

**MUSICAL LIVES: THE STRIKE OF REAL TIME STREAMING DURING THE
COVID-19 PANDEMIC**

***LIVES MUSICAIS: O ARROUBO DO STREAMING EM TEMPO REAL DURANTE A
PANDEMIA DA COVID-19***

***LIVES MUSICALES: LA ATRACCIÓN DEL STREAMING EN EL TIEMPO REAL
DURANTE LA PANDEMIA DEL COVID-19***



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How to refer to this article

ODIER, F. S.; MOURA, R.; CAMPOS, L. Musical Lives: The strike of real time streaming during the Covid-19 pandemic. **Revista Hipótese**, Bauru, v. 8, n. esp. 1, e022019, 2022. e-ISSN: 1982-5587. DOI: <https://doi.org/10.47519/eiaerh.v8.2022.ID408>

Submitted: 10/03/2022

Revisions required: 05/05/2022

Approved: 01/07/2022

Published: 01/12/2022

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ABSTRACT: In this article, we will address the circulation and listening of amplified and recorded music, considering their audiovisual experiences and the formation of audiences for these products that touch the image of musical performances over time. From the ethnomusicological perspective, we seek to reflect on the advent of lives streaming, a phenomenon popularized during Covid-19 pandemic. From this practice of live music, in real-time streaming, we will observe its effects on musical aesthetics and sociability generated among viewers in interactive chats during performances, as well as economic incurrences for musicians in this format. In this mode of enjoyment, we observe the presence of networks of cooperation in these social contexts, which seems to us to be indicative of conformations of contemporary musical taste.

KEYWORDS: Musical lives. Popular song. Musical scene.

RESUMO: *Abordamos neste artigo a circulação e a escuta de música gravada e amplificada, considerando também as experiências audiovisuais e a formação de público relacionadas às performances musicais. Desde uma perspectiva etnomusicológica, buscamos refletir sobre o advento das lives, fenômeno popularizado durante a pandemia da Covid-19. A partir dessa prática de música ao vivo, em streaming em tempo real, observaremos seus efeitos sobre a estética musical e a sociabilidade gerada entre os espectadores nos chats de interativos durante as performances, bem como das incorrências de ordem econômica para os músicos nesse formato. Observamos nesse modo de fruição a presença de redes de sociabilidade relacionadas a conformações do gosto musical contemporâneo.*

PALAVRAS-CHAVE: *Lives musicais. Música popular cantada. Cena musical.*

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RESUMEN: *En este artículo abordaremos la circulación y escucha de música amplificada y grabada, considerando sus experiencias audiovisuales y la formación de audiencias para estos productos que tocan la imagen de las interpretaciones musicales a lo largo del tiempo. Desde la perspectiva etnomusicológica, buscamos reflexionar sobre el advenimiento de las vidas, fenómeno popularizado durante la pandemia del Covid-19. A partir de esta práctica de música en vivo, en streaming en tiempo real, observaremos sus efectos sobre la estética musical y la sociabilidad que se genera entre los espectadores en los chats interactivos durante las actuaciones, así como las incursiones económicas para los músicos en este formato. En este modo de disfrute, observamos la presencia de redes de cooperación en estos contextos sociales, lo que nos parece indicativo de conformaciones del gusto musical contemporáneo.*

PALABRAS CLAVE: *Lives musicales. Canción. Escena musical.*

Introduction

It is far away for the contemporary listener to have live music as the main source of musical experience, as was the case until the first decades of the 20th century when the first forms of mechanical and electric sound recording and reproduction started to become widely popular. Before then, music performed live was the only form of musical appreciation. For a person to hear music, he would have to play it himself or go to meet someone who played it. Thus, except for the solitary listening performances of music players or listeners wearing headphones, music is an important factor in socialization (socialization here is understood as a gathering in which people share the experience of listening to music). However, the circulation and listening to amplified and recorded music promoted a new experience that would become prevalent throughout the 20th century. Nevertheless, the public's interest in live music has remained. More recently, the advent of musical lives, a phenomenon popularized during the Covid-19 pandemic, led us to reflect on these experiences.

Recordings emerged with Thomas Edison in 1877¹, who created the cylinder phonograph, which allowed sound recording and reproduction in a mechanical process and succeeded in its commercialization. The process of selling recorded music would grow with the invention of the record and the gramophone by Emil Berliner. After the first acetate records, the 78 r.p.m. (revolutions per minute) gum records would appear in the 1900s, and then vinyl records (invented by the Hungarian Peter Carl Goldmark in the 1940s) in 45 r.p.m. and 33 r.p.m. In the mid-1970s, the magnetic cassette tape and the cartridge appeared (the latter reached a large market in the U.S., but the cassette tape conquered a larger market worldwide, also having greater longevity) (LEBRECHT, 2008, p. 101-102). The digital sound of the compact disc, or as it is known in its abbreviated form CD, began to be developed by Philips in 1969 but only reached the market in the late 1970s and began to take vinyl's place in listeners' preference in the 1980s².

