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The abstract and title should be sent directly to the guest editor: modesto.gayo@udp.cl

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Special Issue: Young people and global musical culture. Identities, subcultures, and transnational tastes

Call for papers

Since the Nineties of the last century, globalization has become a notion with the ability to portray a whole variety of social changes. One way or the other, culture is more globalized
than ever before, ideas travel across the planet faster, and individuals or groups interactions are able to reach each other very often without significant obstacles, meaning by these latter filters imposed by power regimes. Even if the bulk of narratives of profound innovations were produced from Western countries, the capillarity achieved by the emergent processes reached out much beyond those mainly European and North American borders. One of the phenomena that was not totally new, but experienced a very strong boost, was the ever faster travelling of musical styles, practices and tastes across the World of an increasingly interconnected network of technologies and individuals. The new ecology of science and technics, and emergent knowledges and orientations to surfing the new opportunities offered, created the potential for a (potentially) globalized musical culture. In other words, musical practices and tastes started to be conceived, produced, spread and consumed/done/performd/shared taken for granted their intimate link with a global or “worldly” society. Reading on the topic of musical tastes, we can easily conclude that the influence of the US and UK cultures has been of paramount importance, and this journal issue wants to have a dialogue with these types of streams of change but making them more plural and culturally, socially and territorially inclusive.

Building precisely on the idea of a transnational musical scene in development, this special issue proposes to delve into the current time of swift social transformations by showing contemporary rationales and evidence related to experiences through which different solutions are given by (global, national, or local) communities to those situations of change.

Over the last four decades, Bourdieu has been a remarkable point of reference, and many of his critiques have declared the opening of a new time under the umbrella of a quite agreed end of the hegemony of social class or the theory of capitals. Individuals, not class anymore, seem to choose according to their identities or purposes in life, in a way free of significant restrictions, helped out by the ever-expanded ecology of the new media created by internet and the easiness of file storing and interchange and the rise of emotions as empowering tools for individuals and (local, translocal and global) communities. Studies on music have been frequently a territory to testing social inequalities. This is a stream of research which fits perfectly well the issue’s goals. However, topics such as subcultures and global trends are also at stake here. In addition, the uses of technologies, such as social media, provide evidences that relate to general contemporary experiences of consumers and producers. It is precisely these two latter notions that leads us to suggest also the proposal of papers about musical production, and its connections with forms of consumption or any kind of musical practice, referring to genres, instruments, rhythms, themes, amongst others.

Bearing in mind all these ideas, the purpose of this journal issue has to do with pointing out the role of musical practices, understood in a very broad sense, to deepen global transformations, or creating global communities. The issue will thus welcome papers, focused on youth, or intergenerational differences, dealing with examples of new tastes, marginalized communities giving a response to their realities of subordination or middle class internal lines of fragmentation through music, cultural stratification and the renewing of capitals, identity expressions by LGBTI groups, politization of first nations and/or subordinated national communities, feminist responses, reconfiguration of urban/rural
cleavages, etc. Words such as strong identities, hybridity beyond social classes, intersectionality, minorities, nostalgia are also relevant for this call. Regarding the methodological approaches, scholars are invited to make proposals which use qualitative and quantitative methods, including a combination of the both of them, or innovative techniques that can shed light on globalized musical practices today.

Youth and Globalization invites contributions from scholars and advanced researchers that promote dialogue in a way that resonates with academics, practitioners, policy-makers, and students as well as the general reader. The journal publishes peer-reviewed articles (8,000-9,000 words), book reviews (up to 1,200 words), and interviews/conversations (not to exceed 2,500 words). Also see the Author Instructions: https://brill.com/fileasset/downloads_products/Author_Instructions/YOGO.pdf