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Remote digital tools; 4.8 Digital magic; 4.9 Conclusion; References; Chapter 5: Live or Memorex? Changing perceptions of music practices; 5.1 . Introduction; 5.2 . Methodology; 5.3 . The loss of the tangible-capturing the moment 1; 5.4 . Plus ça change-capturing the moment 2; 5.5 . Liquid sounds-disseminating the experience; 5.6 . Keeping it real-live and digital; 5.7 . Dubstep or busted speakers? Changing auditory practices; 5.8 . Backward to the future  
ReferencesChapter 6: Live from the ether: YouTube and live music video culture; 6.1 . Introduction; 6.2 . Free-for-all: the YouTube model; 6.3 . It's all here: community and access; 6.4 . Another promotional tool: the official model; 6.5 . Identifying the fanvid: the amateur-professional divide; 6.6 . The heart of copygrey: the user-generated model; 6.7 . Offsetting copygrey: YouTube services; 6.8 . A live-streaming case study: Coachella; 6.9 . Conclusion; References; Chapter 7: Live music in a virtual world: exuberant flourishing and disability at Wheelies nightclub in Second Life  
7.1 . Second Life: looking forward, looking back7.2 . Identity avatars and disability; 7.3 . Second Life, live music, and disability; 7.4 . Wheelies, live music, and engagement; 7.5 . Conclusion; References; Chapter 8: The sounds of Skyrim: a musical journey through gaming; 8.1 . Introduction; 8.2 . The music of Skyrim; 8.2.1 . Music in-game; 8.2.2 . Music from the game; 8.3 . Music and live-gaming experiences: a moment in time, a moment in mind; References; Section Three: Live after death ; Chapter 9: Dead music in live music culture; 9.1 . Deadness in liveness; 9.1.1 . Dead? Music  
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## Sommario/riassunto

The concept of 'live' has changed as a consequence of mediated culture. Interaction may occur in real time, but not necessarily in shared physical spaces with others. The Digital Evolution of Live Music considers notions of live music in time and space as influenced by digital technology. This book presents the argument that live music is a special case in digital experience due to its liminal status between mind and body, words and feelings, sight and sound, virtual and real. Digital live music occupies a multimodal role in a cultural contextual landscape shaped by technological innovation.

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