It is but a short step to arguing that all music and music-related activity takes place within a scene or scenes. This assertion allows us to avoid the endless task of drawing boundaries between what is a scene and what is not. It recognises that no musical practice can take place entirely separately from social processes. The implication is that scenes include everything, from tight-knit local musical communities to isolated musicians and occasional fans, since all contribute to and feed off a larger space(s) of musical practice. Even the simple action of buying a CD means to become 'involved' in a scene, in however slight a way, by virtue of causing some sort of effect within it. One cannot make a rigid distinction between 'active' and 'passive' membership. It also follows that everything within a scene, and indeed scenes themselves, may exist within a number of other scenes. A musical text, for example, may circulate within a number of scenes at once. Moreover…scenes themselves are constantly shifting, splitting and combining - any stability can only be momentary.

   —Harris, p.25

• **Do you agree that all music takes place within scenes?**

• **What is the difference between scene and subculture (you may want to look earlier in this paper to see Harris's view)?**

Musical pathways thus comprise 'a series of known and regular routes' that people take through life and across urban space; routes that extend through time and criss- cross the city. They are pathways that people choose to form and re-form through their music-making activities and all the hard work and commitment that this involves, and they also provide 'settings in which relationships could be forged, interests shared, and a continuity of meaning achieved in the context of urban living'. Some pathways are narrow, highly individual and particularistic, whilst others are wider, well-trodden and more familiar. Moreover, people can forge new and innovative paths whilst also maintaining paths that are older, established and traditional. These musical pathways are just some of the many pathways in people's lives, and they can be left and rejoined.

By describing music-making and music genres in terms of 'pathways' rather than 'worlds', Finnegan thus adopts a metaphor that is more open and dynamic, and more suited to the flux and flow of local music-making.

—Cohen, p.164

- **Do you agree that the metaphor of 'pathways' is a useful one for music?**
- **How might you incorporate these ideas into your own research?**