Later, at the turn of the millennium, came the independent physical media formats such as WAV or WAVE (Waveform Audio File Format), mp3 (MPEG-1 Audio Layer 3), AAC (Advanced Audio Coding), WMA (Windows Media Audio) or FLAC (Free Lossless Audio Codec), among others that quickly became popular and are also used in the most recent digital music platforms such as Spotify, Deezer, Google Play, YouTube Music, Apple Music, iTunes

¹ “It is commonly accepted that sound recording had its beginnings in 1877, when inventor Thomas Alva Edison, in a squeaky voice, intoned the children's song 'Mary had a little lamb' into a phonograph; and that it first reached the mass market in 1902, with tenor Enrico Caruso [...]” (LEBRECHT, 2008, p. 19-20, our translation).

² Grove Dictionary.

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or Tidal to be a few examples of the almost two hundred available. In the audiovisual field, the general public had experience with VHS (Video Home System) from the 1970s. The innovations of the current century, DVD (Digital Video Disc) and Blu-Ray (superior quality to DVD, the name refers to the color “blue”, short for “blu” of the ray emitted by the device during the reading and recording of data on the disc), quickly surpassed by streaming services³.

In addition to these means of listening to music, the technological developments of the 20th century allowed listeners to listen to music through radio and television broadcasts. Umberto Eco considers that

Radio and television constitute a technical medium that can transmit sounds or images over long distances, and secondly (and this aspect has been the subject of much discussion), an artistic medium that, as such, promotes the formation of an autonomous language and opens up new aesthetic possibilities (ECO, 1979, p. 315, emphasis added, our translation).

According to Eco (1979, p. 316, our translation), “the audiovisual media were born and grew up with radio as a broadcasting medium”. Around the 1920s,

[...] a Westinghouse researcher, Frank Conrad, with a transmitter he had built as a hobby in a Pittsburgh garage, began transmitting, as an experiment, news read from newspapers and recorded music. Gradually, an audience of radio amateurs who randomly followed these broadcasts began writing to him, asking to hear his favorite music. Then, in Pittsburgh stores, radio receivers began to appear, presented as particularly adapted “for listening to Westinghouse Station” (ECO, 1979, p. 316, our translation).

Still, according to Eco (1979, p. 316, our translation), “Conrad's listeners showed no particular aesthetic inclinations: they just wanted to listen to music at home”. Thus, “radio made available to millions of listeners a musical repertoire that, until recently, could only be accessed on certain occasions” (ECO, 1979, p. 316, our translation). Umberto Eco himself (1979, p. 318), when questioning whether radio, as an instrument of musical information, has had positive or negative effects, believes that to get an answer, it is necessary to examine cultural, sociological, and economic factors. About the audiovisual, the author observes that the demands of the spectacle on television (when it comes to popular music) have given preference to “performers endowed with greater stage talent, and the indispensable requirement of timeliness to which this medium, more than the radio medium, is subjected” (ECO, 1979, p. 319, our translation).

³ We rule out formats such as roll tape, ADAT, and Laser Disc here because they have not been targeted or reached mass consumption.

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Despite all these resources for listening to recorded music or from radio and television broadcasts and, more recently, through the Internet, live music performances have always remained in the foreground of the public. Socialization, the fruit of people's interaction from the collective auditions of live music, regardless of the environment, be they informal domestic gatherings, small or large concert halls, stadiums, or concert halls, may help explain a little the phenomenon of online lives arising from the social isolation imposed by the Covid-19 pandemic. From this, the following question arises: even if the public has high-quality audio and video recordings at home (on physical media or through online access) and can play them back on high-definition equipment, why have lives been so well received?⁴ It should also be noted that this adhesion to lives occurred despite the low audiovisual quality in general, being inherent to the platform itself, as is the case of Instagram, which does not provide good support for the realization of lives or due to insufficient transmission. To what extent do this collective online listening and the interaction generated through sharing and commenting in the chats aim and succeed in reproducing the feeling of physical or mental connection with the other? Finally, we return to Umberto Eco, who, when describing the situation of the radio listener, points out that:

The listener lacks, therefore, the connection with the performer (soloist or orchestral ensemble), the connection that is concretized in that particular "magnetism", which can be variously defined, but not ignored; the listener also lacks the direct, physical connection with the group of those who listen with him. Now, the performer's magnetism and the audience's magnetism are an essential part of a traditional musical audition, introducing a quota of "theatricality" that does not deny but characterizes the musical rite (ECO, 1979, p. 319-320, our translation).

