

Music and society in a globalized world

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Abstract: *Art is a human product in the most complete sense, not just a reflection of economic production but also a social phenomenon, since art cannot be deprived of the context by which it was produced. All music needs to be understood in the duplicity of producer (musician) and user, so much so that it becomes the object of sociology only when it gains social relevance and generates significant consequences. The social sphere itself becomes a resource of meaning for the musical world, as is shown by the practice of musicalization of daily life, or by diverse kinds of music bound to specific lifestyles and cultural ambiances. In sum, in the “global clash”, music continues to be inattentively listened to, a source of panic for (pure) supercilious musicologists, who are unable to conceive the act of listening outside of a concert hall. In the current age, it has to be acknowledged that every musical genre exists depending on other genres, and that each way of making and enjoying music depends on other ways.*

Keywords: *globalization; musicalization of daily life; inattentive listening; music genres;*

1. Introduction

When looking up the definition of “globalization” on Wikipedia, one finds that it is a process of economic, social, cultural, political and technological interdependence whose positive and negative effects have worldwide relevance, with a tendency to the uniformity of trade, cultures, traditions and thinking. It is very clear that the term “globalization” is con-fused with Internet, to the extent that if we speak of art in the time of the Internet we grasp its globalization. The practice of art in the time of globalization seems to become a diffused context that is taken for granted, so much so that a new anthropological condition is brought about giving origin to the post-digital and therefore the post-Internet.

Contemporary art in a wide sense largely coincides with the statute of conceptual art, since the concepts and ideas expressed are regarded as more important than the aesthetic and perceptive result of the artwork itself. It is an artistic form that does not determine anything certain, but focuses on defining a context; this is constantly re-negotiated in the relationship with its audience, restricted within cultural boundaries that are limited by the system of art, although such boundaries are no longer consistent with the larger reality of the Internet, which has engulfed information concerning both the cultural and artistic debate. The system of art, however, still has the power to certify what should be considered art and what should not. This system is a cultural industry that has developed in various ways, including manipulation, hybridization and a bottom-up sharing process of what was originally produced by it. We may add the digital nature and dematerialization status that help multiply and dilate cultural objects, creating the typical condition of globalization. Among these, it has to actively and consciously contend with the phenomena of distribution of popular culture, of the cultural industry and of all the expressions once considered generic and pop, that now represent the connective tissue holding together and relating experiences and imagination itself².

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² S. Marotta, R. Russo. 2021. “Post Digital:Internet nel tutto. L’Arte e la Globalizzazione”. *Scenari* 0(3), p. 59.

Contemporary art has to be capable, as an art, of existing in the context of a global, dynamic archive where we operate daily, delving into paths of meaning, so as to share them later with potentially everybody else: the historicized trend, i.e. the bureaucratic one (from few to many) is undermined by the popular global archive, the Internet (all to all); starting from the process of dematerialization induced by the Internet: only what is digitized exists and circulates. Internet's cultural model is similar to classic models of circulation used for the debate on art, models based on the free germination of circulation and comparison. Only in the 19th century, with the appearance of the cultural industry (primarily printing), was a transmission of knowledge, culture and art established. This allowed for control and certification, which induced a cultural model based on copyright that, among other things, took on a regulatory value of cultural legitimacy.

An art that is truly contemporary must be able to contend directly – since its very conception – in the public space, a global, peer-to-peer and naturally digital space of archives and memories. It does so by expressing itself through works and practices able to assume awareness of the transformed context, in which the public sphere – the traditional place where culture and art operate – today coincides with the global media network. Art in the time of globalization has to be capable of directly creating and winning an audience; as well as being recognized as art. The criteria imposed by globalization are almost exclusively economic, and shifted towards a disrupting individualism.

The Digital Age represents an authentic change of epoch offered by technology, which is transforming the history of mankind. The change has so far taken place only partially, because it is constantly operating. Among the crucial issues that are still at stake is the understanding of instruments and languages through which the new culture forces us to accept new values, relate to technology in a different way and, in general, accept a different quality of life³.

