



Arsim Kelmendi*

Professor

University of Haxhi Zeka Pejë

30000, "UÇK" Str., Pejë, Republic of Kosovo

<https://orcid.org/0000-0002-2262-088X>

Sound identity as a phenomenon. Research on the cultural significance of music in ethnic and subcultural communities

Abstract. The topicality of the issue of developing and reflecting the identity of various ethnic and subcultural groups by music is conditioned by the importance of preserving the unique heritage of the world for subsequent generations. The purpose of the study was to highlight the means by which music reflects the original code of communities, and the mechanisms for its modernisation. To achieve this goal, the study analyses the means of reflecting and renewing ethnic and subcultural identity; compares and synthesises them in the context of 21st century artistic practice. The results of investigating the topic indicate that the music of different ethnic groups and subcultures concentrates their identity and is open to modernisation due to the presence of such factors as: tools, timbre, texture, style of interpretation, genre, compositional form of works; relationship with global society; integration into the sphere of information and communication technologies; dialogue between different ethnic groups and subcultures; synthesis of their own unique features and characteristic features of other communities. The renewal of the music of one of the ethnic groups of China (Yunnan) took place through the synthesis of its traditional and European tonal and functional, genre and structural, and timbre systems. Aspects of modernisation of the musical traditions of the Azerbaijani ethnic group (mugham) are the transformation of texture through linear polyphony and complex chords, timbre renewal through the use of symphony orchestra instruments. The enrichment of the folklore of the local culture of the Cossacks of Ukraine was implemented through the timbre sphere, where, in addition to male voices, musical instruments of various types and texture sound, through a polyphonic choir and orchestra, structural and compositional, in the context of which the song turns into a vocal and symphonic miniature. The music of church communities in Europe, in particular, Great Britain, and the United States of America, on the example of the world-famous song "Amazing Grace", has passed the path of its renewal through interaction with the style of jazz and its varieties of later times, achievements of academic, pop music, the main elements of which are a certain style of vocals, its accompaniment by a number of acoustic, electronic instruments and chords of a complicated system of the 20th and 21st centuries

Keywords: folklore; traditional creativity; fret system; compositional structure; genre; style

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*Corresponding author



INTRODUCTION

The need to investigate the topic of the reflection in music of the nature of thinking, artistic perception of the world by a particular ethnic group or subculture is conditioned by the importance of the creative heritage of various societies and population groups in the context of the world humanistic thought of the 21st century. The problem of the study is that the process of transformation of musical primary sources of ethnic and subcultural communities, the key components of their renewal, the general panorama of the synthesis of traditions and innovations in musical art, the foundation of which is the folklore of ethnic groups and subcultures, remains not yet illuminated.

According to the findings of I. Egorova (2024), national music contributes to the development of cultural, more broadly – spiritual self-consciousness of the younger generation belonging to a particular ethnic group. This happens in the conditions of the educational system of the 21st century, where the key importance is based on the main structural components of self-awareness, students' assimilation of the history of the origin of works, intonation and figurative analysis of works, identification of specific national fret and harmonic features of the musical language of the work, the development of the ability of adolescents to identify with the musical image, hero, connection with other types of art, focus on emotional perception and assimilation of national culture, the use of aesthetic categories in the assessment of national musical art, the development of the main areas of manifestation of national self-awareness by means of national music.

The role of music education in the development of sound, cultural, and spiritual identification is emphasised by I. Ramadani (2017). The researcher claims that music, as always, was and is integrated into the social life of mankind. It is directly related to its technical development and policy. Musical art is a reflection of a certain society and contributes to the transformation of the values of an ethnic group or subculture into a global phenomenon. At the same time, it concentrates the uniqueness and originality of ethnic groups and subcultures that absorb certain elements of global achievements of civilisation, while remaining bright and filled with their own content. M. Sidir (2023) highlights the main ideas about national identity in world and Ukrainian scientific thought. In particular, the researcher considers music as a means of forming national mental attitudes. In this, it opens the foundation for combining art and the social climate of society, which contributes to the awareness of own belonging to a particular national and cultural group with its unique musical and symbolic thesaurus.

