Newcastle University

RMA
ROYAL MUSICAL ASSOCIATION

RMA Study Day

Everyday Music Scenes: Pubs, Clubs and 'Stutes

Newcastle University, 14th-15th April 2025

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Newcastle University

https://www.rma.ac.uk
https://blogs.ncl.ac.uk/ithomas3/rma-study-day
musicinclubs@gmail.com

Welcome

Welcome to the RMA Study Day on Everyday Music Scenes: Pubs, Clubs and 'Stutes.

This one-and-a-half-day event intends to stimulate conversations about the study of music in pubs, clubs and similar spaces of everyday, communal music experiences. It includes themed sessions of 20-minute papers, a keynote activity and a plenary discussion. It is hosted at Newcastle University, with additional locations at a labour club and a Victorian pub.

About

Organising Committee

Principal organiser: Isabel Thomas (Newcastle University)
Núria Bonet (University of Plymouth)
Nyle Bevan-Clark (University of Southampton)

The committee send their appreciation to the RMA for making such an event possible, and to Maureen Wolloshin for her help in moving it from the ideas stage into delivery.

Thanks to Adam Behr for his assistance in navigating the institutional structures.

Finally, thanks to Oskar Cox Jensen for inspiring the adventurous alterations to the typical conference format, and the NUAcT scheme for supporting a varied and enriching programme of talks, venues and activities.

ICMuS

The International Centre for Music Studies (ICMuS) is based within the School of Arts and Cultures at Newcastle University. Its vibrant community of scholars and practitioners research, compose and perform a broad musical repertoire - covering classical to contemporary, jazz to folk, and everything in between. In 2000 it was the first Russell Group University to introduce a degree in Popular and Contemporary Music and in 2001 it introduced a degree in Folk and Traditional Music, the first of its kind in England.

Research at ICMuS has particular strengths in historical and critical musicology, vernacular and folk traditions, global musics, early music and creative practice. It reaches international audiences through scholarly publications, public policy research, performances, compositions, recordings and broadcasts. For example, the Live Music Census has drawn on public participation in shaping public policy to protect the provision of live music.

