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**MUSIC AS A POLITICAL VOICE: INTERRELATION BETWEEN NOTES AND THOUGHTS**

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**ABSTRACT**

Individuals are motivated to continue working by their belief in their own political effectiveness, which is especially true when the effects of protest actions are clearly linked to the acts that triggered them. This paradigm, on the other hand, has developed through time as a result of its emphasis on the human aspect while overlooking structural limits that limit the efficiency of the players in the situation. Because of this, the methodologies for measuring political success that is described in the next section show two separate but connected aspects: internal efficacy and external effectiveness, which are discussed in more detail below. When we talk about internal efficacy, we are referring to beliefs about one's own ability to comprehend and participate successfully in politics, whereas when we talk about external efficacy, we are referring to beliefs about the responsiveness and competency of state authorities and institutions in responding to citizens demands.

**Key Words:** Music, Politics, Interrelation.

**1. INTRODUCTION**

**1.1 Music as a Universal Language**

Almost everyone, every human being, she claims in the first paragraph of her article, has the intrinsic ability to understand and love music. Although there are several hypotheses as to the reasons for this, she believes that the knowledge of music seems to be an intrinsic component of the human experience, which is supported by all of the theories she has encountered. Regardless of ethnic origins, people have always utilized music to communicate themselves and transmit information that cannot be spoken verbally. This includes a wide spectrum of emotions that people have experienced throughout history. Since the dawn of time, when tribal rhythms were the rule of the day, music has experienced an evolution that has enabled a diverse range of musical styles to emerge to the forefront of public consciousness. Various genres have sprung out in response, ranging from complicated ones like classical, rock, jazz, and R& B to forms that are more in sync with popular culture, defined mainly by the language used by the performers and by the indications of the times they are performing. Regardless of how diverse music may be across genres, its universal appeal remains the same, and individuals may identify to them on a personal level. She investigates the basic component of language and the ways in which music is able to capture this in order to express its universal nature.

Language, as a means of communication, employs words as a tool to convey the intended message. The capacity to transmit a message in this explicit form, where the message intended is the same message received, is a crucial aspect of communication. The words that are employed in sentences determine the manner in which the message is presented. They are the ones who determine the effectiveness of conveying a message successfully via the use of words, sentence delivery tone, and writing style. In order for the language of words to be successful in conveying a message, the sentences should elicit emotional responses from the reader. A response in human emotion is communicated via the use of language, which includes words, phrases, and sentences. As the author claims, music does this in the same manner that words are used to construct phrases and sentences; music employs notes that are utilized to produce tone, rhythm, and harmony in order to elicit emotional responses. Music and language are comparable in that they both serve as forms of communication for expressing oneself and eliciting emotion. Music, like language, is capable of putting all of these elements together via a variety of genres. While one might be proficient in a foreign language in order to explain their feelings, artists do the same with music and lyrics in an effort to communicate their feelings. A significant evolution in music has occurred throughout time, with new genres of music emerging as a result of the many different sorts of sounds that have been generated over the course of history. Both old and modern instruments are being employed in order to be able to generate a diversity of sounds that will better communicate the message across a whole crowd of listeners. According to the author, language and music have a number of characteristics in that they are both global languages of communication and expression. Her article goes on to suggest that individuals may still relate with the meaning of each musical piece of work even though they are from different cultures and speak different languages. Even in situations when individuals do not speak English well and there are breakdowns in verbal communication, music overcomes these limitations, and hence no direct translation was required in most cases. People are able to harmonize with one another and even bounce off one others creativity when they utilize musical instruments, such as when two musicians who do not vocalize but work on a musical composition together to produce a tune that becomes sewn in perfect harmony together. As a result, the author stresses the comparative parallels between music and language, which are both excellent communication channels in their own right. As with language, music can bring people together and help them connect in ways that other forms of communication cannot. It has the potential to carry messages and to elicit emotional responses from listeners in ways that other forms of communication cannot. It binds the whole human race together because of its universality. It represents a boundless relationship that transcends the limitations of cultural differences.

## 2.LITERATURE REVIEW

For many people, music is considered to be a universal language in and of itself. People of all ages and genders may easily grasp this art form, regardless of their language, culture, religious systems, or gender (Israel, 2013). The meaning of music, being an expressive language founded on emotional principles, is not fixed; music has a personal importance for each individual. Despite its complexity, music is an aesthetically pleasing field that has a really deep impact on the human race. As described by the Oxford Dictionary, it is the arranging of tones in an orderly succession in order to produce a coherent and continuous composition (Mashayekh & Hashemi, 2011).

