

# Framework for theorizing radical activity and critical public pedagogy in protest music

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**Abstract:** People are able to connect on a deeper level via music and words. Music delivers a meaningful experience for everyone since it elicits a memory in some way for almost everyone. If you use music in the classroom as a learning tool, you may help to make even the most mundane academic subject come to life by injecting some life into the dialogue. When discussing politics, the shared principles and concepts that can be derived from song lyrics allow students to connect more easily, grasp more easily, and elaborate on the message that is being attempted to be sent by the subject's message. It allows for more in-depth consideration of the underlying knowledge essential for theoretical argument, which is beneficial not just in political theory but also in other social science fields, such as sociology. As a consequence, it should come as no surprise that music is often used in political campaigns. When individuals are able to relate the lyrics of a song to a broader vision that wants to be put into action but is occasionally suppressed in some way, freedom of expression is achieved. Moreover, as discussed in the article, it is in this context that music serves as a tool not only for learning and self-expression but also as a catalyst for social change. There are shifts in political and social thought that will ultimately manifest them in action.

**Keywords:** radical activity, public pedagogy, protest music

## 1. Introduction

The information, cultural production, and exchange processes that support protest music as a sort of popular music are the major subject of this research, which is based on this approach. In this paper, we examine adult education and learning for social change through protest music, including a public pedagogy of protest music and how protest musicians' performances can be viewed as educational; how audiences, consumers, and users of protest music texts can be viewed as adult learners; and how protest musicians' performances can be viewed as educational. As far as what may happen for audiences as learners, or what learning via protest music would look like, the possibility for this rests at the junction public pedagogy research, once again in the theory and practice of radical adult education created by Barker and Taylor. Contrary to popular culture's dominant narratives, they said, protest music has the power to have counter-hegemonic impacts and to influence public awareness despite its beginnings in dominant culture.

The notion of mass, popular, and media culture as an instructional or pedagogical site that supports hegemony while simultaneously creating places for it to be challenged, disputed, and remade is what connects these two theoretical concepts together. Protest music may be considered a kind of critical pedagogy or radical education, according to the principles espoused by Gramsci (1971) and Freire in the sense that it can be performed or supported by protest musicians. Protest music, as it is made and disseminated in popular culture with the goal of bringing about social change, may be examined via the perspective of public pedagogy research, which is a relatively new epistemological lens to consider this phenomenon.

The public or mass awareness, according to Abrahams (2007), is what creates contestable territory mass-mediated consumer culture, which is basically what a critical pedagogy of music must take advantage of in order to be successful. Activists can (re)imagine themselves as agents of change both inside and outside the capitalist system, which is largely responsible for the production and trading of social protest music as commodified popular music. As radical adult educators, protest musicians can (re)imagine themselves as agents of change both inside and outside the capitalist system. Individuals think critically and learn about the world in which they live, with the possibility of taking action to

change it, through some forms of protest music, which can provide alternative narratives about contemporary mass-mediated consumer culture, potentially giving voice to alternative points of view within and outside society, and providing opportunities for individuals to think critically and learn about the world in which they live, with the possibility of taking action to change it. According to Wright and Sandlin (2009) in their conception of public pedagogy as a product of popular culture, protest music provides listeners with the opportunity to "imagine a world that is less self-destructive," as well as a cultural horizon that is less inhibited than that presented by the prevailing capitalist or neoliberal hegemony, among other benefits.

In order to effect social change, adult education is being carried out via the use of protest music. The fact that social protest conveyed via popular music qualifies as protest music, regardless of when or what genre it originates from, is down to the will of its authors or performers to do so. According to critical analysis, the underlying aim and ontological objective of adult learning and education for social change expressed in this meaning, purpose, or philosophy is consistent with protest music. Protest music is characterized as follows according to this objective, purpose, or philosophy: Following the lead of pioneering sociological researcher Serge Denisoff, in his book *Protest Music: The Essential Objective of Music*, Lawrence Berger says that "social protest aimed at achieving social change" is the fundamental objective of music, and that "social protest is the essential goal of music."

