, Delmiro Gouveia (AL), Brasil.

Introduction

Since the end of 2019, we have witnessed the exponential spread of contagion of the new coronavirus around the world. The initial epicenter of the disease was the city of Wuhan, China, which counted between December and the end of February, according to official figures, more than 50,000 sick and 2,000 dead.

To contain advances in the virus to other regions of the country, the government, following recommendations from health experts, decided to take steps to close the city of 13 million inhabitants and

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establishing the quarantine regime, recommending people to stay in their homes and practice social distancing, in addition to extra personal hygiene measures.

While the world watched the process of isolating the Chinese city, even in January 2020, new cases of the disease began to be diagnosed internationally, countries like Thailand, Italy, United States, United Kingdom, France, Canada, for example, had their first confirmed cases.

Faced with this process of rapid spread and with confirmed cases in more than 200 countries, the World Health Organization (WHO) declared, on March 11¹, the outbreak of a Covid-19 pandemic, a disease caused by the new virus. The term pandemic refers to the proven internationally sustained dissemination of the new disease. This meant that the virus was no longer an exclusive concern of the Chinese government but was becoming a global health matter.

Faced with this reality, the WHO issued a series of recommendations to prevent mass contagion, among these measures were greater care with personal hygiene, especially washing hands periodically, isolating people with symptoms or diagnosed with COVID-19, and, perhaps the one that has generated the most social impact, the need to avoid agglomerations². Therefore, several countries around the world have adopted a quarantine regime, where people have been encouraged to stay at home and avoid get out unnecessarily, temporarily closing schools, universities, gyms, shopping malls, bars, restaurants, among other commercial establishments.

The measure even hit the market for the production of events in several segments, especially the cultural one. Cinema sessions, museum exhibitions, theater plays, concerts and music festivals, that is, events that have in common the need to create crowds of people to be profitable, had to be postponed or even canceled.

Speaking specifically of the music market, major events such as Coachella (USA), South by Southwest (USA), Glastonbury (ING), Lollapalooza (BR, ARG and CHI), as well as smaller independent events were affected, practically clearing the agenda concerts and musical events in Brazil and in the world in the first semester due to the new pandemic.

¹ See: <<https://g1.globo.com/bemestar/coronavirus/noticia/2020/03/11/oms-declara-pandemia-de-coronavirus.ghtml>>. Accessed on: March 27, 2020.

² See: <<https://www.saude.gov.br/noticias/agencia-saude/46540-saude-anuncia-orientacoes-para-evitar-a-disseminacao-do-coronavirus>>. Accessed on: March 27, 2020.

One of the first sectors of the economy to stop, due to the advancement of the new coronavirus in Brazil, was concerts and musical events. "Before we even got here, we were already feeling the impact of it", says Rafael Farah, partner of the São Paulo production company and independent label, Balaclava. "We had negotiations with artists who were experiencing this in other parts of the world." (...) The scenario, in the unanimous opinion of the sector, is the biggest crisis in the history of the live music market. Outside, huge festivals like Coachella and Glastonbury have been postponed. In Brazil, it affects both giants like T4F, which had its Lollapalooza postponed to December, as well as houses with a full schedule and independent producers. (BRÊDA, 2020, translated by the author, online)

To get a sense, according to figures from the Sistema de Informações e Indicadores Culturais (SIIC), in the year 2018 alone, the cultural segment generated R\$ 226 billion. It is to be imagined that a semester of inactivity can cause significant economic damage to a market in which artists are only the tip of the iceberg, and that an entire production chain, made up of technicians, producers and related workers. This chain had already shown, before the crisis, a drop in the number of formal employees (45% to 34.6%), and an increase in self-employed workers (from 32.5% to 44%)³.

According to a survey carried out with producers from all over Brazil by DataSIM, of the Semana Internacional da Música (SIM), it was recorded that the losses due to the postponements and cancellations due to the COVID-19 pandemic already exceed R\$ 483 million⁴. These postponements and cancellations are even more relevant if we analyze the importance that the segment of live music represents within the revenue of large and small artists, for example. Micael Herschmann (2010) points out that this business model, based on tours and live performances, was fundamental in the restructuring of the musical business in the early 2000s, supplanting the strategies that bet solely on the sale of records and editorial products on physical media.