Getting a deeper grasp of how music affects the human mind is critical to having a greater appreciation of its potential. Singer-songwriter Tricia Fox Ransom believes that the words of songs may have an influence on peoples mental and emotional well-being (2015). Her study demonstrates that music has always been the most effective method of reaching people, especially the general public, and that the power of music rests in the lyrics, or the messages that the lyrics are intended to elicit in the listener as a result of the lyrics. She based her claim on her own personal experience as well as studies. Music has a significant role to play in the transmission of good signals, which may have a beneficial influence on a person's overall well-being if done correctly. In her research, she analyzes the concept that any music that has the potential to have an effect on the listener must also have a positive impact on their mood or happiness. The author contends that positive messages have a favorable impact on people's spirits. A person who is conscious of the kind of music she is listening to and how it affects her overall well-being is more likely to feel a connection to the music and to behave in line with the concepts expressed in the music. Listening to songs with meaningful lyrics, according to her studies, boosts ones feeling of self-worth and stimulates one to engage in constructive behavior. Because we have constant access to music, it has become a great instrument for inspiring people to perform good deeds because of its potential to affect them.

Music may be found in the everyday routines of people from all walks of life and all ages across the world, from young children to the elderly, regardless of their age or cultural background. Consequently, it has become more appropriate to speak to music (plural) than than music as a consequence of this expansion (singular). For millennia, anthropological and ethnomusicological study has shown that music has been an integral part of the human experience, and that this has continued to be the case now. The potential to participate in musical activity is inherent in everyone, but the manner in which they do so is impacted by their environment and the life experiences they share with others. A large majority of individuals like music-related activities such as listening to it, singing it, playing it (informally or formally), and creating it, among other things. Despite the fact that music is a pleasurable pursuit in and of itself, it may have an influence that goes well beyond basic pleasure.

Participating in these activities not only allows individuals to express their inner feelings and emotions, but it also has the potential to result in a variety of pleasurable results for those who take part. Many aspects of human existence, including physical, social, and educational outcomes, as well as cognitive and emotional well-being, have been shown to be improved by successful engagement in musical activity, according to research in the sciences associated to music (cognitive versus emotional). Non-formal scenarios, such as at home with family and friends and in settings where music study is elective rather than mandated, may also serve as a forum for learning in and through music, as can informal situations such as those encountered when traveling. In both formal and casual settings, such as at home with your family or friends, it is possible to learn via the use of musical instruments.

These findings have been shown throughout the lifespan, with a particular emphasis on early infancy, adolescence, and old age. Music has been shown to have both physical and psychological impacts on both the listener and the performer, according to research on its function in health and well-being. Academic accomplishment in young people, as well as a person's sense

of social inclusion and social cohesion, has all been shown to increase with successful musical engagement. Successful musical participation on the part of the participants. Elvers and colleagues (2017) created a formalism that was officially, formally, formally developed for the first time in history.

These new research pieces contribute to and enhance our understanding of the methods and processes through which music can have a beneficial influence on human development and well-being. This special edition includes 21 new pieces of research that add to and enhance our knowledge of the methods and processes through which music can have a beneficial influence on human development and well-being. There are 88 academics from 17 countries across the world who have contributed to this collection and presented their research on how music may impact other aspects of human existence. The publications cover a broad range of contemporary research methodologies, which may be found in the bibliography. To achieve different larger-benefit research aims relating to music, it is necessary to use a methodological approach that is both thorough and appropriate.

As a result of musical teaching throughout childhood and adolescence, Putkinen and colleagues have discovered that children's sound encoding improves. This, in turn, may result in future improvements in reading abilities. Two findings emerged from this study: first, that musical listening has an influence on teens reported feelings of agency and emotional well-being, and second, that this effect is very context and person specific. When Stewart and colleagues conducted study on young Australians with depressive tendencies, they looked at a variety of characteristics of their mental health and well-being. Music has been found to have a good influence on mood; nevertheless, this article investigates whether or not listening to music might really worsen or prolong a negative mood, despite current research indicating that it does not do so.<sup>19</sup>

After conducting their research, Martins and his colleagues decided to change the emphasis of their study away from the cerebral benefits of learning music and toward the physical benefits of increasing children's coordination. According to the author's findings, a sustained, 24-week program of Orff-based music education that included playing simple tuned percussion instruments significantly improved the manual dexterity and bimanual coordination of 8-year-old participants when compared to their active control (sports) and passive control peers. In the United States, Loui et al. did a similar study and discovered that continuous practice of a musical instrument had beneficial benefits on the brain. The ability to communicate and think critically is enhanced in eighth-graders who play one or more musical instruments for at least half an hour each week, according to research. These improvements are associated with more quantifiable connections between specific areas of the brain related to auditory-motor and bihemispheric connectivity.