In accordance with Berger's definition, "social protest" music has an educational or pedagogical purpose. "Increase consciousness and awareness" among its target audience, as well as "creating unity via emotional and intellectual appeal," are among the goals of the organization. For starters, according to this literature, protest music, both as a cultural form and as an action, should ideally be about social change education rather than promotion. It is impossible to distinguish between the mythology, philosophical underpinnings, and ultimate goal of protest musicians, which is to transform the world through the protest music they create, and the hope and ontological foundations of adult education for social change, which are inextricably linked. To be more specific, this occurs in the later cultural sector when it seeks to effect social change via critical pedagogical interventions in civil society, radical educational initiatives, and counter-hegemonic educational initiatives, or through critical pedagogy and radical adult education. The critical, radical, and public pedagogical characteristics of this mass cultural formation, all of which are present in this mass cultural formation, are used to effect such interventions in mass-mediated consumer culture in the example of protest music. As a result, protest music and the people who make it have grown into an instructional or public pedagogical form and activity with the goal of influencing society as a whole, according to the protest music movement. The following are some of the objectives of protest music, which is at the heart of this process of production and exchange: to draw attention to social injustices and inequality; to empower listeners to identify and critique their own circumstances; and to inspire people to participate in social change processes in order to effect social change.

It is widely accepted in educational theory that protest music, and indeed all popular music, has the power to teach people on a basic level. This is one of the most significant principles in pedagogical theory. When working with the word of David Lusted (1986:3), which is often referenced and believed to be the most useful, does a theorization of educational possibilities become available to you? As a result of applying his "prism of pedagogy" to the "process by which knowledge is generated" (author's emphasis), Lusted gets engaged, and the process of learning may be seen. Education provides for the exploration of the "conditions and methods by which we come to know," according to Lusted, and it is critical to address concerns about how knowledge is conveyed or (re)produced in this way. When applied to a "process of production and trade," the "prism of education" provided by Lusted (1986) theory serves to highlight the relationships between agencies. He said that pedagogy is "the change of consciousness" that occurs "through the interplay of three actors - the instructor, the learner, and the information that they develop together." He also argued that pedagogy is "the transformation of consciousness." According to him, pedagogy is defined as "the changing of consciousness." As discussed in this article, knowledge is generated via and within the processes of performative cultural production and exchange that take place in the context of popular protest music. He refers to three pedagogical agencies in his pedagogical theory: the teacher, the learner, and the knowledge that is formed as a consequence of educational processes, activities, and practices of the three agencies, as well as the interactions among the three agencies.

## **2. Interventions for political music development**

The next step will be to examine how policymakers and aid workers have experimented with

utilizing music as a practical development tool in the area of international development, especially in poor nations. Can you tell me more about the role that music has had in the establishment of formal interventions and how you discovered this? Despite the fact that many artists have created foundations to support and finance development efforts, such as Colombian singer Shakira's "Barefoot/Pies Descalzos" foundation or British singer Elton John's AIDS charity, this is simply a first step towards the solution. There are few, if any, of these groups that are purely devoted to the promotion of musical efforts and nothing else. A cultural anomaly in Venezuela's cultural environment, it is promoted as an inclusive social initiative that assists disadvantaged children, while being criticised for its authoritarian attitude and middle-class origins. Since its founding in the 1960s, El Sistema has grown into a youth orchestra that plays across Venezuela. It was founded by a group of middle-class Venezuelan parents. The Aga Khan Music Initiative, which provides assistance to musicians and music educators all around the world in their efforts to preserve their musical heritage, convey it, and further develop it in contemporary forms of expression, is an excellent example in addition to these projects. 18 non-governmental organizations (NGOs) working in fields as diverse as health, community development, and peacebuilding have benefited from the efforts of a small but growing body of project literature that documents their efforts to incorporate music into their operations. This includes organizations working in fields such as health, community development, and peacebuilding.