In this context of transformation of the editorial product, phonogram and physical media, one of the segments that greatly transformed the productive strategies during this period of reconfiguration was that of live music. It was possible to see how the music industry in general started to operate not only on editorial products, but also bringing the planning of tours, shows and concerts to a level as or more important than the editorial product itself. (...)

If artists used to "tour to promote albums" before, we begin to see how the logic of "making albums to promote shows" appears strongly, from then on. Just look at the need that big bands and artists have to be on tour all the time to maintain the high level of revenue. (PIRES, 2019, p. 28-29, translated by the author)

³ See: <<https://agenciadenoticias.ibge.gov.br/agencia-sala-de-imprensa/2013-agencia-de-noticias/releases/26235-siic-2007-2018-setor-cultural-ocupa-5-2-millions-of-people-in-2018-having-handled-r-226-billion-in-the-previous-year>>. Accessed on: March 27, 2020.

⁴ See: <<https://datasim.info/wp-content/uploads/2020/04/Pesquisa-DATA-SIM-Covid-19-Brasil.pdf>>. Accessed on April 6, 2020.

With the impossibility of holding concerts and mobilizing the live market due to the quarantine established to contain the new coronavirus, several initiatives have been gaining space on the Internet to try to warm up the music segment, especially in their independent niches of bands with lower public projections. For example, fans have been mobilizing to buy merchandising products or listen to bands on streaming services, since they have had tours canceled or postponed, as well as companies, as in the case of the Bandcamp platform, which gave up its percentage of sales of phonograms and digital albums transferring all funds to bands, artists and record labels⁵.

But one of the phenomena that has been gaining momentum on the Internet during the quarantine, and that will be the theme of this article, is the trend that several artists have joined to carry out virtual shows through social networks as a way to replace canceled shows or entertain people in social isolation. Most of these events were inspired by the Portuguese festival “Eu Fico Em Casa”, a pioneering event that brought together Portuguese artists in a program made available free of charge through Instagram, in addition to productions by artists from the mainstream music such as Coldplay, Pink, John Legend, in addition to Brazilian mainstream acts such as Gustavo Lima, Jorge and Mateus, Léo Santana, among others⁶. In Brazil, for example, several producers, independent labels and even companies have organized events with the same proposal. Cases like “Festival Fico Em Casa BR” (Brazilian version of the Portuguese event of the same name, promoted by a collective of Brazilian cultural producers) and the #tamojunto Festival (produced by the Globo group) are examples of how the initiative has been growing in Brazil in a short period of time.

Thus, artists, producers and even managers have seen in the initiative a possibility of disseminating new works, approaching the public during an unprecedented humanitarian crisis, but also generating revenue. It is possible to see how some producers have tested models for the monetization of virtual shows⁷, as well as the various cultural departments of states such as Alagoas and Maranhão, for example, have announced alternatives for public sector interference in the segment, proposing the realization of

⁵ See: <<http://www.tenhomaisdiscosqueamigos.com/2020/03/23/musicos-20-milhoes-bandcamp/>>. Accessed on: March 27, 2020.

⁶ See: <<https://www.usatoday.com/story/entertainment/music/2020/03/17/coronavirus-john-legend-coldplay-play-virtual-concerts-instagram/5066024002/>>. Accessed on: March 27, 2020.

⁷ See: <<https://www1.folha.uol.com.br/ilustrada/2020/03/musicos-tentam-superar-crise-economica-do-coronavirus-com-shows-online-pagos.shtml>>. Accessed on: March 27, 2020.

public notices for presentations by artists paid by the government and available to the population through social networks or digital platforms, such as YouTube⁸.

Here, it is possible to realize how shows in virtual environments have gained even more importance. Much more than thinking about marketing issues and the economic crisis triggered by the biggest health crisis in recent history, we are interested in thinking about the media and communication aspects of live shows. This article aims to think about the mediation of musical performance through its registration and documentation, not only as a dimension of opposition to the incorporated performance, but as a complement, creating complex temporalities and new market perspectives. In other words, we are interested in thinking about how the media dimension of music builds or transforms the idea of “live”.

