

## Keith's Contrapuntal and Arpeggio Compositions Are More Than Fun to Read

I have previously contributed two tributes to Keith that were published in journal special issues (*Tourism Recreation Research*, 48(4), 2023, edited by Shalini Singh and *Tourism, Culture & Communication*, 24(2), 2024, edited by Dominic Lapointe and Meghan Muldoon). However, this short note with musical analogy is perhaps a better articulation of my personal bewilderment with his personality as the most coherent set of contradictions: friendly, compassionate, and supportive, while at times withdrawn and furious in his own cerebral haven, he was continually forming more worlds with friends and colleagues whom he either knew well or scarcely at all.

Between 2016 and his passing, Keith and I exchanged piles of electronic messages. In fact, ours was a virtual “date,” which flourished on ResearchGate, where he repeatedly requested copies of my published work and occasionally joked about my constant typos (“Are you sure you are not ‘making fun’ of John Urry?” he once wrote, in response to my mistyped “I am a great *fun* of his work”). Before one overreacts to his brazen joking, they must know that this is the same person who carried copies of my 2016 monograph to the conferences that he attended that year. He advocated this book to his critical studies friends and made it very popular indeed.

I did eventually meet Keith in person. However, to me it seems that our exchanges remained an example of Deleuzian musicality: I became part of his vision of an international scholarly community without organs, living in ever-shifting aggregates and connections, assembling and reassembling as and when circumstances permit. In fact, located somewhere between John Urry’s vision of open and inclusive nomadism and Keith Hollinhead’s world-making identitarianism, I have managed to snuggle my own version of hospitableness, which both

critiques and borrows from the work of Zygmunt and Janina Bauman.

As a prologue to this special issue’s introduction, I am suggesting that Keith’s scholarship and lifestyle aspired to producing (in a Deleuzian fashion) “musical” imaginary formations of belonging. I refer to formations that are within the realm of the possible, not utopias of belonging, which aspire to design what may become attainable in the future. On the one hand, there were infinite contrapuntal mutations as these were assembled between emails, conference networking, vivas, manuscript coauthoring, and publishing. Such mundane occasions to meet others and assemble a community are also opportunities to imagine with others radically and otherwise a new future (or futures) for critical tourism studies and tourism as an activity. Contrapuntal compositions in music allow for the coexistence of different tunes, which may be sung or played simultaneously. To understand my meaning just have a look at Keith’s collaborative three-part production *Trilogy on Strategies of Disruption in Research Methodologies*: though many scholarly voices are used in the composition of these articles, the overall effect is not a cacophony of different theses. Though Keith’s preferred way to relax was listening to playing Gregorian chants, his collaborative scholarly outputs were a multitude of contrapuntal compositions.

However, on the other hand, alongside the contrapuntal, Keith’s work favored the arpeggio. Throughout his career, he was an advocate for transdisciplinarity, constantly (at)tuning himself to the social and cultural *zeitgeist* and/or events shaping tourism and post/decolonial contexts. The arpeggio is an Italian invention that facilitates the performance of individual chords/notes by playing them sequentially. Such “broken chords,” as

they are commonly known, come together to produce meaningful musical “texts.” As is attested in the Introduction by Keith Hollinshead’s comprehensive opus on worldmaking (his 900-page-long doctoral thesis), “arpeggio Keith” also stood for “broken” lives, communities, and humans in contexts of violence. To arpeggiate means to lift out of obscurity, making the hidden your core musical statement. Although entirely cerebral in its diagrammatic stylistics, Keith’s arpeggiated statement

in critical scholarship contributes to three interconnected mega-fields within and beyond tourism: identities, inequalities, and (im)mobilities. Current and future scholars can enjoy the composition.

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