

Presentation of the dossier.

Society and culture. Musical experiences and globalization in the 21st century

Presentación del dossier

Sociedad y cultura. Experiencias musicales y globalización en el siglo XXI

Sibel Celik

In today's world, music and musical practices as an art tool in which societies express their identities come to the fore with different practices in the process of change and transformation of social dynamics. Referring to the concept and theory put forward by the media and communication theorist Marshall McLuhan (1964) as the *Global Village*, it is clear that in today's age of technology, the world expresses its cultural identities in a transformational way through people and societies. In this sense, the socio-cultural structures, social belongings, values and artistic practices of societies as cultural assets can be independent of each other. In this context, music is one of the most substantial phenomena as a primarily verbal and auditory art with a reflective function. With the multicultural structures of different societies, the role of music as a tool is clearly manifested as a diversity in musical genres. Music is not just a field of performance, but a field related to sub-disciplines such as education, philosophy and psychology, and therefore the interpretation of the results through these outputs will undoubtedly provide different perspectives. In general, the definition of training is based on the idea that it is a deliberate achievement aimed at influencing changes in the individual being trained. The changes achieved through musical education are usually based on musical experiences and result in relatively persistent behavioral changes. It is believed that music is a universal language and is understood by all people, since it is not only a phenomenon, but also a universal language. It has been argued that concepts (music) produce behaviors and behaviors produce music (Merriam, 1964: 25). It reflects the knowledge of norms, practices, and traditions in different cultures as a result of an individual's personal experience or education (Ang et al., 2007). For example, musical hearing is shaped by environmental factors (Karaelma & Demirel, 2021). On this axis, all musical outputs are related to our environment, that is, they reflect the concepts we have learned consciously or unconsciously to the outside world. We reflect them into our outside world from the education we receive, from our family, our beliefs, and our interactions with the external environment in society. In this sense, the formation of cultures is the most important factor in shaping it in terms of musical culture.

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Since the end of the 20th century and the beginning of the 21st century. As well as this multicultural forms and structures in societies undoubtedly has influenced on music education as a concept. As known and accepted, until the 20th century, music scholars compared Western European music with that of other cultures, and even until now they considered European music superior in all forms and tendencies, especially when compared to folk music (Bradley, 2006). Based on European conquests, European music triumphed over other songs, melodies and cultural hymns. This concept of superiority is associated with the economic, military, and moral superiority that European rulers instilled around the world, which gave them the right to control and rule all other indigenous people (Said, 1993). The concept of colonialism lies at the root of European supremacy (Meiners, 2001).

Owing to breaking out of Civil Rights Movement in America, *multiculturalism* has been begun spreading rapidly as a concept. Afterwards, this notion included in education in progressing times as well. Multicultural education uses an approach to teaching and learning based on democratic values that promote cultural pluralism. In its most comprehensive form, it is a commitment to achieving equality in education, developing curricula that improve the understanding of ethnic groups, and combating repressive practices (Banks, 1995). Regardless of differences, it is essential to ensure equality of opportunity in multicultural education, it is thought to reinforce tolerance and understanding within communities (Gay, 1994). The definitions of “world music education”, “ethnic music education” and “cultural music education” were used. Campbell (1992) approached it with a more holistic and process-oriented approach. He made classifications such as age, gender, religion, race and language, etc.

As related topic is the relationship between ethnic identities and society in general. Thus, multiculturalism comes to the fore in music belonging to different cultures. The curriculum content selected to be taught in multicultural music education is selected according to regional or national culture, ethnicity, religion, function or ethnicity. Music is approached from a conceptual point of view; that is, concepts related to musical elements, processes, functions and behaviors are used by curriculum developers; Music is learned and taught as it was learned and taught in its authentic culture (Elliott, 1989: 17). Namely, in music discipline; educational processes, practices, performances and transformations are related to among themselves closely and indirectly.

In this file titled *Society and culture. Musical experiences and globalization in the 21st century* is to reveal and examine new trends and movements related to socio-cultural issues and questions, the national identity of music and how to support local music culture in the educational process of the 21st century from the perspectives and research approaches of multicultural music education. Essentially, this topic is to deal with musical phenomena in the context of social events and transformations in a globalized world and in a global village.

Keylor Robles Murillo has contributed to this issue from the University of Costa Rica by using the hermeneutic approach with *Reflections on the Puerto Rican trap and sexist discourses through trap songs in Puerto Rican references*. The article with an extraordinary approach revealed has been referred to as the problematization of sexism as a legitimate and reproduced domination matrix within this musical

genre. In this case, the discourses promoted by the artists are addressed, without delving into the implications raised in the people who consume this music. Subsequently, it has been disclosed critical thinking about the existence of sexist discourses in this genre of music. Through hermeneutic analysis and exemplifying phenomena, Roberto Fracchia wrote the article called *Visual kei: visuality, narratives, and textuality in a musical subculture*. It will show how music can thus become a form of expression of people who feel excluded from Popular Culture and find a way to express their identity in one of these mentioned elements. The article delved into a genre of music and visual that has become a real subculture in Japan: visual kei. As its name suggests, it is a species that makes visuality an important feature. The term kei, which means system or group, emphasizes how inclusive this species is. On the other hand, called *From the history of collecting Tuvan folk songs: Yrlar and Kozhamyks* revealed as article of the Kira Kyrgys as a significant and striking, including the musical heritage and tradition of the Tuvan people in South Central Siberia. Tuvan culture is abundant with musical traditions therefore, it includes various song types, melodic recitations, instrumental creativity, ritual songs and epic genres. The article has been drawn classified into long songs *uzun yrlar*, short songs *kyska yrlar* and traditional ditties *kozhamyktar* by the musical stylistic characteristics folk songs. As both historical and communal background songwriting with its cultural elements has been reflected the spiritual experience and national character of the Tuvan ethnos. In this context, the text has richly demonstrated itself via Tuva songs' reflective verbal and musical traditions as a precious source. Yetzabeth Pérez Anzola's remarkable essay *Adolescents' performance coinciding with the audiovisual discourse of trap* was examined through hermeneutic design. This article reviews a corpus of ten trap video clips with their respective songs, a musical genre that allegories countercultural values linked to machismo, drug addiction, and crime, to analyze their performative code and determine that this code coincides with performance actions that a group of adolescents from the city of Venezuela. Outstanding this study proves to us society's cultural values how to affected profoundly by analyzing via media and music's in interactions. In brief, in socio-cultural contexts, as effective a tool music has played an antecedent role and transformed into various statuses on societies worldwide.

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Guest Editor

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