Several of the articles in this collection are concerned with how music might be utilized to assist students in developing a positive sense of their own personal agency. The research conducted by Moors et al. and the Saarikallio team for throat cancer patients who have had laryngectomy in the United Kingdom provides a new instance of how group beat boxing may be life-enhancing. Their voice rehabilitation, laryngeal phonation, and overall sense of social inclusion and mental well-being are all aided by this kind of therapy, as is their mental well-being.<sup>19</sup>

Researchers from Australia, led by Krause and colleagues, think they have identified a possible explanation for these beneficial benefits. According to self-determination theory, they investigate the relationship between musical involvement and well-being in a wide sample of people ranging in age from 17 to 85 years old, who are all involved in music. Individuals put a high value on their capacity to actively engage in the production of music, as shown by the findings of an online poll, since it allows them to meet the psychological criteria of competence, relatedness, and autonomy.

A study done in the United States by Vaudreuil et al. examined the social transformation and reintegration of US military troops via the use of public performance in music therapy as the central focus of their investigation. According to the authors study, music therapy was used to treat two military personnel who were suffering from post-traumatic stress disorder (PTSD), traumatic brain injury, and other mental health difficulties. They created, learned, and refined songs with the help of the music therapy programs instructors, as well as written song introductions, before eventually performing in front of an audience for the first time. Following the completion of further interviews, it has been determined that this program of audience-centered musical interaction has a positive psychological influence on those who take part in it.

A similar research was carried out in Australia during the previous decade by McFerran et al., who focused on the association between trauma and music therapy literature. While undertaking a critical interpretation of 36 relevant research studies, the team came up with four novel strategies to employ music to heal people who have been traumatized as a result of their work. The use of musical instruments for artistic and performance objectives (the development of emotional and social well-being) is feasible, in addition to their use for stabilization (the control of physiological processes) and entrainment (the synchronization of brain waves) (the coordination of music and movement).

Fachner and colleagues perform an in-depth case study in order to investigate the therapeutic potential of musical therapy. Particularly interested in understanding how music therapy mechanics link to crucial points in a clients guided imagery and music session, as well as what those moments signify for their clients underlying brain activity, is the team from the University of California, Berkeley.

According on the findings of an Australian experiment, Brancatisano et al. provide a unique Music, Mind, and Movement program for individuals in their eighties who are suffering from mild to moderate dementia. Throughout the duration of the training session, participants demonstrated significant improvements in their verbal fluency and attention levels. Wilson and MacDonald demonstrate how group music programs for young people with learning impairments may be beneficial to them in their 10-week group music program for young people with learning challenges. Participant's happiness and perseverance were highlighted as reasons for their continuing engagement in the program, which also resulted in improved social interaction and communication between participants and other participants.<sup>17</sup>

It has been determined that technology has played a significant role in allowing older individuals to listen to music and in fostering a sense of agency via social participation, according to Creech's thorough study of the research. Creech has become a citizen of Canada's Great White

North, which he calls home. Despite the fact that this is a relatively new field of study, existing research indicates that older people, even those with complex needs, can engage with and use technology in a variety of ways that improve their musical perception, learning, and engagement, as well as their overall quality of life.

Children in an Italian orchestra aged 8 to 10 years old took part in a 3-month intensive school-based orchestra program, and the results revealed that music may help children with their general behavior as well as with their particular developmental needs. Researchers found that the training was particularly successful at decreasing hyperactivity and impulsivity while simultaneously strengthening inhibitory control (Fasano et al., 2003). In line with these conclusions, research findings on successful music instruction, particularly in the context of young people with ADHD, whose conduct is characterized by the same disruptive aspects as those identified in the general population, are compatible with these conclusions (hyperactivity, inattention, and impulsivity).

An investigation conducted in Switzerland and the United Kingdom discovered that music has impacts that go beyond the sphere of its creator. Antonini Philippe and colleagues feel that music composition may have certain health advantages, and they believe that advanced music students should be made more aware of these benefits. In college music, female students ranked their overall quality of life lower than male students, and male students rated their overall quality of life better than female students. Students who took part in graded performances were shown to have higher mental health than those who did not engage in such activities. The artists in this group may have been more mature and experienced, which might have contributed to their success.