RMA

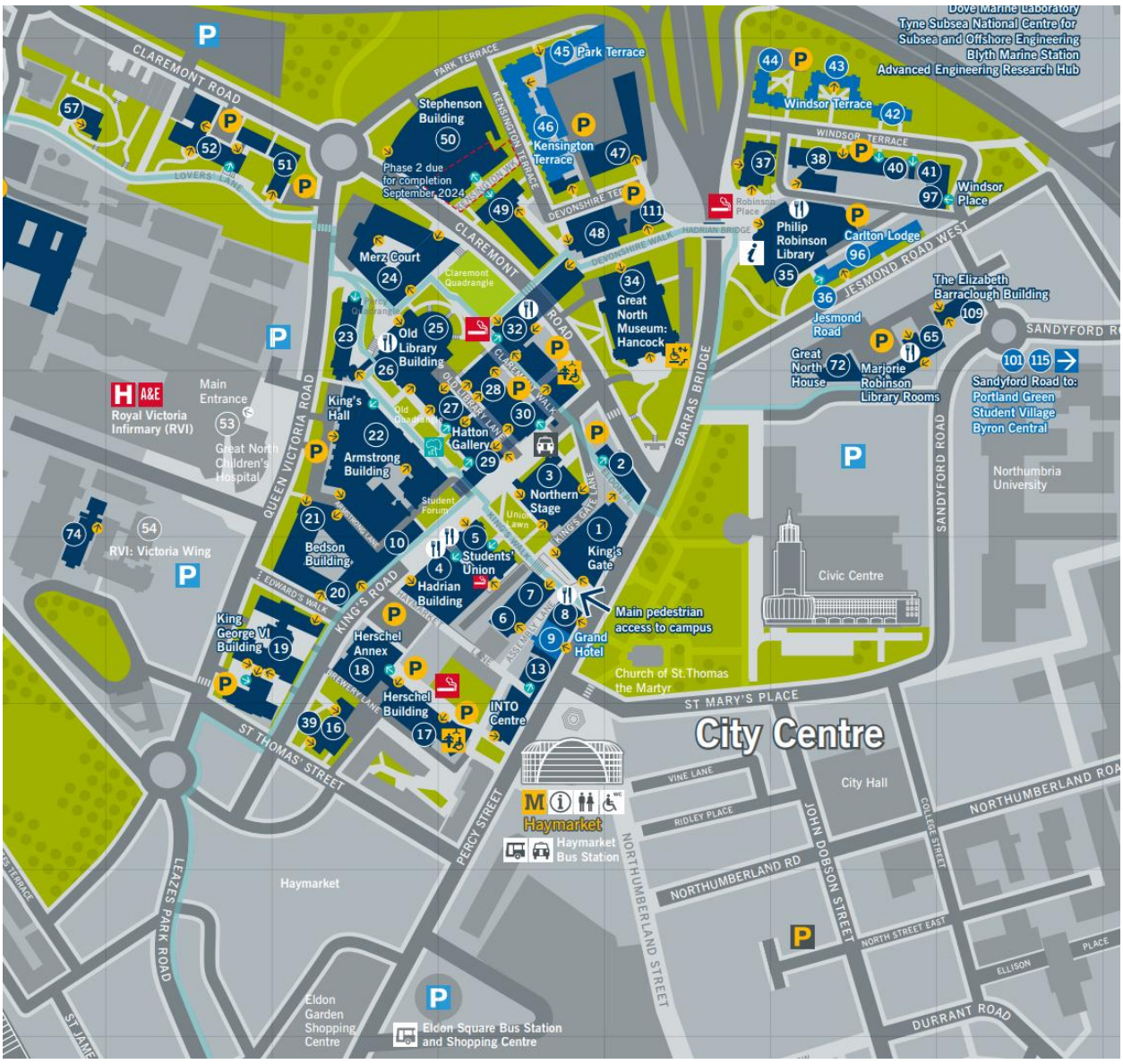
The Royal Musical Association is the foremost society in the UK dedicated to the study of music. Founded in 1874, its principal objectives are the advancement of scholarship and scholarly publication. Membership is open to any individual interested in musical research.
The RMA supports a national programme of conferences and study days promoting excellence in all fields of musical enquiry including historical and critical musicology, practice-led research, music analysis, composition, ethnomusicology, popular music studies, music and science in all its forms, and interdisciplinary investigations.
Other activities include:

- Publishing and disseminating books and journals, in print and electronic format
- Sponsoring awards and prizes
- Supporting student researchers via grants and training
- Advocating musical studies with public and private policy-making bodies

Information for Delegates

Institution Addresses

Armstrong Building, Newcastle upon Tyne, NE1 7RU
Newcastle Labour Club, 11 Leazes Park Rd, Newcastle upon Tyne NE1 4PF
Bridge Hotel, Castle Garth, Newcastle upon Tyne NE1 1RQ



The Armstrong Building is most easily entered from the grand entrance on Queen Victoria Road. From here you will see signs directing you to the study day.

Getting Here

Newcastle is well served by train, coach and airplane. The university's advice is available at https://www.ncl.ac.uk/who-we-are/contact/maps/.

The conference will take place primarily in the Armstrong Building of Newcastle University.
Newcastle Labour Club is a 10-minute walk from the Armstrong Building.
The Bridge Hotel is a 20-minute walk from Armstrong, and 5 minutes from the train station.

Public transport maps, fares and timetables are available on the Nexus website.

Accommodation

The University's Armstrong Building is located near Haymarket Metro station, and approximately a 20-minute walk from the central rail station and town centre, where many hotels are located.

It is a 25-30 minute walk to the Jesmond neighbourhood, which has plenty of hotels from budget accommodation to higher end, and can also be reached easily by Metro (one stop to Jesmond, two stops to West Jesmond).

Food & Drink

Hot drinks and pastries are provided on both days, and lunch is provided on the second day (15th). You can find these in room G.70: as you come out of G.08 turn right and follow the corridor past the double doors.