2. Preparing to be new users

Not all the symbolic forms that man has constructed for himself have the same importance. Art is not one of the subjects most frequently dealt with by classical sociologists, but is not disregarded either. To understand why an act that is so individual, like artistic creation, is also so social, it is useful to resort to the classics. Durkheim underlines society's tendency to control the spontaneity existing in itself by means of social contracts; Simmel observes that the individual tends to disengage from society's control; finally, Weber sees the constant tendency of reasoning to bridle intuition and individuality, bringing them back within tradition. The subject, i.e. the social actor, is exposed to alternate choices and willing to make options that are often unpredictable, revealing a very wide range of attitudes.

When tradition was considered the primary value, rules were easily accepted because “that's the way it is!”⁴. Now value lies in innovation and past rules are no longer valid, precisely because they belong to the past. Art, however, has always transgressed.

Understanding tradition as consistency of production of objects, of mode, type and form, is limiting because tradition forms itself in a later time; but there are no static periods, as every form of art is contemporary (and therefore transgressive) with respect to its historical time. The impression of staticity and no change is due to the fact that the dynamics of the time are interpreted only later, in retrospect⁵. Furthermore, contemporary art may no longer be considered as a chronological category (e.g. a certain period of the history of art), but as a

³ P. Benanti. 2020. *Digital age. Teoria del cambio d'epoca*. Cinisello Balsamo (MI): San Paolo.

⁴ Music shows that this attitude is not always true, since music is often generated by a transgression of rules.

⁵ E. Zerubavel. 2005. *Le mappe del tempo*. Bologna: il Mulino.

generic category, meaning a certain definition of the artistic practice. This implies that it should be possible to tolerate the simultaneous existence, in today's world, of contemporary art, modern art and even classical art, although the latter no longer has protagonists⁶. If it is important to understand the non-chronological nature of contemporary art and its categorial nature instead, it is because its specificity comes into play at the level of the nature of the works themselves: contemporary art is a new artistic paradigm. "Paradigm" in the sense meant by Thomas Kuhn: a paradigm is such if it provides a group of researchers with typical problems and solutions. It is not really a model in the proper sense, but rather a cognitive base shared by all. A paradigm may only be imposed with the breaking of the previous state of knowledge, which is going to be replaced by another conception; and so on. The progression of scientific revolutions (and therefore of knowledge) is not linear and continuous, but due to a series of ruptures that bring about the "revolutions"⁷.

The dialectic between individual and social reality is an *a priori* on which sociological knowledge rests. Conflict, seen as the adaptation to society made by an individual, ultimately generates conformity; however, the latter dissolves over time with other conflicts. It is a continuous, relentless process. A structured society that safeguards its institutions would gladly block the chances of changing: the gatekeepers (those who make the selection), in art, are critics, purchasers and journalists. All these figures must know more in order to have control⁸. The audience may be seen as autonomous and depending on the periods of investigation, or as manoeuvrable by mass culture. However, the exercise of freedom of choice cannot explain why the members of the audience of the same form of art have many things in common as regards social background, income, education, occupation and other characteristics⁹. This means that the fact of belonging to a specific social layer also offers a cultural imprint. The search for an answer is therefore strengthened by the persistence of processes and structures of inequality: the styles and genres are suitable for and also adopted by different social groups. Even the distinction between high and low art forms – and the consequent evaluations – are usually accepted by modern societies. The fragmentation of all cultural activities in our time makes it possible for an art consumer to experience art in daily life as well¹⁰.

