

FROM BRASS BANDS TO BUSKERS: STREET MUSIC IN THE UK

An Arts and Humanities Research Council-funded literature review

ANNOTATED BIBLIOGRAPHY

This research review, consisting of a 43-entry annotated bibliography, was produced as part of an AHRC Connected Communities programme project entitled 'Public Culture and Creative Spaces'.

It supports a report by Dr Elizabeth Bennett and Professor George McKay, 'From Brass Bands to Buskers: Street Music in the UK', published by the Arts and Humanities Research Council, launched at the Street Music conference on 14th May 2019.

Authors: Dr Elizabeth Bennett and Professor George McKay, University of East Anglia, June 2019

Author: Accino, Michael

Year: 2016

Title: Disabled Union Veterans and the Performance of Martial Begging

Reference Type: Book section

Location: Publisher: Oxford: Oxford UP

Book: The Oxford Handbook of Music and Disability Studies, edited by Blake Howe, Stephanie Jensen-Moulton, Neil Lerner, Joseph Straus.

Page numbers: 403-422

ISBN: 9780199331444

Keywords: begging, organ grinders, American Civil War, disability, street music, mendicant

Abstract: This essay discusses the phenomenon of disabled Union veterans who turned to the profession of organ grinding during and after the American Civil War: they became mendicant musicians who played music in the streets to beg for money. Within a cultural logic that emphasized the sorting of worthy from unworthy poor—and “true” veterans from “imposters”—the related practices of street music and mendicancy were harshly stigmatized. Although artistic and literary representations of disabled organ grinders often used the performers as rhetorical devices to elicit fear, loathing, or pity, closer scrutiny of surviving documentary evidence reveals that the men indeed possessed agency, along with a capacity and desire for self-representation.

Research notes: This essay opens by positioning organ-grinders in their historical pejorative context and outlining the various negative associations that were held towards organ-grinders in the eighteenth and nineteenth centuries. The author also discusses the relative lack of musical ability needed to play an organ and the resulting dismissiveness with which the organ-grinders were viewed by the ‘learned’ classes. The essay seeks to place the organ-grinders of nineteenth-century America, many of whom were Disabled Union veterans, within the urban soundscape and streetscape of the post-Civil war period. Of particular interest for scholars of street music are the author’s explorations of masculinity and disability, the notion of martial begging, commentary on ‘imposter’ veterans, and how the musicians used their bodies, the music, and the space of the street, to perform and comment on the constrictions of official paths to rehabilitation.

Author: Atkinson, David

Year: 2018

Title: Street Ballad Singers and Sellers, c.1730-1780

Reference Type: Journal Article

Publisher: English Folk Song and Dance Society

Journal: Folk Music Journal

Volume/Issue: 11(3)

Page numbers: 72-106

ISBN: 05319684

Keywords: street music, ballads, ballad sellers, criminality, trade, eighteenth-century

URL: <https://www.efdss.org/efdss-join-us/folk-music-journal>

Date Accessed: 01/05/2019

Abstract: Street ballad singers in the eighteenth century appear in records relating to the law and criminality, reports in the periodical press, inferences that can be drawn from the ballad trade itself, and references in works of a broadly literary kind, as well as in some visual depictions (most famously in the works of William Hogarth). Ballad singers are frequently, perhaps mostly, described in terms of criminality, vagrancy, and vagabondage, and yet there was clearly a market for their wares even among the more respectable classes. Ballad singers need to be understood as being also ballad sellers, with a part to play in the eighteenth-century economy, and while the evidence is certainly incomplete and metropolitan in its bias, it is nonetheless possible to sketch in something of the contemporary experience.

Research notes: An authoritative overview of what is known of the lives and work of ballad sellers in the eighteenth-century. This article is illuminating both in regards to the relationship between ballad sellers and criminality, their wealthy benefactors/customers, their vulnerability on the streets, their visual and literary depictions, libellous and seditious content of the ballads, and the contribution of ballad singers to the economy of eighteenth-century London and the creativity of its streets.

Author: Atkinson, David, and Steve Roud

Year: 2017

Title: Street Literature of the Long Nineteenth Century: Producers, Sellers, Consumers

Reference Type: Book

Location: **Publisher:** Cambridge: Cambridge Scholars

ISBN: 978144389499

Keywords: Street literature, eighteenth-century, nineteenth-century, printing, ballad sellers

Abstract: For centuries, street literature was the main cheap reading material of the working classes: broadsides, chapbooks, songsters, prints, engravings, and other forms of print produced specifically to suit their taste and cheap enough for even the poor to buy. Starting in the sixteenth century, but at its chaotic and flamboyant peak in the nineteenth, street literature was on sale everywhere – in urban streets and alleyways, at country fairs and markets, at major sporting events and holiday gatherings, and under the gallows at public executions. For this very reason, it was often despised and denigrated by the educated classes, but remained enduringly popular with the ordinary people. Anything and everything was grist to the printers' mill, if it would sell. A penny could buy you a celebrity scandal, a report of a gruesome murder, the last dying speech of a condemned criminal, wonder tales, riddles and conundrums, a moral tale of religious danger and redemption, a comic tale of drunken husbands and shrewish wives, a temperance tract or an ode to beer, a satire on dandies, an alphabet or "reed-a-ma-daisy" (reading made easy) to teach your children, an illustrated chapbook of nursery rhymes, or the adventures of Robin Hood and Jack the Giant Killer. Street literature long held its own by catering directly for the ordinary people, at a price they could afford, but, by the end of the Victorian era, it was in terminal decline and was rapidly being replaced by a host of new printed materials in the shape of cheap newspapers and magazines, penny dreadful novels, music hall songbooks, and so on, all aimed squarely at the burgeoning mass market. Fascinating today for the unique light it shines on the lives of the ordinary people of the age, street literature has long been neglected as a historical resource, and this collection of essays is the first general book on the trade for over forty years.

Research notes: This volume begins with a helpful introduction to street literature terminology, including broadsides, chapbooks, and slip songs. The preface covers the perceived ephemerality of street literature. The essays within the volume focus mainly on the subsections of ballads, songs and prose, and verse chapbooks, within street literature. The book overall positions the distribution of street literature as an equally important avenue of enquiry alongside the format and content of such literature. It is a comprehensive account of the production, sales, and consumption of street literature and provides insight into the lives of ballad sellers in the long nineteenth-century.

Author: Bath and NE [North East] Somerset Council

Year: 2016

Title: The Guide to Busking and Street Performance in Bath

Reference Type: Official Guide

Keywords: busking, guide, Bath, regulation

URL: https://www.bathnes.gov.uk/sites/default/files/busker_guide.pdf

Date Accessed: 19/04/2019

Abstract: Busking and street entertainment has long been part of the Bath experience, creating a vibrant and pleasant atmosphere for those who visit Bath. We welcome buskers and street entertainment that enlivens our city's streets. However, on occasion some performances can be intrusive and disruptive to those who live and work in the city. These guidelines have been written and agreed by representatives of the busking community, Bath and North East Somerset Council (B&NES) officers, the Bath Business Improvement District (Bath BID) and Bath Abbey to ensure that there is mutual respect, consideration and cooperation in resolving any issues. It is in everyone's interest to have a positive relationship with all users of public spaces and these guidelines aim to support this objective. Our thanks go to the Buskers and Street Entertainers in Bath, Bath Abbey, Bath BID, Equity and the Musicians Union, Keep Streets Live Campaign and B&NES Council in producing this Official Guide to Busking and Street Performance in Bath.

Research notes: This guidance begins with a section on setting the scene, which places busking within the Bath 'experience' and established it as a long tradition. It continues, however, to outline that there is also a history of disruption and intrusion for those that live and work in the city. The key stakeholders in the creation of the guidance and its intention to promote positive relationships are then established. A map of popular performance areas is followed by a set of guidelines for performers in the city, relating to maximum time at a pitch, sound levels, performance location, performance times, private shopping areas, and specific guidelines for those performing in close proximity to the Abbey. The next section deals with resolving conflict and how to approach a busker to make them aware of these guidelines (i.e. wait until they've finished playing), and the final section looks at trade licenses for selling CDs.

Author: Bennett, Andy, and Ian Rogers

Year: 2014

Title: Street music, technology and the urban soundscape

Reference Type: Journal article

Publisher: Routledge: Taylor and Francis Group

Journal: Continuum Journal of Media and Cultural Studies

Volume/Issue: 28(2)

Page numbers: 44 -464

DOI: 10.1080/10304312.2014.893991

Keywords: street music, digital, urban, soundscape, contestation

URL: <https://www.tandfonline.com/doi/full/10.1080/10304312.2014.893991>

Date Accessed: 02/01/2019

Abstract: In this article, we will examine the role and place of the street musician, their contribution to the urban soundscape and the ways in which this has been informed and (re)shaped by recent advances in music technology. Despite their global omnipresence, street musicians have seldom been the focus of contemporary scholarly research on music-making and performance. Historically, the street musician has been perceived and depicted as a romantic folk figure, one moving through and working in the urban environment in an ad hoc manner. However, as our research reveals, through the diversification of street music and the steady uptake of new music performance technologies, street musicians are forging different forms of presence in contemporary urban settings, their music becoming an inextricable aspect of the contemporary urban soundscape. Drawing on face-to-face interviews and participant observation work conducted in Brisbane, Australia, during late 2010 and early 2011, we endeavour here to bring street musicians further into the academic dialogues surrounding musicians and performance and in doing so further highlight the centrality of digital music tools within the work of contemporary street music performance.

Research notes: This article links street music to wider history of street entertainment and discusses the recent advent of technological advances and the changing streetscape, in relation to street musicians producing a different sound (e.g. through amplification). The authors' identify a lack of academic engagement with street music in contrast to the high volume of scholarship on music making and performance in contemporary and historical contexts. The article draws on a number of interviews conducted with street musicians (by the authors) in the city of Brisbane, Australia, during late 2010 and early 2011.

