

*Abstract*

Musical genres are fraught with issues of temporality. Commonly conceived as musico-cultural regularities regulating practice across musical life, they are nevertheless inherently unstable, making non-reductivist accounts of the temporospatial dissemination of genres a persistent challenge to musical genre studies. In this, primarily theoretical article, I engage with this challenge by discussing the relation of genre abstraction, dissemination and trajectories. In keeping with recent developments in musical genre studies, I combine an account of genre drawing on post-structuralism and pragmatism along with inspirations from assemblage theory and actor-network theory. On these grounds, it is argued that a distributed understanding of abstraction – specified as the combined act of singling out, symbolising and systematising and interlinked with processes of mobilisation, autonomisation, building alliances and promotion – is key to the temporospatial assemblage of genres in a directed sense, i.e. their dissemination and trajectories.