The university has a number of cafés. Courtyard is around the corner from the Armstrong Building and serves breakfast and hot and cold lunches until 2:30pm. Anyone Coffee has probably the tastiest coffee near campus, and there are plenty of shops, restaurants and takeaways on Northumberland Street and in Eldon Square shopping centre nearby.

Security

Campus Security: 0191 208 6817 (General); 0191 208 6666 (Emergency)

ACCIDENT AND EMERGENCY Department: Royal Victoria Infirmary, Queen Victoria Rd., NE1 4LP (2 minutes' walk north of campus)

Isabel Thomas (organiser): +447722 180578

Premier Taxis: 01916380638

Keynote

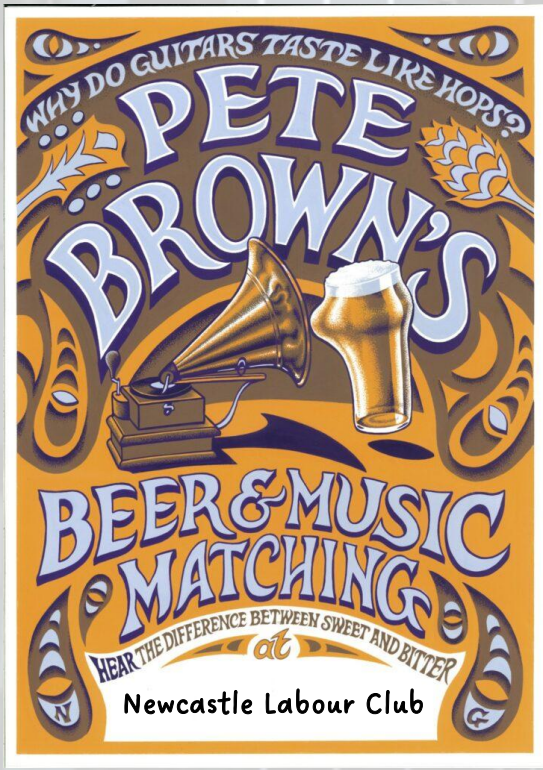
Your brain is lying to you. You have more than five senses. And you can hear the difference between IPA and stout. Beer aficionado and music lover Pete Brown's audio-visual extravaganza has evolved over the last decade into a mixture of fandom, storytelling, genuine neuro-scientific research, and over three jokes. Taste a selection of expertly brewed beers and learn how what you listen to really can affect your perception of how they taste.

Pete Brown

Pete Brown is a British author, journalist and broadcaster. His books blend travel diary, memoir and social history, and include *Shakespeare's Local*, *Man Walks Into A Pub: A Sociable History of Beer* and *Clubland: How the Working Men's Club Shaped Britain*, BBC Radio 4's Book of the Week. Often dismissed as relics of a bygone age – bastions of bigotry and racism – *Clubland* reminds us that long before the days of Phoenix Nights, 3,000-seat venues routinely played host to stars like Shirley Bassey, Louis Armstrong, and the Bee Gees, offering entertainment for all the family, and close to home at that. Now Pete has a new book on the science of taste, and he's ready for his first audience of musicologists!

Newcastle Labour Club

Newcastle Labour Club is a city centre club that has been housed on the same site since the 1970s. Its large function room has hosted gigs, private functions, disco and northern soul nights, while its bar is popular with football fans on their way to the stadium at nearby St James' Park. In spring/summer 2025 it will move to its new location at the former Lloyd's Bank near Haymarket, with a lift and better disabled access to support its aging membership.



Folk Club

Come join us at the Bridge Folk Club on one of their guest nights. Before and between sets, regulars (some as living archives of folk songs) get up to sing and play – your turn next?...