Author: Brayshay, Mark

Year: 2005

Title: Waits, musicians, bearwards and players: the inter-urban road travel and performances of itinerant entertainers in sixteenth and seventeenth century England

Reference Type: Journal Article

Location: **Publisher:** Amsterdam: Elsevier

Journal: Journal of Historical Geography

Volume/Issue: 31

Page numbers: 430 - 458

DOI: 10.1016/j.jhg.2004.05.002

Keywords: road travel, actors, musicians, waits, Early modern England

URL: <https://www.cambridge.org/core/journals/twentieth-century-music/article/performing-spaces-street-music-and-public-territory/C741216DDAF5BB15CBD1611ECCAB5942>

Date Accessed: 25/01/19

Abstract: By the rein of Elizabeth, a cosmopolite group of entertainers including musicians, town waits, actors, and those with 'exotic' animals were undertaking lengthy provincial tours to perform for audiences all over the country. Theatre historians have done much to recover details about England's Tudor and Stuart companies of travelling players. By contrast, historical geographers have paid little attention to the scope or character of the journeys undertaken by itinerant entertainers in the early modern period. Drawing partly on the work of theatre scholars, as well as on other published and unpublished evidence, this paper explores the travels of performers rewarded for playing before civic dignitaries in a sample of English towns and cities in the period between c.1525 and c.1640. The distances travelled, modes of transport employed, in supporting groups of touring musicians, actors, bearwards, and the payments normally received for performances, are examined. By the later sixteenth century, a readiness by well-defined groups of entertainers to travel extensively by road throughout the realm reinforced links between communities located across English regions. Moreover, while distinctive local entertainers traditions persisted in many places, the journeys of Elizabethan and Jacobean touring performers provided the means by which provincial audiences shared in the performance arts developed at Court and in the metropolis.

Research notes: This article includes a section on touring wait bands; of particular interest when considering street music's evolving place in society is the commentary on the growing civic duties of wait bands in the Tudor period (May Day, Midsummer pageants etc.), their reputation for drunkenness and revelry, and their patronage by nobility (such as the Norwich waits accompany Sir Francis Drake to Portugal in the 1580s). The author also covers the instruments commonly played by waits and their modes of transport.

Author: Busk in London

Year: 2019

Title: Buskers' Code

Reference Type: Official Guide

Keywords: busking, guidance, London, policy

URL: https://docs.wixstatic.com/ugd/63966d_c93c506e6f8b49b6967800658a1bca0a.pdf

Date Accessed: 29/04/2019

Abstract: We welcome you to perform in London, the world's most popular city! If you're busking in Greater London please use this code and you shouldn't experience any problems. It has been created by street performers, the Mayor of London, councils, businesses and the police to promote good relations and a vibrant street culture.

Research notes: Guidance included is presented under the headings of: where to busk; performance; sound; equipment; collecting money; resolving problems; the law and enforcement; anti-social behaviour; noise nuisance; obstruction of the highway; intimidation or conflict; and begging.

Author: Bywater, Michael

Year: 2007

Title: Performing Spaces: Street Music and Public Territory

Reference Type: Journal Article

Location: **Publisher:** Cambridge: Cambridge University Press

Journal: Twentieth-Century Music

Volume/Issue: Volume 3, number 2

Page numbers: 97-120

DOI: 10.1017/S147857220700034

Keywords: liminality, space, time, busking, Bath

URL: <https://www.cambridge.org/core/journals/twentieth-century-music/article/performing-spaces-street-music-and-public-territory/C741216DDAF5BB15CBD1611ECCAB5942>

Date Accessed: 25/01/19

Abstract: The interaction between ‘marginal’ music performance (whether socially or musically marginal, e.g. busking, ambient music, etc.) and ‘liminal’ spaces is at first sight a characteristically twentieth-century phenomenon. However, performance history as revealed not only through historical scholarship but through contemporary anecdotal or fictional writings can contextualize these current uses of music in negotiating public space, while revealing some of our assumptions about performance in general. I argue that much of liminal performance is concerned with the appropriation and retention of spaces in which to perform, and that this is no new thing but was, until relatively recently, the norm. I look at some aspects of performance history in the light of contemporary thinking about liminality, and consider how buskers, particularly in Bath (where I lived for several years) contend for temporary possession of public space as a prerequisite of their performances. I conclude by suggesting that the defining of liminal space might be usefully extended, in thinking about street performance, into the notion of ‘liminal spacetime’.

Research notes: In addition to the analysis of ‘liminal spacetime’, this article includes interviews with buskers from Bath that touch on topics such as how talent may be used as a marker of not begging, how performance can be harnessed to convert passers-by into an audience, and the potential of busking as a means of musical education. The author also discusses the rota system in Bath (particularly the popular areas, such as the Roman baths) and suggests that the competition over space can be between fellow performers as well as/as much as between performers and the general public.

Author: Carlin, Andrew

Year: 2014

Title: Working the Crowds: features of street performance in public space

Reference Type: Book section

Location: **Publisher:** New York: Springer

Book: City Imaging: Regeneration, Renewal and Decay, edited by Tara Brabazon

Page Numbers: 157 - 169

ISBN: 9789400772342

Keywords: urban planning, street performance, busking

Abstract: Street performances – ‘busking’, ‘juggling’ – are complexes of activities and appearances, which are both immediately recognizable and available to extended looking. Street performances, walking past and watching performances, are socially organized activities. Street performances in different places (Boulder, Prague, and San Francisco) share particular features, including orientations toward members of potential audiences. Designed to appeal to visitors and peers alike, some street performances are ‘boundary objects’: simultaneously exhibiting inter-cultural and intra-cultural identities for the attention of different audiences. Activities on pavements are part of urban planning. My chapter is a preliminary sketch investigating the ways in which pavements are used by people passing-by, pausing and watching activities, including “busking” and pavement art. I present ethnographic observations on such practical activities, which displays both intercultural and intra-cultural identities. I describe the ecology of the streets where observations were made and how street performers and pedestrians produced the street spaces where performances occurred.

Research notes: This article considers street music and performance in relation to the social organization of public space, which is understood here as being collectively produced or performed by people through embodied practices and actions such as walking, passing by, arriving, loitering, and leaving. There is also a section exploring the use of national costume in street performance through the concepts of ‘double duty’, ‘local texture’, and cultural display. The article is produced independently of the existing literature on street performance, in favour of an approach that maintains the ‘integrity’ of the phenomenon of description.

Author: Carmo, Andre

Year: 2012

Title: Reclaim the Streets, the protestival, and the creative transformation of the city

Reference Type: Journal article

Publisher: Universidade de Lisboa: Centro de Estudos Geográficos

Journal: Finisterra

Volume/Issue: 47

Page numbers: 103-118

ISBN: 04305027

Keywords: protestival, urban studies, creativity

URL: <https://dialnet.unirioja.es/servlet/articulo?codigo=4216627>

Date Accessed: 20/04/2019

Abstract: The main goal of this article is to reflect upon the relationship between creativity and urban transformation. It stems from the assumption that creativity has a paradoxical nature as it is simultaneously used for the production of the neoliberal city and by those seeking to challenge it and build alternative urban realities. First, we put forth a critical review of the creative city narrative, focused on Richard Florida's work, as it progressively became fundamental for the neoliberal city. Afterwards, and contrasting with that dominant narrative, we describe a trajectory of Reclaim the Streets that provides the basis for our discussion of the protestival (protest + carnival) as its main creative force of urban transformation.

Research notes: This article considers and revisits the development of Reclaim the Streets as a movement created within and against the neoliberal city. It provides a useful overview to the rise of the *protestival*, the space of the street as a location for such events, and the role of creativity and music in resistance.

Author: Campbell, Patricia J.

Year: 1981

Title: *Passing the Hat: Street Performers in America*

Reference Type: Book

Location: Publisher: New York: Delacourt

ISBN: 044006824X

Keywords: busking, street performance, America

Abstract: *Passing the Hat* is a joyful celebration of an ancient tradition. As long as there have been streets, there have been buskers – entertainers who can stand up on the sidewalk or in the park and sing, dance, juggle, or perform magic, music, or mime – anything that will draw a crowd and hold it within the performers’ spell. Patricia Campbell and Alice Belkin take you on a tour of the buskers’ best spots – from Boston and New York to New Orleans and San Francisco, and a dozen places in between. It is a journey that reveals not only a performer’s fierce need for freedom, but the dedication, skill, and years of discipline behind any good act. The story of busking is one of learning to love each failure, to conquer mistakes, to master a crowd, and to make it all pay off – in applause and sometimes in a decent living.

Research notes: This volume gives a good overview of the different forms of street performance taking place on the streets of America at the time the book was written. Topics covered include law enforcement, motivations to busk, and the skills, talents, and repertoires of the buskers interviewed.

Author: Cohen, David, and Ben Greenwood

Year: 1981

Title: The Buskers: A History of Street Entertainment

Reference Type: Book

Location: Publisher: Exeter: David and Charles

ISBN: 0715380265

Keywords: street performance, busking, street entertainment, history

Abstract: We hope that this book will interest and fascinate the reader in a subject which in its own right has surprised us with the richness of its history, showing beyond doubt that today's street entertainer can identify with generations of artists who in their different ways have made their own unorthodox contributions to street life.

Research notes: This book is a lively account of the history of busking written by two enthusiasts motivated by what they saw as a lack of engagement or care for the culture of the streets at the time of writing. Within this volume, the authors cover the wandering minstrel, goliards and troubadours, waits and players, balladry, comedians and mountebanks, fairs and showmen, anti-busking and begging, and twentieth-century buskers. It is widely referenced work, however there is research in here that requires reverting to the original or secondary sources, and it is a volume that would benefit from an updated version. Nonetheless, it is a useful and engaging overview of the history of street entertainment, with vivid depictions of post-WW2 buskers such as Ernie and Jack that may otherwise have been neglected.

