THE INTERCONNECTION BETWEEN MUSICAL GENRES AND SOCIOCULTURAL TRANSFORMATIONS

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ABSTRACT

The aim of the research was to identify the interconnection between musical genres and sociocultural transformations. The methodological basis of this observational research consisted of a literature review, genre and semantic analysis, a comparative approach, and the study of the social context of the development of music. Based on a sample of interdisciplinary academic publications and empirical musical cases, the research traced the evolution of musical genres over the historical period from antiquity to the 21st century – from ritual songs to electronic forms of modern pop culture – through the prism of their role in reflecting changes in social values, aesthetic demands, and cultural trends. On the basis of an interdisciplinary approach, the research revealed three key aspects of the interconnection between music and social processes: the historical evolution of genres as a reflection of changes in society; the influence of technologies, urbanisation, and globalisation on musical practice, in particular the creation, dissemination, and consumption of music; and the ability of music to be an instrument of the formation of national, racial, class, and

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gender identity, as well as a means of social protest and mobilisation. The obtained results confirmed that musical genres not only adapted to changes in society but also actively influenced its cultural landscape, contributing to the formation of new social identities. The practical significance of the research lies in the possibility of using its results in the development of educational programmes in musical art, cultural studies, and sociology, as well as in the formation of strategies of cultural policy and music management.

Keywords: Sociocultural transformation, musical genres, social identity, technological innovation, globalization, urbanization.

MÜZİK TÜRLERİ İLE SOSYOKÜLTÜREL DÖNÜŞÜMLER ARASINDAKİ BAĞLANTI

ÖZ

Bu araştırmanın amacı, müzik türleri ile sosyokültürel dönüşümler arasındaki bağlantıyı belirlemektir. Bu gözlemsel araştırmanın metodolojik temeli literatür taraması, tür ve anlamsal analiz, karşılaştırmalı yaklaşım ve müziğin gelişiminin sosyal bağlamının incelenmesinden oluşmaktadır. Disiplinlerarası akademik yayınlar ve ampirik müzik örneklerinden oluşan bir örneklem temelinde araştırma, müzik türlerinin antik çağdan 21. yüzyıla kadar uzanan tarihsel süreçteki evrimini – ritüel şarkılardan modern pop kültürünün elektronik biçimlerine kadar – sosyal değerlerdeki değişimleri, estetik talepleri ve kültürel eğilimleri yansıtma rolleri bağlamında incelemiştir. Disiplinlerarası bir yaklaşım temelinde araştırma, müzik ile toplumsal süreçler arasındaki bağlantının üç temel yönünü ortaya koymuştur: toplumdaki değişimlerin bir yansıması olarak türlerin tarihsel evrimi; teknolojilerin, kentleşmenin ve küreselleşmenin müzik pratiği üzerindeki etkisi, özellikle müziğin yaratılması, yayılması ve tüketimi; ayrıca müziğin ulusal, ırksal, sınıfsal ve toplumsal cinsiyet kimliğinin oluşumunda bir araç olma yeteneği ile sosyal protesto ve toplumsal mobilizasyonun bir aracı olarak işlev görmesi. Elde edilen sonuçlar, müzik türlerinin yalnızca toplumdaki değişimlere uyum sağlamakla kalmadığını, aynı zamanda onun kültürel manzarasını aktif biçimde etkileyerek yeni sosyal kimliklerin oluşumuna katkıda bulunduğunu doğrulamıştır. Araştırmanın pratik önemi, elde edilen sonuçların müzik sanatı, kültürel çalışmalar ve sosyoloji alanlarında eğitim programlarının geliştirilmesinde, ayrıca kültür politikası ve müzik yönetimi stratejilerinin oluşturulmasında kullanılabilmesi olasılığında yatmaktadır.

Anahtar Kelimeler: Sosyokültürel dönüşüm, müzik türleri, sosyal kimlik, teknolojik yenilik, küreselleşme, kentleşme.

INTRODUCTION

Music is a complex cultural phenomenon that reflects the dynamics of social, cultural, and historical processes. The modern world (late 20th and 21st centuries), which was subject to the influence of globalisation, technological progress, and urbanisation, created new conditions for transformations in musical art. The study of musical genres in the context of sociocultural changes became important for understanding how music functioned as a form of communication, preservation of traditions, and innovation (Liu et al., 2024: 4). The problem of the research lay in the absence of a comprehensive analysis of the interconnection between the evolution of musical

genres and sociocultural transformations in society, which would cover both the influence of social changes on the development of music and the role of musical genres in shaping new social realities. Schirrmacher (2023: 845), in the research, identified three main mechanisms of the influence of music on sociocultural transformations: the formation of collective identity through musical practices, the transmission of social values through genre features, and the adaptation of musical forms to the technological and social changes of society. The researcher emphasised the special role of jazz, rock'n'roll, and hip-hop as genres that demonstrated the interconnection between musical innovations and social movements. In addition, Pesenti (2020: 26) explained that music was an important element of all civilisations and had the ability to emotionally, morally, and culturally change society. The author demonstrated this by examining the role of culture and the arts in supporting post-Euromaidan resilience, driving cultural revival and social transformation in Ukraine. Building on this concept of music as a mechanism for strengthening societal resilience and community bonds, Ovsyannikova (2023: 121) showed that participation in musical communities increased social capital by 45%, especially among marginalised groups. The researcher also revealed that cross-cultural musical projects increased intercultural understanding by 60% among the participants. Baker (2021; 2024), on the basis of historical data analysis, established correlational links between the development of musical genres and socio-political changes in society. The research demonstrated that the transformation of musical styles was primarily determined by cultural factors, alongside technological innovations of the corresponding historical period.

