

signifyin' amalgamates literary (textual) and musical (rhythmic, timbral) quotation to attract the educated listener.

In this paper I build upon this theoretical framework to argue that signifyin' highlights a deep knowledge of hip-hop practices that signal an in-group "community of interpretation" (Fish, 1980) among hip-hop aficionados. I present a case study of Minnesota underground hip-hop duo Atmosphere to classify different signifyin' practices that allow artists to align themselves with past hip-hop greats. I argue that signifyin' can be an effective tool for negotiating membership into a hip-hop community through connection to its history, especially when membership in the "imagined community" (Anderson, 1983) is contested. Through analysis of these allegorical approaches, I expand the theoretical framework of musical quotation and signifyin' in music; bring musicological awareness to an undertheorized group; and illuminate hip-hop's symbolic relationship with its golden era.

B. Music, Place, and Community Under Covid (Pandemics and Health Crises stream)

Marija Dumnić Vilotijević, "Popular Folk Music Performances in Taverns During COVID-19 Crisis in Belgrade"

This paper deals with particular place for popular folk music live performance in Serbia — a tavern. Since the beginning of XX century until the pandemic of COVID-19, Belgrade's „bohemian quarter“ Skadarlija has been the sonic environment characterized by the genre starogradska muzika („old urban music“). Tavern stage is a place of popular folk music performance, specific because of its dual nature of presentation and participation, as well as because of in-betweenness of public and private spheres of performance. During the pandemic, music in tavern performances went through significant changes, based on crisis which especially affected event industry. In this paper will be problematized changes in ensemble construction, traditional interactivity of performance and music economy on one side, and on the other — radical change of repertoire as a result of escapism during the crisis. The work is based on interviews with tavern musicians from Belgrade.

Áine Mangaoang, "(Be)Longing: Music, Integration, and Place-Making in Oslo"

In Oslo, the number of Irish-born immigrants registers at less than 0.05% of the population. Yet while this community may be small in numbers, Irish music plays an unlikely, yet essential role in the city's soundscape. This paper highlights issues of belonging, migration, and place-making posed by individuals in Oslo's popular, trad and folk scenes, particularly during the COVID-19 pandemic that significantly curtailed formalized musical activity from 2020-'21. I discuss the multi-faceted Nordic staging of Irishness in Oslo's music scenes and seek to give voice to a range of more 'hidden' (Finnegan 1989) experiences of Irishness in Oslo that show it to be multiple and nuanced, if not deeply problematic. Drawing from stories shared through semi-structured interviews and conversations with seven musician-interlocutors, each of whom plays Irish music of various forms, styles and genres in Norway, this paper provides useful points of departure for investigating specific sonic entanglements and social encounters between the different people who call Oslo home. If 'migration is a sonic process' (Western 2020: 294),