Author: Doughty, Karolina, and Maja Lagerqvist

Year: 2016

Title: The ethical potential of sound in public space: Migrant pan flute music and its potential to create moments of conviviality in a 'failed' public square

Reference Type: Journal article

Publisher: Amsterdam: Elsevier

Journal: Emotion, Space and Society

Volume/Issue: Volume 20

Page numbers: 58 -67

DOI: 10.1016/j.emospa.2016.06.002

Keywords: sound, public space, migrant busking, affect, ethical potential, atmosphere, diversity, place-making

URL: <https://doi.org/10.1016/j.emospa.2016.06.002>

Date Accessed: 03/03/19

Abstract: In this paper we examine the notion that music in public space could be understood in terms of ethical potential, where new sensibilities for thinking, feeling, seeing and being with others might be imagined and practiced. We do this by considering how musical performances by migrants impact on inclusive forms of place (re)-making, affective enactments of public space and emotional accounts of belonging and 'the other'. The paper draws on an ethnographic exploration of South American pan flute musicians, performing music at Sergels torg, a central square in Stockholm, Sweden. Through fieldwork with a combination of qualitative techniques, including observation, interviews and sensory methods such as photography, video and recorded 'sound walks' we trace the affective aspects of encounters with busking and the impact of music on place. We highlight the ethical potential of music in the experience of urban moments and its capacity to reconfigure space. We find that encounters with sound can produce new spaces of conviviality and inclusion; it can soothe, animate, and soften urban spaces. However, a positive encounter with difference through sound depends on a favourable social, physical and temporal context, and because busking serves to make marginalised voices heard (both literally and metaphorically), it can be experienced as troubling for precisely this reason. Thus, we need to take into account the full complexity of the dynamics between sound and place, in considering this relationship as a novel window to the ethical potential of the urban encounter.

Research notes: This article considers the musical activity of a group of South American pan flute musicians in an area of modernist architecture, which although not considered a successful piece design, the authors highlight as a place of familiarity and association for inhabitants of Stockholm. The emotional and affective significance of the pan flute music is explored, as well as the potential that such significance affords in relation to ideas of the ethics of sound in a public space. The authors locate the article within the recent proliferation of interdisciplinary work in sound studies focusing on the potential of sound to highlight ways in which people relate to each other, and towards places. The authors also consider work on migration and diversity as aspects of the busking experience, whilst identifying that the possibilities of diversification in urban spaces and encounters afforded by street music have not been fully explored. The article considers whether encounters enabled by street music allow inhabitants, tourists, and passers-by to imagine the city, and themselves, anew, and present opportunities for listening to excluded voices. Thereby, their argument extends, that there is an ethical dimension to the possibilities of music to shape space. The article examines the more-than-representational (movement, gesture) encounters occasioned by street music, and how to capture registers such as atmosphere, safety, and belonging through sensory methods and other qualitative

research techniques. The fieldwork was undertaken with 30 participants and the gender, age, and location statistics are explored within the article. Participants were approached in-situ, with the researchers spending five days immersed in the atmosphere of the square alongside undertaking direct research with participants. The researchers used methods such as photography and video to capture embodied reactions, movements and expressions, and field notes to reflect upon their own experiences. These different registers of research are harnessed by the authors in order for them to identify how such patterns might indicate ethical potentials for street music, and, in turn, how their findings contribute to wider discussion of the role of culture and creativity in producing integrated, diverse, multicultural cities and providing different narratives 'failed' or alienating public space.

Author: Etheridge, Stephen

Year: 2016

Title: Street music in Manchester: “Spy Fever”, the First World War and the decline of the “Peripatetic Professors of High Art”.

Reference Type: Blog

Blog: Making Music in Manchester during WW1

Keywords: German bands, Manchester, street music, nineteenth-century

URL: <https://musicmcrww1.wordpress.com/2016/08/01/street-music-in-manchester-spy-fever-the-first-world-war-and-the-decline-of-the-peripatetic-professors-of-high-art/>

Date Accessed: 02/02/2019

Abstract: The Victorian city was a noisy place. It has been argued that it was the London professional person that suffered the most. Charles Dickens, and others, such as clergy, doctors, academics, artists and writers, felt that they were unable to work or concentrate in the city due to the constant noise [...] Yet street-music had existed in the provinces, in one form or another, since medieval times, so several questions emerge from this commentary. Did Manchester residents suffer in the same way as the middle class in London, and, if so, how did the outbreak of the First World War influence this kind of music-making? Moreover, were the Manchester press as hostile to itinerant musicians as the London press?

Research notes: As much of the literature suggests, the focus on Victorian street music predominately centers on the Capital, and thus recent scholarship has called for a broadening of the perspective through regional studies of Victorian street music. This blog piece is part of the growing scholarship in this area and provides an interesting study of the changing societal reception to German bands, their history, repertoire, and instrumentation; with particular reference to Manchester in the early twentieth century.

Author: Gaunt, Simon and Sarah Kay (eds)

Year: 2012

Title: The Troubadours: An Introduction

Reference Type: Edited book

Location: Publisher: Cambridge: Cambridge UP

ISBN: 978-0521574730

Keywords: troubadour, troubairitz, Europe, gender

Abstract: The dazzling culture of the troubadours - the virtuosity of their songs, the subtlety of their exploration of love, and the glamorous international careers some troubadours enjoyed - fascinated contemporaries and had a lasting influence on European life and literature. Apart from the refined love songs for which the troubadours are renowned, the tradition includes political and satirical poetry, devotional lyrics and bawdy or zany poems. It is also in the troubadour song-books that the only substantial collection of medieval lyrics by women is preserved. This book offers a general introduction to the troubadours. Its sixteen newly-commissioned essays, written by leading scholars from Britain, the US, France, Italy and Spain, trace the historical development and setting of troubadour song, engage with the main trends in troubadour criticism, and examine the reception of troubadour poetry. Appendices offer an invaluable guide to the troubadours, to technical vocabulary, to research tools and to surviving manuscripts.

Research notes: This book offers an extensive overview of the existing scholarship surrounding troubadours across Europe. It is particularly illuminating in regards to revisions on received ideas about troubadours, such as the role of women, or the *troubairitz*, and the stationary troubadour who received continuous stable employment in one court - and therefore destabilizes the image of the male, wandering minstrel.

Author: Harrison-Pepper, Sally

Year: 1990

Title: Drawing a Circle in the Square: Street Performing in New York's Washington State Park

Reference Type: Book

Location: Publisher: Jackson: University Press of Mississippi

ISBN: 0878054707

Keywords: Street performance, space, protest, legislation, USA.

Abstract: This gratifying study of a phenomenon that has imprinted itself upon the folklore of big - city life is a joyful book focusing upon the street performers in Washington Square Park in New York City. While documenting the complex expressions of street performance in a specific outdoor environment over a period of four years, *Drawing a Circle in a Square* gives a broad examination to the relationship between outdoor performance and urban culture. In this book we learn that most American cities prohibit street performance, charging such entertainers with vagrancy or soliciting, the performer - joyfully, cautiously, heroically - persists. On sidewalks throughout the country, in theatres reduced to their barest essentials, the performer juggles, blows fires, performs magic, and tell jokes, appealing both to our sense of humor and to our longing for a moment of spontaneity in our city - structured lives. *Drawing a Circle in the Square* is the first scholarly documentation and analysis of street performance. Based primarily upon original research, it makes a contribution that is as much toward a particular subject. Promoting the study of performance as an important and valuable vehicle for interdisciplinary research and thought, it is a model of the kinds of research being developed in the emerging field of performance studies.

Research notes: This book is an in-depth study of the phenomenon of street performance in a specific area (Washington Square Park). The author identifies street performance as separate from street music, but nonetheless discusses areas that are applicable to both. These include the history of legislation, the gendered nature of street performance, the idea of the folk imprint on the built environment, and street performance as a way of life, and in relation to alternative cultures. There is also a discussion about the income of street performers and their reticence to disclose this in case it affects their takings. An engaging anecdote, in the context of legislation, centres on musician and community arts advocate Stephen Baird using his hammered dulcimer in a police station to invoke an 1878 law.

Author: Henriques, Julian, and Beatrice Ferrara

Year: 2014

Title: The sounding of Notting Hill Carnival: music as space, place and territory

Reference Type: Book section

Location: Publisher: Abingdon: Routledge

Book: Black Popular Music in Britain since 1945, edited by Jon Stratton and Nabeel Zuberi

Page numbers: 131-152

ISBN: 978-1409469131

Keywords:

Abstract: Notting Hill Carnival is undeniably a spectacular event with the flamboyant costumes of dancing mas bands, the splashes of colourful body paint, mud or chocolate staining the bodies of its J'Ouvert opening parade's revelers. But Carnival also has an explosive auditory impact due to its cacophony of sounds, in which soca, steel bands, calypso and static sound-systems mix and mingle in a multi-media and multi-sensory event. Traditionally the 'five arts' of Carnival are soca, steel bands, calypso and soundsystems, together with the mas bands. This chapter explores Carnival's irreducible heterogeneities and poly-vocalities as a unique phenomenon, contribution and expression of British cultural life and the country's musical landscape.

Author: Herbert, Trevor

Year: 2000

Title: The British Brass Band: A Musical and Social History

Reference Type: Edited book

Location: Publisher: Oxford: Oxford UP

ISBN: 9780198166986

Keywords:

Abstract: The British Brass Band is based on an earlier volume, *Bands*, published by Open University Press (1991) as part of its Popular Music in Britain Series. It was hailed as the most detailed and scholarly treatment of its subject. For the present volume, the original chapters have been heavily revised and an additional three chapters added, together with new and extensive appendices, numerous illustrations, a bibliography, and a new introduction. The new material includes studies on brass band repertoire, performance practices, and the bands of the Salvation Army. The contributors are the pre-eminent authorities on the subject. The work as a whole can be taken as a study of both a unique (and often misunderstood) aspect of British music, and its interaction with broader spheres of social and cultural history. It is the most detailed and definitive study of the subject.

Research notes: This new edition is a comprehensive introduction to the British Brass Band. Among its many illuminating topics - including the community of brass bands, their relationship to societal change, amateur music making and contests, and the changing gender demographics - of particular interest for street music researchers will be discussions of military bands, marches, travelling show bands, and Salvation Army bands (and their early progressive gender split).