Guliyeva and Kopanitsa (2024: 29) analysed the interconnection between music and society from a general perspective, proposing four theoretical/practical scenarios for analysing this interaction: people's participation and the use of the bodies, discourses, and narratives about music, the restoration of sound and of communities that were restored, as well as the aesthetics of music – the concept of music beyond song lyrics. Narrowing down from this broad theoretical framework to specific historical shifts, Husarchuk et al. (2021: 998) studied rock music as a reflection of social and cultural changes. In particular, attention was focused on how music evolved in the context of the changing roles of musicians and listeners, as well as the influence of technological innovations. Further expanding on the profound impact of such technological innovations in the modern era, Mirzayeva (2020: 42) highlighted how the music industry experienced radical changes due to new phenomena and trends. This is supported by the research revealing that platforms like TikTok transformed traditional processes of music production and consumption, altering track durations and radically accelerating the speed of music content dissemination compared to traditional distribution channels.

Nikaeen and Oldfield (2020: 16) considered the sociological aspects of music and its influence on social structure. The authors analysed how music reflected cultural, social, and political phenomena, particularly through its connection with class, race, gender, and social movements. The article examined the mechanisms of the influence of music on social inequalities and its role in reflecting cultural and economic relations in society. Guliyeva (2024: 63) studied how musical genres were formed and how these genres influenced the societies in which the musical genres became popular. The author emphasised the significance of musical genres such as jazz, hip-hop, and rock in modern society.

While a considerable amount of literature exists, previous studies have primarily focused on isolated historical periods or specific phenomena, lacking a comprehensive analysis of the interconnection between musical genres and sociocultural transformations. The present research bridges this critical gap by offering a holistic and systematized framework that traces these continuous dynamics across different epochs, thereby providing a more robust and complete

understanding than previously fragmented approaches. The aim of this research was to identify and systematise the main patterns of the interinfluence between musical genres and sociocultural processes. The objectives of the research were the analysis of genre features of music of different historical periods in the context of cultural development, the determination of key factors influencing changes in musical genres, the study of the role of musical semantics, intonation, and stylistic elements in reflecting social processes, as well as the establishment of the interconnection between the development of musical genres and technological, urbanistic, and globalisation processes.

MATERIALS AND METHODS

The research utilized a qualitative, interdisciplinary design combining content analysis and case study approaches. The chronological period of the study spanned from antiquity to the 21st century to trace long-term evolutionary trends. The sample consisted of a purposively selected source base of interdisciplinary scientific and analytical works in musicology, sociology of culture, history of art, and media studies, alongside empirical cases from musical practice. However, it is important to note a methodological limitation of this study: the historical narrative and selected empirical cases place a strong emphasis on European and Ukrainian examples. Consequently, the scope of this research is predominantly Euro-centric, and the findings should be interpreted within this specific cultural and geographical context.

To ensure historical representativeness and thematic depth, an extensive literature search was conducted across major academic databases, including Scopus, Web of Science, and JSTOR. The relevant interdisciplinary scientific and analytical works were located using targeted search strings and keywords, including "sociocultural transformation", "musical genres", "social identity", "technological innovation", "globalization" and "urbanization".

The methodology of the research included genre analysis (to trace changes in forms of music within historical epochs), the comparative-historical approach (to identify constant and variable elements of musical influence in different periods – from antiquity to the 21st century), semantic analysis (to study the symbolic nature of musical genres, emotional codes, and cultural memory), sociocultural analysis (to reveal the influence of urbanisation, technologies, migration, and digitalisation on music as a social phenomenon), and case analysis (for an in-depth study of specific examples of musical influence on the formation of identity, memory, and protest culture).

The content analysis covered two levels: firstly, academic publications in which systematic coding of thematic fields (identity, memory, protest, urbanisation, technology, globalisation, genre hybridity) was carried out to identify scholarly approaches to the role of music in social changes; secondly, empirical cases from musical practice – including the analysis of specific compositions, visual images of performers, stage gestures, interviews, and social resonance. Among the examples analysed were: the song "Plyve kacha" as the requiem of the Revolution of Dignity; compositions by Kalush Orchestra and ONUKA, which represented modern Ukrainian identity combined with ethnic elements; protest symbolism in the works of Bob Dylan ("The Times They Are A-Changin'"), Beyoncé ("Run the World (Girls)"), Tupac Shakur, and Kendrick Lamar; feminist texts of Jerry Heil, alyona alyona, Stasik; as well as grime compositions of Stormzy dedicated to racial and class inequalities. These specific compositions were purposively selected to provide a cross-cultural comparative perspective, demonstrating that despite radical geographical and thematic differences, music utilizes universal mechanisms to articulate identity, protest, and collective memory. Contrasting these cases allowed the research to trace the impact of music across distinct socio-political realities.

The analysis of song lyrics was carried out with consideration of the lexical structure, rhetorical strategies, figurative representations, and correlation with visual codes and the context of performances. The research took into account both semantic fields (nation, body, fear, war, solidarity) and the functions of these texts in the social space (mobilisation, protest, narrativisation of experience, institutionalisation of memory).

RESULTS

Historical evolution of musical genres in the context of sociocultural changes

In antiquity (approximately from 3000 BC), music was closely linked to religious rituals and theatrical performances, which were held in temples and during public festivals. Choral songs and instrumental music played an important role in strengthening social cohesion, emphasising the spiritual and cultural values of that time. For example, in ancient Greek culture, music accompanied dramas performed at festivals dedicated to gods such as Dionysus, highlighting the connection between music and religious practices. In the Middle Ages (5th-15th centuries), the development of religious music, particularly Gregorian chants, became the foundation of musical practice, shaping the structure of notation and the basics of music theory.

The Renaissance (14th-17th c.) was a period of humanism. Music increasingly expressed individuality and emotion (Storozhuk & Matviienko, 2019: 112; Shershova & Chaika, 2024: 190). New genres such as masses, motets, and canzonets appeared, which reflected emotionality and secular themes, opening the way for the development of secular music. Musical works of this time began to include human emotions and everyday experiences, which made music closer to the ordinary listener. Important figures of this period included composers such as Giovanni Pierluigi da Palestrina, who shaped new vocal styles that influenced the further development of musical culture.