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Considering the quality of audio and video, it is worth noting the stripping, even of famous musicians with professional structure, who performed lives at home, often using only the sound of the cell phone, without the use of audiovisual equipment that they use in their concerts. Beyond the aesthetic and socialization aspects, there is also a reflection on the subsistence of musicians who were prevented from exercising their professional activity due to isolation and the possibilities of remuneration through the monetization of their lives and cultural institutions.

⁴ Como destacou, por exemplo, o Portal Uai em sua retrospectiva do ano de 2020. Disponível em: <https://www.uai.com.br/app/noticia/musica/2020/12/22/noticias-musica,266318/retrospectiva-2020-lives-dominaram-o-ano-e-brasil-e-destaque-mundial.shtml>. Acesso em: 03 mar 2022.

The edicts and the experience of streaming in real time

Facing the rush of lives, the music scenes, mainly formed by independent artists from the low stream⁵, took these platforms as an attempt to work in a paid way through these “cooperation networks” (BECKER, 2010) - a system of work and fruition observed by the sociology of art on niches and music scenes, for example, which are named “Worlds of Art” - that became the music lives. In this sense, public and private institutions have articulated themselves in initiatives that contemplate the virtual circulation of arts professionals in a more expressive way through audiovisual streamings.

The edicts and calls launched by cultural institutions⁶ in 2020, the first year of the Covid-19 pandemic, understood that the live transmissions (real-time streaming) disseminated and popularized under the name of live, which implied potential internet connection disruptions, with losses mainly in the sound quality of the performances. Facing this dilemma, a simulacrum of live transmissions is agreed upon with the artistic scene in the sense that the presentations would be replaced by the delivery of the audiovisual file previously recorded. However, they would be broadcasted on an appointed day and time, for the first time, with live chat and real-time audience interaction, a very common model. After all, we are in the “country of television”, which has always negotiated recorded and live programming interchangeably. | 6

In the model in question, what matters is audience interaction - what matters is audience entertainment - because we agree with Guy Debord (1997, p. 16, our translation): “In the inverted world, truth is an instant of what is false”. And, in this lure of presence, produced by contemporary society, compulsory to the modus of social media algorithms, in uncompassionate real-time, synchronicity is enough in the live experience of the fictional narrative created to (between)have the viewer audience because: “The spectacle presents itself as an enormous positivity, indisputable and inaccessible. It says nothing but 'what appears is good, what is good appears.' The attitude that it demands on principle is passive acceptance [...]” (DEBORD, 1997, p. 16-17, our translation), an extremely active passivity in accepting the productions of presence in a society of the spectacle, but sanctioning them through their manifestations of approval and agreement with everything that is presented in the spectacle. We are not referring here to the spectacle understood as an artist's performance, but the spectacle (societal spectacularization) that is, for example, seen in social networks of the futile

⁵ Refers to the niche of the music market that is antagonistic to the mainstream, the underground (or low stream) niche, of independent artists with a small or medium audience reach.

⁶ Some examples will be cited below, taking musical lives made possible through public-private initiatives in Belo Horizonte.

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image of what it has become to be an artist in this liquid⁷ context of images “in crises of narratives” (NASCIMENTO, 2011), of the contemporary. And the sounds? From the ethnomusicological perspective, we hypothesize that they are no longer listened to, what seems to matter to us for the great public of lives is the production of (virtual) presences and narratives (during the broadcasts).

According to the sociological reflections of Antoine Hennion (2004, 2002, 2011) about musical taste, based on his theory of attachments, links to the object of liking, what would position the one who likes as an “amateur” is the pleasure of fruition of what is heard/seen, in the emergence of taste and liking. According to the French sociologist:

Listening is not only instant, it is also history. Its reflexivity is also its capacity to construct itself as the sphere of its activity. No longer, this time, in the presence of contact with passing sounds, but in the improbable duration of a slow invention, that of an art and a technique of listening through listening. The production of spaces and durations of its own, of “dedicated” scenes and devices, the progressive and evolutionary constitution of a repertoire, the training of bodies and spirits, the formation of a professional milieu, of an office of criticism and a circle of amateurs, is the other side of its reflexivity: music as the delegation of the power to move us to a set of works, which become the target of a privileged listening (HENNION, 2004, p. 17-18, our translation).

However, we can no longer take listening and only it as the object of attachment of the public (of amateurs) who like music in the context of pandering and the raptures of real-time streamings in which the image and the instant of affection of the artist's performance, in the audiovisual transmission, are privileged more than what is listened to in the strong sense of musical sound production. All this also involves the “listening” that Hennion talks about, the invention of listening.