The Bridge

The Bridge Folk Club is the second oldest folk club in Britain, running since 1958. It is the oldest club running in its original venue, and has hosted many legends of the folk scene. Started by Johnny Handle and Louis Killen in 1958 and once known as The Folk Song and Ballad club it was the catalyst for many North East folk clubs. The first venue was demolished as part of the late ’50s / early ’60s redevelopment of Newcastle, but, after a short time at another venue, the folk club found its permanent home at The Bridge Hotel. It hosts local, national and sometimes international guests, slots for regulars and newcomers at singers’ and musicians’ nights, and has hosted feature nights starring the students of the Newcastle University Folk and Traditional Music course. It takes place upstairs at the Bridge, a restored Victorian pub with a great selection of craft beers.

Guest: Benny Graham

Benny Graham is a leading exponent of Tyneside song. He served his musical apprenticeship in the folksong clubs of The North East, developing a love of rural songs, and the music which grew from the heavy industries of coal, steel and ship building. Following years working in the UK and Europe as a solo performer, he's recently been working as an actor & songwriter, and performs at concerts, clubs, ceilidhs, schools, festivals and private functions. He is a member of The Pitmen Poets alongside three more of the region’s leading champions of its musical heritage: Durham songwriter Jez Lowe, renowned singer and instrumentalist Bob Fox, and ex-Lindisfarne singer and songwriter Billy Mitchell.

Schedule	
Time	**Programme – Monday 14th April**
13:45 - 14:15	**Registration** Room G.70
14:15 - 14:30	**Welcome Address** Room G.70
14:30 - 16:00	**Session 1: Singing and Participation** Chair: Oskar Cox Jensen Room: G.08 'Like folk singing was supposed to be…': The English public house, access, inclusion and folk singing (Esbjörn Wettermark) Working-Class Catch-Singing in the Early Modern Alehouse (Katherine Butler) Ballad Hawking: Soundscapes and Spaces of the Early Modern Working-Class Sound and Music (Abi Kingsnorth)
16:00 - 16:30	**Break, refreshments** Room: G.70
16:30 - 18:00	**Session 2: History and Heritage** Chair: Rachel Cowgill Room: G.08 Club Music in London Radicalism – Community-Building or Disguise? (Isabel Thomas) Screen Memory: Remembering and Re-constructing Working-Class Leisure on 1960s British Television (Laurence Saywood) Affective values within Grassroots Music Venues (Yorgos Paschos)
	Optional:
19:15 - 22:00	**Social – folk club** The Bridge Hotel

Time	Programme – Tuesday 15th April
9:00 - 9:30	**Registration**
9:30 - 11:00	**Session 3: Hyperlocal to National Identity** Chair: Ian Inglis Room: G.08 Pub Jukeboxes: Music, Identity and the Hyperlocal (Núria Bonet) "Play Something We Know!": Covers, originals, and the long shadow of industry in the South Wales Valleys (Nyle Bevan-Clark) Max Boyce's Live at Treorchy (1974) and the Land of Song: working class musicality and the construction of Welsh identity (Martin V. Clarke)
11:00 - 11:30	**Break, refreshments** Room: G.70
11:30 - 13:00	**Session 4: Methods** Chair: Nyle Bevan-Clark Room: G.08 "Memories are Made of This": putting the 'co' into community digital archiving - methods and reflections from three current projects (Rachel Cowgill) Live Music Mapping (Liverpool Live Music Mapping Project)
13:00 - 14:00	**Lunch buffet** Room: G.70
14:15 - 14.30	**Introduction to Labour Club** Newcastle Labour Club, Lounge Room
14:30 - 15.45	**Keynote activity: Pete Brown** Newcastle Labour Club, Lounge Room
16:00 – 17:00	**Plenary and closing address** Chair: Núria Bonet Room: G.08
17:00+	**Home/dinner/pub!**

SESSION 1: SINGING AND PARTICIPATION

‘Like folk singing was supposed to be…’: The English public house, access, inclusion and folk singing