Author: Ho, Robbie, Wing Tung Au.

Year: 2018

Title: Development of Street Audience Experience (SAE) Scale

Reference Type: Journal Article

Location: **Publisher:** Washington: American Psychological Association

Journal: Psychology of Aesthetics, Creativity, and the Arts

Volume/Issue: 12(4)

Page Numbers: 453-470

DOI: 10.1037/aca0000161

URL: <https://psycnet.apa.org/record/2018-06412-001?doi=1>

Date Accessed: 30/05/2019

Keywords: busking, street performance, audience

Abstract: Street performance (busking) has gained a higher social status in the 21st century. Recently, scholars have argued for its merit in contributing to the quality of urban life. Past studies of street performance have focused on *performers* and *performances*; there is a research gap in the literature calling attention to studying street performance from an audience perspective. A Street Audience Experience (SAE) scale was developed based on a Hong Kong sample through an exploratory and a confirmatory stage over 3 parts of study. In the exploratory stage, interviews and a quantitative survey were conducted and followed by an exploratory factor analysis to validate the model. Six factors of street audience experience were confirmed: *emotion, intellect, interaction, novelty, place, and technique*. Based on the SAE scale, the relations between the audience's experience of street performance and their behavioral intentions are also discussed

Research notes: This is the first study that focuses primarily on street performance and audience experience. The article opens with a discussion about the progressive attitude towards busking that has developed in the twenty-first century, albeit through initiatives that seek to control or manage the experience. It then moves on to outline recent research, which focuses on the contribution street performance makes to a 'sense of place' in modern urban towns and cities. The article reviews a variety of audience experience frameworks and concludes that the two main components across the spectrum are emotion and cognition, which in turn, informs their development of the SAE scale. As part of the broader discussion within the article of the key differences between indoor performance and street performance, there is an illuminating summary of the difference in payment etiquette, obligations, and risk. The authors identify three key areas in which, beyond emotion and cognition, their SAE scale will need to differ from indoor experience models. In the first instance, the location of street performance is impromptu, without borders, and free of technical enhancement such as lights or set, and thus perceptual elements do not apply (e.g. the effect if the set design upon the audience). Secondly, that the engagement of the audience by the street performer, through means of direct encounter or performance strategies should be considered. Finally, that as evidenced by previous scholarship on street performance's capacity to enhance the audience's sense of place, whether or not the performance affected the audience's feelings about the location of the performance would be a vital aspect of any street audience experience model.

The study was undertaken across Hong Kong in what the author's identified as the city's most popular areas for street performance, with three stages of interviews, SAE scale design, completion and analysis. It was designed to measure the experience of audiences who are 'unambiguous spectators', rather than, for example, experience street performance at a political rally. In addition, the authors consider someone who has stopped to listen to a performance for 3 minutes or longer as an audience

member, and did not consider those who may have encountered the performance in transit as research participants. The article includes an instructive table of themes that emerged from the first stage of the study, as well as the resulting factors that were identified in the second stage (emotion, intellect, interaction, novelty, place, and technique). In stage three, adapted elements from the Theatre Experience Scale (TES) [Chan et al., 2017] were also introduced to the SAE as subscales (emotion, cognition, coherence, sensation, connection, and acting). Findings of particular note in this survey include that audiences identifying positive experiences with sense of place, novelty and technique donated larger amounts, and that increased levels of interaction and a heightened sense of place led to longer audience durations. The authors' conclude that the study both confirms ideas established by existing literature (e.g. emotional, place-making), and points towards new directions for the study of street performance (e.g. intellectual, technical).

Author: Johnson, Bruce

Year: 2018

Title: From Music to Noise: The Decline of Street Music

Reference Type: Journal Article

Location: **Publisher:** Cambridge: Cambridge University Press

Journal: Nineteenth-Century Music Review

Volume/Issue: 15 (1)

Page numbers: 67-78

DOI: 10.1017/S147940981700009X

Keywords: street music, history, noise

URL: <https://www.cambridge.org/core/journals/nineteenth-century-music-review/article/from-music-to-noise-the-decline-of-street-music/690653B23B54ABF8080362CBCD208A52>

Date Accessed: 03/03/2019

Abstract: The history of live street music is the history of an endangered species, either suppressed or trivialized as little more than 'local colour'. Five hundred years ago the streets of Elizabethan London were rich with the sounds of street vendors, ballad-makers and musicians, and in general the worst that might be said of the music was that the same songs were too often repeated – what we would now call 'on high rotation'. By the beginning of the nineteenth century, the poet Wordsworth and advocate of the 'common man' was describing street music as 'monstrous', and throughout that century vigorous measures were being applied to suppress such sounds, which were now categorized as noise. By the twenty-first century, live street music has been virtually silenced but for the occasional licensed busker or sanctioned parade. Paradoxically, this process of decline is intersected by a technologically sustained 'aural renaissance' that can be dated from the late nineteenth century. This article explores the reasons for the gradual extinction of live street music and the transformation of the urban soundscape. It argues connections with issues of class, the rise of literacy, the sacralization of private property and the formation of the politics of modernity.

Research notes: The article opens with a discussion of examples illustrating attitudes of ambivalence, prosecution or ceremonial lip service in respect to music that takes place out of doors. The author contrasts this with historical accounts of the richness of the soundscape of the Elizabethan period, including the waits of English towns and their evolution into town bands, street cries of vendors, and that the main objections of inhabitants and visitors (if any) being for those who repeated their repertoire too often. Overall, the author argues, the reception was positive. However, between the sixteenth and twentieth century a shift in attitude towards the sound of the street as that of noise rather than music began to take place. The author sets out to chart this shift, in relation to the changing politics of sound and the process of modernity. A series of tensions are this explored between indoors and outdoors, oral and print, regulation and freedom, bourgeoisie and lower classes, and the literate versus the illiterate. Key developments highlighted by the author include the proliferation of print during the eighteenth century (and the subsequent Education Act of 1870), and the advantages necessary to access printed culture in the early-modern period. The article is particularly illustrative in its contextualisation of the rise of distrust in the period over what is *heard*, and authority given to what is *seen*. This is illustrated through several examples of turns of phrase and terms of speech that appear during the seventeenth and eighteenth century, which denigrate sound and elevate vision. The author also explores correlations between the growing numbers of underclasses in cities that did not possess property or fixed income (through developments such as

industrialisation and enclosures) and the synonmy of oral culture with these mobile workers. Or, as the article identifies, the shortened, loaded term of association: the mob.

Author: Juricich, John

Year: 2017

Title: Freeing buskers' free speech rights: Impact of regulation on buskers' right to free speech and expression

Reference Type: Journal Article

Location: **Publisher:** Cambridge, MA: Harvard University Press

Journal: Journal of Sports and Entertainment Law

Volume/Issue: 8 (1)

Page numbers: 39-62

DOI: n/a

Keywords: America, law, busking

URL: <https://heinonline.org/HOL/P?h=hein.journals/harvsel8&i=45>

Date Accessed: 12/03/2019

Abstract: Buskers are street performers who perform for tips – they are not beggars or panhandlers. Unfortunately, their First Amendment rights are being quelled because they are treated as such. Cities and municipalities are effectively infringing upon buskers' free speech and expression rights by promulgating vague and inadequate regulations that ban specific conduct often intertwined with busking. Although cities and municipalities have a duty to maintain public spaces, they cannot carry out this duty by arbitrarily violating buskers' constitutional rights. Therefore, the intricate balance between government interests and individual rights is at the heart of this busker dilemma. Cities and municipalities are doing the courts no favors. The regulations that are being promulgated inevitably result in litigation. Then, the regulations force courts to define indefinable concepts: art and expression. To help alleviate the courts' definitional crisis, cities and municipalities should promulgate regulations aimed directly at advancing the governments interests that necessities the regulation, as opposed to targeting particular types of conduct. This would be a much-needed solution for the courts and would also properly strike a fair balance between government interests and buskers' free speech rights. Throughout the Article, the case law directly impacting and shaping buskers' free speech rights is thoroughly dissected, and the argument is made that busking – including the solicitation of tips – is protected under the First Amendment. The proposed "advancing the interest" approach is elucidated to show how it will aid the courts and appropriately strike the balance between government interests and buskers' free speech rights. Last, the proposed solution is applied to the busker case of *Young v. Sarles*, to exemplify the problems of the current approach and illuminate the ease of the proposed "advancing the interest" approach to this busker dilemma.

Author: Kaul, Adam

Year: 2014

Title: Music on the edge: busking at the Cliffs of Moher and the commodification of a musical landscape

Reference Type: Journal Article

Location: Publisher: London: Sage

Journal: Tourist Studies

Volume/Issue: 14(1)

Page Numbers: 30-47

DOI: 10.1177/2F1468797613511684

Keywords: busking, commodification, governmentality, identity, traditional Irish music, tourism

URL: <https://journals.sagepub.com/doi/full/10.1177/1468797613511684>

Date Accessed: 03/03/2019

Abstract: The Cliffs of Moher is one of the most popular tourist sites in all of Ireland, and buskers have been playing traditional music there for generations. The site and traditional music have each become powerful metonyms for Irish identity. In this article, I explore the complex and changing relationship between Irish identity, music, and tourism at the cliffs. In particular, I analyze recent conflicts that have erupted between musicians and the local tourism authorities which opened a €32 million award-winning interpretive center there in 2007.

Research notes: This article is notable in that approaches busking both from the disciplinary perspective of tourist studies and in relation to a rural areas, rather than the predominant mode of urban street performance. The author begins by exploring the long history of visitors to the area, as well as its place in the modern mass-tourist industry. The article then considers the introduction of a licensing scheme for buskers, following generations of unlicensed busking at the site. It explores the high-profile fall out from this introduction, including a petition from established Irish musicians to the authorities to conduct a dialogue with the buskers. Practical considerations such as CD sales now needing to be through the tourist centres gift shop are also of interest. Particularly interesting is the exploration of both the Cliffs of Moher and traditional Irish music played by the buskers as symbolic markers of national identity and what that meant in post-economic crash Ireland. The author also sets out to begin to populate the relative lack of ethnographic accounts of street performers at tourist sites (not withstanding Prato [1984] and Harrison-Pepper [1990]).