According to Howard Becker (2010, p. 76, our translation), “Audiences become familiar with new conventions through direct contact with the work and often through shared experiences with others around those works. He sees and understands novel elements in many different contexts,” effects and signifiers that the artists teach, or the music scenes. These productions of taste for fashion that has been publicized because, in the music market, what is consumed is what is massively broadcasted by the curators and producers who own the “means of production”, to use the Marxist discourse in which the cultural *métier* has fluency, also read media or even number of followers on social networks and paid advertising capital (in the era of radio and TV, as the main diffusers of the music market, these “means of production” were

⁷ BAUMAN, Z. *Liquid modernity*. Rio de Janeiro: Editora Zahar, 2001.

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called “jabá”). It is necessary to mark, about the management of class society, “[...] that the bourgeoisie is the only revolutionary class that has always won; at the same time, it is the only one for whom the development of the economy was both cause and consequence of its domination over society” (DEBORD, 1997, p. 57, our translation).

In this context, the sentimental strengths emerge on and under the performance, a timeline of inscriptions, recurrent and innocent writings on the image (a kind of palimpsest superimposed on the screen), and its presented sounds here in the transmissions. Verifiable perceptions in the traces that remain for posterity, for what is presented remains in the dead and resuscitable archive of the immense virtual cloud (limbo⁸ accumulations).

In general, artists progressively explore their innovations and thus elaborate a series of conventions peculiar to their work. (Often, artists cooperate in the development of innovations within groups, and the schools or the <<chapel>> artistic ones that are formed then elaborate conventions peculiar to them.) Those who cooperate with the artists, especially the public, make learning these more unique and original conventions in contact with the isolated works or a set of them (BECKER, 2010, p. 76, our translation).

With this pact that allows artists to choose how and when to record their performances, the contracting institutions are also not responsible for the quality of audiovisual productions. They also do not pay, in addition to the value of the fee, the cost of recording and audiovisual editing, another segment of the art market, which fosters the absence of “show” techniques (sound, lighting, scenery, executive production, etc.), whose death of the backstage seems to have been imposed on us by the values and proposals of delivery of the artistic-cultural product through video.

In any case, survival here is urgent, both in the financial sense on the part of the artists who need this remuneration to pay for their most basic expenses, such as food, or the existence of their “utopian bodies”, as Tatiana Lima (2020) elucidates from Michel Foucault, in social networks, in the music scene, and in time, as surviving artists of the pandemic apocalypse of those without a stage. “The spectacle is the capital in such a degree of accumulation that it becomes image” (DEBORD, 1997, p. 25, our translation), it is about this survival also that we touch, beyond the subsistence of the body that supports the image and its performances.

⁸ A metaphor about the condition of the internet cloud, about the meteorological phenomenon cumulonimbus (cumulus-nimbo), one of the largest cloud masses in vertical accumulations over fifteen kilometers high.

A brief overview of streams (main, low, and live)

To present an overview of how lives have moved the music scene in Brazil, we selected, in the case of the mainstream, artists from different musical genres who adhered to the format and had a large audience: Roberto Carlos and Gilberto Gil, singers and songwriters from MPB, originally linked to the musical movements of the 1960s, Jovem Guarda and Tropicália, respectively; the singer and songwriter Hyldon who emerged in the 1970s associated with soul music; The singer and songwriter Adriana Calcanhotto, also part of the MPB, but with a career originating in the 1990s; Teresa Cristina, a singer with an artistic trajectory marked by samba from the 2000s; and, appearing in the 2010s, the singer and songwriter of sertanejo (country music) Marília Mendonça. We also selected the Welsh lyrical singer Katherine Jenkins to obtain insertion of classical music among the selected lives, and the Uruguayan musician Jorge Drexler for his example of a different approach in the treatment of the live he performed, seeking a more cinematographic aesthetic.

The singer Teresa Cristina became a phenomenon performing daily lives on Instagram⁹ with a large audience, being crowned, symbolically, the “Queen of Lives” (IZEL, 2020). Performed in an improvised way, the artist relied only on her voice (and so, she continues, because, until the moment this article is written, she continues performing lives, although no longer with daily regularity), singing a cappella, and also opening space for the participation of other artists to interact in the video performing as well. Besides famous names such as Alcione or Gilberto Gil, Teresa Cristina also allowed the presentation of artists unknown to the general public, who were there at first as spectators. | 9

The singer and songwriter Hyldon, who gained popularity in the 1970s, has also dedicated himself to conducting daily lives on his Instagram¹⁰ profile. In the event held from his home and named Improvised Live, the artist, in addition to singing and accompanying himself on guitar, told the story of songs, and his musical career, among other issues that viewers raised through the chat. Hyldon has exceeded the limit of 100 lives. Hyldon's profile contains 132 lives; the last one on the list was held on February 18, 2021. With an audience of modest proportions during the live broadcast, usually with an average of just over two dozen people, and among them, approximately half made up a regular¹¹ audience that began to interact with each other, with the lives becoming even a meeting point. However, the lives

⁹ Available at: <https://www.instagram.com/teresacristinaoficial/>. Access: 10 Jan. 2022.