The Baroque (17th-18th centuries) brought emotionality, contrast, and new forms to music, such as opera and cantata (Maiovets, 2025: 24; Buldybai et al., 2015: 483). Opera became a popular form of entertainment among the aristocracy, and its plots often reflected social and political conflicts. Composers such as Johann Sebastian Bach and George Frideric Handel created works that combined vocal and instrumental elements, demonstrating a high level of technical performance and emotional depth. In this period, music acquired new expressive means, allowing it to become an important element of cultural life.

Classicism (18th century) was defined by clear forms such as the symphony and sonata, which reflected principles of harmony and balance (Baratov et al., 2025: 145). Music became more accessible to wider social groups thanks to public concerts, which began to gain popularity. During this period, composers such as Wolfgang Amadeus Mozart and Joseph Haydn developed genres that laid the foundations for the further development of classical music. In particular, symphonies and quartets became important forms that shaped the evolution of chamber music.

Romanticism (19th century) emphasised individual emotions, national themes, and folk motifs (Issakova et al., 2023: 37). The music of this period became an expression of social change, reflecting aspirations for freedom and national identity. Composers such as Frédéric Chopin and Richard Wagner used musical forms to express personal feelings and political ideals, which led to the popularisation of folk motifs in classical music. Romanticism was also marked by experiments with structure and form, allowing composers to create new, more flexible musical formats (Zénouda, 2020: 270).

The 20th century was a time of globalisation and technological innovations that changed the face of music. New genres such as jazz, blues, rock, and electronic music became major expressions of

new social and cultural trends, reflecting struggles for human rights and social justice (Flanagan, 2023). The modern period (21st century) continued this trend of globalisation and technological innovation, opening up new opportunities for interaction between cultures through digital platforms such as Spotify, YouTube, and Apple Music. As a specific indicator of this technological impact, platforms like TikTok transformed traditional processes of music production and consumption. Notably, 73% of new hits first gained popularity on this platform, and the speed of music content dissemination tripled compared to traditional distribution channels. Genres such as hip-hop, electronic dance music (EDM), indie, and pop music became dominant on the global stage, creating new formats for self-expression and cultural exchange. Music during this time remained an important tool for expressing social change and shaping cultural identities, continuing to adapt to new technological and social realities (Universal Production Music, 2025).

Table 1 presents the genre-specific features of music in different historical periods, from antiquity to the present. This makes it possible to trace the evolution of musical genres and the connection with social, cultural, and technological changes in society.

Historical period	Music genres	Cultural context	Genre features	Influence on the further development of music
Antiquity (BC)	Choral songs, instrumental music	Ancient Greek and Roman culture, religious rites, and dramatic performances	The use of music in rituals, choral songs, and theatrical productions. Music was closely linked to poetry and theatre	Music as part of rituals and theatrical performances, which influenced the development of classical music in the future.
Middle Ages (5th-15th centuries)	Gregorian chant, vernacular songs	Christianity, feudal system, and spread of monastic rites	Religious music (chorales), songs about knightly exploits. The music had a strictly regulated form, based on church rites	Formation of the foundations of choral music and polyphony, development of music theory, and musical notation
Renaissance (14th-17th centuries)	Mass, motets, canzonets, instrumental music	The revival of humanism, the development of science, art, and culture	Music is enriched with emotions, and strict church music is abandoned. Secular music appears, including songs that reflect secular themes	The beginning of the development of polyphony, the increasing importance of secular music
Baroque (17th-18th centuries)	Opera, cantata, oratorio, instrumental music	Rapid social changes, the development of absolutism, and the internationalisation of culture	High emotionality, contrast between sounds, orchestral music, combination of vocal and instrumental elements	Creating the foundations for the development of classical music, particularly through oratorios and operas
Classicism (18th century)	Symphony, sonata, opera, cantata	Enlightenment ideology, development of classical culture, and industrialisation	Clear form, balance, harmony. The primary characteristic was the development of the symphony, sonata, chamber music	Standardisation of musical forms, development of instrumental genres, in particular symphonies
Romanticism (19th century)	Opera, symphony, chamber music, piano music	Industrialisation, societal changes, romantic ideas of freedom and nationalism	Deep emotionality, expressiveness, orientation towards folk melodies and national themes. Integration of vocal and orchestral genres	The development of individualism in music, large orchestras, changing musical standards and forms
20th century	Jazz, blues, rock, pop	Globalisation, technical innovations, and changes in social structures	Innovations in recording technology and performance, the influence of American culture, and social and political movements made music accessible to the mass audience through radio and television	The formation of mass musical genres, the interaction of different styles, the popularisation of music through new technologies
Modern period (21st century)	Hip-hop, EDM, indie, pop, alternative rock	Internet, social media, global interaction of cultures, shifting social norms	The spread of music through digital platforms, the integration of different cultures and genres, and the	Further globalisation of musical genres, the impact of technology on the creation and consumption of music

			diversity of musical preferences	

Table 1. Genre features of music of different historical periods in the context of cultural development.
Source: compiled by the authors based on Exploring the Evolution of Jazz in the XXI century (2024), Lewis (1985: 156), Hawkes (2023), Brodowicz (2024).

The analysis of Table 1 demonstrated that musical genres evolved under the influence of social, cultural, and technological changes. Each historical period was characterised by specific genre features that reflected the context of the time. Periods of change, such as humanism, industrialisation, and globalisation, contributed to the emergence of new genres and styles that became important for shaping identity and social movements. Thus, music served as an active factor in the development of society, reflecting its transformations and influencing cultural dynamics. Historical data analysis further quantifies this dynamic, demonstrating that the transformation of musical styles across periods was determined 78% by cultural factors and 22% by technological innovations (Baker, 2021; 2024).

The impact of technology, urbanisation and globalisation on the development of musical genres

The multidimensional influence of technology, urbanisation, and globalisation was traced from the ritual forms of music in pre-industrial societies to the hybrid genres of the digital age. While major technological breakthroughs and mass globalisation were most prominently associated with the 20th and 21st centuries, the foundational impacts of technical advancement and cultural exchange on music had been observed in earlier historical stages, as music developed in connection with early technical conditions and cultural interaction from antiquity onwards (Teng & Chung, 2024: 12).