One of the areas that have received particular attention in this respect is the scenario that exists after a conflict has come to an end. As a result of her study, Gillian Howell (2017) has developed a useful framework for understanding the many objectives of such therapies, which is based on a four-level typology of the various intentions that lie behind such interventions. Music education (the development of new knowledge, skills, and learning as part of broader education), cultural regeneration (in the context of efforts to restore or rebuild cultural resources), and socioeconomic development (the effecting of social change, the rebuilding of trust, and the confrontation of stereotypes) are the three main areas of focus (individual and group-based therapeutic use of music and promotion of public health and wellbeing). Even while he is optimistic, he does not want to be too optimistic about the success of these initiatives. He points out that good intentions do not always manifest themselves in visible ways, and that they may be prone to overreaching in their efforts. On the other hand, these potentially dangerous "beginning points," which are motivated by "optimistic and sometimes utopian objectives and desires," may open the door to new ideas and acts that may be erected on top of them, which may be lethal (Howell, 2017). The pilot research conducted in Liberia after the conflict was discussed on page 50 of Michael Frishkopf's report, in which the notion of using music to induce changes in sanitary behavior was assessed and deemed to be promising. Michael Frishkopf's report is available online. This project sought to produce a kind of "collaborative ethnomusicology" via participatory action research (PAR). Through PAR, it hoped to connect people through "music infused ties," allowing them to transcend cultural and linguistic obstacles. Such work is built on the notion of "giving voice," which may be seen as a kind of collaboration that, over time, yields tangible results. Production and distribution of videos and other media were also encouraged, with local artists and producers being invited to "take the lead" in the creation and dissemination of health-related information and messages. In spite of the fact that international non-governmental organizations (NGOs) seldom sponsor local artists in order to promote such ideals, the PAR method seeks to go beyond what Frishkopf (2017) calls as a "simple exchange of money for art" with no meaningful contact.

Essentially, these types of educational activities are based on the potential of music to have an impact on ideas, attitudes, and social norms, which is at the heart of their success. Research is being conducted at a women's and children's shelter in rural Bangladesh by Lucy Bolger (2012) as part of an international collaborative effort to study the effectiveness of music therapy as a psychological support tool. Throughout the villages, women's music clubs were established on a weekly basis, offering a place for women to come together and share their experiences while singing and dancing together. As part of its purpose to assist women in their attempts to rebuild their lives, the program intended to enhance their leadership and coping skills, as well as to foster a sense of community and solidarity among them via the formation of peer support groups. Rarely, music may have an external function that is less enjoyable and more instrumental, and this is something that should be addressed while creating music. Cultural performances encouraged by non-governmental organizations (NGOs) in Haiti as part of their efforts to build relationships with local beneficiaries – which included singing development and solidarity songs together in camp settings – that were primarily intended for donor consumption rather than the actual building of relationships with local communities, according to anthropologist Mark Schuller, are one example (2012).

To fulfill non-governmental organizations' requirement that their work be made accessible to an

international audience, the primary goal, according to him, was to create a vibrant collection of representations of their organizational interaction with local communities, in the form of photographs and video, in order to fulfill the NGOs' requirement that their work be made accessible to an international audience, according to him. He referred to the effort as a "labor of love" for him and his family. The World Bank and the United Kingdom Department for International Development, to name a couple of notable examples, both of which are supported by international organizations and national government agencies on a worldwide scale (DFID). The first is about the World Bank's work with a large number of donors in Aceh, Indonesia, after the devastation caused by a tsunami that struck the region in December 2004 and was followed by another in January 2005, both of which occurred in the same year. 20 Among the many tragic outcomes of this event is the fact that it served as a catalyst for the development of a peace agreement between separatist parties and the government, which had been engulfed in a protracted civil war prior to the tragedy's unfolding. Negotiations and signing of the peace deal took place in Finland since it was a realistic need. Consequently, officials from the Indonesian and Acehese governments were tasked with not only informing the public of the peace agreement, but also relaying the details of the agreement to a skeptical public that was still reeling from the effects of the tsunami, all while credibly demonstrating that the agreement was legitimate in the eyes of all key stakeholders, a monumental task.

A two-pronged communication strategy was created in order to achieve this goal. Aceh's end of civil war was commemorated and celebrated with a rap song written by an Acehese rapper who was hired by the World Bank as part of its efforts to remember and celebrate the end of the civil war. A sufficient number of copies of the agreement were produced by the World Bank to be physically pinned to the walls of every residence in the province. Some of the most important elements of the song's lyrics came from submissions from Acehese schoolchildren who were asked to submit one sentence summarizing what the peace agreement meant to them; the musician then arranged the best of these sentences into a catchy song, which was then recorded and broadcast on local radio stations, becoming an instant hit. International development actors were able to disseminate and legitimize a peace agreement that is still in effect today with the support of other philanthropic and business organizations by utilizing locally credible people (musicians and children), content (words written by the children), and communication tools (such as radio and television programs) (an original, memorable Acehese song). The primary goal of this project was to improve the well-being and development of adolescent girls in Ethiopia, Nigeria, and Rwanda by challenging and transforming the ways in which women and girls are valued and seen in their respective communities. The project was carried out in three countries: Ethiopia, Nigeria, and Rwanda. A multitude of techniques were used in order to achieve this. A more atypical technique was used in comparison to many previous development endeavors, incorporating collaboration via a variety of media, including radio plays and music, as well as discussion programs and clubs, among other kinds of communication. Given its popularity while yet subject to limitations, it became the topic of heated debate and was eventually abandoned altogether.