¹⁰ Available at: <https://www.instagram.com/hyldon.oficial/>. Access: 10 Jan. 2022.

¹¹ The experience lived by one of the authors of this article. Access: 10 Jan. 2022.

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reached a few hundred views after the live broadcast, ranging from two hundred to eight hundred. Sometimes during his lives, Hyldon mentioned how this activity was good for his mental health, a commitment he made to the public for which he took the time to prepare and rehearse some musical numbers, including songs that were not his usual repertoire. At the same time, keeping the idea of improvisation, the artist risked playing songs requested on the spot by the spectators without major concerns when he needed help remembering a chord or verse of the lyrics.

The singer and songwriter Marília Mendonça performed her first live¹² performance on April 8, 2020, in which she performed her vocal performance live, as in a karaoke show, in which the band's playback¹³ is played in real-time for the artist to sing, sitting in an armchair in the living room of her house. With the image transmission at the TV production level, with camera cuts and many interactions between one set and another of songs, there was also the appeal of mobilizing donations, through a QR Code displayed on the screen of the transmission, for philanthropic purposes in exchange for the presentation performed for free by the artist and offered to her loyal and captive audience. “National singers dominated the global ranking of musical lives on YouTube, released by the platform. The featured artist is Marília Mendonça, who took the lead with 3.31 million viewers simultaneously” (WERNECK, 2020, our translation).

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The presence of the artist and the popularity of her compositions are what matters, after all, the attachment of her loving (amateur) audience matters with her live performance, regardless of whether the instrumental performance of her band is recorded and reproduced as a playback.

The Welsh lyric singer Katherine Jenkins, who dedicates herself to the operatic repertoire as well as to pop, has also performed lives using playback on her Facebook¹⁴ profile. Even at home, Jenkins performed a whole *mise-en-scène* and did not neglect her costumes, always wearing long dresses. Considering the universe of classical music, in which there is still resistance to technology, such as the electric/electronic amplification of instruments, one can see, in this case, the abandonment of this musical preciousness as a function of necessity. Some of his lives have reached more than half a million views.

¹² Available at: <https://youtu.be/s-aScZtOfbM>. Access: 10 Jan. 2022.

¹³ Pre-recorded musical background over which you can sing or play an instrument.

¹⁴ Available at: https://www.facebook.com/KJOfficial/live_videos. Access: 10 Jan. 2022.

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Adriana Calcanhotto made her first live performance through the SESC at Home¹⁵ program that was broadcast on the institution's YouTube channel, in her house, in an environment of black walls, with two crossed hammocks, one blue over the other red, sitting on a stool playing guitar. The sound is captured by a condenser microphone, which sends to the audience the acoustic sound of the ambiance of the room where the artist performs. The care with the image, in the expanded sense, is less concerned with the narcissistic dimension of the presence of her body in front of the camera but with the scene that is established by composing a possible scenario with elements inhabited in her residence and that relate to her previous work in progress until the beginning of the pandemic.

The first live of Gilberto Gil and Family, São João em Araras Ao Vivo, was performed in the backyard of his house, with the structure of a concert stage and with image capture, editing, and transmission whose quality equals that of the production of one and transmitted on his YouTube¹⁶ channel. The event maintained the standard of a Gil concert, strictly artistic, without many interruptions, in which music, performance, and sound mattered in the foreground of the event. Gil's June live became an EP¹⁷ distributed on all streaming music listening platforms for its technical greatness of production and high level (mainstreaming) of musical performance.

Known for his concerns with the technical quality of his shows and records, a fact that led him from the 1970s to make his recordings in the United States of America (ARAÚJO, 2014, p. 62), Roberto Carlos also surrendered to lives. In the case of the artist, television production also falls, and here literally, because the broadcast was made by Rede Globo, the network with which the artist has an exclusive contract. The live performance on April 19, 2020¹⁸, his 79th birthday, was held in his private studio Amigo, located in the Urca neighborhood in Rio de Janeiro, which provided the sound quality of a professional studio. A differential within the singer's production was that he performed accompanied only by two keyboards played by Tutuca Borba (musician in his band) and Eduardo Lages (conductor of his band). Normally, the RC-9 (as Roberto Carlos' band is called) counts on almost two dozen musicians. The very reduced formation was a way to be careful with the restrictions imposed

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¹⁵ Available at: https://youtu.be/y_rSFDWnxiQ. Access: 10 Jan. 2022.