Researchers have discovered that music is a common companion to physical exercise, whether it is at the gym, a park, or on the street. Scientists in South East Asia are looking at the potential physical benefits of synchronized exercise to music, according to Nikol and colleagues. In a randomized crossover study, researchers at UCLA discovered that synchronized music increased the time to tiredness of participants by two-thirds in comparison to no synchronized music (2019). As an additional benefit of using synchronous conditions, the perceived effort was lowered by an average of 22 percent in each of them.<sup>16</sup>

When it comes to group dynamics and performance, there are various parallels between music and sports that have been discovered in the Frontiers scientific literature. The contributions of Habe and colleagues to the literature on this subject are included in our new collection. Slovenian artists and sportsmen of international renown were interviewed for this study in order to learn about their perspectives on the relevance of flow in performance and how it connects to general well-being. Generally speaking, high-functioning people are happier when they are in a state of flow; however, there were some differences based on the discipline studied, the gender of participants, and whether team or individual performance was taken into consideration.

The exploratory case study undertaken by Cirelli and Trehub analyzes a more formal rather than an informal link between music and movement in the context of a dance performance. It was only after the music was played at varying speeds that the researchers noted the 19-month-old infants dance-like and motorically advanced responses. The motions of the more well-known

objects were faster even when they were moving at their initial pace. His parents were the first to see him dancing to the music when he was six months old.

Other than the aforementioned studies, a novel UK study by Waddington-Jones et al. evaluated the impact of two professional composers who were each tasked with leading a 4-month program of group composition in two different and diverse community settings — one with a choral group and the other with an elderly home — both funded as part of a music program for Hull City of Culture in 2017. Older folks and youngsters from a local primary school joined the residential group for a final performance that was open to the whole group of participants. A group of people had gathered, including the two composers. In qualitative data analyses, it has been established that successful, group-focused music-making activities bring a variety of psychological advantages on a variety of levels.

According to the findings of this study, participation in musical activities has been proved to have a positive impact on ones health in a variety of ways and at various points during one's lifetime. Participants in therapeutic, educational, and/or enriching musical activities for musicians include people who are involved in therapeutic, educational, and/or enriching musical activities. This is a possibility if the participants consider that their musical experiences have been fascinating, important, and successful (or a combination of these characteristics).<sup>18</sup>

In aggregate, these studies demonstrate just how many diverse ways individuals may appreciate music in their own unique manner. As you go through the works, explore if one kind of musical experience is regarded more useful than another. According to empirical evidence, musical participation may take on a variety of forms over a spectrum of more or less overt action, including studying, performing, composing, improvising, and just listening to and enjoying music, among other things. With the knowledge that music can be processed by the brain in a variety of ways, it is logical to assume that the level of emotional involvement in an activity, as well as the presence of overt musical elements, will influence the activity's effectiveness when it comes to providing health and well-being advantages.

Christopher Soper prepared an essay that was published on the internet (Cambridge University Press, 2015) that detailed a pedagogical strategy that was employed in the teaching of political theory at the university level. He said that the use of music and lyrics from chosen songs may aid in the development of a better knowledge of politics. A number of popular songs by performers from a certain period were chosen by him for inclusion in his performance. This sheds fresh light on the use of music as a learning aid in educational settings.

The paper investigated how music was employed in an academic social science course, such as political theory, to enhance the learning experience. Through the use of song lyrics in conjunction with theoretical readings in the classroom, it opened the path for students to better comprehend discourse and encouraged them to think critically. Critical thinking based on the words of the song helped them to make analogies and to be the driving force behind the engagement of new ideas to the issue they were debating. When they think in this way, their brains are more open to providing analytical reason and logical flow of thought, which helps them to better organize, connect, and comprehend what is being provided as theoretical thought. As they are seen via the lens of song lyrics, these concepts are rendered more relatable. It has been shown

that when music is employed as a learning aid in this manner, students who are more or less for the most part merely passive readers become students who use higher order thinking abilities while studying political theory.

### **2.1 Music as Political Tool**

As reported by Soper (2010), just a few researches have been conducted to investigate the educational effects of introducing music into political science courses, amounting to a tiny number of papers in total. They haven't come across any that look at the link between music and certain political ideas, they say. The Beatles and Philosophy, a collection of articles published in 2006 by writers Michael Baur and Steven Baur that linked philosophical difficulties to lyrics in Beatles songs, served as an inspiration for the use of music. This collection of papers served as the motivation for my usage of music in my presentation. In spite of the fact that the subject itself was intriguing, many of the connections made by the essayists seemed forced. On top of all that, even the editors couldn't see the point of relating philosophy to individual Beatles songs; instead, they just concluded that the pieces inspired us to begin thinking philosophically (Baur and Baur, 2006). I was inspired by the Baur's book to include songs linked with various political thinkers into my introduction theory class, and as a consequence of their work, I began using songs in my introductory theory lecture as soon as possible. If the selection committee is looking for songs to help students in understanding political theory books, they are looking for songs that, when viewed as a whole, encapsulate important themes in the works we are now studying. In this way, students may make similarities between the basic concept of the music and the specific words that they are learning in depth, which is beneficial for them. While connecting individual lyrics to theoretical ideas is relatively easy, finding music that represents those concepts as a whole is significantly more complex.

