

Peer Review

Review of: "Music and Economic Behavior from the Sloterdijkian Perspective on Anthropotechnics: A Literature Review"

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The article 'Music and Economic Behaviour from the Sloterdijkian Perspective on Anthropotechnics' makes an original and ambitious intellectual contribution by proposing an interdisciplinary interpretation that links Peter Sloterdijk's philosophy, specifically the concept of anthropotechnics, with the study of the relationship between music and economic behaviour. The research demonstrates a robust formal structure, a well-defined methodology, and a clear commitment to scientific rigour, particularly through the integration of a systematic literature review and bibliometric analysis conducted in accordance with the PRISMA protocol using recognised tools such as VOSviewer and NVivo. The topicality and diversity of the sources, as well as the clarity of the exposition, reinforce the work's methodological merit.

The main strengths include the originality of the theme, structural coherence, and methodological robustness. The author demonstrates an ability to combine the fields of philosophy, economics, and music studies, and to compile a representative and well-defined empirical corpus. The growing importance of technological mediations in economic and cultural behaviour reinforces the relevance of the topic, making this approach relevant to both cultural studies and behavioural economics.

However, the article reveals some limitations that affect its theoretical and interpretative consistency. The most significant of these is the insufficient integration between the philosophical framework and the empirical results. Although the concept of anthropotechnics is introduced and used as an example, it does not function as an operative analytical category throughout the analysis. Consequently, Sloterdijk's philosophy primarily serves as a conceptual context rather than an effective hermeneutic tool for

interpreting the observed phenomena. Similarly, the final discussion tends to reproduce the empirical results descriptively rather than critically reinterpreting them in light of the anthropotechnical perspective.

Although the methodology is transparent and technically adequate, the analysis remains essentially cartographic and descriptive. It fails to explore the conceptual implications of the patterns identified in the literature in sufficient depth. The absence of broader dialogue with authors addressing the intersections between technique, culture, and economics, such as Bernard Stiegler, Byung-Chul Han, Gilbert Simondon, Tia DeNora, and Theodor Adorno, limits the theoretical scope of the reflection and reduces the article's interdisciplinary potential.

To improve this, the articulation between philosophy and empiricism should be deepened by translating Sloterdijkian concepts (such as self-transformation, technical asceticism, and technological domestication) into analytical categories applicable to contemporary musical and economic practices, such as algorithmic curation, the attention economy, and forms of self-formation mediated by digital platforms. The theoretical framework should also be expanded through the systematic integration of contributions from critical theory, the sociology of music, and cultural studies. Finally, the discussion would benefit from greater emphasis on the ethical and political implications of musical anthropotechnique, particularly with regard to the role of platforms and algorithms in shaping subjectivity, preferences, and economic behaviours.

In summary, this is a relevant and promising piece of work that combines methodological rigour with an innovative theoretical proposal. However, its scientific contribution could be significantly enhanced by increasing the conceptual density and integrating the philosophical, empirical, and critical levels more organically. With these improvements, the article could establish itself as a key reflection on contemporary forms of self-formation and economic behaviour mediated by music and technology.

Integrating Sloterdijk's philosophy into the analysis can be achieved by:

- translating philosophical concepts into observable, empirical categories such as autotechnics, spheres, technological asceticism, and algorithmic domestication;
- interpreting the results as manifestations of self-formation practices mediated by music and technology rather than merely as economic correlations;

Exploring the ethical and political implications of these anthropotechnics and showing how digital platforms and environments influence freedom and subjective development.

In this way, the anthropotechnical perspective ceases to be merely a distant theoretical framework and

becomes a living interpretative grid through which we can understand how music participates in the contemporary constitution of the human as technique, economy, and exercise of the self.

Declarations

Potential competing interests: No potential competing interests to declare.