According to A. Arblaster (2002), categories such as patriotism and traditional spiritual values are becoming increasingly important in the context of revealing individual musical identity, where authenticity and originality are concentrated. They are inherent in individuals (Weber, Chopin, Glinka, Sibelius, Bartok, Williams) and in the schools of composition of different countries as a whole. E. Asaqli and M. Masalha (2020) emphasise the role and significance of folklore as an artistic symbol that exposes negative trends in the life of society. In particular,

these include corruption and loss of moral values that contribute to the self-identification of both society as a whole and its individual groups (subcultures). Thus, the creative heritage of ethnic groups, including music, can become a means of ideological struggle for the salvation of the nation and its prosperity.

Musicologists S. Panapitiya and R. Nethsinghe (2023) point to the need to study the folklore of ethnic groups, which is gradually disappearing, using the example of Sinhala folk songs. According to them, measures to preserve it can not only protect the unique culture of small peoples, but also open up one of the parts of a wide panorama of world musical art. According to P. Dutta and K. Kikhi (2016), folklore, in particular, musical folk heritage, is the foundation for the manifestation of self-identification of ethnic groups and subcultures. It has the functions of reflecting the emotional state, feelings of the individual and connection with the cultural and spiritual atmosphere in the life of previous generations. An example of this is the practice of Jingrwai Iawbei, which is traditional for the people of Kongtong (Meghalaya). The task of highlighting the sociological significance of musical folklore becomes urgent, since it extremely enriches culture in general.

However, the problem of updating the musical art of ethnic groups and subcultures in the 21st century still remains unsolved. The purpose of the study was to highlight the system of means of reflecting the original code of communities by music, and the mechanisms for its modernisation. The tasks were focused on investigating the principles of developing materials of ethnic and subcultural art, revealing the mechanisms of its implementation, and obtaining information about its effectiveness.

The study considered the processes of transformation of the music of ethnic groups and subcultures, the means of their reflection in the academic sphere, and the result of their presence in art. First, the musical sources inherent in the sphere of traditional creativity and practice of composers of the 20th and 21st centuries were collected. This opened the way to identifying the specifics of the musical (intonation and rhythmic) composition of works and the means of transforming the musical heritage of ethnic groups and subcultures. Through the discovery of the musical composition of the traditional heritage and the means of its modernisation, it was possible to separate the elements of world musical creativity, based on which samples of music of ethnic groups and subcultures received an enriched sound. Knowledge of these elements became the basis for systematising the key components of the phenomenon "sound identity of ethnic groups and subcultures". With the help of this systematisation, the process of gradual updating of archaic examples of music was tracked. Sources of traditional music from countries such as China, Azerbaijan, Ukraine, the United Kingdom, and the United States of America were chosen as the basis for the study. This choice was conditioned by the fact that these states represent a unique geographical, cultural, and historical belt covering most of the world, in particular, Asia, Europe, and America.

MUSIC OF ETHNIC GROUPS AND SUBCULTURES AS A PHENOMENON AND ASPECTS OF ITS RENEWAL ON THE EXAMPLE OF CHINESE ART

Music, reflecting the sound culture of ethnic groups, has passed through a process of deep multi-faceted renewal in the 21st century. It is concentrated in reflection of thinking that is unique for each nation, manifestation of the original mentality of ethnic groups and subcultures, reflection of their spiritual culture, traditions of education and aesthetic development that have been formed over the centuries. The music of individual ethnic groups and subcultures becomes a way of transmitting such aspects as the temperament and emotional state of their representatives. It is a means of realising their inherent ideas, desires, and expectations for the implementation of these phenomena in the form of certain intonations, rhythms, timbres, and manners of their presentation by interpreters. All of them and the means of their implementation are patterns as a musical, social, and moral portrait of a particular culture. Their content becomes a guide for people to understand their belonging to a particular ethnic group or subculture. This contributes to their identification in the context of a global society.

Music of different ethnic groups and subcultures is able, on the one hand, to preserve its unique bright content, on the other hand, to adapt achievements of humanity in the 20th and 21st centuries through the presence of traditional, acoustic academic and electronic musical instruments in the performance of samples of ethnic and subcultural creativity, their integration into the sphere of information and communication technologies, interaction and interrelation with global society through festivals of ethnic and subcultural music, including international level, dialogue between different ethnic groups and subcultures, synthesis of their own unique features and characteristic features of other communities and groups. Music serves as an integral part of life, both in the world society as a whole and in its individual groups, subcultural and ethnic associations, accompanying such areas as everyday life, education, spiritual practice, and the transmission of concepts of life and its key components. It also helps to reflect the ideas and emotional state of both an individual and a social group in a form that protects against persecution by state authorities, political pressure, and repression. Thus, music will unite people into a single ethnic or subcultural society based on common needs.