3. Towards subjectivity and fragmentation

After briefly considering the way the art audience behaves and how it is studied, it is necessary to present a short historical overview of how the enjoyment of art in today's world works; it is also necessary to pay attention to all the ways in which music is not only listened to, but also used (we may think of dancing, hold music or advertising background music). This is possible by quoting two very important historians. The first is Duby¹¹ who speaks of how art moves from churches to palaces and how the type of viewer and purchaser changes. The second is Belting¹² who speaks of the user in the sense of owner; he explains how private citizens used to keep images in their bedrooms, a fact that can be certainly proven only since the end of the 14th century. It has to be considered that the personal worship of an image was fully accomplished with the ownership of that image: this was the way to make it "private". The

⁶N. Heinrich. 2014. *Le paradigme de l'art contemporaine. Structures d'une révolution artistique*. Paris: Gallimard, p. 30.

⁷ N. Heinrich, Nathalie. 2014. *Le paradigme de l'art contemporaine. Structures d'une révolution artistique*. Paris: Gallimard, p. 98.

⁸ P. Benanti. 2020. *Digital age. Teoria del cambio d'epoca. Persona, famiglia e società*. Cinisello Balsamo (MI): San Paolo, p. 49.

⁹ P. Bourdieu. 1983. *La distinzione*, Bologna: il Mulino.

¹⁰ V. Zolberg. 1994. *Sociologia dell'arte*. Bologna: il Mulino, p. 161.

¹¹ G. Duby 1977. *L'arte e la società medievale*. Roma-Bari: Laterza.

¹² H. Belting. 1986. *L'arte e il suo pubblico*. Bologna: Nuova Alfa. p. 33.

implication of this fact is that any purchaser could decide the shape and theme of the painting, thus becoming a part of the author-user chain, both as final link and intermediate one (purchaser). Technology – firstly with photography and analogue then digital recording, both of images and sounds – has turned art into a transportable object that can always be enjoyed by looking at a display and listening to the recordings that accompany it.

The courtly enjoyment of art shifted due to the artifice of copying. Yet this has widened the circulation of works, increasing the process of sedimentation that, in turn, enriches the collections of materials making up social memory, society's expectations and therefore its consistency¹³. This new mode facilitates the collective distribution of fruition while promoting fragmentation. We witness a strengthening of subjectivity, both in enjoyment and in creativity. The distance (between artist and user) is an achievement as well as a limit of postmodernity, an enlargement of communicative possibilities and an estrangement at the same time. However, the positive aspect overcomes the negative one because reproduction allows a very large number of people to "see" or "listen", even if only in digital reproduction, the great artworks of the past and of our own time¹⁴. The great mobility assigned to means of transport for man as well as for great works (stagings and displays that take artworks out of museums for travelling exhibitions around the world) offers the hope of being able, sooner or later, to linger in person in front of an artwork already admired in its details. This is the only way in which enjoyment, from global and far, may transform into a surprise: enjoyment in actual presence is very fulfilling¹⁵.

Considering the wide choice available to art users, they should be granted the ability to learn through education something more about the art of the past, but also about the art of the present, so as to increase their chances and skills of selection. The formation of taste is very complex nowadays, given the overabundance (and often the banalization) of cultural events and objects. So the selection is often left to mediators. This mandate, however, does not occur only in current society, because the mediator has always existed in the creator-user relationship. A purchaser leads an artist to create something that the purchaser wants "that way"; an artist grasps those desires and fulfils them subjectively. Artworks are concentrated in exhibitions or museums, but often do not have a practical functionality such as the embellishment of public community spaces in the past; though the same purpose is achieved, through a different conception, with *public art*.

We frequently see the past as a mere extension of the present and forget to what extent people's thinking – even in times that are not so distant from ours – was fundamentally different. The Western world such as we know it was not "western" yet. Once there did not exist a single piece of music, not composed within the last forty years, that was regarded by the learned as worthy of being heard. Such affirmation denotes a way of approaching music that is quite different from ours, showing that in the following centuries¹⁶ a real anthropological transformation took place concerning the way an artistic experience is enjoyed. In the West today we classicize everybody and take very seriously all that comes from the past (but this is not true all over the world). Just a few examples: for us, Mozart is a classical composer, while for Hoffman he was romantic. We refer to classical ballet without thinking that it is a creation of the 19th century, so nothing is more romantic than a classical ballet. The idea of "classical music" originates at

¹³ A. Moles. 1971. *Sociodinamica della cultura*. Rimini: Guaraldi, p. 116.