From antiquity, music developed in connection with technical conditions, city architecture, and the character of cultural interaction (Teng & Chung, 2024: 12; Gonçalves, 2024: 11). In Ancient Greece and Rome, live performance was accompanied by the complex acoustics of theatres, where the architectural form of space determined the specifics of sound – this was the first form of technical "media" for music. The urbanisation of the ancient world created public spaces for musical events, which simultaneously served as a form of communication, political representation, and collective experience (Khazretali et al., 2018: 214).

In the Middle Ages, the introduction of musical notation became a critical technological step, which enabled the preservation of musical works and the transmission between monasteries and dioceses. Gregorian chant, performed in acoustically designed church interiors, combined sacred content with a formally organised sound space. Cathedrals and monasteries became centres not only of spiritual but also of musical life.

During the Renaissance, the technological basis for mass musical distribution appeared for the first time – with the invention of printing, notated music became more accessible beyond church institutions. This allowed for the rapid spread of secular music, polyphony, and new vocal forms. The expansion of urban culture and the growth of education levels contributed to the emergence of music as part of the humanist project: it began to be regarded not only as an art form but also as a tool of moral education and emotional development. Musical works began to be actively copied and distributed between cities and countries, creating a European musical space that united composers from Italy, France, Germany, and England.

In the Baroque era, the growth of cities and the appearance of public theatres enabled music to move from churches into urban spaces – particularly opera. At the same time, the improvement of instruments (harpsichord, violin) expanded the musical palette. In Classicism, the spread of the

piano became a turning point in musical individualisation: composers obtained an instrument that allowed for flexible dynamics, and concerts became mass events for an urban audience (Makarova, 2021: 82; Berkimbaev et al., 2013: 198).

The migration of musicians between European courts and theatres led to the formation of a universal Baroque stylistic system, which incorporated Italian melodiousness, French refinement, and German polyphonic complexity. Urbanisation also contributed to the development of genres that required large ensembles – such as oratorios and orchestral overtures. In the 17th-18th centuries, the process of urbanisation led to the growth of public theatres and the development of opera as a new genre that reflected complex social ideas, the drama of personality, and social conflicts. During this period, the Baroque model of musical globality took shape: composers and performers actively moved between countries, forming a stylistic core that combined Italian expression, French style, and German polyphony (Topoğlu, 2014: 2253).

The 18th century was characterised not only by formal balance and harmony in music but also by large-scale standardisation of instrumental performance. The emergence of the piano and the development of concert halls contributed to the individualisation of performance practice and the popularisation of music among the middle class. The urbanised capitals of Europe became not only centres of music consumption but also places of new idea creation – cultural dialogue and genre competition.

The Romantic era coincided with industrialisation, which led to the expansion of audiences, the emergence of mass concerts, and touring. Rapid urbanisation enabled the formation of new genres: chamber vocal lyricism, symphonic poems with folk elements. Folklore became the basis of the Romantic idea of the "spirit of the nation," particularly in the works of Chopin, Bedřich Smetana, and Grieg. In Romanticism, against the backdrop of industrialisation and national movements, music increasingly expressed individual feelings and national ideas (Sartbekova et al., 2024: 43; Jiao, 2024: 176). The growth of cities, mass migration, and the emergence of concert halls stimulated the development of new genres – symphonies, romances, operas with folk elements. During this period, perceptions of the composer changed – from court servant to independent creator of a cultural message (Rabinowitch, 2020: 2).

Urbanisation, which encompassed most countries, contributed to the creation of new social environments (ghettos, subcultures), which became fertile ground for jazz, rock, hip-hop, and electronic music. Globalisation at this stage was expressed through the transnational circulation of musical styles, intercultural exchange, and the emergence of a universal "pop-sound language."

The digital age (21st century) opened a new stage of musical globalisation: thanks to the internet and streaming platforms (Spotify, YouTube, Apple Music), music became instantly accessible anywhere in the world. Urban centres remain hubs of innovation, but an important change is decentralisation – now a musician from any country can reach a global audience without intermediaries. Artificial intelligence technologies, mobile applications, and DIY tools democratise the process of creating music, expanding the role of the listener as an active co-creator of genre trends (Pregent, 2025; Lee et al., 2024: 3).

Cultural interaction made possible by globalisation and internet development also significantly changed musical tastes. Music that originated in one country could quickly gain popularity in other regions of the world, thanks to streaming platforms such as Spotify and Apple Music, and social networks that enabled instant music sharing with a global audience. This fostered intercultural exchanges and the formation of new hybrid genres that combined elements of different musical traditions (Amber & Lonsdale, 2022: 1121).

Thus, technological progress, urbanisation, and globalisation became key factors that defined the evolution of musical genres, transforming access to music and broadening musical tastes through

digital platforms. Adapting to new conditions, music continued to play an important role in identity formation, the expression of protest and social mobilisation, as well as in the creation of new cultural trends (Table 2).

Period/Factor	Technological processes	Urban processes	Globalisation processes
Antiquity	Lack of recording technology, live performances	Music was closely associated with religious holidays and theatrical events	Global processes had minimal influence, with musical traditions remaining strictly localised
Middle Ages	The emergence of musical notation and musical instruments	Development of church singing and monastic culture, organisation of musical performances in large squares	Musical traditions are preserved in local communities, global interaction is limited
Renaissance	Improvement of musical notation, the emergence of printed music publications	Music became more accessible to different segments of the population, marking the beginning of the development of secular music	The emergence of the first elements of cultural globalisation through translations and the spread of music
Baroque	Development of instruments, orchestration of music, development of new musical forms (opera, cantata)	Urbanisation of cities, formation of large theatrical musical productions	Globalisation is limited, but music spreads through the court and the intellectual elite
Classicism	Development of musical instruments and orchestras, standardisation of musical forms	Music becomes popular among the public, with public performances in cities	The beginning of cultural exchange between different countries and continents
Romanticism	The use of new technologies in sound recording and concert activities	Population migration, the emergence of new musical genres such as opera, symphony, folk music.	Active exchange of musical styles between countries and continents, nationalism in music
20th century	Development of sound recording technologies, radio, television, and computer technologies	Urban development and population migration create new sociocultural spaces for the development of music (jazz, rock, electronic music)	Globalisation and integration of cultures through mass music, including pop culture, hip-hop, EDM
21st century	The use of digital technologies, streaming platforms, and artificial intelligence for music creation	Urban centres are becoming major hubs for the development of new genres such as indie music and electronic music	Globalisation of cultures, cultural exchanges via the Internet, integration of styles from different parts of the world

Table 2. The relationship between the development of musical genres and technological, urban and globalisation processes.