Therefore, we start from a methodological perspective that, influenced by the precepts of the Actor-Network Theory (ANT), recognizes the formations and materialities of music from the practices of non-hierarchical mediations between human actors and technological devices. Thus assuming, as Giorgina Born (2005) points out, that music is a widely mediated object and the result of the most distinct mediations. Another point is that to build these phenomena, we initially started with a media research to find out how the journalistic discourse portrays these phenomena and an accompaniment to these festivals and live performances - here cases like the lives of musician Ben Gibbard, from the band Death Cab For Cutie, and the Brazilian “sertanejos” such as Gusttavo Lima, Jorge and Mateus - to identify interesting issues within this universe. The final point presents how media performance and documentation of the performance can provide bases for the interpretation of these imbricated mediated relations between music, its live segment and its technological appropriation.

1. From isolation to media agglomeration: the production of live shows

The musician Ben Gibbard, lead singer of the American band Death Cab For Cutie, announced on his social networks, on March 17, 2020, that he would start the next day a series of daily shows, entitled “Live From Home”. The Ringer newspaper pointed out that Gibbard's initiative was one of the first among mainstream North American personalities, to initiate these solitary concert practices through social networks to raise money for charities. This, among other things, is due to the fact that Seattle was one of

⁸ See: <<https://revistaforum.com.br/coronavirus/flavio-dino-anuncia-edital-para-shows-de-artistas-pela-internet-durante-crise-do-coronavirus/>>. Accessed on: March 27, 2020.

the first cities in the United States to declare the closure of non-essential services and to recommend that citizens stay at home. Gibbard's initiative appeared in response to Governor Jay Inslee's decree that banned events with agglomerations of more than 250 people, closing schools and universities in the three Seattle area districts as a preventive measure to combat the proliferation of the new coronavirus⁹.

The structure of the presentation seemed relatively simple, with a single static camera and a microphone that captured his voice and the guitar. Daily at 4:00 pm, Seattle time, the live broadcast took place via YouTube, within the band's channel. The musician played in front of the computer, where he follows questions from fans and interactions on social networks.

FIGURE 01 – Ben Gibbard “Live From Home”



Source: Print Screen da Live de Ben Gibbard no Youtube, 2020¹⁰

In the repertoire of daily shows, Gibbard presented a series of hit songs from Death Cab For Cutie and Postal Service (a side project by Gibbard in the early 2000s), as well as lesser known songs from his solo career and a selection of covers made by fans through social media. In addition to the release of a new song, "Life In Quarantine". According to figures collected by the American Rolling Stone, the first show had an average audience of 200 thousand spectators¹¹. The series of daily concerts continued until March 30, when the musician announced that he would produce weekly performances every Thursday thereafter as

⁹ See: <<https://www.nytimes.com/2020/03/29/us/seattle-washington-state-coronavirus-transmission-rate.html>>. Accessed on: April 6, 2020.

¹⁰ See: <<https://www.youtube.com/watch?v=2TiCThAAcNM>>. Accessed on July 21, 2020.

¹¹ See: <<https://www.rollingstone.com/music/music-features/ben-gibbard-coronavirus-livestreams-976029/>>. Accessed on April 6, 2020.

long as the quarantine period continues, and social isolation is still one of the main recommendations. of health organizations¹².

In Brazil, the confirmation of the first case of COVID-19 came on March 4th¹³. From that day on, we realized how the federal, state and municipal governments have adopted different containment strategies. The measures here began to impose some restrictions from the middle of March. For example, the government of the State of Alagoas, where I live, imposed measures to close non-essential services, as well as a ban on events that generate agglomerations from March 16, while the State of São Paulo only did on 24 March.

With the recommended confinement and social isolation, several festival initiatives began to emerge, influenced by the Portuguese festival “Fico Em Casa”¹⁴. The Brazilian version brought together the same number of artists from March 24 to 27, offering more than 40 hours of free concerts. The lineup mixed names of great media expression such as Daniella Mercury, Maria Gadu and Adriana Calcanhoto, with established names from the national independent scene such as Emicida, Boogarins and Rael, as well as minor acts.

The practice, which is not exactly new, has been increasingly used by several names of Brazilian music, in the most different segments and markets. In fact, two recent presentations have had a lot of repercussions. The concerts of the sertanejos Gustavo Lima and the duo Jorge and Mateus have strained the limits of live music production in times of pandemic. Both presentations drew attention not only for the structure raised and the audiences mobilized, but also for the number of professionals hired for the recording, production and transmission of the performances.