A 2012 research by the Independent Commission for Aid Impact (ICAI) discovered some potentially beneficial results, but also some questions about how these benefits may be assessed, as well as some issues with the initiative's goals, learning, and implementation processes. As a result, the project was reminiscent of many previous similar efforts, though the project's future course would be determined more by public media interest than previous similar programs. It was possible to find various factions of the anti-foreign aid movement operating in 2017. According to reports in the British media, the Girl Hub program was cited as an exemplary example of why foreign assistance was a waste of money and should be phased out. For example, while the Ethiopian operation was in full swing at the time, the Daily Mail published a series of pieces each focusing on a different aspect of the operation. YEGNA, a well-known Ethiopian women's singing ensemble, was the focal point of the project's major concentration. "Multi-platform cultural brand established on Ethiopian heritage that encourages positive culture development for Ethiopian women," according to the project's description.

A variety of subjects like as forced marriage, gender violence, and genital cutting were addressed via the singer's songs and music videos. Furthermore, they were tasked with raising awareness about genital cutting and other genital cutting practices in general. When Yegna was founded, Farah Ramzan Golant, CEO of Girl Effect, hailed it as a trailblazer in the field of "new, unorthodox, and efficient ways of combating poverty on a massive scale." Since then, Yegna has been hailed as a model for other organizations pursuing similar goals. Then she went on to say that Yegna had radically altered the dynamics of the game. According to The Daily Mail, Yegna's attempts were downplayed by the media, which stated: "In the United Kingdom, Yegna was mocked as "the Ethiopian Spice Girls," a parody of the hugely popular but manufactured UK music group of the 1990s, and as a result, she was thought unworthy of financial assistance from the British taxpayer." In the past, development was defined only

in terms of economic aid or technology transfer, rather than in terms of the promotion of rights via cultural engagement and involvement. As a result, the government's funding for the project was withdrawn before the project's anticipated completion date of 2018 could be realized. In response to the BBC's report, *Girl Effect* claimed that its intentions had been "deliberately twisted" by the media; however, this case highlights both the ways in which experiments with using music to effect social change have recently become increasingly popular, as well as how the story exemplifies both of these trends at the same time. Even while music is being seen as an environment in which more experimental and creative development interventions may be implemented, there are some concerns regarding how this will manifest itself within the current milieu of development agencies and intervention. If we take the example of the music industry, this is very pertinent. Establishing an evidence-based approach to demonstrating the positive "impact" of development initiatives (including music and popular culture) in an era of austerity that not only reduces assistance funds but also causes unpleasant resource trade-offs to become more widespread is difficult in this environment.

That we do not agree with what has been said must be made very clear from the outset of the document. We also feel that protest is a crucial, if not absolutely necessary, component of contemporary democratic society. It is characterized as "a discursive intervention meant to dramaturgically disrupt dominant discourses, promote other frames of understanding, and demand the actualization of those alternative frames of understanding." It is defined as "a discursive intervention intended to dramaturgically disrupt dominant discourses, promote alternative frames of understanding, and demand their actualization" in order to "disrupt dominant discourses, promote alternative frames of understanding, and demand their actualization." It is a discursive intervention intended to "disrupt dominant discourses, promote alternative frames of understanding, and demand their actualization." Contrary to this, protestors may be able to communicate their anti-hegemonic goals via the use of the same technologies and networks that powerful multinational corporations have established (such as the iPhone or Twitter). For example, according to Devereux, it was obvious in the Arab Spring (2010), as well as in "Occupy Movement" cultural practices deployed by protesters on Wall Street, the global capitalist epicenter, in 2011, which began on Wall Street and extended around the globe (2014).

The capacity of music to affect the thoughts of people who have the ability to change the course of history, despite the fact that it does not have the intrinsic power to do so, is something that cannot be denied. Depending on the format employed, a number of classification strategies, such as chronological order, geographic order, or genre order, may have been used to organize the information.