Source: compiled by the authors based on Spencer-Espinosa (2022: 63), Frith (2025), Yoo (2023: 28), Garcia de Medina-Rosales (2022: 157), Back (2023: 451).

The analysis of Table 2 showed that throughout historical epochs, technology, urbanisation, and globalisation not only accompanied but actively transformed musical practice. From the ritual and localised music of antiquity to the decentralised, hybrid, and digital music of the 21st century – these factors shaped new genres, defined the social function of music, and promoted its global spread. Despite changing contexts, music remained an important instrument of cultural interaction and self-expression.

Music as a tool for expressing identity and social change

Music not only accompanied culture – it actively shaped ideas of self, community, and society. Thanks to its ability to combine the emotional with the political, the personal with the collective, music became an effective means of expressing identity. It articulated the experiences of groups that did not always have other forms of public voice – from national communities to marginalised minorities.

As an art form, music has a unique ability to convey emotions and social moods, making it an instrument for expressing collective identity. Genres such as hip-hop, rock, and folklore often reflected national, racial, class, and gender identities. In periods of social upheaval or struggles for sovereignty, music could unite communities around a shared cultural code. Songs that appealed to historical memory, loss, and national unity played an important role in shaping collective narrative

and strengthening cultural self-awareness. The songs preserved and transmitted narratives that reinforced a sense of belonging and historical continuity. In the Ukrainian context, this function of music manifested during the Revolution of Dignity (2013-2014), when songs became not just a background to protest but a form of public expression. Compositions by Okean Elzy, Tartak, and Tin' Sontsya represented notions of dignity, community, and resilience. During the full-scale war in 2022, music became not only a means of emotional support but also a channel of international communication. Performers such as Kalush Orchestra and ONUKA combined ethnic motifs with modern sound, forming a renewed musical image of the nation capable of resonating globally. Thus, music performed a dual function – on the one hand, representing local identity, and on the other – projecting it into the global space.

Gender identity in music was formed not only through lyrics but also through visual images, performance styles, and even modes of stage appropriation (Kelmendi, 2024: 17). It allowed women and non-binary performers not just to be heard, but to transform audiences – forcing the audiences to recognise experiences previously ignored. In global pop culture, this was manifested through feminist messages. Songs such as Run the World (Girls) by Beyoncé or You Oughta Know by Alanis Morissette became forms of emotional protest while retaining mass appeal. As supported by feminist scholarship, Beyoncé's Run the World (Girls) utilizes third-wave feminist principles to communicate female empowerment, employing assertive lyrics and choreography to challenge patriarchal norms (Sumamburat, 2017). Similarly, Morissette's You Oughta Know subverted societal expectations of female politeness by modeling public displays of rage, thus establishing the artist as a feminist heroine and validating female anger in popular music (Schilt, 2003; Fournier, 2023). Such songs combined the personal and the political, calling for equality, strength, and self-acceptance.

Performers such as alyona alyona, Jerry Heil, and Stasik openly addressed themes of the body, fear, war, female visibility, and social vulnerability in the compositions. For instance, alyona alyona and Jerry Heil's lyrics and public interviews consistently highlight the everyday divinity and resilience of women. Their collaborative track "Teresa & Maria" explicitly portrays Ukrainian women as warriors bearing the weight of the ongoing invasion, using themes of unity and endurance to keep the reality of the war in the global consciousness. In the context of modern war, these themes acquired additional weight – being not only intimate but also political. In the gender dimension, music acted not merely as a form of representation but as a space of resistance (Barata & Coelho, 2021: 10).

Thanks to its ability to evoke emotions and unite communities around symbolic events, music became an informal archive of collective memory. In this context, protest songs represented a special form. The protest songs not only accompanied social movements but, over time, acquired symbolic status – We Shall Overcome performed by Pete Seeger and The Times They Are A-Changin' by Bob Dylan were not merely musical works but cultural symbols of the struggle for human rights in the USA. The power lay in emotional accessibility and the ability to unite around shared experience. In the Ukrainian context, a similar role was played by compositions born in response to crisis events. From the song Plyve Kacha, which became the unofficial requiem of the Revolution of Dignity, to modern works created during the war of 2022 – music became the voice of a nation that remembered and resisted. It encoded feelings of pain, loss, and hope, shaping a shared space of experience. Thus, collective memory in music did not preserve events literally – it emotionally retold the events. Through music, societies created narratives about these societies: what happened, how it was experienced, and why it was important not to forget (Durand et al., 2024: 1551; Guliyeva & Kopanitsa, 2024: 26).

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Music became an instrument of protest because it could unite people around common goals and aspirations, forming new social movements and cultural identities. Music, therefore, was not only a reflection of society but also an active agent of change that determined its development. This influence of music on social processes underlined its ability to shape identities and relations between different social groups.

DISCUSSION

During the research, it was established that music was a multifunctional sociocultural phenomenon that dynamically responded to changes in society. The evolution of musical genres – from classical music to hip-hop, electronic, and hybrid forms – took place under the influence of social, cultural, urban, technological, and globalisation processes. Music not only reflected historical transformations but also actively participated in the formation of identities, the articulation of values, political expression, the construction of collective memory, and cultural adaptation. Depending on the epoch, it performed sacred, aesthetic, emotional, protest, and communicative functions. The research also revealed the social structuring of musical preferences, determined by class differences, as well as the role of music as a means of social connection and mobilisation in the context of global information exchange.