The song Imagine by John Lennon is on the album The Beatles and Philosophy, which is available on iTunes. The authors, Baur and Baur (2006), use this song instead of including it because it contains a phrase that represents Karl Marx's goal of eliminating private property. They use it to illustrate Rousseau's (1755) idealized state of nature, which is described in his Discourse on the Origin and Basis of Inequality among Men (Discourse on the Origin and Basis of Inequality Among Men). Every song they picked has a variety of allusions to a certain theorist's theories, as well as a subject that is tied to one of that theorist's key principles in each of the songs. According to the findings of their study, other academics who have written on the use of music in non-music lectures at the college level have related songs to broad ideas rather than particular theories in their writing. For example, Levy and Byrd (2011) investigated the use of performing music in social justice education classes and found that it may be beneficial. In their conclusion, they said that music lyrics may give grist for research and discussion, although they acknowledged that their comparison was confined to generic concepts of justice, rather than specific songs. According to the researchers, students should be informed about the social and political background of a song's release in order to promote sociological themes in song lyrics. They also found that this technique increased their understanding of the lyrics, which they believe is important. A sociology class with the same name was observed by Martinez (1994) to be effective in confronting student's preconceptions about race, class, and gender. Martinez (1994) found that song lyrics were effective in questioning student's prejudices about race, class and gender. Martinez (1994) performed the research in the same-named sociology class as the one in which it was done. These applications



all tied particular songs to broad social principles rather than to the beliefs of a single thinker, and they were all successful in their endeavors.

## 2.2 Music in Politic Research

During 2004, Jean-Mari Donegani wrote a journal article, which was subsequently made available on the Cairn website for download. According to the Info International Edition, it looked at the intersection of music and politics, particularly the language of music and how it is used as both objective expression and subjective reality. As the essays opening paragraph explains, music is both a component of social life and a result of cultural creation, and it goes on to explain why. When people listen to music, they have a stronger sensation of belonging to the group. Using music to enrich every element of social and communal life has the potential to be very beneficial. In order to accommodate this, music is often played during social gatherings such as celebrations and traditional rites, regardless of the culture being celebrated. As a result, music has the capacity to bring people together in this manner; it has that unifying appeal that somehow delights the audience, producing fervor and festivity, as well as the ability to move individuals in some way. The essay points out that people may express themselves and take action via music, which serves as a type of language in its own right. The term instrumentalization refers to the process through which anything is transformed into something useful.



**Figure 1.** Protest Music in Vietnam War

The article continues its investigation of how those in power in totalitarian nations often utilize music to a greater degree than the general public, which is a thesis that the author has made before. A musical performance is compared to a theatrical performance, notably a political performance, and as a consequence, it acts as a metaphor for what is taking place during that time periods political context in which the play is situated. Because of its standing as an art form, the attributes of a musical piece may serve as subtle indicators of the development of a political setting. While listening to music, evaluate how the aesthetic aspect of the music contrasts with reality and how this aids the music in advancing its political message or aim. Taking this perspective, music becomes a recipe for not just aesthetic expression, but also for political communication as it is used in political campaigns. Music that has been charged, such as that used in politics, is devoted to influencing a desired action in favor of the authorities that have granted permission for its use.

It is said that the lyrics of this song tell a political story. This is true. When music is used in this way, it is clear that it is being used for political purposes. The upshot is that art has grown into a formal framework that may be utilized to attain a desired effect for the sake of political gain. The concealment of reality and the construction of an image in the minds of the audience is an extreme use of the art form to communicate political ideals in a radical way. With the advancement of political aims and the promotion of ideologies, music as a form of communication has developed into a work that serves as a type of political conscience or as a propaganda instrument for the purpose of furthering political goals. When music is used for political protest, this is particularly true; for example, when music serves as the formal route through which the opposition establishes itself in the medium of music.<sup>1</sup>