Gustavo Lima's livestream, entitled “Buteco em Casa” and held, for the first time, on March 28, inaugurated a presentation model in Brazil. With a structure that clashed with “simplicity” in capturing sound and image of world pop icons, the sertanejo's presentation stood out in decoration, lighting, costumes, sound capture, musical playback of the band and even in advertising of beer brands and alcoholic beverage, an alternative used by the musician as a way to monetize on top of the presentation he

¹² See: <<https://www.theringer.com/music/2020/4/1/21202444/ben-gibbard-livestream-life-in-quarantine-live-from-home>>. Accessed on: April 6, 2020

¹³ See: <<https://saude.abril.com.br/medicina/coronavirus-primeiro-caso-brasil/>>. Accessed on: April 6, 2020.

¹⁴ See: <https://www.b9.com.br/123287/festival-fico-em-casa-br-mais-de-70-artistas-montam-programacao-com-40-horas-de-shows-online />. Accessed on: April 6, 2020.

made available for free. The financial contributions obtained during the transmission were intended for charity. In turn, Jorge and Mateus' live, entitled "Na Garagem", followed similar montage patterns and even had the appearance of the former Minister of Health, Luiz Henrique Mandetta. Stage structure, sound, lighting, costumes, band and even a waiter¹⁵.

On Gustavo Lima's live, there were cameras, a waiter serving beer and barbecue, a guitar player and a video team that occupied an improvised office behind the room. Only among those who appeared in the background in some scenes, there were about ten people - some wearing masks, others not. Jorge and Mateus' live had, in addition to the waiter, four support musicians, more than one camera and technical staff for recording. Jorge said live that the team was the bare minimum and that they were all wearing a mask - seconds after a roadie appeared without a mask. (ORTEGA, 2020, online)

In addition to the structure for conducting the presentations, which generally generated a series of discussions on social networks about the agglomerations of people working¹⁶, the audience numbers are also expressive. Gustavo Lima's presentation saw a peak of around 720,000 simultaneous spectators, according to a spokesperson, while the back country duo Jorge and Mateus reached 1.7 million with about 10 minutes of presentation and, over the 4:30 show time, reached a peak of 3,2 million¹⁷, breaking the record for the highest audience in a live musical transmission via YouTube, the record of the American singer Beyoncé in her performance at the Coachella festival in 2018, which according to figures from the United States Billboard, peaked at 458 thousand simultaneous viewers¹⁸. Until the closing of this article, the livestream of the singer Marília Mendonça, from April 8th, assumed the number one position with an audience of 3.31 million¹⁹.

¹⁵ See: <<https://g1.globo.com/pop-arte/musica/noticia/2020/04/06/lives-de-sertanejos-alegram-a-quarentena-mas-fogem-da-receita-do-pop-world-in-isolation.ghtml>>. Accessed on: April 6, 2020.