Author: Kushner, R.J & Brooks, A. C

Year: 2000

Title: The one-man band by the quick lunch stand: Modelling Audience Response to Street Performance

Reference Type: Journal article

Location: Publisher: US: Springer

Journal: Journal of Cultural Economics

Volume/Issue: 24(1)

Page Numbers: 65-77

DOI: 10.1023/A:1007585518269

Keywords: busking, street performance, freeriding, economics, audience

URL: <https://doi-org.ueaezproxy.uea.ac.uk:2443/10.1023/A:1007585518269>

Date Accessed: 12/03/2019

Abstract: This paper considers street performance, or busking, focusing on differences between performance in this environment compared with the standard concert setting. First, in contrast with a set, known ticket price, the price of street performance is endogenously determined. Second, busking generally involves a joint product: music and charity, where charity is produced internally by the audience and has as its principal input the price paid for music. We show that these facts call into question some general conclusions of conventional public finance models, which suggest that the major efficiency problem with busking is its inability to prevent freeriding behavior, and that freeriding, while efficient at the individual level, is inefficient at the societal level. In contrast, we argue in this paper that busking, with freeriding and all, is not unambiguously inferior to concert hall performance in terms of efficiency.

Research notes: This article approaches busking from an economics perspective, focusing mainly on ideas of efficiency, feedback mechanisms, and market demand. The article is less convincing in what it terms 'freeriding' for those that enjoy the music without donating money. However, it raises interesting questions about how we measure the value of performance in the street.

Author: Labelle, Brandon

Year: 2010

Title: Acoustic Territories: Sound Culture and Everyday Life

Reference Type: Book

Location: Publisher: New York: Bloomsbury

ISBN: 9781441161369

Abstract: *Acoustic Territories: Sound Culture and Everyday Life* offers an expansive reading of auditory life. It provides a careful consideration of the performative dynamics inherent to sound culture and acts of listening, and discusses how auditory studies may illuminate understandings of contemporary society. Combining research on urbanism, popular culture and auditory issues, *Acoustic Territories* opens up multiple perspectives - it challenges debates surrounding noise pollution and charts an "acoustic politics of space" by unfolding auditory experience as located within larger cultural histories and related ideologies.

Keywords: acoustics, space, busking, underground, auditory

Page numbers: 3-41

Research notes: In the first chapter of this book length study, 'Underground: Busking, Acousmatics, and the Echo', the author explores the conducive nature of the space of the underground/metro to musical performance, as well as the 'underground artist' idea of marginality, authenticity, and radicality. The chapter draws parallel between the scorn felt for street musicians during the nineteenth-century and the migration of buskers to subterranean spaces upon the building of the underground, whilst also highlighting how this further identified buskers with beggars in the minds of the professional classes using the underground. The author also charts the advent of the folk revival in a new popularity of busking in the latter half of the twentieth-century.

Author: Quilter, Julia, and Luke McNamara.

Year: 2015

Title: 'Long may the buskers carry on busking': street music and the law in Melbourne and Sydney

Reference Type: Journal Article

Location: **Publisher:** Philadelphia: Taylor and Francis

Journal: Melbourne University Law Review

Volume/Issue: 39(2)

Page Numbers: 539 - 591

DOI: n/a

Date Accessed: 14/04/2019

Keywords: legislation, regulation, street music, street performance, busking, Australia, audience

URL: https://law.unimelb.edu.au/data/assets/pdf_file/0005/1774553/05-Quilter-and-McNamara.pdf

Abstract: Busking has been a feature of public spaces and cityscapes for centuries. For much of the 19th and 20th centuries, street performance occupied an ambiguous status in many cities: highly visible, but vulnerable to the harsh enforcement of public order offences and associated police powers. The 21st century has seen the proliferation of a different approach to regulation: permit systems established by local governments. This approach ostensibly represents a significant break with past law enforcement approaches which treated busking as a 'nuisance' to be discouraged or even criminalised. However, by imposing strict conditions, including location, volume and duration limits, and threatening hefty fines for illegal busking, local council regimes risk perpetuating the marginal and vulnerable position which buskers have traditionally occupied. Drawing on the findings of field work undertaken in the cities of Melbourne and Sydney — including interviews with council officers, rangers and buskers — this article examines the impact of contemporary busking laws, including whether this risk materialises, or whether, instead, councils have achieved the challenging dual goals of simultaneously encouraging and controlling busking.

Research notes: This is the first academic study conducted in Australia on the origins and operation of busking laws. This article broadens the fieldwork beyond performers and audience members, to council officers who are responsible for developing the policies, and the rangers who conduct the day-to-day enforcement, therefore providing a rich account of the different stakeholders in an academic paper (otherwise found in official guides). The authors' explore the shift in the late twentieth-century and early twenty-first century from legislation that seeks to prohibit and restrict busking to regulation and policy that aims to support and control busking. They highlight that the relatively low level of litigation from busking laws does not make them less deserving of attention, rather that the obscurity of such laws and their lack of scrutiny makes an academic study more vital. The primary aim of article is to consider whether the City of Melbourne and the City of Sydney manage to regulate buskers, without suppressing the creativity of the musicians, and their contribution to the quality of public life on the streets of Australia's two largest cities. Overall, the article suggests that the legislation in place is a marked improvement on past regulation and that the laws in both Melbourne and Sydney protect and promote buskers, rather than stifling and threatening them.

Author: McKay, George

Year: 2007

Title: A soundtrack to the insurrection: street music, marching bands and popular protest

Reference Type: Journal Article

Location: Publisher: Philadelphia: Taylor and Francis

Journal: Parallax

Volume: Issue: 13(1)

Page Numbers: 429-438

DOI: 10.1080/13534640601094817

Keywords: parade bands, Northern Ireland, gender, protest, street music, dissent, identity

URL: <https://www.tandfonline.com/doi/pdf/10.1080/13534640601094817>

Abstract: What happens in social movements when people actually move, how does the mobile moment of activism contribute to mobilization? Are they marching or dancing? How is the space of action, the street itself, altered, re-sounded? The employment of street music in the very specific context of political protest remains a curiously underresearched aspect of cultural politics in social movements. Many campaigns are still reliant on a public display, a demonstration of dissent, which takes place on the fetishized space of the street. Such demonstrations claim (some activists say reclaim, suggesting a Golden Age of utopian past rather than future) the transient space of the street, occupy it in short-lived transformative experiments (the day of the march), and do so with sets of structures including what John Connell and Chris Gibson call 'aural architecture' (the live performance of marching music). What interests me here are the extraordinary sounds of this street music, which is not an everyday practice, but a music of special occasion. By looking at the marching bands of different socio-political and cultural contexts, primarily British, I aim to further current understanding of the idea and history of street music itself, as well as explore questions of the construction or repositioning of urban space via music – 'how the sound of music can alter spaces'; participation, pleasure and the political body; subculture and identity

Author: Molnar, Virag

Year: 2014

Title: Reframing public space through digital mobilization: flash mobs and contemporary urban youth culture

Reference Type: Journal Article

Location/Publisher: London: Sage

Journal: Space and Culture

Volume/Issue: 17(1)

Page Numbers: 43-58

DOI: 10.1177/1206331212452368

Keywords: urban culture, public space, flash mob

URL: <https://journals.sagepub.com/doi/full/10.1177/1206331212452368>

Date Accessed: 16/02/2019

Abstract: Flash mobs have spread, like wildfire, across the globe in recent years fuelling new uses of urban public space. The media has wondered if these events are simply pointless pranks, creative public performances, or mass social experiments in community building. Existing research emphasizes only the vital role of digital communications technology in the mobilization process. In contrast, this analysis shows through a broad range of examples from New York, London, Berlin, Budapest to Tokyo that these nascent forms of collective action are also important to examine because they provide insight into the intersection and interaction between new communications media and changing uses of physical urban space. It situates flash mobs in a historical context, constructs a basic typology of flash mob activity based on extensive Internet research, and theorizes it as a new form of sociability. It also explores how these examples of urban creativity have inspired commerce and politics to rediscover urban space, increasingly borrowing the organizational techniques of flash mobs in marketing campaigns and social protests.

Research notes: This article provides a good summary of the history of the development of flash mobs. Tracing the path through Italian futurists, Dada, surrealists, and the Situationist International, to yippies and culture jammers, the author situates flash mobs amongst guerrilla techniques used by avant-garde movements. The musical element of flash mobs is not directly considered, but the exploration of the intersection between the urban space of the street and the digital proliferation, promotion, and existence of flash mobs adds an extra dimension to considering the role of street music in the twenty-first century.

Author: MusicTank

Year: 2016

Title: London Street Performance Research

Reference Type: Report

Location: **Publisher:** Music Tank, University of Westminster

Number of Pages/Page numbers: 50

Keywords: live music, street performance, policy, regulation, London

URL: <http://www.musictank.co.uk/product/london-street-peformance-research/>

Date accessed: 10/05/2019

Abstract: MusicTank was commissioned to undertake a pilot research project for the Mayor of London/ GLA as a pre-cursor to a larger and more definitive study on which to formalise London-wide policy. The aim of this pilot study was to illuminate some of the issues and inform GLA's campaign to develop it into a form that everyone can accept. The practice of street entertainment and busking in London presents both challenges and opportunities which continue to divide some communities with a range of opinions from musicians/ performers and tourists, through to local residents and businesses. Whilst hardly unexpected in finding that overwhelmingly, tourists consider busking enhances the visitor experience, more surprising was to find that contrary to perceived wisdom, the majority of residents favoured busking too, for its cultural contribution to the capital.