The ideology of Alexander (2015) may be defined in terms of unmet obligations, according to the author. The beliefs that follow and contribute to the formation of an ideology will differ depending on who owes the debt and how much money is owed to him or her. As an added bonus, he draws comparisons between three major ideologies: liberalism, socialism, and conservatism, to mention just a few examples. He believes that liberalism is defined by an awareness of one's own interests and a sense of duty toward those interests. A liberal worldview is often defined as one that is oriented on the principles of liberty and equality, and it is frequently articulated in the following ways: Despite the fact that socialism is a duty that each individual has to himself or herself, it is also an obligation that each individual bears to society, and it highlights the value of each individuals contributions to society. The moral commitment that each person has towards oneself, according to Alexander, is shown via ones allegiance to historical traditions and respect for previous generations. Throughout the history of American political thought and practice, progressive and, at times, socialist beliefs have defined liberalism as a political philosophy. In the United States, liberalism is a political philosophy that is centered on social justice and civil liberties in their broadest sense, with the broad premise that society as a whole, typically through the government, is obligated to take action to protect the rights of everyone, even if doing so means incurring debt.

Pew Research Center (2014) describes libertarianism as a political philosophy that emphasizes economic liberty and individual responsibility, with the notion that caring for one's self and ones fellow citizens is not the duty of government, but rather the obligation of individuals. The majority of this political spectrum, which is often referred to as the left-right spectrum, is made up of liberals with a liberal lean and conservatives with a conservative lean (Kroh, 2007). If you're talking about American politics, liberal politics are often linked with the Democratic Party, while conservative politics are typically associated with the Republican Party. A large number of people fall into the group of moderates, which is a regular occurrence in the middle of the political spectrum. As part of the analysis of six political opinions, there must be room for intermediate political viewpoints; otherwise, pressuring people to choose between opposing extremes may force them to be less honest in defining the nature of their political beliefs.

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*Anti-war songs might reflect anti-establishment or protest themes, although pro-establishment viewpoints are also<sup>1</sup> represented in musical compositions.*



cultural and information creation and sharing. In this way, the performative production and transmission of these texts by protest musicians provides the necessary basis for the development of a protest music educational framework, which will be described in further detail later in this chapter. As stated by Gershon (2010:628), music becomes organized/emergent sounds, which are capable of expressing implicit and explicit concepts to listeners as a result of becoming organized/emergent sounds. Music becomes organized/emergent sounds, which are capable of expressing implicit and explicit concepts to listeners as a result of becoming organized/emergent sounds. Gershon (2010) takes this notion of popular and protest music texts a step further and into the realm of learning from and through music. He cites Elizabeth Ellsworth (2005), whose work is groundbreaking in the field of public pedagogy (see Sandlin, OMalley, and Burdick (2011), and who takes this notion of popular and protest music texts a step further and into the realm of learning from and through music (and, by implication, teaching with and through music). Following Ellsworth (Ellsworth, 2005), Gershon (2010) argues that music as a mode of knowing becomes a literal means of making sense, or, as Gershon puts it, of understanding the world and our connection to it. The author continues, [W]hen we recollect words that have special meaning to us or when the hair on the back of our necks stands up when we hear a particular piece of music, we are learning. As Gershon explains, music conveys knowledge, or, in the case of protest song lyrics, a method of knowing, which may be understood on both an intellectual and an emotional level.<sup>6</sup>

For this reason, protest music lyrics form the foundation and practical heart of the movement's educational activities in the field of protest songwriting. Additionally, protest music texts, in addition to functioning as a vehicle for information dissemination, may also serve as a source of texts and pedagogy that may be made available to audiences for the purpose of teaching. Protest music lyrics, among other things, have come to signify, contain, and function as a medium for the explicit encoding and transmission of meanings, values, ideologies, and instructional frameworks, among other things. As a result of the process of protest music production and commercialization, these texts are also made available to audiences as learners, which is critical to the movements success since it allows for the interpretation, decoding, and meaning construction that are essential for success. As described by the authors of the study, mass-mediated neoliberal consumer culture is the confluence of protest music texts with the information, cultural production, and economic activities that give rise to them (Giroux, 2004b). The term social field refers to a social field in which commodities and social activities are not only produced, distributed, and consumed, but are also laden with various meanings and ideologies that are enmeshed in the construction of political implications, as described by Giroux (2004). In a later section of his work, he goes into further detail on the culture of everyday life.