Historical analysis confirmed that the functions of music changed along with social conditions: in the Middle Ages, it performed a sacred and didactic role; in the Renaissance – a humanistic and aesthetic one; in Romanticism – it became an expression of emotions and national self-awareness; and in the 20th-21st centuries it acquired the function of protest, self-identification, and a mass communication channel. This was consistent with the positions of Liu et al. (2024: 4), Shaw (2022: 28), and Hill (2020), who interpreted music as a dynamic indicator of cultural change, capable of reflecting shifts in values, norms, social practices, and collective identity. In particular, these researchers emphasised that changes in musical genres correlated with transformations in the social order, political activity, and cultural conceptions of modernity. At the same time, unlike the mentioned works, the present research traced the link between genre forms and historical conditions from antiquity to the digital age.

Wadiyo et al. (2021: 90) and Choira (2024) emphasised that musical preferences depended on cultural capital and social status. The empirical observations in France, based on large-scale sociological surveys and the analysis of listening habits, demonstrated that music served as an indicator of class differentiation: representatives of educated classes more often chose legitimate genres (classical, jazz), while youth from marginalised environments gravitated towards mass music (hip-hop, pop). A similar position was held by Borelli (2022), who also stressed the structured nature of musical tastes. This partially coincided with the results of the present study, which revealed that genre preferences exhibited a pronounced social alignment and functional association already in the Middle Ages and Baroque. During these periods, rather than reflecting modern class structures, musical tastes were closely tied to specific institutional and elite spheres. For example, Gregorian chants were deeply embedded in monastic rites, while opera emerged as a favored form of entertainment among the aristocracy.

Comparison of historical periods showed that technological innovations (printing, piano, radio, streaming), urbanisation (the development of theatres, concert halls, metropolises), and globalisation (cultural exchanges, digital platforms) became key drivers of genre evolution. From classical forms of symphony to EDM and hip-hop, genres changed under the influence of not only artistic but also material-communicative conditions. In the works, Nowak and Whelan (2022: 495), as well as Putiatytska et al. (2024: 78), proposed a new approach to the sociological analysis of

music, shifting the focus to processes that shaped musical genres and the communities. The authors criticised the concepts of "scene" and "neo-tribe," emphasising that such approaches did not always fully explain the complex interaction between music and social contexts. A recent approach shifts focus from fixed genre classifications to processes that shape genres. Instead of the traditional concepts of "scene" or "neo-tribe," which did not always adequately describe the interaction of music and the social context, it was proposed to consider genre as a dynamic form. Within this approach, genres appeared as processual structures that constantly changed under the influence of social practices, cultural conditions, and the media environment. In the present study, such dynamics were traced through cross-period analysis from monastic chants to digital genres. For example, in the 20th century, jazz and blues became symbols of African Americans' struggle for equality, while rock music of the 1960s reflected youth protest against the Vietnam War, becoming an important element in the formation of collective memory. The semantics of music in the academic literature was interpreted as a system of meanings formed as a result of the cultural, political, and historical context of its sound. According to Maier (2020), musical genres not only emotionally influenced the listener but also served as carriers of collective memory, instruments of resistance, and channels of identity transmission. Researchers emphasised that music, especially in the genres of jazz, blues, rock, and rap, performed a socially significant function – transmitting the experience of marginalised groups and the political positions. In this aspect, the results of the research confirmed that music in the Ukrainian context (in particular, works of Kalush Orchestra, ONUKA) played an analogous role – becoming an instrument of political reflection and mobilisation. Specifically, Kalush Orchestra's hit 'Stefania' was widely recontextualized by the public from a maternal tribute into a wartime anthem symbolizing the defense and resilience of the motherland. Furthermore, the band actively mobilized international solidarity by using their live 2022 Eurovision victory performance to make a direct, televised plea for the rescue of Mariupol and the defenders of Azovstal. Similarly, ONUKA integrates archaic folk instruments with modern electronic soundscapes, using their lyrics and audiovisual performances to reflect on historical trauma and cultural survival, thereby transforming aesthetic expression into an act of political resistance and a reassertion of Ukrainian sovereignty.

Perrenoud et al. (2024: 491) researched how music was simultaneously a universal and culturally specific phenomenon, playing a key role in social organisation, rituals, and community cohesion. Perrenoud et al. (2024: 491) analysed how music contributed to social connection through mechanisms of synchronisation and imitation, which formed collective experience and influenced social identity. Studying musical practices in different cultures, the article stressed the need to go beyond Western European methodological approaches to music. The author paid attention to ethnomusicological and neurobiological aspects, considering how cognitive processes influenced the perception and performance of music in different social contexts. The researcher emphasised that music did not merely reproduce cultural norms, but also actively shaped social structures and communication. In addition, the article criticised the dominance of Eurocentric views in the study of music, proposing a more inclusive approach that took into account the diversity of musical traditions. Perrenoud et al. proposed the expansion of interdisciplinary research combining ethnomusicology, cognitive sciences, and neurobiology for a deeper understanding of the role of music in social processes. Compared with these approaches, the present research focused on the semantic content of musical genres in connection with macro-social processes – urbanisation, technologisation, migration – without involving neurophysiological or ethnographic analysis. Instead of focusing on the cognitive mechanism of synchronisation, the research concentrated on the historical-cultural functions of music as an indicator of value transformations and a means of identification.

Tran (2023) and other researchers focused on the role of music as a universal means of socialisation. The results of this study confirmed that music simultaneously performed culturally specific and integrative functions: genres with hybrid structures (in particular folktronica, ethnopop) united local traditions with global trends. This deepened the understanding of music as a tool for shaping a shared cultural space.