¹⁶ Available at: <https://youtu.be/s6KB4dDmrcw>. Access: 10 Jan. 2022.

¹⁷ The acronym for extended play corresponded to the vinyl record, usually with four tracks, two on each side, and that in Brazil became known as double compact in contrast to the single compact (or single, in English) that had two tracks, one on each side. EP and single denominations became common in Brazil with the advent of digital music platforms.

¹⁸ Available at: <https://www.youtube.com/watch?v=q5AI6p5id-I>. Access: 10 Jan. 2022.

by the pandemic protocols. The singer performed a second life to celebrate Mother's Day. Once again, the artist opted for a smaller formation with only five musicians, Norival D'Angelo on drums, Dárcio Ract on bass, Paulinho Ferreira on guitars, Tutuca Borba, and Eduardo Lages on keyboards. It is worth noting that all the musicians wore masks and were separated from each other by acrylic plates. Singing without a mask, Roberto Carlos called attention to the fact that the distance between the musicians was also being respected. Rede Globo broadcasted the first 45 minutes and in its entirety on the cable channel Multishow, the internet on the Globoplay website, and the artist's official YouTube channel.

But not all these major productions surrendered to the television aesthetic. This was the case of Jorge Drexler's concierto by Live Stream, held on July 5, 2020¹⁹, which took place as a sequence shot in black and white, registering from the arrival of the artist from the studio parking lot, who goes all the way through playing a matchbox and singing the first song of the repertoire, going backstage, revealing the crew and handing over his hat, and exchanging the matchbox for a guitar, with which he proceeds to the microphone and finishes the song. The musician greets the audience and performs his entire show (which was already on tour before the pandemic in solo format), relying on a performative structure composed of scenic elements, stage movements, and lighting that create sophisticated ambiances and a compelling image but fundamentally sonic experience with textures and artistic sound design. The presence of the body in space and movement with the stage objects and the proposed intermediaries²⁰ on stage as in the aspects of the “treatment of the voice”, according to Lívio Tragtenberg (1999), which occurs from technical automation that contributes to plastic qualities created by the expansion of the live vocal presence:

Combined with amplification resources and processes such as alteration of height (pitch change), timbre (alteration of harmonics, distortion, compression, chorus, flange, etc.), spatiality, duration, and ambiance (short, medium or long reverberation, echo, delay, etc.), the voice on stage more than ever is an object of elaboration of the stage composer" (TRAGTENBERG, 1999, p. 110, our translation).

¹⁹ Available at: <https://www.youtube.com/watch?v=KnsFbj0Z-FI>. Access: 10 Jan. 2022.

²⁰ “The term “intermedia” was introduced by Dick Higgins in the pioneering essay “Intermedia” in *Something Else Newsletter*, v.1, n.1, 1966, later published in D. Higgins, *Horizons: The Poetics and Theory of the Intermedia*, Carbondale: Southern Illinois University Press, 1984, p. 18-28. In that Essay, Higgins announced his conviction that “much of the best work currently produced seems to fall between media” (p.18). His understanding of the term became relevant to attempts to distinguish so-called intermedia from mixed-media and multimedia configurations. Higgins uses “intermedia” to refer to works “in which the materials of several more established art forms are 'conceptually fused' rather than simply juxtaposed” (E. Vos, *The Eternal Network: Mail Art, Intermedia Semiotics, Interarts Studies*, in U. B. Lagerroth, *the Arts and Media*, Amsterdam, Atlanta, Rodopi, 1997, p. 325); the quality of media juxtaposition is attributed to so-called mix media and multimedia configurations. (RAJEWSKY, 2012, p. 43, our translation).

Under this aspect, in the case of these mainstreaming productions, we have, as an example, Drexler's live, in which we can identify scenic/performative aspects in which "The spectator's attention is placed on the execution of the gesture, the creation of the form, the dissolution of signs and their permanent reconstruction. An aesthetic of presence is established (met en place)" (FÉRAL, 2008, p. 208, our translation). And in this strong sense of performance when it is art, to answer John Dewey's (2010) question that thinks "art as experience" and questions the aesthetic experience (when is it art?), in a societal and cultural time of banalization, liquidity, and de complexification of things and events, it is always good to remember that there is still art:

In short, different groups and subgroups have in common the knowledge of the conventions in force in an artistic discipline and have acquired it in various ways. For example, when circumstances permit or require it, those who share this knowledge can act in concert according to the modalities inherent in the network of cooperation in question, and in this way, creating this art world (of its internal division into different kinds of publics, the producers and the individuals who constitute the support staff) is another way of talking about the distribution of knowledge and its role in collective action (BECKER, 2010, p. 79, our translation).