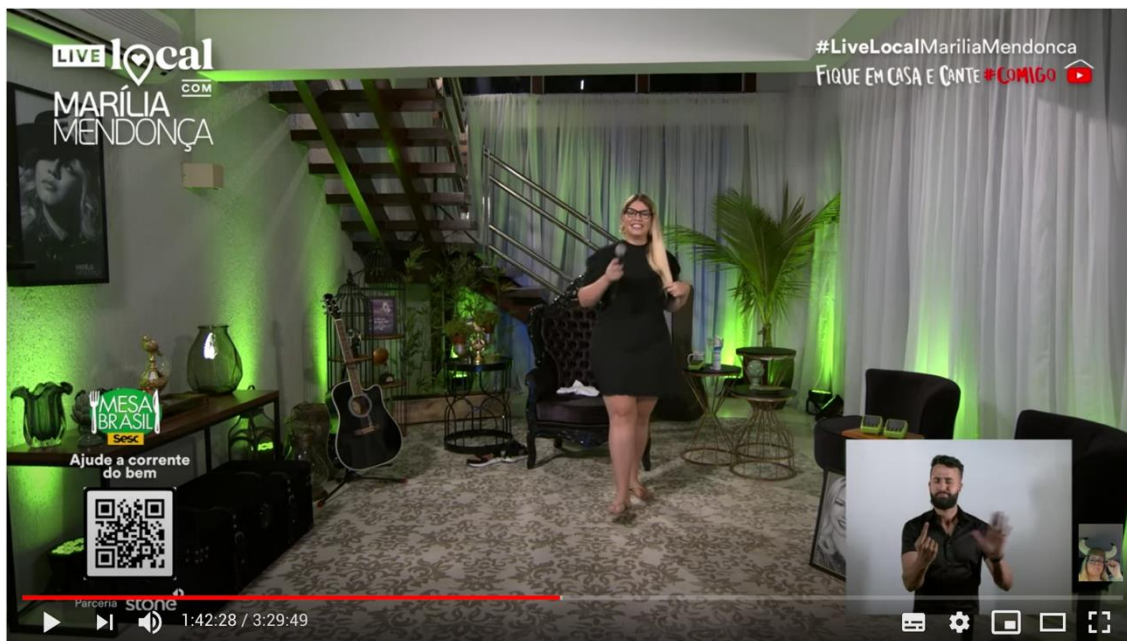
¹⁶ See: <<https://g1.globo.com/pop-arte/musica/noticia/2020/04/05/jorge-e-mateus-fazem-live-com-mais-de-4-horas-de-duracao-picture-with-agglomeration-behind-the-scenes-calls-to-attention.ghtml>>. Accessed on: April 6, 2020.

¹⁷ See: <<https://rollingstone.uol.com.br/noticia/live-de-jorge-e-mateus-no-youtube-quebra-recorde-de-beyonce-e-gusttavo-lima-em-10-minutos/>>. Accessed on: April 6, 2020.

¹⁸ See: <<https://www.billboard.com/articles/news/festivals/8343854/beyonce-coachella-set-most-viewed-youtube-performance-live-stream>>. Accessed on: April 6, 2020.

¹⁹ See: <<https://gauchazh.clicrbs.com.br/cultura-e-lazer/musica/noticia/2020/05/cantores-sertanejos-dominam-ranking-das-10-lives-com-maior-audiencia-no-world-ckai7es59003d015nq1kvsfct.html>>. Accessed on: July 21, 2020.

FIGURE 02 – Live Marília Mendonça



Source: Print Screen da Live Marília Mendonça no Youtube, 2020²⁰

Still on these data, it is interesting to also point out the protagonism that Brazilian productions assume within this scenario. According to data released by Youtube, among the 10 most watched lives in the period, only two were not produced in Brazil: the April 12 concert by Andrea Bocelli, which appears in third place with an audience of 2.86 million and the BTS presentation on April 18th, ranking seventh with 2.31 million viewers. Another fact that is worth mentioning is that, among the ten most watched productions, eight took place in April, still in the context of the beginning of quarantine and social isolation.

What seems to me to emerge here, far beyond the differences between the musical performances of different artists through social networks, is how live music appears as an important media product in this historic moment. The expressive numbers reveal not only how live music remains an important product for the entertainment industry, but also how it remains in high demand, even in a scenario of social distancing. Not being a reality only for smaller artists, but mainly for artists with greater media projection.

For example, the Coachella festival, one of the pioneers in the transmission of live musical events, has even released a survey, conducted in 2019, that the transmission of the live event considerably

²⁰ See: <<https://www.youtube.com/watch?v=s-aScZtOfbM>>. Accessed on: July 21, 2020.

increases ticket sales. According to data released by the festival producers²¹, 67% of the audience for shows on the Internet would probably be willing to buy tickets for a concert similar to the one broadcast. Also, according to these data, for festivals, about 30% of the streaming audience buys tickets for the following year's edition.

At this moment, it seems opportune not only to rethink the dimension of mediatized musical performance, but how, in these pandemic times media performance stands as an alternative to live shows, revealing a series of interesting socio-technical phenomena mediated by music, such as interactions between audience and artist, musical experience shared and mediated by social networks and the sharing of musical content on the Internet.