Research notes: The headline findings of this report are that of that 1,042 respondents in Covent Garden, Trafalgar Square, and Portobello Road, 86% of tourists and 62% of residents were in favour of busking/street entertainment. On the otherhand, 4% of tourists cited street music being disruptive and 15% of residents provided negative responses; the largest concern being noise complaint/disruption. The key recommendations from this report are given as: the necessity for a further study that accounts for local businesses and the impact upon them of street music/entertainment; to extend the data to other popular sites (Camden, Southbank etc) and include the three main stakeholders of tourists, residents, and businesses; to survey street performers focusing on the two main areas of income and pursuit of a music career; and to conduct an economic impact study looking at the knock on affect for local businesses, as well as the potential of busking to sustain performers living in the capital and working across different jobs. The wider report provides interesting breakdowns of the data by gender, age, and location.

Author: Musicians' Union, Liverpool City Council, Keep Streets Live Campaign, City Central BID (Liverpool), Commercial District BID (Liverpool), and Merseyside Police.

Year: 2014

Title: A Guide to Busking in Liverpool

Reference Type: Official Guide

Keywords: busking, street music, guidance, Liverpool

URL: <https://www.musiciansunion.org.uk/Files/Guides/Playing-Live/Busking-Guide-in-Liverpool>

Date Accessed: 27/03/2019

Abstract: Welcome to Liverpool, where busking is an important part of our city's cultural life. It adds colour and vibrancy to our public spaces and provides enjoyment for residents, visitors and businesses. I am keen to foster a vibrant street culture, provide a platform for dancers, artists, performers and buskers and align this to needs of local businesses. This Best Practice Guide for busking has been produced collaboratively through engagement and support from organisations such as the Musicians' Union, the Keep Streets Live Campaign, the Business Improvement District (BID) and the City Council. It represents an entirely new approach to busking in the city and is thought to be the first guidance of its kind in the UK. It is intended for use by buskers, residents, businesses, the police and the local authority alike. It sets out some key recommendations to promote positive and neighbourly relations between users of shared public spaces in the city, and will enable the busking community to flourish and exist harmoniously alongside local businesses. Our city is famous for its culture. Working together, with this guidance and your support, busking can bring our streets alive to the benefit of everyone (Joe Anderson, Major of Liverpool).

Research notes: This guidance identifies 'busking' as performances of music, dance, street theatre or art in a public space undertaken with the intention of entertaining or engaging with members of the public. The guidance is organised under the headings of: pitch selection; sounds of the city; key things to remember; busking or street trading; and resolving issues.

Author: Picker, John

Year: 2003

Title: Victorian Soundscapes

Reference Type: Book

Location: Publisher: New York: Oxford University Press

ISBN: 9780195151916

Keywords: literature, sound, street music, history and criticism, nineteenth-century, London

Abstract: Far from the hushed restraint we associate with the Victorians, their world pulsed with sound. This book shows how, in more ways than one, Victorians were hearing things. The representations close listeners left of their soundscapes offered new meanings for silence, music, noise, voice, and echo that constitute an important part of the Victorian legacy to us today. In chronicling the shift from Romantic to modern configurations of sound and voice, Picker draws upon literary and scientific works to recapture the sense of aural discovery figures such as Babbage, Helmholtz, Freud, Bell, and Edison shared with the likes of Dickens, George Eliot, Tennyson, Stoker, and Conrad.

Research notes: The second chapter (41 - 81), 'The Soundproof Study', gives an in-depth overview of the developments and debates surrounding street music in Victorian London. In particular, it focuses upon the impact of street musicians, such as organ-grinders, upon middle class professionals such as literary figures ['What can loosely be considered the anti-street music movement represents a critical aspect of the context in which much if not most of the major artwork and literature of the period developed' 41]. Thus, it explores ideas surrounding these debates, for example nationalism, class and noise as an affliction on the (frail) middle-class body. Additionally, the wider volume considers how sound began to play a part in how Victorians developed self-awareness and image, being preoccupied with how they were heard as well as seen.

Author: Prato, Paolo

Year: 1984

Title: Music in the streets: The example of Washington Square Park in New York City.

Reference Type: Journal article

Location/Publisher: Cambridge: Cambridge UP

Journal: Popular Music

Volume/Issue: 4

Page Numbers: 151-163

DOI: 10.1017/S0261143000006206

Keywords: indoor music, outdoor music, New York

URL: <https://www.cambridge.org/core/journals/popular-music/article/music-in-the-streets-the-example-of-washington-square-park-in-new-york-city/929CA6FC7A7677DF1DAB0D06C4475AAB>

Date Accessed: 30/05/2019

Abstract: Music has always been part of street life. Taking it off the streets and bringing it into enclosed spaces is a relatively recent experience but it has profoundly changed the way music is perceived and evaluated. 'After art music moved indoors, street music has become an object of increasing scorn' (Schafer 1980, p. 66). However, although discouraged by the new sonorities that appeared with the Industrial Revolution and the new comfort of home-reproducible music, street music has not disappeared: on the contrary, it is tending to reinvade the urban scene, in forms both old and new.

Research notes: The author's main argument in this article is that whilst formal and indoor music practices are mostly concerned with ideas of time or the durational, informal performances that take places outside (particularly those in the metropolis) are predominately associated with space. The article covers the perceived decline of street music in the early twentieth-century and the resulting resurgence in the 1960s with folk, anti-conformists, self-educated musicians on guitars, and a 'return to the streets'. The author also explore the idea of ordered and controlled public space in modern urban cities, and relates this to aesthetics and what they term the 'spectacularisation of urban space'. Washington Square Park in Manhattan, New York is used in the article as a nexus to explore these ideas. As such, the article captures the variety of style, repertoire, and form of music taking place in a particular park in American on an average day in the 1980s. These range from portable radios, to Caribbean steel drums on which evergreen tunes for the 50s are played, a rock blues-band, an upright piano, Latin America percussionists, and a saxophonist playing over a pre-recorded track.

Author: Simpson, Paul

Year: 2009

Title: 'Falling on deaf ears': a postphenomenology of sonorous presence

Reference Type: Journal Article

Journal: Environment and Planning A

Volume/Issue: Volume 41

Location: Publisher: London: Sage

DOI: 10.1068/a41247

Page numbers: 2556-2575

URL: <https://journals.sagepub.com/doi/pdf/10.1068/a41247>

Date Accessed: 04/02/2019

Keywords: Geography, sonorous presence, resonance, rhythm, listening, audience

Abstract: In this paper I engage with how we attend to sound in terms of musical performance, but also more generally. Whilst recent work in geography has begun to approach the significance of practices of listening, particularly in terms of its performance, its interpretative role, and its cultural politics, I want to approach the act of listening itself and sound itself. In doing this I take inspiration from the recent work of Nancy and particularly his rethinking of ontology as being-with. More specifically, I will focus on the three themes central to his general philosophical project, namely sense, the subject, the body, and, further, his conceptions of sonorous presence, resonance, rhythm, and timbre which relate more specifically to his work on listening. The discussion decentres the role of interpretation, or as Nancy suggests 'hearing', in academic and geographic accounts of listening and calls for a greater understanding of the resonance produced when sound impacts upon the body when we 'listen'. In turn, this contributes to the development of a postphenomenology through its critique of the intentional subject in understanding the subject as resonant, always still to come, folding and unfolding, echoing in its being-with sound. This also develops understandings of the nonrepresentational in its affirmation of a finite thinking of the singular-plural. I take as a lens into this discussion a recent experiment undertaken by the Washington Post, where the world renowned, virtuoso violinist Joshua Bell busked at a Washington Underground station, and, apparently, fell on a thousand pairs of 'deaf ears'.

Research notes: One of the key areas for enquiry that this article raises, especially in regards to the development of audience studies for street music, is in how we value, measure, and identify what an audience member is. As such, it prompts interesting debate around the enjoyment that many of the passers-by might have had but which did not register as giving-money or 'stopping to listen' (therefore reinterpreting the 'falling on deaf ears' narrative). The article also demonstrates how theoretical areas such as affect and postphenomenology may be used to consider ideas such as resonance, enjoyment, and pleasure, in relation to street music.

Author: Simpson, Paul

Year: 2011

Title: Street performance and the city: Public space, sociality, and intervening in the everyday

Reference Type: Journal Article

Publisher: London: Sage

Journal: *Space and Culture*

Volume/Issue: Volume 14, number 4

Page numbers: 415 - 430

DOI: 10.1177/1206331211412270

Keywords: everyday life, public space, street performance, sociality, affect, participant-observation

URL: <https://journals.sagepub.com/doi/abs/10.1177/1206331211412270>

Date Accessed: Dec 20th 2018

Abstract: This article examines the performative transformation of street spaces into performance places by considering the practices of street performers. Street performance here refers to a set of practices whereby either musical or nonmusical performances are undertaken in the street with the aim of eliciting donations from passersby. Drawing on ethnographic observations undertaken in Bath, U.K., and situating the discussion in recent conceptions of everyday life and public space, the specific sociospatial interventions that street performances make into Bath's everyday life are considered. In doing so, the article focuses on the fleeting social relations that emerge from these interventions and what these can do to the experience of the everyday in terms of producing moments of sociality and conviviality. This is also reflected on in light of the various debates that have occurred in Bath as a result of these interventions relating to the increased regulation of street performances. The article then highlights the conflicted and contentious position that street performers occupy in the everyday life of such cities.

Research notes: The author begins by situating street performance as a neglected area of enquiry, particularly in regards to its role in the creative and performative role it plays in the everyday life of the modern urban city. The article introduces interesting questions about how modern cities are also expected to be creative and have a certain 'buzz', and how this has led to a kind of affective engineering where street performers may either be deemed not to fit such a design, or curated in order to fit it (through, for example, a licensing scheme). This in turn raises issue of the imposition of taste, with one street music audience member in Bath commenting, 'I don't want every busker playing Vivaldi'. Principally focused on Bath, the author used ethnography (mainly participant-observation) and interview with performers, council members, and the city manager, to explore the spatiotemporal interventions that street performers may make in the everyday life of a city. This allows a way of conceiving of the fleeting, ephemeral meetings we may have in our daily routines, how these may contribute to individual and societal conviviality and well-being and street music's role in creating these spontaneous encounters. The author also explores how street performance as an accessible and interactive medium may enable temporary collectivity and transitory communities, and illuminates this through a compelling account of a young child's response to a busker and how this affected people around him (423). The article then turns to considerations of the regulation of street performance in Bath and the positive effects these regulations have had in terms of pitch access and avoidance with conflict with businesses and residents. Drawbacks are also considered, including vagueness of a recently scrapped by-law in regards to who has the right to complain, and concerns

over the introduction of licensing schemes, which may further affectively engineer the repertoire and style of buskers, and limit the potential for surprise and spontaneity in street music and the encounters it engenders.