Currently based in South Africa, Jolaosho investigates the role of music during periods of depoliticisation, tracking how songs move from one cause to another (in this case, from anti-apartheid to anti-privatisation movements), and evaluating how she encounters and evaluates the political and methodological challenges she encounters during her research journey. The investigation of two protest songs in Istanbul, as well as their growth and transmission, is carried out with the goal of enhancing understanding of how art (and, by extension, fieldwork) are fundamentally political in their character.

### 3. Conclusions

Using music to express one's dissatisfaction with a situation is crucial to protesting, and singing enables ordinary people, as well as amateur and professional musicians, to raise their voices in a loud appeal for justice. Singing, whether performed alone or as part of a group, is a personal and sensuous act that has a power and persuasiveness that beyond that of plain speaking. First and foremost, producing music – music king – enables people to celebrate not just who they are, but also who they want to become. However, music is not always nice or utopian. Music, like any other medium, has the potential to be used for malevolent propaganda purposes. It has the ability to misinform, proselytize, provoke, and exclude; singers, song lyrics, and performance activities may, in fact, be part of the systems that perpetuate oppressive structures and practices... Using music to oppose injustice, confront inequity, rise above hatred and fear, and speak out against the normalization of prejudice, racism, sexism, homophobia, and a plethora of other anti-democratic, antihuman behaviors, the emotive, persuasive, ethical, and optimistic power of song is shown.

Political music is making a comeback in the Philippines under the administration of President Rodrigo Duterte, and it is gaining support amid a growing protest movement. Protest music is neither a trend nor genre characterized by particular musical genres or structures, nor is it a subgenre of protest music. It draws attention to a visible and current socioeconomic predicament that has plagued certain groups of the general public. Although it is not a music scene in the classic sense, it is a movement with

a shared message and goal. Some of the most effective contemporary protest music in the Philippines was composed between the 1960s and the 1980s, notably under the dictatorship of Ferdinand Marcos, who was in power at the time.

As part of their efforts to enhance the people's struggle for genuine freedom and democracy, revolutionary organizations published volumes of songbooks throughout this period. When political organization was taking place, these works were diffused and conducted in several locations at the same time. The artists' purpose was not to create a proper "soundtrack" for the revolution, but rather to express them creatively. To put it simply, the music intended to prompt concerns about societal structures and means to change them in their most basic form.

Throughout the Philippine War for Independence from the Americans and, later, against the Japanese, this ingrained "nationalist conflict" would go on. Throughout the Martial Law Years, this "nationalist attitude" would revive, culminating in the EDSA People Power I Revolution. Protest songs, on the other hand, such as "Handog ng Pilipino sa Mundo" and "Magkaisa," transmitted the concluding spirit that the people had already won at EDSA in 1986, as well as ideas and concepts such as hope, freedom, justice, and democracy, to the world audience.

Untangling the EDSA People Power I Revolution from its coded message resulted in nothing more than an unfinished revolution. Doctor Patricia Licuanan, a social psychologist, warned in 1987 that the essence and spirit of People Power were in danger of being lost and that the movement was becoming "fad." It is more than merely bringing the Philippines back to its prehistoric form, says Dr. Licuanan; it is also about being "truly fair" by distributing the "fruits of success" that have accrued as a result of the country's economic growth fairly. This, according to her, can be accomplished through the following activities: (1) raising critical consciousness, which entails analyzing and discussing Philippine reality/history and context; (2) mobilizing people to participate in political activities; and (3) developing ideas or visions of a society and government that the people want to live under (Licuanan, 1987).

The popularity of music performed by Filipino singers and groups increased in the early 1970s. The musical genre known as Manila Sound grew and flourished throughout time. Inspiration for the genre came from the popular music of the United Kingdom and the United States. It was characterized by catchy lyrics and melodic phrases, and it included elements from a variety of musical genres such as disco, pop, jazz, and rock.

As a result of Broadcast Media Council Memorandum Order No. 75-31, which ordered that all radio stations play at least one Filipino song every hour, a figure that was later increased to three by 1977, the popularity of Manila Sound grew even further. It created "a semblance of an atmosphere of freedom for artists while summary executions, unlawful detentions, food blockades, and other violent measures continued to be imposed on the populace by the dictatorship's mailed hand," despite the fact that it was issued by the same government that had declared Martial Law in 1989. By examining the roles music played throughout Martial Law and the history of the system, we can see that music fulfilled a variety of tasks in Filipino culture. Despite the fact that Martial Law is often viewed as a dark time in Philippine history during which open political action was no longer permitted, it was also a period that gave rise to innovative methods of expressing discontent and probing societal concerns.