For the researcher Alexandro Mota, master in Contemporary Communication and Culture at the Federal University of Bahia (Ufba), it is not even possible to compare to what was done before the isolation due to the large number of profiles that invested in the model without ever having done it. "The great distinction of lives at this time of quarantine is that we have more people who are willing and have time to watch, but not just watch. They want to interact, comment, ask questions, send to friends. All of this creates a favorable environment for a successful live and for a production that fully exploits the powers of this technology, which is precisely this promise to socialize in real time ", says Alexandro (...). (BORGES, 2020, translated by the author, online)

The new data in this scenario discussed in this article is how this scenario of pandemic and social isolation opened up the importance of the technological mediation of musical performance and how these products have emulated complex temporalities, new conformations of virtual audiences, new strategies of music marketing and artist-fan interactivity, reconciled with a significant growth in remote consumption, mainly through the streaming of online entertainment content.

According to research carried out after the beginning of social isolation, the Deezer platform noticed some significant changes in the pattern of use of its subscribers. For example, there was a significant reduction in the use of the platform through mobile devices and a considerable increase in consumption in household devices such as smart TVs (worldwide growth of 60% and in Brazil, 102%), video game consoles (worldwide increase of 59 % and in Brazil, 60%), tablets (equal increase of 20% in Brazil and the rest of the world) and desktop computers (10% in Brazil and 15% in the rest of the world)²². This increase in consumption is not only reflected in Deezer, worldwide streaming platforms such as Netflix,

²¹ See: <<https://www.dreamcast.in/blog/the-future-of-live-streaming-for-music-events/>>. Accessed on: April 10, 2020.

²² See: <<http://www.deezer-blog.com/press/deezer-revela-dados-e-mudanca-de-comportamento-de-consumo-de-audio-durante-o-periodo-de-isolamento-devido-ao-coronavirus/>>. Accessed on April 10, 2020.

Youtube, Amazon Prime and HBOGo have also registered notable increases, which has also been part of the companies reducing the quality of their transmissions to account for consumption growing²³.

Questions like these make us rethink the constructions of live performance as a phenomenon not only in opposition to mediatized performance, but as both dimensions are important mediators of the musical experience. It will be possible to perceive that however they present themselves as different forms of musical consumption, sometimes perceptible in the discourse of value creation by fans, musicians and cultural critics, both formats exemplify as they also share common issues, such as music - also in its live segment - it is a widely mediated object and as it is increasingly noticeable that there is an inseparability between live musical performance and technological apparatus in the construction of contemporary concerts.

2. Live performance vs. mediatized performance: “liveliness” and complex temporalities

For some time, I have tried to dedicate myself to the study of media contours of live musical performance. Whether trying to understand the correlation between intimate live shows, their video recording and sharing videos on platforms and social networks as part of the construction of live music that circulates on the Sofar Sounds network (PIRES, 2017), the value judgments within pop music about the use of cellphones and technological devices to record musical performance and how it articulated different notions of attentive or distracted consumption (PIRES, 2018), as well as the impossibility of conceiving contemporary live music as opposed to technological mediation (PIRES, 2019).

In agreement with Piekut, who says that “whatever music may be, it certainly relies on many things that are not music” (2014, p. 02); and with Born (2005), who calls attention to the character of the distributed object of music and how it is the result of multiple mediations I try to think how the boundaries that separate musical performance and its technological mediation are increasingly fluid. The media apparatus is dissolved in music in a broader way, its live segment being a part of that universe.

This statement by Piekut reverberates in the principle of flat ontology, proposed by Bruno Latour in the Actor-Network Theory (ANT). Following this principle, when analyzing the processes and phenomena registered in the networks, the researcher must not only build the network from the tracks of human

²³ See: <<https://www.theverge.com/2020/3/27/21195358/streaming-netflix-disney-hbo-now-youtube-twitch-amazon-prime-video-coronavirus-broadband-network>>. Accessed on April 10, 2020.

actors (that is, individuals, music fans, journalists, cultural producers, musicians, among others) but also non-humans (technologies, mobile devices, apps, for example).

Therefore, to think about the media character of musical performance, I start with the assumption defended by authors such as Zumthor (2018) and Frith (1996) that performance can be defined as a social or communicative process, deeply dependent on its reception or interpretation process. In other words, the performance act brings into play an articulation between our communicational and interpretive skills.

Understanding performance as a communicational process, it is also interesting here to discuss about “simulation” or “artistic performance”. In agreement with Diana Taylor (2013) I see performance as a way of intervening in the world, an accomplishment or act of transfer. Another issue worth calling attention to is how the notion of performance that I am thinking about here, as a communicational act, must also include actors that are not properly understood as “performers”, agents that are left out of the performance act, such as the audience and its “intervention” capabilities.