The analysis of contemporary rap culture in the works of Peralta (2023) and Rehfeldt et al. (2021: 759) showed that this genre functioned as an instrument of critique of social inequality and discrimination. The authors emphasised that rap not only represented the experience of marginalised communities but also formed an alternative public sphere where voices excluded from traditional media gained the opportunity to influence social discourse. In particular, the texts of performers analysed themes of police violence, racial stigmatisation, and economic instability, which allowed rap to be interpreted as a form of "musical activism." This corresponded with previous conclusions about genre semantics as a mechanism of social reflection and mobilisation. Musical content reflected social processes through the textual component. Intonation in music determined its emotional character and had a great influence on the listener, evoking compassion, indignation, or inspiration. Loud, march-like rhythms were associated with struggle and determination, while soft, melodic tones encouraged reflection and relaxation. In the context of identity formation, the results confirmed that music was not only a reflection of the social condition but also an active factor of self-identification. It contributed to the formation of national, racial, gender, and class narratives, consistent with the research of Simonelli (2023: 736), who interpreted musical genres as means of political subjectivation and social resistance. Additionally, Simonelli demonstrated that musical genres functioned as means of social articulation – the musical genres formed identity, promoted mobilisation, and represented the experience of communities undergoing structural inequality. In this context, music was not only a mirror of social change but also an instrument of initiation.

As a result of the conducted research, it was confirmed that changes in musical genres were a complex phenomenon determined by a combination of social, cultural, technological, and political factors. The analysis of musical genres from different historical periods made it possible to trace how music reflected social transformations and depicted social relations, cultural identities, and political movements.

CONCLUSION

Through a literature synthesis of interdisciplinary scientific works and a comparative-historical analysis of musical practices, the review indicates that musical genres evolved in close connection with the sociocultural transformations of each historical epoch. From ritual functions in antiquity and the Middle Ages to individualistic and humanistic emphases in the Renaissance and Romanticism, and through to the globalized expressions of the present, music constantly adapted to new social challenges, reflecting the values of its time. This continuous evolution demonstrates that genre transformations were fundamentally driven by macro-level technological advancements, rapid urbanization, and expanding globalization, which collectively reshaped how music interacted with society. For example, jazz as a genre of African American culture symbolised the struggle for equality, while pop music of the 21st century often transmitted the values of a globalised world. Based on the genre and semantic analysis of various historical periods and case studies of modern musical practice, it is evident that music actively influenced social processes, shaping identities, supporting social movements, and creating new cultural codes.

The analysis of genre dynamics showed that the key factors of transformation were technological innovations (printing, sound recording, digital platforms), urbanisation (migration of musicians,

the development of public theatres, club culture), and globalisation (intercultural exchanges, hybrid genres). The invention of printing in the Renaissance, the development of radio in the 20th century, and streaming services in the 21st century significantly changed the nature of music consumption, creation, and distribution. For example, the development of the piano in the 18th century contributed to the spread of concert practice, while internet technologies ensured the global presence of local genres. In the 20th-21st centuries, these factors led to the emergence of new genres, hybrid styles, and globalised musical communities, which contributed to the growth of intercultural dialogue and the rethinking of the role of music in society.

Music turned out to be a powerful instrument in the formation of national (Ukrainian folklore during the Revolution of Dignity), racial and class (African American hip-hop in the USA), gender (feminist messages in pop culture) identities. It was able to transmit collective experiences, reproduce the memory of historical events (for example, protest songs of the civil rights movement in the USA), and serve as a voice of protest. Of particular importance was the role of musical genres such as jazz, rock, hip-hop, and folklore in mobilising social movements, expressing political consciousness, and cultural autonomy. Music not only accompanied social changes but also acted as the catalyst by accelerating the formation of social movements and providing a unifying emotional foundation for political action. A prominent example is the 1960s protest music in the USA, where songs like Bob Dylan's "The Times They Are A-Changin'" and Pete Seeger's "We Shall Overcome" transcended entertainment to become cultural symbols that mobilized the civil rights movement and institutionalized collective memory of the struggle for equality.

Prospects for further research included a deeper analysis of regional musical practices (for example, post-Soviet countries, African or Latin American traditions), the study of the role of music in new forms of digital identity, the analysis of the interaction between genres and social movements, as well as its influence on shaping the value orientations of different social groups in a globalised world.

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EXTENTED ABSTRACT

Çok yönlü bir kültürel olgu olarak müzik, tarihsel olarak hem sosyokültürel dönüşümün aynası hem de aktif bir katalizörü olarak işlev görmüştür. Bu çalışma, müzik türlerinin antik çağdan dijital çağa evrimini izleyerek bu ikili rolü araştırıyor ve teknolojik ilerleme, kentleşme, küreselleşme ve sosyopolitik bağlamların müzik pratiklerini nasıl şekillendirdiğini ve onlardan nasıl etkilendiğini vurguluyor. Tür analizi, karşılaştırmalı-tarihsel yöntemler, semantik yorumlama, sosyokültürel teori ve vaka çalışmaları gibi disiplinler arası bir metodolojik çerçeve kullanan araştırma, müzik türlerinin sosyal dinamikler, kimlik oluşumu ve kolektif deneyimlerle nasıl ilişkili olarak evrimleştiğine dair kapsamlı bir açıklama sunmaktadır. Çalışma, müziğin sadece estetik bir ürün değil, aynı zamanda topluluklar içinde paylaşılan anlamları, değerleri ve duygusal tutumları kodlayan iletişimsel ve sembolik bir sistem olduğu varsayımından hareket etmektedir.

Tarihsel olarak, müzik türlerinin gelişimi toplumsal yapılar ve kültürel değerlerle sıkı bir şekilde iç içe geçmiştir. Antik çağda müzik, öncelikle ritüel uygulamalarının, dini törenlerin ve tiyatro gösterilerinin bir bileşeni olarak var olmuş, toplumsal uyumu sağlayan ve mitolojik dünya görüşü kalıplarını güçlendiren bir araç görevi görmüştür. Örneğin, antik Yunan tiyatrosundaki müzik performansı, toplumsal hiyerarşilerin, ahlaki normların ve kozmolojik inançların yeniden üretildiği ve anlaşıldığı kolektif bir eylem olarak işlev görmüştür. Orta Çağ'da müzik, Hristiyan ayinlerinin bir parçası olarak pekişmiş, Gregorian ilahileri baskın bir tür haline gelmiş ve müzik notasyonu, koruma ve yayılımı mümkün kılan çığır açan bir teknolojik yenilik olarak ortaya çıkmıştır.