In this sense, the formation of Art Worlds is produced by what is taught using production, | 13
diffusers of aesthetics, producers of tastes and likes, and attachments (HENNION, 2004). The public is somehow induced (or taught) to like, bind and attach itself to a certain type of compulsory production, televised, with limited standards of behavior and ways of being. The industry produces amateurs, but in coexistence with "worlds" that produce aesthetic experiences in the strong sense, such as those of Jorge Drexler and Adriana Calcanhotto, who take care of all aspects of the image, with the scene and behavior of the body in space, whether in the context of the concert like Drexler's live, or the domestic environment as was the context of Calcanhotto's live. The aspect that can contribute to understanding how the behavior of the public operates regarding the products and productions offered by the music scenes:

The practices of the amateurs studied vary in contrasting ways the basic elements of taste, which the analysis brings to light: the relationship with the object, the support in a collective, the cultivation of oneself, in short, the constitution of a technical device (understood in the broad sense as a more or less organized set of conditions favorable to the unfolding of the activity or appreciation). Taste is neither the consequence (automatic or educated) of the very objects tasted nor a pure social disposition projected onto the objects or a simple pretext of a ritual and collective game, it is a reflexive and instrumentalized device that puts our productions to the test. It is not

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mechanical, it is always “tentative”, it is an event (HENNION, 2004, p. 11, our translation).

The sociability that crosses the liking and love of amateurs, in their attachments, is implicated not only to the sound of music but to the “cooperation networks” (BECKER, 2010) and fruition, which are formed based on the tasting of the artist as an object, on the socialization that is inscribed in the chats of live broadcasts, in the entertainment and in the production of individual presence that contains the gesture of interaction and writing during the lives. There are many possibilities for the tasting of amateurs.

Possible Lives and the diversity of professional video productions in the Music Scene of Belo Horizonte

To bring a cut of lives with low streaming artists, we based ourselves on artists from the Belo Horizonte music scene (a city in which the authors of this article live, being the same observers and participants of this scene as musicians and researchers) who had experiences with the format of lives.

The Somos Um (We Are One) project, by musician Cliver Honorato, was carried out as an independent initiative since the creation of “cooperation networks” and the association of the hybrid format of real-time streaming, performing duets with guests who sent their previously recorded participations, to be played in real-time with Honorato's live performance, playing the guitar and singing together with the guest artist. The transmission was carried out with the support of a professional technician who captured the sound of the ambiance of the musician's apartment room through a tape recorder and sent it to the duets' return monitor, which was listened to through a cell phone headset. Performed collaboratively with local, interstate, and international artists and producers, the “cooperation networks” created an engagement that brought together several public niches and diverse audiences, also contributing to Cliver Honorato's work scope and promotion since the broadcasting of Somos Um. Donations were made by the public digitally, from reais to euros, and the whole team involved was paid for sharing the money collected by the public during the virtual event. After the live broadcast, live stayed on the artist's channel. However, its first edition²¹ went off the air because it was selected in the Invitation to Occupy the Minas Gerais Vale Memorial, whose video was hired and replayed in second hand in the institution's channel, remaining exclusively

²¹ Available at: https://youtu.be/X_cdNYSEI-M. Access: 10 Jan. 2022.

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as a publication of the same, that is, the hiring of a musical performance to composing the programming of the 2021 space became an institutional collection.

The show *Temperado*²² by artist Mamutte was performed in a site-specific through the classification and contracting through the first call for proposals of occupation of the Minas Gerais Vale Memorial in a virtual way, within the programming of the space that occurred in the second half of 2020. Through research on possible technologies to mitigate the sound damage of transmitting the instrument and the voice concomitantly, a mixer²³ was used, inspired by the Roland model, a product sold out worldwide due to the pandemic unprecedentedness and the demand for streaming presentations in real-time. Several independent audio engineers developed the type of equipment used and sold in various models as interfaces for cell phone streaming. Mamutte invests in art direction as the power of the image on the video graphics plane, setting the stage in his room with a composition of plant pots in the space and stage lighting from his technical collection. Recorded song by song, which was gathered in post-production and finalized by the contractor, the artist takes to the flat screen the game of the body in movement in front of the static camera in only one fixed plane. It delivers sound quality captured by a line from the interface/mixer, considering the sound dimension of the musical performance.

