

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?**

Whilst participant observation and interviews provided the foundation of our methodological approach, the project also involved archival research and the use of maps and mapping. In civic and music archives we consulted historical maps, as well as photographs, architectural drawings, newspaper articles, leaflets and other documents that helped us to situate the research within a historical context. We also created our own maps through which we could share our research findings with musicians and others. They included maps of the walking tours we had undertaken with musicians; digital, multimedia and interactive maps of local music sites and sounds; and maps created through Geographic Information Systems (GIS) mapping technology, a digital means of storing spatial information that allows for the display of multiple layers of information searchable via various themes, and also for the interrogation of research data. Most importantly, once we had got to know musicians, we invited them at appropriate points during our conversations to draw us their own maps illustrating their music-making routes and routines.

—Cohen, p.137

- **What do you think of map-making as an alternative research technique? Does it give you any ideas on how you might approach your own field in an unconventional way?**