Considering the surroundings of the performance act is fundamental to conceiving the process as a whole. Without the audience, the performance and live music, loses much of its meaning. The existence and agency of an audience are parts, which Frith, Zumthor and Taylor, consider fundamental to the existence of the phenomenon itself. Godlovitch (1993), in turn, in his work on classical music describes the “conditions of integrity” that need to exist before the performance and constitute what he calls continuity of the ritual and that, in fact, are part of the act performance of this musical genre. For him, the continued calm of the audience during the presentation, for example, is one of the prerequisites for the event and continuity of classical music performance.

Taylor will also suggest that one of the problems in discussing performance is in the meaning of the term, which can refer to a dance as well as to a performance mediated by technology, but still warns that these multiple layers of the term indicate the pertinent connections between these systems and their productive relationships. In other words, it is not a matter of addressing the differences between live performance and mediatized performance, but as there are overlaps between corporate and media practices.

A fundamental part of understanding this media process within performance, especially in music, is how the participation and the mediation of technologies transform our perception. Walter Benjamin

(1987) states that our sense of perception is not determined only by natural and biological issues, but by historical circumstances. In other words, the way we perceive the world is subject to change, given the emergence of new technologies and mediations. In the field of music and live musical performance it would be no exception.

What I've been trying to build up until now is how the communication studies of musical performance needs to be linked to the study of its mediatization processes, as well as its materialities and new forms of use. In other words, how the mediation processes present in concerts and their records change the way we relate to music and consume live concerts.

Auslander (2018) will propose a reinterpretation of the reactivation concept, proposed by Benjamin in "The work of art in the age of its technical reproducibility", as a way of understanding the consumption of the performances in media supports by the public. The proposition is that the forms of mediatization of the arts are not or replace the original object itself, but in a way bring it into the context of the receiver in its temporal and spatial context. In other words, technical reproducibility does not replace the work of art, it is reactive.

The reproduction of a performance does not allow me to experience the performance in its original circumstances; it does not transport me to the time and place where it occurred. However, it brings the performance to me, to have the experience in my special and temporal context. When I listen to Woodstock recordings, watch Brian de Palma's film about the performance group Dionysus in the 1970s, or look at photos of Chris Burden presumably being shot, these events are reactivated - or re-enacted, so to speak - in my room. (...). Even though I know that these events took place in another time and another space, I have their experience as a performance here and now, with myself as an audience. (AUSLANDER, 2018, p. 46, translated by the author)

This reactivation process described by Auslander leads us to think about a complex temporality created by mediatized performances, it is no longer necessarily the spatial and temporal context where the performance was made, but how it creates a new "here and now" from its consumption by the audience. It is not a question of denying that the recorded product does not offer a historical testimony, but as with the reactivation of performance, this documented past is negotiated in a reading in the future and processed as a present time, producing, as Taylor designates, a constant state of "now", according to the author.

It is exactly the production of this present time, "here and now", of this "liveliness"²⁴ as a text in situation (FECHINE, 2002) that lies a large part of the value and meaning of mediatized performance. Even

²⁴ Thanks to Thiago Soares for the suggestion of the term during a class at PPGCOM / UFPE.

more if we add to this process of technological mediation the possibility of transmitting / watching this performance in real time, interacting with other users and the artists themselves.

These discussions about the mediatization of live musical performance are important not only to think about the audience's relationship with music, but also to recognize the central role that mediatized performance has in musical consumption as a whole. For, it seems a consensus since several authors, among them Frith (1996) and Auslander (2018), recognize precisely the documented performance as widely available in comparison with the incorporated live performances. Even more so if we think that in these times of social isolation, where concerts are not even allowed, they become more than a mere product, but a recurring demand from the public²⁵.

Therefore, I believe that analyzing live musical performance and the construction of live music in times of social isolation is to escape competitive categorizations. To reflect on these phenomena is to notice how music segments are interconnected and directly dependent. Cases such as those discussed in these articles not only illustrate new appropriations of established production, circulation and consumption practices, but also highlight the protagonism of live music "here and now" in social and media agglomerations.