There is a tendency for the musical heritage of ethnic groups and subcultures to reach the level of professional national creativity, when academic works of various scales, genre forms, and composition of performers are compiled based on intonations and rhythms belonging to a particular ethnic group or subculture. In such cases, the ethnic and subcultural framework retains its unique code, transforming through the means of the arsenal of academic music, extremely enriched by the 21st century. The relevance of the means of broadcasting ethnic and subcultural creativity becomes obvious. It is an integral complex system, the elements of which are deeply interconnected. These include live authentic interpretation, academic performance, pop-style presentation of musical material, software-based performance, and interpretation

that synthesises the listed components. Chinese folk music culture conveys a philosophical concept of nature and worldview. This aspect is clearly reflected in the songs of various ethnic groups of the country. Among them, samples of folklore of Yunnan province became known. An example of this was Zhu Jianer's "Five Yunnan folk songs", which was written for piano in 1962. It includes "Mountain Song", "Shepherd's Tune", "Song of Riddles", "Waves of the Red River", "Sparrow's Nest on the Xixiang Dam". It is possible to trace a deep reflection of the foundations of traditional music, in particular, pentatonics. The fret system and rhythms of this ethnic group are also unique. The frets of traditional Chinese music are a group of five sound ranges: Gong, Shang, Qiao, Zhi, Yu (Fig. 1).

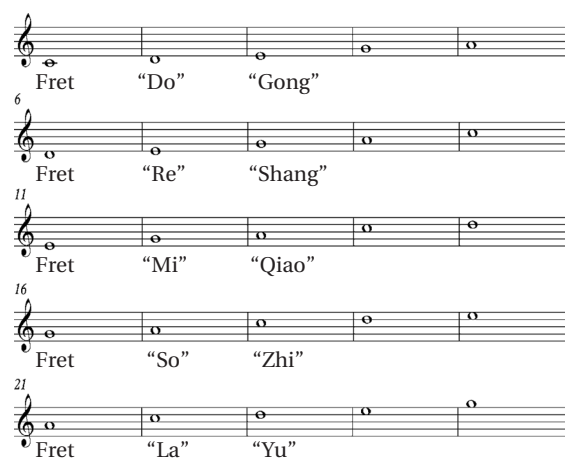


Figure 1. Fret system of traditional Chinese music
Source: compiled by the author

"Gong" completely coincides with the sound sequence of major pentatonics. The frets "Zhi" and "Shang" are close to it. "Zhi" differs from the "Gong" system in the sequence of steps: instead of the classical chain (I-II-III-V-VI), one of its variants (I-II-IV-V-VI) is used. The "Shan" system is based on the sequence I-II-IV-V-VII. It should be noted that these frets ("Zhi" and "Shang") can be the basis of works in the minor version of pentatonics. Corresponds to the scale of minor pentatonics fret "Yu". The "Qiao" system (I-III-IV-VI-VII) became close to it. However, the development of academic national culture became the foundation of its renewal through the unification of the above-mentioned fret system and the European major-minor, the transformation of compositional form and genre direction through the transformation of folk songs into an instrumental suite for piano, the emergence of a rich palette of new timbre colours, the dynamic development of material belonging to the ethnic primary source. Traditional music of China, as well as other different countries of the world, has received a new life due to its enrichment in terms of texture and timbre, musical form and means of broadcasting to listeners.

MODERNISATION OF TRADITIONAL MUSIC OF AZERBAIJAN, UKRAINE, GREAT BRITAIN AND THE UNITED STATES OF AMERICA

The basis of oral professional music in Azerbaijan was monody. This type of musical composition is conditioned

by the nature of thinking of the inhabitants of the Middle East. It reflects a person's communication alone with the Lord, prayer to Him. The monody was performed both vocally and instrumentally. One of the most famous instruments of this area throughout history was the tar. Both types of interpretation were distinguished by the richness of various intonation and rhythmic figures, which represent a unique form of national melismatics, reminiscent of forshlag, trill, rehearsal of a certain tone of melody. The ethnic traditions of Azerbaijan also led to the creation of music within a certain original fret system. Its foundation is based on seven sound rows (Fig. 2).