Author: Simpson, Paul

Year: 2013

Title: Ecologies of experience: materiality, sociality, and the embodied experience of (street) performing

Reference Type: Journal Article

Journal: Environment and Planning A

Volume/Issue: Volume 45

Location: Publisher: London: Sage

DOI: 10.1068/a4566

Page numbers: 180-196

URL: <https://journals.sagepub.com/doi/abs/10.1068/a4566?id=a4566>

Date Accessed: 31/01/2019

Keywords: Ecology, experience, relational geographies, materiality, affect, street performance, practice

Abstract: Recently a range of relational approaches have established themselves in many arenas of geographical thought. Insights have been drawn in from poststructural philosophy and social theory to decentre the human subject and consider agency in a more distributed way. Within such work, amongst references to networks, rhizomes, assemblages, and the like, the term 'ecology' has at times been employed to refer to such relationality. However, the implications of its use and the specific value of the term in thinking about relationality have not yet been fully considered. Therefore, this paper articulates an 'ecological' approach to the study of embodied practices. The significance of such an approach is expressed in terms of its ability to pay attention to the co-constitutive relatedness of practices and the social-cultural-material environments in which they take place. This is articulated in the paper in relation to the practice of street performance and the intertwining both of the more concrete 'material' aspects of the street space (architecture, benches, people), and of its less concrete, but still materially significant, aspects (meteorological-atmospheres, felt-ambiences, not physically present regulative formations), with the performer in the playing out of this practice.

Research notes: The article's main aim is to explore the criticisms that arose in response to relational thought in geography around socio-spatial observations (e.g. actor network theory and assemblage theory). As such, the author examines the role of humans in these theories and how practices (such as street performance) can still be seen as situated in their social-spatial environments even when conceived of as processes. Therefore, street performance is considered through how it occurs within more-than-human ecologies. The author identifies street performance as an underexamined feature of many urban environments. Autoethnography is used as a methodology to analyse street performance within the article, specifically the author's experience of busking in Bath city centre during the summer of 2008 (his act consisted of traditional Celtic folk music, contemporary folk-jazz, and original compositions played on an acoustic guitar). This article is particularly engaging in its evocation of the materialities of street performance (pigeons, weather, landmarks, mobile phones) and how these, in turn, affect the repertoire and performance. The article also discusses the code of conduct for buskers set out by Bath City Council and the potential of this to negatively affect performance experience (as well as successfully manage shared space).

Author: Simpson, Paul

Year: 2014

Title: A Soundtrack to the everyday: Street music and the production of convivial 'healthy' places

Reference Type: Book section

Location: **Publisher:** Farnham: Ashgate

Book: Soundscapes of Well-being in Popular Music, edited by Gavin J. Andrews, Paul Kingsbury, and Robin Keans

Page numbers: 159 - 171

IBSN: 9781409443599

Abstract: Firstly, the chapter discusses how the presence of street music and the hospitable atmospheres it can produce can encourage different forms of relating between strangers in the everyday and so engender a more sociable sense of such places. Secondly, the chapter will consider how street music acts to positively affect the emotional wellbeing a variety of urban inhabitants by affecting them on a more individual level based on the specific music played. Finally, the chapter will illustrate how the regular presence of specific street musicians can act to produce a sense of that place, bringing with it a familiarity and sense of belonging.

Research notes: The chapter opens with a passage from Charles Mamby-Smith's *Curiosities of a London Life* (1853) about the potential for sublimity in street-music and what he sees as the scourge of the organ-grinders, or 'music by handle'. As such, the author demonstrates the potential of positive and negative affects of street music throughout history. He further identifies that in wide range of sources (from Transport for London to Glasgow City Council) positive statements about street music are often brief mentions found in forms of legislation, and that there continues to be a proliferation of activities against street music (e.g. bagpipes being banned from the Royal Mile in Edinburgh outside festival season). As such, the author sets out to examine the role of street music in creating convivial urban environments and the way that such music might function in people's everyday lives. This is predominantly in regards to modern cities and the tensions between civility and incivility (drawing on the work of Nigel Thrift and Paul Anderson on non-representation, affect, and cities). The chapter is particularly instructive in its idea of the transitory communities created by street music and how such encounters with music, and each other, may benefit public health. The author positions these arguments through street music's relationship to place, familiarity and belonging, as well as its potential to take us out of the everyday and provide spontaneity in overregulated spaces. The chapter also explores the dangers of increased regulation and how practices such as auditioning for licenses (e.g. Covent Garden) are threatening the impromptu nature of repertoires and performances.

Author: Simpson, Paul

Year: 2015

Title: The History of Street Performance: 'Music by handle' and the Silencing of Street Musicians in the Metropolis

Reference Type: Recorded lecture

Location: Gresham College, London

Keywords: legislation, street music, nineteenth-century, London,

URL: <https://www.gresham.ac.uk/lectures-and-events/the-history-of-street-performance>

Date Accessed: 20/12/2018

Abstract: A discussion of the history of busking and street music in the City of London. Drawing on a range of historic sources – including selections from Henry Mayhew's *London Labour and the London Poor* and Charles Babbage's *Passages in the Life of a Philosopher* – particular focus will be given to the way in which various residents of the City responded to the 'street music problem' of Victorian London. This is by far the most heavily documented period in the history of busking and street music in the City. The street music 'problem' emerged in light of the growing middle and literary classes and the disruption the presence such street musicians caused to the quiet tenor of their home-working lives. The debates that occurred here – which involved notable figures such as Charles Dickens, Charles Leech, and Charles Babbage – resulted in the development of the Street Music Act of 1864 and paved the way for much of the subsequent legislative control of street musicians in the City. The debates about street performances in London in this period shed light on the present-day situation of busking and street music in the City.

Research notes: This lecture focuses on Victorian London and the opposition to street musicians, particularly Italian organ-grinders, by members of the professional classes who worked at home. In the opening passages of the talk the author discusses the presence of street musicians in various guises across the centuries, and asserts that whilst their form may have changed over time, a common feature throughout their history has been variously uncertain positions within those societies. He also explores measures that protected street musicians from these uncertainties, and draws comparisons between historical Royal patronage and contemporary licenses for buskers in areas such as Covent Garden. The relationship between street music and the perception of vagrancy is highlighted. The records of payments made to street musicians (as waits etc.) is indicated as a useful documentation of street music in Early Modern times, however the author suggests that musicians of lower quality that may also have been playing at the time are omitted by such records, and therefore they only provide a partial picture.

The author explains that the debates happening around street music in Victorian London provide useful focus to explore some of the tensions that have registered throughout the history of street music and therefore the remainder of the lecture is centred around this topic. He contextualises the 'street music problem' as it was termed at the time, within the changing sonic conditions of the period; the industrial revolution bringing with it deafening mechanical noise and an increased urban population. Street music became a particular focus of the campaigns against the proliferation of 'noise' in this period. The street music debates in parliament across 1863-64, and the problematic legislations they led to, are discussed alongside Bass's *Street Music in the Metropolis*. Two themes emerge from this and are explored by the author: the portrayal of the musicians themselves (with particular reference to class and nationality); and interpretations and reception content and sound of their performances. The Victorian preoccupation with nerves is also considered. The lecture concludes by drawing out parallels between objections within the Victorian period and contemporary

negative feeling around amplification (in the contexts of the electrical revolution and the digital revolution) and the use of public protection orders and statutory nuisance legislation.

Author: Simpson, Paul

Year: 2017

Title: Sonic Affects and the Production of Space: 'Music by handle' and the politics of street music in Victorian London'

Reference Type: Journal Article

Location: Publisher: London: Sage

Journal: *Cultural Geographies*

Volume/Issue: 21 (1)

Page Numbers: 89 - 109

DOI: 10.1177/1474474016649400

Keywords: Affect, music, noise, sound, street music, social space

URL: <https://journals.sagepub.com/doi/abs/10.1177/1474474016649400>

Date Accessed: 31/01/2019

Abstract: This article examines the affective capacities of sound and its role in the on-going production of social spaces. More specifically, the article seeks to understand the situated nature of sound's affectivity within particular social-political-material contexts or circumstances. This is developed through a discussion of an empirical case study related to the history of street music: the 'street music debates' of Victorian London. The interrelation here of the sounds street musicians made, the broader urban soundscape of the time, who played street music and who was it that found themselves listening to this music demonstrates clearly the situated affective capacities of street music. From this, the article advocated an understanding of the role of sound in the on-going production of social spaces based upon a reciprocal mediation between 'macropolitical' matters related to identity and other social formations and the 'micropolitics' of the affects that such sound and music bring to bear for those exposed to it.