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The Federal University of Minas Gerais also continued its program of artistic events through the UFMG #EmCasa Cultural Circuit, which repeated the same broadcasting formula employed in the Minas Gerais Vale Memorial, that of a real-time exhibition of an audiovisual record previously recorded and premiered on YouTube at a scheduled time and date, as unprecedented performativity. Featured in the program, the singer Drag Queen Azzula²⁴ performs with musician André Resende in a video captured in fixed plan and audio that also registers much of the ambiance of the space of the house where the performance takes place. The “utopian body” and the belting²⁵ as the potency of the attachment please her audience by imposing themselves over the sound and visual aspects of the space and the video in which she performs. The artist ends up occupying an entertainment space when presenting himself performing a performance that also permeates, besides the tacit musical, the dimension of a kind of entertainer, because, after all, that previously recorded video must offer the public a freshness as if it were live, the sympathy, the emotion, the charisma, must (between)have. The

²² Available at: <https://youtu.be/8xp4tEx3pkE>. Access: 10 Jan. 2022.

²³ Streaming interface for smartphone IS5 Gold Pro @ric_cortezgoldpro.

²⁴ Available at: <https://youtu.be/9Vs6v9iBdQk>. Access: 10 Jan. 2022.

²⁵Vocal adjustment is cataloged in the context of American pop and gospel music as a technique developed from the aesthetics of the English language.

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actor who there embodies the image and form of Azzula is a voice professional who executes with excellence and exuberance the punch belter of her singing but coexists with the coherence of the figure and performative presence of the Drag Queen, which is always associated with the occupation of a symbolic and performative place of entertainment, which in this context is no longer a specificity attributed to the artist in question. However, to any other who occupies the presence of performing in "lives" transmissions with streaming in time of simulacrum of the real, after all, the production of presence should be the same (fictionalized) by the interactive fantasy in the chats, by the audience, who should expect the same from the artist in his performance.

The SESC Invitation Program, made possible by a national public notice, transmitted Joana Bentes' *Instante*²⁶ concert using the same previously recorded recording procedure. This strategy minimized the noise and connection breakdowns that real-time streamings, especially small productions, are subject to. Performed on December 2, 2020, Bentes, a music producer, visual artist, and lighting designer always takes care of the images of the scenes in which she performs. The sound in her home Studio JOB was carefully captured and mixed by the artist, who appears on screen in variations of planes and colors in the video editing. During the show, the artist told the compositional history of each song presented and gave a special narrative tone to her video show.

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Final considerations

We can consider that part of the viewers who joined the lives, like the radio listeners previously mentioned by Eco (1979, p. 316), wished to listen to music. But, we also had those who considered the need for interaction through chats during their lives and even direct interaction with the artist as a demand that emerged given the social isolation imposed by the pandemic.

Different technical and aesthetic approaches were adopted by the musicians, according to structural/economic possibilities or by personal choice in an attitude of artistic stripping, read by force-form of performance for the flat screen. The experiences described also indicate that the audience can give up a higher quality audiovisual as long as the musical production (repertoire and musical performance) pleases them. According to Anthony Seeger (2008), the music here listens more for what it plays as signals of remembrance to the human heart than as

²⁶ Available at: <https://youtu.be/Ko8Dck4rlBE>. Access: 10 Jan. 2022.

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a requirement of sound quality and or performance, for “[...] to understand the effects of music on an audience it is necessary to understand how performances affect both performers and audience. Indeed, music is more than physical [...]” (SEEGER, 2008, p. 244, our translation). These are aspects of musical sociability that make “[...] retrace with listeners the 'customs, reflections, and myriad circumstances' that endow music with its effects [...]” (SEEGER, 2008, p. 244, our translation).

In this case, it is necessary to consider both the musical perception of each person's hearing and the different qualities of music reproduction equipment used by the listeners throughout life, only sometimes of great sound fidelity. For example, suppose one listens to music with decadent diversities of sound qualities. In that case, the image has more strength and even more marked presence in the epistolary affections registered in the chats in real-time and eternalize themselves registered in the video in the cloud.

The performance becomes content and an institution's collection for a derisory sum. The rights to use images and sound are compulsory, and the excellence of the presentations takes on an exhaustive dimension in the search for a quality standard that surpasses the erratic reality exposed to the unforeseen events and hesitations of real live art. The presentations become contents, the shows become collections, the fees are increasingly reduced to absurdly low values, and they are submitted to unacceptable (impossible) missions of feeding and funding a whole productive chain that works in the service of the musical performance event in real-time.

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Processing and publication by the Editora Ibero-Americana de Educação.

Reviewing, formatting, standardization and translation.