Figure 2. Fret system of Azerbaijani folk music

Source: compiled by the author

A certain part of them is closer to the major formed in classical music. It is approached by frets called "Rast", partly "Segah". However, a larger number reminds listeners of a minor. In particular, the character of its sound is reflected by frets called "Shur", "Bayati-Shiraz", "Chargyah", "Shushter", "Humayun". Attention is drawn to the fact that there is a certain semantic orientation in the context of each of the listed frets. "Rast" conveys a picture of light and joy. "Shur" broadcasts a cheerful, courageous mood. "Segah" reflects the feeling of love, lyricism. "Bayati-Shiraz" conveys the mood of deep philosophical reflection, meditation. "Chargyakh" – a system that concentrates a sense of impulse, passion. "Shushter" serves as a system that conveys the mood of sadness. "Humayun" conveys these feelings even more deeply. Due to the progressive

position of the classic of musical culture of Azerbaijan – Uzeyir Hajibeyli – the country's ethnic music has been extremely enriched with the achievements of world culture.

Among the aspects of modernising the musical traditions of the Azerbaijani ethnic group, the accompaniment of melody as a folk primary source, a bright harmonious line, timbre renewal of intonation and rhythmic material, which uses instruments of the symphony orchestra, academic singing voices, genre and structural transformation, based on which the work of professional music of the oral tradition – mugham – becomes a symphonic poem, are relevant. In 1948, the famous Azerbaijani composer Fikret Amirov wrote a piece for the symphony orchestra called "Shur". It reflects the structural principles of the large-scale traditional form of "destgah". This is a sequential movement to the climax, in which the composer gives an alternation of certain sections based on their characteristic main tones.

The folklore of the Cossack community of Ukraine has also undergone profound changes. Its masculine intonation and clear, syncopated, rhythmic pattern became the foundation of one of the spheres of compositional creativity of the 20th and 21st centuries. A. Sukhoi created the song "Sleep, Little Cossack". In 2019, V.M. Hrytsyshyn, the author of many choral works, including those written for the Revutsky Chapel, made an original arrangement for the H. Maiboroda Bandura Choir. It shows a bright palette of timbres of the male choir and orchestral composition, where in addition to bandura quartets, instruments such as clarinet, trombone, cymbals, xylophone, windchains, snare drum, accordion, mandolin, and double bass are used. The sound of the instrumental introduction, where the imitation of walkers is listened to, subtly conveys the symbolism of the life and exploits of a Cossack – a hero and defender of his land. Thus, the modernisation of the folklore of this local culture was realised through its timbre, texture, structural and compositional transformation.

The sacred music of Great Britain and the United States of America has undergone a profound transformation. Its implementation was facilitated by such factors as the geographical distribution of tunes on different continents, including Eurasia, America, Australia, Africa and penetration into the named sphere of jazz styles and its varieties of later times, the enrichment of the church vocal primary source with achievements of academic and pop music through the transformation of the vocal part and its accompaniment by a number of academic and electronic instruments, chords of European major-minor, and complicated systems. The concept of glorifying the Lord, his actions, and creations, which is the foundation of spiritual musical culture, is now easily perceived by audiences around the world, regardless of religious tradition. Using the example of the world-famous Christian hymn "Amazing Grace", created in 1779 by the poet and priest from Great Britain John Newton, it becomes possible to track the path of its renewal by enriching the timbre palette of sound. The process of its stylistic and textural transformation is opened by the Jehovah Shalom Acapella ensemble. The song is distributed all over the world, in particular, in the United States of America, where it became one of the most popular spiritual tunes and received a new stage birth performed by the Heritage Singers collective.

Thus, the example of samples of the musical heritage of individual ethnic societies and subcultures shows the uniqueness of the code of their original sources and highlights the entire complex process of their transformation into academic compositions while preserving the roots of traditional art, which helps to transmit its ideological and spiritual aspects to the global society of the 21st century.