¹⁴ Visual as well as audio works with presence at concerts.

¹⁵ This also applies to concerts and listening to music in large gatherings.

¹⁶ This is a reference to Johannes Tinctoris, Flemish composer born in 1435 who wrote two books on the musical theory and practice of his time.

the end of the 19th century, therefore it is something in contrast with entertainment music, which will pass into the hands of the specialists of pop music.¹⁷

4. Globalization of music and its enjoyment

According to Colbert¹⁸ the globalization of competition opened new perspectives for consumers and promoted a market for some cultural products. Cultural enterprises have to work synergically in order to attain a favourable positioning at international level, because competition is more intense thanks to the fragmentation of the same production sectors. Among the causes determining the fragmentation of the artistic sector is the fact that it consists of many small organizations, allowing few chances for concentration. Colbert examines the specific sector of contemporary art, which does not have entry barriers (opening an art gallery is not like starting an industrial enterprise) and cannot implement an economy of scale due to the type of product. The best promotion occurs by launching a new movement or a new artist. This way a permanent circular relationship is established between the demands of market competition and the needs for constant renewal. In conclusion, globalization brings with itself a new competition too. The dynamism connected to such phenomena in fact characterizes the context in which all enterprises operate today, including artistic enterprises and the very figure of the artist. One aspect seems to be especially indicative: demand, more fragmented and diversified, grew strongly and became globalized. Therefore demand, like offer, shifted physically based on market morphology. The art market is adjusting, even though with rules that are different from those of other goods traded online; and new collectors and new audiences now have access to the places of the official cultural debate. It seems to be true that “existing” has become a synonym for “existing online”.¹⁹

5. Globalization of Jamaican music

As an example of globalization, Jamaican music is taken into consideration. In his book “L’ascolto tabù” Fabbri²⁰ analyses the globalization of Jamaica’s musical culture through the notion of cultural appropriation outlined by Young (2000). From the mobile music system called “sound system” to the figure of the DJ and the “optimistic” rhythm, Jamaican music introduced several radical innovations at world level. The encounter between reggae music and Rastafarian philosophy gave rise to an original cultural fabric, shaped and globalized by Bob Marley²¹. The images, rhythms and practices of Jamaican musical culture are subject to different types of globalization and cultural appropriation. What matters is distinguishing the elements of another culture, altering their meanings and using them as fashionable icons. Young identifies five primary sorts of cultural appropriation, from material appropriation (i.e. physically transferring an object, such as a statue or picture) to various nuances of more or less

¹⁷ M. Sorce Keller. 2006. “Declassiciziamo la musica ‘classica: alcune riflessioni sul giardino botanico dell’arte dei suoni”. *Musica/realità*, LXXIX 1, p. 24.

¹⁸ F. Colbert. 2000. *Marketing delle arti e della cultura*. Milano: Etas, p. 73.

¹⁹ C. Pilati, 2018. *L’arte al tempo della globalizzazione*: [http://L’arte al tempo della globalizzazione - Aula di Lettere \(zanichelli.it\)](http://L’arte%20al%20tempo%20della%20globalizzazione%20-%20Aula%20di%20Lettere%20(zanichelli.it))

²⁰ M. Sorce Keller. 2006. “Declassiciziamo la musica ‘classica: alcune riflessioni sul giardino botanico dell’arte dei suoni”. *Musica/realità*, LXXIX 1, p. 25.