Esbjörn Wettermark, *Sheffield University*

The public house in England has an iconic connection with participatory singing, and folk singing in particular. Singing in pubs, such as The Ship Inn in Suffolk, has been immortalised in books, recordings and films (Dunn, 2015; Lomax, 2013), and pubs in and around north-west Sheffield remain key venues for popular caroling traditions (Merryclough 2024, Russel, 1977). This notion of pubs as welcoming communal singing spaces masks real challenges to widening participation in folk singing. Indeed, scholars have increasingly turned their attention to how wide ranging challenges play out in pubs. As some scholars point out, the social dynamics of pubs (and clubs) differ depending on cultural, racial, and ethnic identities (e.g., Singh et al., 2024; Schofield, 2023; Thurnell-Read, 2023). Likewise, the heritage pub – with its nooks, steps and function rooms – is a popular singing space but notoriously difficult for many disabled people to access (c.f., Euan’s Guide, 2023; BBPA, 2016). Furthermore, lack of space and a building’s listed status can make reasonable adjustments difficult – a problem made all the more obvious as core folk song practitioners age and become less able to climb the stairs to the function rooms that often house folk clubs and singarounds. As folk music in England experiences increasing engagement from socially conscious young enthusiasts, the place of the pub as a singing institution is being brought under question. This paper will explore the pub’s place for contemporary folk singing by drawing on research on participation and norms in the English folk scene (Hield & Mansfield, 2019; MacKinnon, 1994), as well as ongoing participatory research with folk singers in England as part of the UKRI FLF project Access Folk.

Working-Class Catch-Singing in the Early Modern Alehouse

Katherine Butler, *Northumbria University*

Catch-singing is a form of accessible polyphony in which a single melody is sung starting at different times in order to create harmony (e.g. London’s Burning). While predominantly associated with children’s singing today, the genre has a much longer history as participatory entertainment for adult singers. This paper reconstructs the evidence for catch-singing in Britain c.1560-1620 arguing that—in contrast to the genre’s later associations with gentleman’s catch clubs— the history of the practice is embedded in working class, alehouse recreation.

Firstly, I survey the range of people associated with catch-singing across a wide variety of early modern literature and print, demonstrating the catch’s close association with manual labourers, but also the potential for women to participate in both single sex and mixed companies. As the survey will reveal, catch-singing is predominantly associated with the alehouse and drinking. Therefore, the second part of the paper, combines this survey with the extant repertory of catches preserved by Thomas Lant (King College, Cambridge: Rowe 1, c.1580) and Thomas Ravenscroft (Pammelia

and Deuteromelia, 1609, Melismata, 1611) to demonstrate how such songs functions as drinking games and rituals that enabled the performance of the alehouse culture of good-fellowship.

While the association of ballad-singing with the alehouse and expression of goo- fellowship has been recognised by historians such as Mark Hailwood, a focus on catch-singing challenges our assumption of working-class singing as a monophonic ballad culture, demonstrating not only that singing in harmony was an ubiquitous practice in early modern Britain, but also that the particular musical form of the catch was central to it role in alehouse drinking culture.

Ballad Hawking: Soundscapes and Spaces of the Early Modern Working-Class Sound and Music

Abi Kingsnorth, *Canterbury Christ Church University*

Early modern broadside ballads were created by the people for the people. Originating in oral tradition, broadside ballads were popular with the working class because of their entertaining narratives, enticing images, and low prices. Ballads were sometimes sung by professionals, but most commonly they were sung by everyday people in everyday spaces. They were sung drunkenly together in alehouses and taverns, in the streets to be sold, and displayed in communal spaces for use and decoration. Ballads connected local people and communities, and spread ideas, events, and beliefs through song.

Early modern environments are often underrepresented, as projects typically focus on the earlier and visually distinct Medieval sites, or later Victorian era developments from the industrial revolution. So, as part of my PhD project, I am recreating spaces where early modern ballads were performed, visually and aurally. These visual soundscapes will be used to investigate how recreated performances can work as supplementary historical sources for both research and public engagement purposes. Thereby, acting as an informal way to share typically unseen and unheard-of working class cultural heritage, which are still an active part of our society today in folksong research and recreation.