ISSUE OF UPDATING THE KEY COMPONENTS OF THE MUSICAL ART OF ETHNIC GROUPS AND SUBCULTURES IN THE SCIENTIFIC LITERATURE

The study of folklore traditions inherent in different regions of the same country contributes to the development, improvement of the level of general cultural education, and the fostering of literacy among the local population and people of other states. An example of this is music by *Gambus Paser (Indonesia)*, which is characterised by *the style of pentengan (picking technique) and the lyric of Gambus song* (Gunawan, 2021). Musical art of ethnic groups and subcultures can not only to reflect people's emotions, but also to regulate them, to promote healing as an individual, and society as a whole. That is why it is an integral part of the daily life of the *Bapedi* people, in particular, it preserves the importance of the foundation of cultural and religious rituals, social ceremonies and celebrations. Music and culture are closely linked, representing the foundation for building social cohesion, promoting wise behaviour, and spreading moral and ethical values (Lebaka, 2019). This concept coincides with the results of the study, since it concentrates the most important characteristics of the musical heritage of ethnic groups and subcultures in general. This idea is also reflected in the research devoted to the *Xhosa culture*. In particular, such functions of ethnic music as religious, social, cultural, ritual, and moral are emphasised. In addition, according to researchers, it is used to calm or receive affection from ancestors (Izu & Villiers, 2021).

In the field of musicology, attention is drawn to the need to use traditional texts, which were the basis for creating songs of ethnic groups and subcultures. This will help to correctly understand their ideological content and correctly interpret them as an original version and an adapted version in the form of spiritual tunes and hymns (*Zulu traditional hymns (iCilongo Levangeli)*). It plays a vital role in expressing God's feelings and, at the same time, illuminates the historical context of hymns, the situation in which they were created (Yende, 2021). The Christian hymn "Amazing Grace" retains its original literary text in different countries, stylistic versions, and interpretations. The ideological, social, and political significance of the modernised version of the music of ethnic groups becomes relevant. Thus, the creation of Enoch Sontonga, in particular, the hymn "*Nkosi Sikelel' iAfrika*" concentrates spiritual symbols of cultural resilience, socio-political resistance and social transformation in South Africa (Yende, 2023). It becomes obvious that the music of ethnic groups or subcultures is established into a certain fund for the implementation of human needs for freedom, well-being, and prosperity through its synthesis with the traditions of spiritual culture, in particular, Christian. Examples of this are church choirs and South African

Freedom songs. 21st-century research shows that the identity of a particular ethnic group or subculture is largely related to musical preferences. In particular, parishioners of the Apostolic Church of St. Matthew, the Mafofa Congregation in Sekuhune district (Limpopo province in South Africa) use music to understand themselves, to identify themselves, both internally and externally, through the integration of their own music, dance, and instrumental playing in the church (Lebaka, 2018). As evidenced by E.A. Omulupi and N.A. Masasabi (2021), the perspective of spiritual musical art and traditional music is to find a balance between the canons of church creativity and various idioms of indigenous peoples. Using the example of the musical atmosphere of Anglican churches in Kenya, researchers suggest that the leaders of their choirs compose spiritual hymns in the traditions of the corresponding musical styles of Luhiya. In particular, they recommend preserving elements such as performance style, harmony, rhythm, texture, shape, and structure. This can help in localising their own experience of serving in the church. Music science of the 21st century shows a deep interest in the religious traditions of individual ethnic groups and on a global scale. In particular, researchers try to cover in detail such aspects of this phenomenon as the racial and ethnic identity of religious culture, its manifestation among the female and male population, spiritual music therapy (and medical ethnomusicology), music of the local spiritual tradition (Wiebe, 2021). All these aspects play an important role in creating the phenomenon of "musical identity of ethnic groups and subcultures".

RESEARCH OF MECHANISMS FOR MODERNISING THE MUSICAL HERITAGE OF ETHNIC GROUPS AND SUBCULTURES IN THE CONTEXT OF MUSICOLOGY

The process of updating the traditional music language is reflected in a number of principles for creating compositional content of the 21st century. Thus, a certain number of Guizhou ethnic groups (Miao, Dong, Yi, and Shui), which connects national heritage and innovative technologies, synthesises instruments, melodic motifs and rhythmic models outside of individual ethnic styles.