Musical activities may also be beneficial to younger children, such as preschoolers, since there has been evidence of a link between informal musical experiences at home and some elements of language development. Politico et al. discovered in a study conducted that rhythm perception and production were the strongest predictors of early childhood phonological awareness, while melody perception was the strongest predictor of grammar acquisition, a previously unknown connection in developmental research. Barrett et al. conducted another pre-school research in which they explored the attitudes and views held by early childhood and care practitioners in Australia on the importance of music in young children's learning. A positive attitude toward music was expressed by practitioners despite their lack of formal qualifications and personal music learning experience. However, their attitudes were biased toward music as a recreational and fun activity, with little support for the idea that music could be used to support broader aspects of children's learning and development.

Political music, or any people movement mobilization to demand public engagement in goals, serves to present a lyrical and harmonic manner of communicating a political position while romanticizing it in order to make it acceptable while driving the message through. Thus, it surpasses tiny messages that will one day get established in the subconscious of the people, allowing for movement response, which is essential for political movement to take place.

Music has unquestionably sparked a social change movement. With everything from campaigns to protests, speeches to debates, it has become the key means of engaging audiences in politics; there is a new method of communicating the political message that is complimentary to the persons who are active in the political discussion. Musical artists have moved political personalities forward by their creative presence and musical engagement, and they have created a new platform for the dissemination of messages.

A number of social issues and concerns tied to political ideologies are being pushed at the grassroots level, where people are more open to these types of themes than at the higher levels of government. Included in this category are issues and concerns related to race and ethnicity; war; poverty; human rights; global order; and social injustice. This is the new revolution that has been started by contemporary music. They have raised to the position of social change agents. By including lyrics in songs, the message may be communicated to and accepted by a larger audience, regardless of age, gender, socioeconomic status, or other demographic features of the listener. Despite the fact that political music is considered an unique genre in and of itself, it is really a mash-up of various genres that have been consciously combined by talented artists. Regardless of how traditional music is typically adapted for political purposes, musical artists who are interested in political music have constructively channeled their musical work and energies to create a special medium in an effort to express their opinions, and they have become increasingly successful in having this type of music resonate with a general audience specifically for the purpose for which it is intended to be played. A game changer for politicians who have hired musical musicians to back their platforms and views, the new movements of musical artists who have created songs with political overtones have also changed the discourse about how political and social concerns are handled publicly in general. In accordance with this study, the arrival of digital media has ushered in this new era and created a tremendous amount of potential for music to achieve what it has already accomplished. Through the use of digital media, the sound of the times has been amplified. Despite the fact that much work has to be done, it has catapulted music, its performers, and the ideals they represent, whether social or political, into new depths and extremes of expression. A substantial influence in reversing the tide of change has been performed by social media on the other side. It has boosted the impact of music across the world. And when it comes to politics, the advantage is tempting to seize. Political viewpoints are no longer restricted to song lyrics, but are extensively distributed via social media, where they have a distinct virtual and visual advantage over other forms of communication.

One's deepest feelings may be expressed in an acceptable way via music, which can be utilized as a creative instrument. Music, which has a wide range of acoustic qualities, shares many characteristics with spoken language. In both music and language, rhythm, which is defined as the temporal ordering of visible occurrences, serves as a foundational element. In music, rhythm is the underlying beat, the pulse to which we tap our feet and clap our hands. It is also necessary for human comprehension of spoken language to have a sense of rhythm. "Prosody" is a word that refers to the rhythmic and melodic features of speech, which include things like intonation, tone, and emphasis. When it comes to music and speech, rhythm expresses meaning. A song's texture and rhythm may be lively and light if it's intended to elicit emotions of joy or slow and dismal if it's intended to elicit feelings of sorrow, while the texture and rhythm may be sluggish and gloomy if it's intended to evoke feelings of grief or pleasure.