Four 3D models of early modern environments have been created to accompany a set of soundscapes. The spaces include an alehouse/tavern, an early modern street, an early modern courtyard, and an early modern passageway. This presentation invites feedback and comments on these virtual spaces and the understanding of early modern music making spaces.

SESSION 2: HISTORY AND HERITAGE

Club Music in London Radicalism – Community-Building or Disguise?
Isabel Thomas, *Newcastle University*

Political clubs such as radical clubs, labour clubs and liberal clubs are now generally considered under the umbrella term of 'working men's clubs'. Their origins, however, were often very different to the wider working men's club and institute movement, emerging from preexisting political movements that looked to become more permanent, visible and long-term in the face of external challenges. In the case of the Victorian radical clubs of London, the respectable status of the Working Men's Club and Institute Union by the 1870s may even have been instrumentalised to evade law enforcers who were curtailing radical organising. While music was conceived as an important part of clubs and institutes, contributing to their social life and acting as an entryway to educational activities, the role of recreation in these politically-focused radical clubs is thrown into question.

Using archival research, I compare the role of music in the first few decades of two London radical clubs: the Mildmay Radical Club and the London Patriotic Society's Club and Institute. Both buildings have survived to the present and are heavily involved in archiving their own past. The Mildmay Club at Newington Green was once a venue for music hall and variety performances at different levels of professionalisation while managed by prominent figures in radicalism and secularism. It is now a popular club in a highly gentrified area with a music programme of jazz and northern soul, and a team of volunteers are creating an archive from its substantial surviving records. 37A Clerkenwell Green, on the other hand, despite its subsequent use as the Marx Memorial Library and Workers' School, retains very few records on its use by the Patriotic Club. The club's memorandum of association, however, stated an intention to host concerts and other recreational activities. Discussing the visibility and invisibility of evidence in the two cases, I compare these radical clubs in the context of wider debates on the role of music in political organising and workers' movements.

Screen Memory: Remembering and Re-constructing Working-Class Leisure on 1960s British Television
Laurence Saywood, *Goldsmiths*

This paper investigates how 1960s television entertainment utilised the social environments of the pub and club to explore change and continuity in working-class leisure habits. Television and its associated industry are often depicted as the ultimate symbol of post-war change, offering a new visual medium for collective experience. The importance of music programmes to this narrative, such as Jukebox Jury, Top of the Pops and Ready Steady Go! Is well-documented. This study maps out an alternative popular music TV landscape. Analysis of two forgotten, though tremendously popular programmes: ITV's Stars & Garters (1963-66) and BBC's Club Night (1964-66), will demonstrate how, via the reconstruction of leisure spaces, these programmes attempted to re-create musical entertainment with origins in the urban nineteenth century. Although these practices were rooted in working-class culture, their re-presentation also reflected enduring class mentalities within the institutions that produced them and the viewers who watched them. Stars & Garters employed a populist approach, creating a predominantly music-inspired

programme, incorporating contemporary pop, whilst consciously acknowledging its existence within a continuum of participatory working-class culture. In the case of Club Night, however, the lack of recognition for a pre-existing working-class club culture brought forth sections of the community who contested the BBC's authority and knowledge to turn informal customs into homogenised cultural practice. These programmes, with popular music at their core, only serve to demonstrate broader trends in TV programming of the decade. Victorian and Edwardian authors, settings, events, cultures and conflicts, both imagined and real, were consistently featured in the schedules. In a broader context, it offers a counterweight to histories of Britain's 1960s that focus on cultural innovation and change, suggesting that the replaying and viewer enjoyment of older cultural traditions was symptomatic of an ambivalence regarding modernity.

