

this engagement. By exemplifying with characteristics of the digital music archive of the Danish Broadcast Corporation (DR) I will (to echo Foucault) showcase how digital infrastructures work as communicators of music history making us aware of continuities and discontinuities of music historical formations. The system of DR is an enclosed system, but it is still spanning beyond its own boundaries working as a part of planetary computation (Bratton 2015) and it is mediating music in a way that is traversing time resembling the qualities of a hyperobject (Morton 2013). When thinking *with*, and *from within*, the digitally induced totality wherein music lies, music historiography should be remodeled together with an evolving understanding of ‘the contemporary’.

Communication, Production, Consumption and Reception (1)

• JOANA DOS REIS FREITAS (CESEM / Universidade Nova de Lisboa, FCSH), «Meme Is a new Music Genre»: On the Role of Production, Transformation and Circulation of Music in the Digital Culture of Internet Memes

Initially proposed by Richard Dawkins (1976), the term *meme* refers to the processes of circulation and transformation of an idea, object and/or cultural product, being a deposit unit of symbols and cultural practices that can be transmitted through various formats. In the age of the internet and participatory culture (Jenkins 2006), memes are one of the main forms of co-creativity, production, circulation and transformation of content by users mainly associated with pop culture, focusing on parodies, satires and other humorous characteristics that are always propagating and constantly changing their meanings. Among images, videos, social networks, forums and other online spaces, one of the objects of extensive production, mainly on YouTube and barely present on scientific literature, is music. The term *meme* results in thousands of videos and playlists that compile, aggregate, and associate pre-existing songs with memes, songs created for memes, and, mainly, songs that *are* memes. I propose in this paper to examine the processes of production, reception and propagation of what is titled as *meme music* on Youtube and other main online platforms of memes. Setting on the theoretical models of Shifman (2011, 2014) and Milner (2016), my aim is to shed some light on the relevance of music in the transformation of *memetic* contents and how these rely on audiovisual literacy of the users who produce and renegotiate them, engaging on different levels of meaning in the context of fandom and participatory culture.

• ANIKA BABEL (University College Dublin), Classical Music Memes: Etic and Emic Perspectives on the Portrayal of Classical Musickers

The contemporary artefacts of internet memes not only offer humour to the masses on social media platforms like Facebook, Instagram, and Twitter, but serve as exquisite material insight for digital ethnographers and musicologists alike. Rather than taking for granted certain societal conventions, this research endeavour aims to pinpoint semiotics, traits, and attributes of classical musickers, as highlighted in memes, to allude to the unequivocal (and largely uncritiqued) Othering of classical music: privilege, elitism, and whiteness. Through a survey and categorisation of classical music memes, both from etic and emic perspectives, egos of the classical music (online) community are put into sharp focus. As content that is primarily user generated, non-ulterior, and non-commercial, memes must be considered differently to the media of film, television, and advertisement; that meaning and intention are