**Figure 3.** Protests mark the Philippines' commemoration of International Labor Day.

Protest music lyrics, as well as the pedagogy of its composers and performers, are conveyed and made available via the usage of popular cultural products, rather than through official schooling. By working with an anti-establishment collective, resistance song lyrics may be converted into knowledge, substance, and curriculum. In accordance with Lusted's (1986) philosophy of pedagogy, works such as these serve as a medium for the creation of knowledge as well as, theoretically, the learning of audiences. In this way, these poems, together with the actions that inspire them, serve as a starting point for the development of a public pedagogy for protest music that is both effective and accessible to the general populace. Wright and Sandlin (2009, 2009) believe that protest music texts may act as catalysts for critical and counter-hegemonic adult learning by opening up spaces in hegemonic neoliberal consumer culture and possibly shifting mass awareness among the general public. Protest musicians have been described to as facilitators of or contributors to a critical public pedagogy of protest music by Wright and Sandlin, in acknowledgment of their efforts to politicize and increase awareness of dominant ideologies and hegemony via popular cultural products (2009).

Despite the fact that popular music has always had a significant historical relationship to social, cultural, and political movements, the question of how to quantify the effect of music on political movements continues to be a source of consternation. The answer is negative, we are unable to assist you in this matter. The role that music will play in the future war for political, intellectual, and social change in the United States is currently hard to anticipate at this moment in time. Despite the fact that musical practices and songwriting may have contributed to the creation of current activist groups, can they genuinely affect people's ideas or cause disruption and instability in the present order? Can soundtracks for conflicts serve just as accompaniment in the case of rebellious and revolutionary movements, or do they have the ability to accelerate the pace of change and bring about change on their own terms?

Participants are encouraged to consider the ambiguities and tensions that exist in the relationship between music and power during this session, despite the fact that it would be unrealistic to think of music political significance just in terms of progress. Many popular music performers and whole genres are kept out of politics due of the non-preference ability of popular music, which renders it an ineffective means of disseminating unambiguous ideologies. Thus, the assumption that popular music genres and singers can be classified as either politically involved or non-activist has deteriorated into a deplorable conceit. Beyond being politically charged, music may also be confrontational in non-political ways, often with nihilistic undercurrents – it can reject or even mock the seeming political power of those who create it. Because of this, we should be pushed to rethink sub-cultural politics in the next years, if not sooner.<sup>7</sup>

Musical genres that are associated with social and political growth are connected with the history of music, which can be traced back as far as the Renaissance and continues to the present day. This raises the issue of individuality and its connection to tradition, which is discussed further in this context. What is your opinion on whether it is feasible that the new historical context has had an influence on the previously established protest music codes? An examination of the new politically conscious forms and genres that have evolved in recent years, as well as how they vary from earlier protest movements, is the subject of this article. Several reports have surfaced indicating that the recording of Civil Rights Era and Great Depression Era songs in the aftermath of Hurricane Katrina, along with the participation of 1960s counterculture singers in the Occupy Wall Street movement, raises concerns about communication between groups of artists and activists in the aftermath of the storm. Additionally, an investigation of the manner in which contemporary movements are connected to one another will be covered. Is there any evidence to support the assertion that protest music has grown more widely distributed throughout the world? Can you tell me about the connections and differences that exist between the music of Egypt's Arab Spring and the songs of the Occupy Wall Street movement or the protesters of Canada's Maple Spring movement?

Popular music has a substantial impact on the establishment and consolidation of (sub) cultural groupings, particularly in the United States. Songs have served as a symbol of the emergence of new group identities across Latin America in the aftermath of the fall of Communism, the fragmentation of Yugoslavia, and other continuing political schisms in the area. Individuals have been able to escape constrained settings by listening to music from previous regimes in a risky political environment. It has also aided migrants and refugees in their efforts to communicate with one another via the use of music from prior regimes. Because of the blending of traditional rhythms with current instruments and media (as well as the integration of nostalgia with the drive for advancement), songs might help to bridge the gap that separates us from our past and bring us closer to our future. In addition, the ease of the transition to a new way of life and identity may aid in the adaptation of individuals and groups to a new culture. Instead, when seen from a different viewpoint, these trends may signal the emergence of new cultural antagonisms and socioeconomic conflicts, as well as the radicalization of group identities. Additional nationalist movements have emerged in the Balkans, Eastern Europe, and Russia, each of which has developed its own national anthem.

As a consequence of the increased use of sampling, mashups, and shreds in musical activities, as well as the emergence of social media platforms, as well as changes in the ways in which music is shared, promoted, and created in general, new visual vistas have opened up to us. When it comes to the political applications and significance of music, what influence do technical improvements have, and how do they affect us? In addition to causing a burst of creative output, these advancements might have the unforeseen effect of wiping away symbolic legacies and political ramifications, as has previously been mentioned. The following are examples of when a reference or concern for someone's character constitutes a breach of confidence and trust: Modern technologies, it's possible, have created a new battleground in which political awareness and creative liberty are at odds with one another. In some respects, this is realistic.