Such a cultural phenomenon, on the one hand, preserves the identity code of ethnic groups, on the other hand, it catalyses musical evolution (Huang, 2024). This is confirmed in the study, through the results of an analysis of the modernisation of ethnic primary sources of Yunnan province (Zhu Jianier, "Five Yunnan Folk Songs"). It is becoming relevant to preserve the traditions of ethnic musical art and its broadcasting to the next generations. Thus, five ways to implement such a project in the museum were found. Among them are sound as a lecture, sound as an atmosphere (soundtrack), sound as an artefact, sound as art, sound as crowd curation (Cortez, 2021). This idea becomes promising, due to its multidirection in relation to such a phenomenon as the "sound basis". This ensures the interest of a wide global audience in the materials that are broadcast, including the musical heritage of ethnic groups and subcultures. Musicians of neighbouring ethnic groups tend to combine their creative traditions, in particular intonation, rhythmic, instrumental and timbre nature. An example of this is the dance compositions of Zupanochoria,

various geographical areas of the Greek parts of Epirus and Macedonia. Sometimes it becomes drive for disputes between representatives of different cultures regarding the ownership of musical primary sources. That is why a scientific investigation of the folklore of each country, its ethnic groups, and subcultures is required (Kyratsou *et al.*, 2021). Musicology offers a progressive and promising trend that promotes effective, deep and multifaceted disclosure of the culture of ethnic groups and various groups of society (in this case, refugees from Afghanistan living in Austria). This is becoming the flexible direction of musical ethnography of this century (Kölbl, 2021). As stated by I. Maulana *et al.* (2023), a sense of cultural identity in general, and music in particular, has a direct impact on the creation of an industry and market associated with this area. For example, Minang migrants outside West Sumatra contribute to the spread of their ethnic pop music through the organisation's business. This not only "provokes" the interest of foreign listeners in the unique musical heritage, but also brings dynamics to the development of the economy. This position extends the boundaries of the phenomenon of "sound identity of ethnic groups and subcultures", which becomes not only the foundation for preserving the folklore heritage of peoples, but also creates a certain economic branch.

The panorama of ethnic music, in particular, Mongolian, includes the traditions of Buddhism, combined with the achievements of the 20th and 21st centuries. Its evolution consists in updating the various melodic, rhythmic and tonal qualities inherent in Mongolian musical genres and styles *Hulunbuir*, *Xilingol*, *Ordos* and *Alxa*, which highlights regional differences and stylistic variations. Using the creative work of artists Tenger, Han Lei, and Dege Ma, researchers reveal the mechanisms of integration of Mongolian ethnic music into Chinese pop music and highlight the importance of studying Mongolian ethnic music as a source of dialogues between neighbouring cultures and preserving their own national heritage (Yang, 2024). It is also obviously important to define the concepts of "cultural identification" and to preserve cultural sustainability in the era of globalisation. This can be done by communities of cultural activists working to support ethnic traditions, inherit the diverse and lasting riches of ethnic art, and realise a connection with the land of their ancestors, their language, spiritual practice, and knowledge. "Cultural identification" is thus revealed as a dynamic social construct that is associated with a number of aspects. Among them, language, culture, history, and social context are particularly important. It becomes a mechanism of "self-representation" in the context of the 21st century (Jati, 2023). This concept is clearly reflected in the example of the works of Zhu Jianier, F. Amirov, V. Gritsyshyn, whose music has passed the path of renewal and at the same time preserved its unique ethnic cultural code.

According to the study by O. Sapozhnik (2024), the music of subcultures, in particular "rock", concentrates the ideals and mental and ideological institutions of listeners around the world and Ukraine. This makes them the foundation of the processes of national identification, on which, in turn, an ethno-national mentality is formed. It finds its manifestation in the names of works and groups, in the use of folk traditions, folklore themes, regional motifs,

dialects in the vocal and instrumental rock sound of Ukrainian origin. In this way, there is not only the preservation of national and cultural identity, but also the spread and popularisation of the Ukrainian subcultural group in the world art space. The study of ethnic music contributes to solving socio-economic, technological, political problems, and educational issues of the 21st century (Nnamani, 2019). It becomes the basis for overcoming the risks of inculturation, in which representatives of certain ethnic groups in other countries lose touch with the roots of their culture. At the same time, knowledge of the traditional heritage of ethnic groups and subcultures reveals not only their history, but also symbols of the political struggle of peoples for independence (Matsilele & Msimanga, 2022). In addition, it testifies to the huge influence of musical art on the physical and emotional state of a person, forms, in turn, the foundation of the development of society, its philosophy, thinking, culture of relationships, ideas and values, lifestyle (Nwankpa & Okunade, 2021). Music of ethnic groups and subcultures serves as a mechanism for positive changes in the life of society, because, according to scientists, it is created to make people happier (James, 2023). On the other hand, its preservation in the context of the 21st century is facilitated by the concept of "recluse", which is followed by an ethno-musician (Zhao, 2023). All the reviewed materials are of great importance for music knowledge of the 21st century, regarding issues of ethnic and subcultural artistic heritage.