Final considerations

I sought to reflect on the current scenario of live musical performance from the dissemination of the lives of artists and bands during the period of world quarantine triggered by the new coronavirus. Here it was interesting to go beyond competing binary relationships between "live" meetings (embedded, in person) and media products (recordings of shows, performances), from a communicational approach.

Much more than stating whether the consumption of the show through a DVD is a "minor" experience than the show itself; if filming a concert through a cell phone to share on social media is a distraction practice; or even if the demand for musical lives in times of social isolation is a market trend for the music market, it is important to understand the role on live music today. This question that has been the subject of several debates in music criticism reflecting the importance that live music has for contemporary society.

²⁵ See: <<https://g1.globo.com/pop-arte/musica/noticia/2020/03/25/a-era-das-lives-shows-a-distancia-indicam-a-cara-da-musica-pop-during-quarantine.ghtml>>. Accessed on April 10, 2020.

The present work sought to analyze the overlap between the media performances and the face-to-face concerts. Drawing attention to new conformations of live music performances in its communicational determinations and complex temporalities, especially the “liveliness” that emerges from these products. Thus, we realize that the analyzed phenomenon is yet another example of how technological mediations in the world of music brings new demands and trends in musical production.

The dynamics discussed in this article allow us to perceive the mediated and distributed character of music, paying attention to “non-musical” objects that, increasingly, impregnate music, its materialities and its processes. Therefore, pointing to a broader view of the processes that act in the construction of live music in media culture.

Victor de Almeida Nobre Pires

ORCID: <https://orcid.org/0000-0002-3891-3273>

UFAL, Programa de Pós-graduação em Ciência da Informação, Delmiro Gouveia (AL), Brasil.

PhD in Communication (UFPE)

E-mail: victor.pires@delmiro.ufal.br

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Abstract

This article aims to discuss the notion of performance in live music. From a communicational approach, having as a case of study the concerts produced through social networks during the social isolation adopted to combat the proliferation of new coronavirus. Questions about technological mediation and performance documentation; the “liveliness” and complex temporalities of media products; uses of social networks and new interactions between musicians and fans are some of the topics addressed here to try to understand the place of live music within the current media culture. Beyond trying to understand mediatized performance as an opposite facet of face-to-face performances, we seek a broad view that contemplates the action of individuals and technologies, seeking a perspective that builds contemporary live music from elements that are not, necessarily, musical.

Keywords: Live music. Performance. Technology.

Resumo

O presente artigo tem como objetivo discutir a noção de performance no campo da música ao vivo, a partir de uma abordagem comunicacional, tendo como caso de estudo a tendência de produção de apresentações através das redes sociais durante o isolamento social adotado no combate à proliferação do novo coronavírus. Questões sobre a mediação tecnológica e documentação da performance; o “aovivismo” e temporalidades complexas dos produtos midiáticos; usos das redes sociais e novas interações entre músicos e fãs são alguns temas abordados para tentar entender o lugar da música ao vivo dentro da cultura midiática atual. Muito além de tentar entender a performance midiaticizada como uma faceta oposta da performance incorporada e presencial, busca-se uma visão ampla que contemple a ação de indivíduos e tecnologias, buscando uma perspectiva que construa a música ao vivo contemporânea a partir de elementos não, necessariamente, musicais.

Palavras-chave: Música ao vivo. Performance. Tecnologia.

Resumen

Este artículo tiene como objetivo discutir la noción de performance en el campo de la música en vivo. Desde un enfoque comunicacional, teniendo como caso de estudio la producción de conciertos a través de las redes sociales durante el aislamiento social adoptado para combatir la proliferación del nuevo coronavirus. Preguntas sobre mediación tecnológica y documentación de la performance; la "envivacidad" y las temporalidades complejas de los productos mediáticos; el uso de las redes sociales y las nuevas interacciones entre músicos y fanáticos son algunos de los temas abordados para tratar de comprender el lugar de la música en vivo dentro de la cultura de los medios actuales. Más allá de tratar de entender la performance mediatizada como una faceta opuesta de la performance cara a cara, buscamos una visión amplia que contemple la acción de las personas y las tecnologías, buscando una perspectiva que construya música en vivo contemporánea a partir de elementos que no son, necesariamente, musicales.

Palabras clave: Música en vivo. Performance. Tecnología.

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