²¹ His genius consisted in creating a new cultural fabric: its warp are the mellow and liberating rhythms of reggae music (for which it is often used in advertising) and its weft are the problems of Jamaican society, reconsidered through the lens of the resistance of Rastafarianism.

invasive abstract appropriation (i.e. non-material, stylistic, motif and subject appropriation)²². The main innovations of Jamaican musical culture are two: the sound system and the upbeat rhythm, developing after the 2nd World War and becoming established as an answer to the strong demand of collective diversion, but also as a reference point for national identity and social interaction. The sound system is a mobile music system of great power, from which two innovations developed: the first innovation is allowing music to be reproduced where it is requested, or where it is possible to dance to it, so a new way to enjoy public space and also new dynamics of socialization. The second innovation has a more technical and logistical nature and depends on the organizational structure of the sound system, which promotes the recognition of two musical figures such as the selector (who selects records/tracks) and the toaster²³ (who talks or chants over a rhythm entertaining the audience). The competition among the major sound systems gave rise to an authentic music industry that developed spontaneously. In the 1960's, the first recording studios started just-in-time music production calibrated on current preferences. This is how the upbeat rhythm originated, influenced by black music from the U.S., Caribbean rhythms and religious traditions, but also by the demands of the sound system and dance halls²⁴. Different original genres originate from its progressive fine-tuning: ska and rocksteady in the 60's, reggae in the 70's, raggamuffin in the 80's and dancehall in the 90's, when a single term becomes established to identify both the music genre and the social and spatial context in which it realizes its aim, i.e. getting people to dance. We may speak of a DIY (do-it-yourself) music culture²⁵. The time sequence, however, does not mean that the genres are put aside; rather that they stratify and influence each other. The rhythms of the past are constantly reinvented, while new rhythms are enjoyed and interpreted simultaneously by all the major artists of the period. Reggae is the most famous upbeat musical genre, the most melodious and the one that confronts philosophical themes and issues of social inclusion. Jamaican music has great innovative scope, including the Rastafarian message of resistance against colonialism: its circulation may be ascribed to it being beyond the logics of cultural appropriation. The acceptance of the Jamaican diaspora, very strong in London and New York, leads to realizing a stylistic cultural appropriation (music genre and logistics of music making), as well as an appropriation of the cultural motif (for example, a message of resistance against the preconceived order)²⁶. Rap is born and breakdance and graffiti become established as art forms of a new urban culture called hip hop. From a survey on hip hop and the languages of the ghetto, in the process of cultural appropriation some practices of resistance emerge that contribute to explaining the innovative scope of the globalization of Jamaican musical culture. It is the idea of "creative co-paternity" according to which every original work may not be a point of arrival, but just one of the possibilities that are open to someone else's creativity²⁷. Another sort of cultural appropriation that could be defined as subject appropriation concerns single elements being extrapolated, decontextualized and reintroduced, after a more or less respectful and consistent functional elaboration. Subject appropriation concerns youth movements and progressive settings first; then it expands and spreads. In subject appropriation, a decontextualized image triggers strong contradictions also for left-wing movements that traditionally include various "rasta" images and slogans in their repertoire. Finally, the last sort

²² G. Muti. 2016. Il reggae come musica, il reggae come icona: la globalizzazione della musica giamaicana. In *La musica come geografia: suoni, luoghi, territori* ed. by Elena Dell'Agnese and Massimiliano Tabusi. Roma: SGI, p. 226

²³ The figure of the toaster becomes a protagonist and a "Master of Ceremony" of the dancing party, with their ability to improvise on musical cues provided by the DJ.

²⁴ The emphasis on the upbeat of the musical bar and the main feature of the upbeat rhythm make this music especially catchy and danceable.

²⁵ C. Salewicz. 2004. *Reggae Explosion, storia della musica giamaicana*. Roma: Arcana.

²⁶ J. O.Young. 2008. *Cultural appropriation and the arts*. Hoboken (NJ): Wiley-Blackwell, p. 32.