Even while authorities may respond negatively to popular music, their reactions may provide important information about how the music genre has an influence on politics and has the ability to mobilize people. Governments all over the globe see them as a threat to their own security as well as to the present system, which permits the voice of the people to be seldom, if ever, heard, much alone listened to, and they are quite accurate in their assessment. Although it is the twenty-first century, populist music is still tightly restricted and forbidden in many parts of the world, including certain countries in Europe. As evidenced by the prohibition of humorous songs after 9/11, the use of force against emos in Iraq, and most recently, the prosecution of Pussy Riot, governments may take musical criticism and anti-conformist musicians extremely seriously when confronted with deviants and/or protesters, as well as by other examples.

The concept that music allows for a more human approach toward cultural difference is tied to the particular dynamics that exist between a person and a group, which are concerned with concerns of identity and authenticity, which are brought to the forefront of debate in the last section. When all of the instances are considered together, the entire significance of the situations becomes apparent. The ability to empathize with and connect sympathetically with foreign sets of values, which I think music provides, may reduce apprehension about cultural values on both an individual and a collective level, according to me. For the most part, this is an argument that music should be considered a component of culture and that it should have a culturally significant role. The last stage is to look at the cultural settings in which the claimed capacity of music is promoted, which should be done in conjunction with the promotion of the claimed competence of music, as previously said (Cf. Belfiore 2009, Arnestad 2010).<sup>1</sup> As a consequence of the findings of this study, this research-based method should be of interest to anybody who is interested in music as culture, not just academics and practitioners in the disciplines of culture and politics, but also the general public.<sup>9</sup>

According to the standard definition of social movements (Blumer 1951; Kriesberg 1989), mass movements are characterized primarily by social psychological characteristics, and social movement actors are considered to be the result of objective causes, where they frequently react and demand societal change within the games rules. Specifically, while this partial conceptualization and theorizing of social movements incorporates definite agential aspects, it does not address much about movement actor's creative capacity to produce something other than slogans or battle cries that has greater potential to influence and be reproduced by other social movement members in order to propagate and document the events of social mobilization. The

term social movements was coined by Tarrow (2011) to describe collective challenges based on common goals and social solidarity, in sustained interaction with elites, whereas the term organized oppositions or as struggle between cohesive actors over the social use of cultural values shared by multiple groups or people was coined by Touraine (2004). Collective difficulties based on shared aims and social solidarity, in continuous engagement with elites, characterized Tarrow (2011) as collective challenges based on common goals and social solidarity, in prolonged interaction with elites. Because they draw attention to both the depth and inclusivity of the encounter/conflict as well as the length of the encounter/conflict, the communal and persistent natures of social movements have been determined to be significantly more important in these definitions, which emphasize movement actors ability to act and bring about changes in the present order in the public domain, which has an impact on peoples private lives as well. For its part, the argument over the social utility of shared cultural values is marked by disagreements over the most acceptable methodologies for evaluating and studying these values or beliefs. A robust and coherent mobilization necessitates the building of coalitions, which is attainable if propaganda tactics and information transmission are tailored to appeal directly and directly at viewers and bystanders mindsets, respectively.

As a starting point, a social movement should be characterized as a continual collective protest against elites that is founded on shared aims such as influencing the application of cultural norms. Following that, it is vital to consider political efficacy as a motivating factor for movement's continuous resistance to oppression and repression. Previous definitions of political effectiveness have included the idea that an individual's political activity has or has the capacity to have an influence on the process of conducting politics. Despite the passage of time, this definition remains valid (Campbell, Gurin, and Miller 1954). A notion that is crucial to understand is the idea of political efficacy. When used properly, this concept has the ability to inspire sentiments of effectiveness in future political acts, which might be beneficial. For example, a non-profit organization that feels its efforts have generated successful outcomes and has achieved its aims may be compelled to reformulate and reproduce such operations in other areas of social need as a consequence of this belief.

### 3.CONCLUSION

The terms internal efficacy and exterior efficacy are not interchangeable (Craig, Niemi, and Warner 1990). In change implementation, external efficacy is a component that, in general, contributes to the seamless execution of the change process. Although internal efficacy is an important aspect, it will be the only one addressed in this material since the studies focus is on how social movement actors employ music and protest songs — both products of their creative powers — to promote a range of beliefs and causes. Internal efficacy in this respect provided further context for how social movement actors continue to participate even in the face of risk, which was helpful in this regard.<sup>12</sup>

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