We can all make a difference in how we interpret music by using rhythm and melody, as well as the words we use to express ourselves in the language we speak and comprehend. The relevance and attractiveness of rhythm have been proved in studies to be a useful technique for memory improvement. As seen by the all-too-common "song stuck in my brain" problem, music has the capacity to become so ingrained in our thoughts that we are unable to remove it. As a result, music is a fantastic instrument for acquiring any kind of information or expertise. A great deal has been written on the benefits of rhythm in memory enhancement, and data indicate that adding rhythmic components throughout the learning process leads to increased knowledge retention regardless of the subject matter being studied. Not only may music improve memory, but it can also improve analytical listening abilities, cognitive function, confidence, and cultural awareness, among other things.

Because music is a universal language, it has the potential to be a strong instrument for bridging divides between people of different cultures and backgrounds. Music may be seen as a medium for international communication since it allows universal concepts to be communicated to people from a variety of language and cultural backgrounds, regardless of where they are from. It is especially important for people who do not yet have the ability to express themselves verbally to listen to music, because of its universal appeal and welcome impact. Because of this appeal, as well as the other

advantages outlined in this research review, music has been shown to have a statistically significant favorable influence on the process of learning a second language. Music not only aids in the language acquisition of second language learners, but it also gives valuable insight into the culture of the target language in which they are studying.

The ability of the media to have an impact on people's lives has become a watershed point in the history of political music. A platform where music is performed in front of an audience that is more likely to pay attention to what is being played as a consequence of the persuasiveness of the music and the charisma of the performers is created. Because of the ease with which these applications can be accessed, the large variety of programs available on social media platforms such as Facebook, Instagram, and Twitter have the potential to be a significant source of eager viewers. Due to this, music has grown more accessible and powerful, having the potential to become a significant source of information on political themes and to have influence on a far broader range of issues.

As previously said in the article, social media is mostly visual, and a visually appealing image mixed with the suitable lyrics of a song garners greater attention. If a politician or political movement chooses to utilize social media, the tremendous amount of power that can be disseminated to a broader audience will be a game changer for them and their constituents. However, this might go both ways, as artists must exercise caution when endorsing political candidates, since even the most successful campaigns can devolve into protests and be executed efficiently via the use of social media platforms. The ability of this new generation to communicate messages via music, lyrics, and the use of social media is very significant in the present environment. A new connection has arisen, and artists have taken use of their expertise, creativity, and musical labor to act as a catalyst for change by relating their music to political subjects and political leaders, as has been obvious in recent years. The fact that they have been able to harness their power and become a significant force in society has transformed the political environment. As a result of the use of social media as digital journalism, such artists have elevated their influential power to a new level, allowing them to serve as powerful platforms where political discourse on issues pertaining to politics and society has been amplified and has the ability to resonate with a larger audience and be cascaded from there. Musical compositions and their relationship to politics have not only combined the creative power of those who compose music and those who perform it to become a powerful force for pushing political themes, but they have also been able to garner significant support for their causes and the politicians who advocate for them. As a consequence, their influence, as well as the effect of their music, gives testament to the fact that music is now recognized as a worldwide language. Artistic professionals, according to the text, are exceptionally fluent in this language.

#### **4. Recommendations**

As propaganda weapons, protest songs promote social or political ideology and/or the group cohesion of a social or political organization or movement, each of which is fundamentally rooted in a specific social or historical context. In addition to being a peaceful form of expressing your thoughts and opinions via music and pleasant sounds rather than aggressive yells and rants, music is an effective technique of protest because it allows you to express yourself and your values without being violent. Ordinary individuals involved in nonviolent resistance may find that a song may be a very effective tool. While protest songs have information tentacles that stretch both within and outside of the song, they may also get you into trouble, just like any other form of peaceful self-expression.

It was because of the country's political situation that these songs were written in the first place, which necessitated their composition. They are still in use now, and the passage of time has resulted in a need for the expansion of this particular genre. A group of musicians who are now participating in political protest music are examining what may be done by popularizing the discussion of social issues in general. They are encouraging listeners to take a more in-depth and extended look at their surroundings by hosting concerts, publishing music online and offline, and competing with radio's "top ten" lists of songs.... A growing number of people are getting interested in social movements, as well as the music that goes with them. Artistic works convey feelings that are often felt but seldom addressed via normal media. It is necessary to express and hear certain themes and ideas, no matter how unpleasant or undesired they may be for the general audience to hear or see. It is unbridled propaganda, truth-telling, and propaganda all rolled into one package.

Encourage readers to notice and appreciate the power of social protest music beyond cultural, social, and political borders by connecting them to worldwide music for the purpose of elaborating and



comparing their findings with other studies.

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