²⁷ A. Taronna. 2005. *The languages of the ghetto. Rap, break-dance e graffiti come pratiche di @esistenza*. Roma: Aracne.

of cultural appropriation characterizing the globalization of Jamaican music in the West is motif appropriation. This is simultaneous with subject appropriation and concerns individual structural elements of the inspiring culture²⁸. The Rastafarian message of resistance is shared by youth protest movements, especially in Italy, where the old style of political activism changes and the change shows various references to Rastafarianism and the philosophy of I and I.

I and I is the new “us”, the new production of alternative culture relating to “doing together”, connected to the construction of spaces of sociability and identity. Such an identity is determined by the degree of actual resistance with which it can oppose the dominant system, beginning with “okkupations” that propose new criteria for relations, between individuals and between private and public spaces. One of the first and most immediate methods of occupying and sharing spaces is that of joyful celebration gatherings. With the reference to the relation between spaces and dancing parties, the theme of cultural appropriation expands and underlines the concept of “situation”, meaning a playful, out-of-the-box practice capable of creating drift situations, meant as a swift move to different settings. This concept is linked to the territory and has a playful-constructive character. Beside the concept of situation is that of “temporary autonomous zone”, representing the actual and symbolic breaking and entering a portion of territory, which is temporarily freed and transformed into an “Other place”²⁹. In this sense, the I and I philosophy may be an interesting key for reading and understanding different social and cultural manifestations labelled as “alternative” and carried out in various degrees in the whole Western world³⁰.

6. Conclusion

The reactions to global culture are not necessarily limited to groups based on nationality, and the globalization of culture does not coincide with its homogenization. If national cultures influence global cultures, national governments act as gatekeepers by mediating cultural flows³¹. When we consider the four types of cultural flow treated by Appadurai³² we find *ethnoscapes*, representations produced by the flow of migrations that he calls “diasporas”: these are ethnic perspectives, but of an ethnic group created with contaminated, mixed images that are both global and local (for example, the revival of cultures of reservation Indians in the U.S.); *mediascapes*, the flow of symbols and contents mediated by mass communication (for example, a specific filmography enhancing certain cultures, for example the Amerindian ones); *technoscapes*, flows of technological knowledge and know-how (for example, new media and social networks that build glocal communities and cultural identities)³³.

The advantage of music is that it can be created anywhere with minimal resources. One could ask what is the national origin of global music, that is, music broadcast by multinationals. Most of that music comes from the U.S. and Great Britain and American hits always have English lyrics, while music coming from Europe has little impact on the English-speaking world. The same is true for music from the rest of the world, with the exception of Jamaican reggae. However, U.S. music does not prevail over local music all over the world. In many countries and regions of the world, a large part of music records are national. In small countries, local industries take upon themselves the risk of experimenting with new types of music and provide

²⁸ J. O.Young. 2000. *Cultural appropriation and the arts*. Hoboken (NJ): Wilet-Blackwell, p. 129.

²⁹ B. Hakim, Bey. 1993. T.A.Z. Zone Temporaneamente Autonome. Milano: Shake quoted in Muti, p. 230.

³⁰ We could remember the phenomenon of the *posse* In Italy, okkupations, rave parties and the latest flash mobs.

³¹ D. Crane. 1997. *La produzione culturale*. Bologna: il Mulino, p. 26.

³² A. Appadurai. 2014. *Il futuro come fatto sociale. Saggi sulla condizione globale*. Milano: Cortina, p. 259.

