

**Sacred Sound, Streamed Sound.
Gregorian Chant, Spotify, and the Politics of Music**

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Music occupies a central role at the intersection of aesthetics, art and power, functioning simultaneously as a means of expression, control and resistance. Drawing upon historical analysis, two seminal moments can be identified that elucidate the aforementioned dynamic: the institutionalisation of medieval Gregorian Chant under Charlemagne and the dissemination of music through contemporary digital platforms. In both contexts, despite the diachronic distance, music functions as a cultural and political instrument by fostering cohesion through a standardised liturgical tradition and by moulding preferences and conduct through algorithms and market imperatives.

The exercise of power is not confined to the realm of direct authority, it is also manifested through the pervasive influence of cultural practices that, though subtle in nature, exert a profound influence on perception and experience. The present study draws upon the work of Foucault, Benjamin, Horkheimer and Adorno in order to demonstrate that music, whilst often perceived as a domain of personal freedom, plays a crucial role in the normalisation and homogenisation of culture. Technological advances have facilitated wider access to music, but have also contributed to the commodification of the musical experience, favouring quick consumption over critical reflection.

Notwithstanding this fact, music persists in generating profound emotional, social resonance and collective engagement, not as a passive product, but rather an embodied, relational and dynamic process that engages the entire organism in the creation of meaning and the formation of identity.