Research notes: Article which explores street music in the context of social space as an on-going construct and sound as an affective medium that contributes to that process. As, such it is primarily situated within recent scholarship on the affective turn in cultural geography (and the wider humanities) and the place of sound in those debates. This, in turn, links to the growing literature on sound studies. In particular, the author is concerned with understanding the situated nature of sound within specific social-political-material contexts or circumstances. The main case study examined is the 'street music debates' of Victorian London. Three key sources form the basis of this exploration, Michael T. Bass's *Music in the Metropolis*, Charles Babbage's chapter on street nuisances in his autobiography *Passage in the Life of a Philosopher*, and Henry Mayhew's *London Labour and the London Poor*. Additionally, the author undertakes original archival research through sources such as the VictorianLondon.org website and texts from period newspapers. The article also features images depicting street musicians from *Punch* and analysis of these negative portrayals and the link to the illustrator John Leech, his bad health, and his struggles with street musicians. The author identifies three main sections that focus on street music and the relationship between sound, affect, and context. These begin with the potential of street music to produce disruptive affective atmospheres and the role that tensions around national identity and the right to use public space in Victorian London played in compounding those affects. Subsequently, issues of class, taste, and the rise of home-working are examined alongside their implications upon street music being classified as noise. Finally, the embodiment and affect are considered alongside concerns at the time over street music, nervous agitation and ill-health. This article provides a detailed account of the issues surrounding the 'street music debate' of Victorian London, as well as an instructive analysis of how theories of affect

and social space can illuminate these debates. The example of Charles Mamby-Smith (*Music-Grinders of the Metropolis*) and positive receptions of street music is also of note (100). as well as a brief discussion of the selection of repertoire by organ-grinders (and how music perceived as 'good' by the standards of the day could still be classified as noise by those that disliked the organs) that points towards further fruitful study in this area (101).

Author: Tanenbaum, Susie J.

Year: 1995

Title: Underground Harmonies: Music and Politics in the Subways of New York

Reference Type: Book

Location: Publisher: Ithaca and London: Cornell University Press

ISBN: 0-8014-2222-4

Keywords: subway, street music, New York, legislation, audience

Abstract: This is the first book on New York's subway musicians—modern troubadours who perform on platforms, mezzanines, and even trains pounding through the city. Illustrating her account with captivating photos, Susie J. Tanenbaum draws on interviews with musicians and their audiences to explore both the vibrant culture and the intricate politics of subway music.

Research notes: This book provides an overview of the New York City subway music history, and the social, cultural and political developments of the (mainly) 20th century. The author set out to consider what she perceives as the two types of the subway music's history: official subway music (promotional and controlled) and freelance subway music (spontaneous and descending from street performing). The volume also contains a chapter profiling a series of musicians that the author has interviewed and observed, and, as she reflects, in some instances befriended. She also presents some of the riders' reactions that she has gathered, through a research survey that she distributed during the course of her research. The book also contains an exploration of issues of cultural legitimacy and considers the effects of the Music Under New York programme; developing this discussion into an summary of the history of the legal and political debate over the regulation of subway music in the 1980s. The affect and perception of subway music on the Transit Police, the TA employees and concession stand workers in the subway system is also examined by the author. The book concludes by highlighting the Street Performer's Community of Boston and Cambridge (founded by Stephen Baird) as a possible model for New York and the inclusion of street music in its subway system.

Author: Watt, Paul

Year: 2018a

Title: Introduction – Street Music in the Nineteenth Century: Histories and Historiographies

Reference Type: Journal Article

Location: **Publisher:** Cambridge: Cambridge University Press

Journal: Nineteenth-Century Music Review

Volume/Issue: 15

Page numbers: 3-8

DOI: 10.1017/S1479409817000039

Keywords: street music, London, morality, noise, 19th-century

URL: <https://doi.org/10.1017/S1479409817000039>

Date Accessed: 29/01/2019

Abstract: This article highlights the paucity of musicological scholarship on street music in the nineteenth century but examines narratives of noise, music and morality that are situated in studies of street music in related literature. The article argues that a new history of street music in the nineteenth century is overdue and charts ways in which such studies may be undertaken given the substantial primary source material to work with and the proliferation and usefulness of theoretical studies in related disciplines.

Research notes: This article is an introduction to the special issue of the *Nineteenth-Century Music Review*, 'Street Music in the Nineteenth Century: Histories and Historiographies'. The article begins by identifying street music as an under-developed research area that has a variety of potential for exploration in fields such as musicology and ethnomusicology, and areas of interdisciplinarity. The author identifies some of the publications in which street music can be found, but asserts that further studies of the subject, especially covering the nineteenth-century, are necessary. The article then explores how the terminology of noise and nuisance has been predominant in accounts of the sonic landscape of the streets in nineteenth century, and whether a focus on music or sound might change the framing of street music away from the politics of noise, silence, class and taste. The work of H.R. Haweis and George Bernard Shaw and their arguments for a corrective history of street music are explored. The author continues that the aim of the special issue is to illuminate writing beyond the narrative of street music within the period as noise, and examine instead the street as a site of entertainment and musical commerce. The article concludes by looking at the mobility of street musicians between urban locations such as parks, gardens, outside shops and taverns, and localities, both national and international. In the movement of people of between places, the relationship between nostalgia and street music for the diaspora is identified, as well as the potential for feelings of curiosity or awe for local inhabitants.; these positives receptions existed alongside the racial and ethnic vilification of street musicians documented in existing studies. The conclusion points towards the potential for the questions addressed in this issue in regards to street music in the nineteenth-century to illuminate debates around the history of street music today.

Author: Watt, Paul

Year: 2018b

Title: Street Music in London in the Nineteenth Century: 'Evidence' from Charles Dickens, Charles Babbage and Lucy Broadwood

Reference Type: Journal Article

Location: Publisher: Cambridge: Cambridge University Press

Journal: Nineteenth-Century Music Review

Volume/Issue: 15

Page numbers: 9-22

DOI: 10.1017/S1479409817000040

Keywords: street music, noise, sound,

URL: <https://doi.org/10.1017/S1479409817000040>

Date Accessed: 29/01/2019

Abstract: What evidence is there that street music was widespread, problematic, and immoral in nineteenth-century London? This article re-examines a substantial literature that has been used to build a case or argument of the pervasive notion that street music was a curse in nineteenth-century London. Looking at a variety of sources afresh the article argues that historical evidence has often been misunderstood, misread or misconstrued in establishing historical narratives about street music in nineteenth-century London.

Research notes: The author establishes London as a good location for exploring nineteenth-century street music as it seemingly had the most activity. However, they also indicate that further studies into other cities at the time could both illuminate and redress. The main argument of the article is that the focus on noise and nuisance in the historiographic studies of street music of the time has taken precedence over the productive ethnographies undertaken during the period. Thus, a re-reading of earlier ethnography is proposed, akin to Aimée Boutin's examination of Joseph Mainzer's work in *City of Noise* (2015). The author proposes that previous musicological research in the area has failed to consider other genres of writing that may elucidate the attitudes towards class and noise of some of the main detractors of nineteenth-century street music. These include the vocabulary and the wider literature of writers and campaigners against street music, such as Dickens, and the ordering systems used for street musicians by Charles Babbage. Alongside this, renewed attention to ethnographic studies of the time is advanced, in this case in regards to Henry Mayhew and Lucy Broadwood. The analysis of Lucy Broadwood's studies for the *Folk Lore Journal*, which sought to capture sounds of the street for posterity rather than complaint, provides a useful addition to scholarship on street music and cries in nineteenth-century London, as well as indicating rich possibilities for further exploration.

Author: Watt, Paul

Year: 2019

Title: Editorial – Street Music: Ethnography, Performance, Theory

Reference Type: Journal Article

Location: **Publisher:** Abingdon: Routledge

Journal: Journal of Musicological Research

Volume/Issue: 35 (2)

Page numbers: 69-71

DOI: 10.1017/S1479409817000039

Keywords:

URL: <https://doi.org/10.1080/01411896.2016.1165563>

Date Accessed: 11/02/2019

Abstract: Street music comes in all shapes and sizes. It is played, danced, sung, acted, or expressed in a combination of all these forms. A performance can be unanchored or fixed to a particular and regular space within a street, and it can be improvised or systematically rehearsed ahead of time. Street Music is most often staged for either commercial gain or altruism. Street musicians may move location, appropriate and subvert genres, and educate, entertain or annoy their willing (or unwilling) audiences. Street music may be born of national artistic traditions or express local musical values.

Research notes: In order to explore some of the conditions in which street music operates, this editorial opens with an examination of a project by pianist Daria van den Berken. The project, “Handle at the Piano”, featured a promotional video of the artist playing a grand piano whilst being towed around the streets of Amsterdam. The author uses his analysis of this youtube clip to introduce the broader themes of the special issue. These are mainly around the definition, categorization and interpretation of street music. In addition to identifying street music’s potential to influence musical identities, genres and practices, the author also highlights street music as an under researched area of musical discourse, notes the lack of any book-length studies of the topic, and illustrates street music as rich area for interdisciplinary study (e.g. sociology, law, cultural studies). The presence of regulation as a topic in all of the articles within the special edition is foregrounded, along with how such legislation is both accommodated and subverted. The author draws the editorial to a close by celebrating the potential of the streetscape to refresh a multitude of musical forms.

Author: Williams, Joseph

Year: 2016

Title: Busking in musical thought: value, affect and becoming

Reference Type: Journal Article

Location: **Publisher:** Abingdon: Routledge

Journal: Journal of Musicological Research

Volume/Issue: 35 (2)

Page numbers: 142-145

DOI: 10.1080/01411896.2016.1160712

Keywords: affect, busking, becoming, musicology

URL: <https://www.tandfonline.com/doi/full/10.1080/01411896.2016.1160712>

Date Accessed: 13/04/2019

Abstract: The idea of musical value has no doubt played a role in the small amount of literature on busking coming out of the discipline of musicology. The prescriptive and descriptive approaches to value in musicological thought, and the static image of the musical Work both models imply, are problematized when considered within the concept of the “reactive” as articulated in Deleuze’s reading of Nietzsche. An alternative concept of value based on principles of affect and becoming enfolds the fragmentary as well as the monumental and is necessary to grasp the value of busking.

Research notes: The author opens with reflections of busking’s ability to provide spontaneity, surprise, and novelty in our everyday lives, and the relative lack of engagement from musicology on busking. There are interesting observations about the relationship between the passer-by and the musician and the unlikelihood and hearing the full duration of the musical work, but how nevertheless affects are transmitted. The article concludes by examining how through notions of affect and becoming, busking might challenge previously entrenched ideas in musicology relating to the nature of musical Works and how they are valued.