CONCLUSIONS

The study found that the music of different ethnic groups and subcultures reflects, preserves, and updates its unique code through the presence of traditional, acoustic academic and electronic musical instruments when performing ethnic samples, subcultural creativity, their integration into the sphere of information and communication technologies, interaction with the global society of the 21st century via ethnic festivals, subcultural music, dialogue between different ethnic groups and subcultures, synthesis of their own unique features and characteristic features of other communities. The mechanisms of development of the musical art of an ethnic group on the example of music from China, Azerbaijan, Ukraine, Great Britain, and the United States of America and subculture on the example of one of the genres of sacred music were highlighted. These include transformation of timbre, enrichment of texture, expansion of interpretation style, variety of genres, and compositional form. A new sound quality of traditional Chinese music was discovered due to its integration into the European tonal and functional system and timbre, genre, and structural transformation of folk songs into an instrumental suite for piano. A number of aspects of the modernisation of the musical tradition of the Azerbaijani ethnic group were revealed, which include the accompaniment of the folklore primary source with a complex harmonic line and timbre renewal of intonation and rhythmic material and its genre and structural transformation. The components of modernisation of folklore of the local culture of the Ukrainian Cossacks were identified. This is its timbre, texture, structural and compositional transformation. The means of renewing sacred music in the United Kingdom and the United States of America

were highlighted on the example of the world-famous song "Amazing Grace". They are conditioned by the penetration into this sphere of jazz styles and its varieties of later times and the enrichment of the church vocal primary source with the achievements of academic and pop music.

Areas for further research are the development of vectors for updating the traditional musical art of countries that were not represented in this study and forecasting

the state of world musical culture, when combining its various spheres into a single space.

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CONFLICT OF INTEREST

None.

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Арсім Кельменді

Професор

Університет Хакші Зека Печ

30000, вул. «УÇК», м. Печ, Республіка Косово

<https://orcid.org/0000-0002-2262-088X>

Звукова ідентичність як феномен. Дослідження культурного значення музики в етнічних та субкультурних спільнотах

Анотація. Актуальність дослідження проблеми формування та відображення музикою ідентичності різних етнічних і субкультурних груп обумовлена значущістю збереження для наступних поколінь унікальної спадщини світу. Мета дослідження полягала у висвітленні засобів віддзеркалення музикою самотнього коду общин, та механізмів його модернізації. Для її досягнення було зроблено аналіз засобів віддзеркалення й оновлення етнічної та субкультурної ідентичності; їх порівняння та синтез у контексті художньої практики 21 століття. Результати вивчення теми свідчать, що музика різних етносів та субкультур концентрує їх самотність та відкрита для модернізації завдяки присутності таких факторів, як: інструментарій, тембр, фактура, стиль інтерпретації, жанр, композиційна форма творів; взаємозв'язок з глобальним соціумом; інтеграція в сферу інформаційно-комунікаційних технологій; діалог між різними етносами та субкультурами; синтез власних неповторних рис та характерних особливостей інших спільнот. Оновлення музики однієї з етнічних груп Китаю (Юньнань) відбулося через синтез її традиційної та європейської тонально-функціональної, жанрово-структурної, тембрової систем. Аспекти модернізації музичних традицій азербайджанського етносу (мугам) це трансформація фактури через лінарне багатоголосся та складну акордику, темброве оновлення завдяки використанню інструментів симфонічного оркестру. Збагачення фольклору місцевої культури козацтва України реалізувалася через темброву сферу, де окрім чоловічих голосів звучать музичні інструменти різного типу й фактурну, через багатоголосний хор та оркестр, структурно-композиційну, в контексті якої пісня перетворюється на вокально-симфонічну мініатюру. Музика церковних общин Європи, зокрема, Великої Британії, та Сполучених Штатів Америки, на прикладі всесвітньо відомої пісні «Amazing Grace», пройшла шлях свого оновлення через взаємодію зі стилем джазу та його різновидами пізнішого часу, досягненнями академічної, естрадної музики, головні елементи якої це певний стиль вокалу, його супровід низкою акустичних, електронних інструментів та акордів ускладненої системи 20-21 століть

Ключові слова: фольклор; традиційна творчість; ладова система; композиційна структура; жанр; стиль