Affective values within Grassroots Music Venues

Yorgos Paschos, *University of York*

This presentation explores the affective heritage values of grassroots music venues (GMVs) produced through the venues' former uses as working men's clubs (WMCs). Based on specific case study venues — the Crescent Community Venue in York and the Brudenell Social Club in Leeds, this abstract focuses on affective values perceived as the sensory, emotional, and atmospheric dimensions of non-conventional heritage sites that are generated based on the interplay between a place's materiality and its community-oriented spirit. Unlike communal values, which detail the meanings communities attach to GMVs through placemaking practices, affective values highlight the sensory stimulation and emotional responses elicited by the heritage atmospheres of GMVs. Drawing on that, the presentation illustrates how these atmospheres—rooted in the material and historical continuity of GMVs as former WMCs—reactivate heritage as a dynamic force. By merging the past with the present through cultural memory and embodied experiences, affective values challenge linear temporalities, enabling the understanding of heritage as a living practice. They also highlight how local communities engage with GMVs, translating sensory and emotional connections into affective responses that sustain and transform cultural heritage. This continuity underscores the historical and affective significance of GMVs, situating them as key sites for understanding the relationship between heritage, affect, memory, and everyday cultural practices.

SESSION 3: HYPERLOCAL TO NATIONAL IDENTITY

Pub Jukeboxes: Music, Identity and the Hyperlocal
Núria Bonet, *Plymouth University*

One of the defining characteristics of the British pub is the large degree of participation of customers within the establishment through practices such as ordering at the bar and playing pub games. Similarly, musical experiences in pubs include a large degree of participation; they can be categorised on a spectrum from the non-participatory (e.g., radio listening) to the fully participatory (e.g. karaoke). Jukeboxes are a participatory musical pub activity in which customers and staff negotiate musical taste while making economic decisions.

Digital jukebox catalogues provide a seemingly endless choice of songs to listeners, which can be updated and tailored to the individual pub. Trends emerge when scrutinising the song selection practices; they depend on time of the day, clientele, and activity (such as darts or card games). The use of the jukebox differs between pubs and reveals significant differences between the identities of each establishment's communities. Examining how pub goers consume music through this medium gives an insight into wider issues within British society. For instance, jukebox listening is for many working-class drinkers one of the few cultural experiences in daily life; it is also an acceptable outlet for musical taste.

This paper explores the complex role of (digital) music jukeboxes in the pub environment, questioning the participatory aspect of musical taste within a hyperlocal community. It also examines the way British working-class musical consumption is experienced in a semi-public setting. I argue that the jukebox is an extension of each pub's hyperlocal identity, and that each establishment is subject to a distinct set of tacit rules on the use of the machine. The research draws on ethnographic research in the Fawn Private Members' Club and the Nowhere Inn in Plymouth (United Kingdom), which also forms the basis for the Pubs of Greenbank online archive (pubsofgreenbank.co.uk). The study of jukeboxes provides an insight into their function in hyperlocal pub communities which define themselves partly by the music they choose to pay for and listen to.

"Play Something We Know!": Covers, originals, and the long shadow of industry in the South Wales Valleys
Nyle Bevan-Clark, *Southampton University*

In this paper I will present a section of findings from ethnographic fieldwork carried out in the post-industrial valleys of South Wales. This fieldwork forms the basis of my doctoral research which investigates the role of music in post-industrial spaces. I pay particular attention to temporal, spatial, affective, and embodied narratives of everyday experience, and explore how people position themselves in relation to dominant cultural and social ideas, including deindustrialisation, social continuity and change, and community.

Data generated in this research indicate that ways of doing, making, and experiencing music within this context are contingent on legacies of industrialism, community, and hegemonic masculinity. This paper focuses on a particular part of the ethnographic findings to explore an implied "tension"

between covers (musicians who perform other artists' work) and originals (musicians who write their own music) on the local live music circuit. This tension came up time and time again through the phrase "play something we know!", whether from frustrated musicians complaining about cabaret culture, or from punters heckling for a familiar tune. I argue that this tension can be read as emblematic of wider discourses about safety, threat, oppression, originality, and creative integrity, and explore how these discourses are shaped by their context: that is, a masculine-dominated working-class culture predicated on legacies of industrialism. Furthermore, I explore what we can learn about perceptions of place, ideas of musicianship, cultural elitism, and hierarchies of musical value in celebrating working class musical cultures.