³³ A. Appadurai. 2014. *Il futuro come fatto sociale. Saggi sulla condizione globale*. Milano: Cortina, p. 410.

important support for national musical culture. Furthermore, the authors themselves notice that British-American rock music broadcast all over the world stimulated local versions. A “genuine” global music that incorporates musical features from a great variety of musical cultures would be too standardized to be satisfactory³⁴. Still, 1987 marks the beginning of world music – the name used for the practice of incorporating non-Western sounds with rock music, with the aim of reawakening the market and making “other” cultures known (field recording of traditional music, reprocessing, commercialized sampling). In the reggae music of the 90’s, Indian musicians move to the rhythm of bhangra-rap and Raggastanis experiment with hybridization as an ineluctable law. The crossing between bhangra-rap and Brit pop generated an emerging cultural industry focusing on Asiatic culture: in fact, there is no rapper in the U.S. who has not included the bhangra sound in their production. Music tends to become an essentially industrial product, resulting from the work of several individuals leading to a finished product fit for wide industrial circulation³⁵.

Sometimes countries include in their culture what was left by different groups of conquerors or migrants as a legacy. One could think of blues, for example, the North American popular singing derived from slaves’ work chants. It was established around 1910 and later became an essential component of jazz. It is marked by recurring rhythm forms and harmony patterns and by melodies based on a tonal scale oscillating indefinitely between major and minor mode, due to the presence of the blue notes³⁶. Or rock’n’roll, a vocal and dance music originating in the U.S. in the 50’s, with a characteristic rhythm in thirds permeated by the vitalistic values that belong to African-American music³⁷.

Jazz is an African-American music characterized by the African rhythm, like its melodic model, and by improvisation, an original elaboration of African and Western elements created in the U.S. by black Americans. Another contamination took place with ragtime.

The same could be said about flamenco³⁸, a genre originating in Andalusia whose cultural legacy includes the various peoples that passed or stopped in that area. For a certain period Cordova was the capital of the Western Islamic world; in the 16th century various tribes of gypsies combined and mixed gypsy music together with folklore music³⁹.

A very substantial cultural exchange is made possible by migratory and touristic movements and communication provided by new network technologies: music from all over the world can be listened to and seen. Furthermore, orchestras and music groups of various kinds move from country to country for cultural exchanges.

The main problem faced by composers who want to produce music of some relevance for their contemporaries is not really musical, although it could seem so. It is a problem of attitude to contemporary society and culture in relation to the basic human problem of learning to be human⁴⁰. At the root of human creativity always remains the ability, which every culture has, of not being attracted by homogeneity and consistency, but of permanently being in the making, restless, curious of getting out of its limits and boundaries. Mantovani⁴¹ observes that “pure”

³⁴ R.Wallis and K.Malm. 1985. “Big sound from Small People. The Music Industry in Small Countries”. In *The Musical Quarterly* Vol 71 (1), p. 81.

³⁵ M.Tessarolo. 2015. “Meeting of cultures through music. In *Sociology of music. Interdisciplinary insights from theoretical debate and field work*, ed. by I.Riccioni and P.Somigli, 61-80. Milano: FrancoAngeli, p. 63.

³⁶ Blue notes result in a characteristically indefinite pitch. In the context of a major key, they are lowered by a semitone, as if they belonged to a minor key; they are generally the third and seventh scale degrees.

³⁷ M. Tessarolo, Mariselda. 2017. “Cultural mixing as a major feature of rock music”. In *Music and Human Mobility*, ed. by, M. Côte-Real and P. More. *Redefining Community in Intercultural Context* 5 (1), p. 253.

³⁸ Flamenco was introduced in Spanish music conservatories only in 1972.

³⁹ D.Bailey. 1980. *Improvisation its nature and practice in music*. New York: Perseu Books Group, p.11.

⁴⁰ J. Blacking. 1986. *Come è musicale l’uomo*. Milano: Ricordi. The autor observes that in order to create new Venda music one has to be Venda and have participated in social life since childhood, p. 111.

⁴¹ G. Mantovani. 2004. *Intercultura. È possibile evitare le guerre culturali?*, Bologna: il Mulino.

music, meaning homogeneous, would not be helpful for living in a world that is increasingly more local and at the same time more global. The contact with different cultures allows cultural exchange (in every sense, from narration to music), an exchange that may be shared or disputed from time to time even by the people who belong to that specific culture.

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