Max Boyce's Live at Treorchy (1974) and the Land of Song: working class musicality and the construction of Welsh identity

Martin V. Clarke, *Open University*

Recorded in a single take in November 1973 at Treorchy Rugby Club in the Rhondda Fawr valley in South Wales, Live at Treorchy brought Max Boyce to a large audience across Britain well beyond the Welsh pubs and clubs that had been the mainstays of his early musical career. Taking as its starting point Trevor Herbert's 'provocative suggestion' (2023, 7) that 'Welsh music tradition is the product of an unusual level of democratic engagement,' this paper argues that Boyce's album profoundly shaped popular ideas about and expressions of Welsh musicality and national identity over the ensuing decades. Though most obviously centred on rugby supporter culture, the album also engaged with other prominent tropes in Welsh working class history and identity: coal mining and nonconformist Christianity. For all its popularity and commercial success, however, Boyce's style and message were also criticised, notably by trade unionist and later Labour politician Kim Howells, for promoting a sentimentalised view of Welsh culture that perpetuated working class subservience. Several of its songs nonetheless remain popular, especially 'Hymns and Arias' (rereleased on this album), which has become an anthem of Welsh rugby supporters. The paper argues that the album highlights two important strands that contribute to the enduring popular notion of Wales as the Land of Song: nostalgia and participation.

SESSION 4: METHODS

"Memories are Made of This": putting the 'co' into community digital archiving - methods and reflections from three current projects

Rachel Cowgill, *University of York*

In 2021 Germany reclassified its nightclubs and music venues as 'cultural institutions' and in so doing extended protections enjoyed by classical music and opera venues from the harsh social and economic realities of gentrification. Three years later, however, the situation has only worsened for UK music venues now facing unprecedented challenges for survival. How, then, might we evidence their historical, social, creative as well as economic value for the communities who build lives and livelihoods around them? This paper explores methods and approaches developed in three current community-archiving projects celebrating live- and DJ-ed music spaces: (i) Our Place, which has developed a DIY-archiving toolkit for/with music promoters and venue managers; (ii) InterMusE, or The Internet of Musical Events, which enables the building of collaborative digital collections of music-society ephemera allowing community stories to be told; and (iii) The Willow Digital Archive, part of York's StreetLife community-renewal project, which focuses on the legacy of a former Cantonese restaurant-turned-nightclub that closed in 2015 after forty years in business, run by Tommy and Soo Mei Fong in York's Coney Street. The different methods and approaches discussed here, that enable a focus on the memories and interactions of venues, audiences and artists, will be critiqued and compared.

Live Music Mapping

Mathew Flynn, Richard Anderson, Grace Goodwin, Nina Himmelreich, Jacob Simmons, *University of Liverpool*

Advocacy surrounding the sustainability of the live music industry has focused on grassroots music venues (GMVs). Having closed at alarming rates across the UK in the past decade, lobbyists such as the Music Venues Trust (MVT) have enacted an effective campaign and generated wide-ranging support for the plight of grassroots venues. While this is important work, it emphasises the plight of a particular type of music venue, often overlooking the breadth of other spaces and places where music is also regularly performed. To develop a more comprehensive view of regional music ecologies, the Live Music Mapping Project has mapped all venues in the Liverpool City Region with a live music offering. Over 2 years the project has identified 635 venues. Our findings show that dedicated music venues make up less than 26% of the overall total, and MVT GMVs less than 4%. Pubs and bars have the largest live music offering in the region, with over 377 active spaces, and when combined with social clubs and hotels these comprise 74% of the region's music venues. These everyday music spaces predominately programme acts that perform cover versions, karaoke and ceilidhs. Playing such cover gigs in these spaces offers many musicians a more reliable and lucrative source of income than playing original material in GMVs. As these events are rarely advertised on ticketing platforms, identifying and mapping these venue spaces is challenging. This paper will explore our methodological approach and troubleshooting of these issues, and offer comparisons to the live music maps of Newcastle and Birmingham. Our paper demonstrates that these everyday music spaces are the lifeblood of the live music ecosystem in the UK, as they make up the majority of music venues in regional scenes and offer regular employment for musicians.