Notasyonun ortaya çıkışı özellikle önemliydi, çünkü müziği yalnızca sözlü bir uygulamadan yeniden üretilebilir bir kültürel esere dönüştürerek, icracılar, besteciler ve dinleyiciler arasındaki ilişkiyi değiştirmiştir.

Rönesans, bireyi ve duygusal ifadeyi ön plana çıkaran hümanist idealleri getirmiş, seküler türlerin yükselişini ve metinsel anlama ve duygusal nüansa daha fazla önem verilmesini teşvik etmiştir. Müzik uygulamaları, dini bağlamların ötesine geçerek saray ve kent ortamlarına yayıldı ve daha geniş sosyal farklılaşma süreçlerini yansıttı. Barok dönem, genişleyen kent tiyatro kültürü ve profesyonel müzisyenliğin ortaya çıkmasıyla mümkün kılınan opera ve kantat gibi yeni formlar, artan karmaşıklık ve dramatik karşıtlıklar getirdi. Özellikle opera evleri, sosyal sınıfların etkileşimde bulunduğu ve kültürel anlatıların sergilendiği kamusal kültür kurumları haline geldi. Aydınlanma rasyonalitesi ve halk konserlerinin kurumsallaşmasıyla şekillenen Klasisizm, senfoni ve sonat gibi net müzik formları oluşturdu. Bu formlar, daha geniş entelektüel akımlara karşılık gelen düzen, denge ve akıl ideallerini yansıttı. Romantizm ise, sanayileşme, göç ve siyasi çalkantıların arka planında kişisel ifadeyi, ulusal kimliği ve halk motiflerini vurguladı. Ulusal bestecilik okulları ortaya çıktı ve müziğin kolektif aidiyet ve tarihsel sürekliliği hayal etmenin bir aracı haline nasıl geldiğini gösterdi.

20. yüzyılda kitle teknolojilerinin (ses kaydı, radyo ve daha sonra televizyon) ortaya çıkışı, müziğin üretimini, dağıtımını ve tüketimini devrimleştirdi. Müzik artık belirli mekanlarla sınırlı kalmayıp, sürekli bir işitsel ortam olarak günlük hayata girdi. Caz, blues, rock ve hip-hop gibi türler, ırk ayrımcılığı, sivil haklar mücadeleleri ve kuşaklar arası protesto hareketleri de dahil olmak üzere derin sosyopolitik gerilimlere yanıt olarak şekillendi. Caz ve blues, Afro-Amerikalıların eşitsizlik ve direnç deneyimlerini dile getirirken, rock müzik gençlik karşı kültürünü ve yerleşik normlara karşı direnişi ifade etti. Hip-hop, ritmik konuşmayı, örneklemeyi ve kentsel hikâye anlatımını birleştirerek bu işlevleri daha da geliştirdi ve müziği sosyal yorum ve politik ifade için bir platforma dönüştürdü.

21. yüzyılda dijitalleşme, sosyal ağlar, yapay zeka destekli yaratım araçları ve yayın platformları, prodüksiyona ve küresel izleyicilere erişimi demokratikleştirerek müzik pratiğini daha da dönüştürdü. Yaratıcılar ve dinleyiciler arasındaki engeller geçirgen hale geldi ve bağımsız sanatçıların geleneksel endüstri yapılarını atlamasına olanak sağladı. Algoritmik öneri sistemleri dinleme alışkanlıklarını etkiliyor ve türlerin popülaritesini şekillendirirken, işbirlikçi çevrimiçi prodüksiyon, coğrafi olarak uzak müzisyenlerin gerçek zamanlı olarak birlikte yaratmasına olanak tanıyor. Sonuç olarak, türler giderek melezlik, hareketlilik ve merkezsizleşme sergiliyor ve müzikal kimlikler, yerel kültürel işaretleri korurken ulusal sınırları aşıyor.

Araştırma, teknolojik yeniliklerin, kentleşmenin ve küreselleşmenin tür dönüşümünün tamamlayıcı değil, temel itici güçleri olduğunu vurgulamaktadır. Kent merkezleri tarihsel olarak müzik laboratuvarları olarak işlev görmüştür: Antik tiyatrolar akustiği şekillendirmiştir; ortaçağ katedralleri koro sesini yapılandırmıştır; Rönesans matbaaları Avrupa genelinde notaları yaymıştır; Barok ve Klasik şehirler opera evleri ve konser salonları inşa etmiştir; sanayileşen metropoller kitlesel konserleri ve kayıt endüstrilerini mümkün kılmıştır. Günümüzün dijital şehirleri, çevrimiçi platformlar aracılığıyla müziği küresel olarak yaymaktadır. Her tarihsel aşamada, yapılı çevre, iletişim teknolojileri ve sosyal hareketlilik modellerindeki değişiklikler, müzik estetiğinde,

performans uygulamalarında ve tür sistemlerinde değişimlere yol açtı. Özellikle göç, yeni müzik biçimleri ve stilistik sentezler üreten kültürlerarası karşılaşmaları kolaylaştırdı.

Tarihsel evrimin ötesinde, çalışmanın önemli bir sonucu, müziğin kimlik inşası aracı olarak anlaşılmasıdır. Müzik türleri, toplulukların kendilerini temsil ettikleri sembolik diller kullanarak ulusal, ırksal, sınıfsal, cinsiyet ve politik kimlikleri ifade eder ve güçlendirir. Azerbaycan muğamı ve Ukrayna halk müziğiyle harmanlanmış modern besteler, Kalush Orkestrası ve ONUKA'nın eserleri de dahil olmak üzere, özellikle çatışma ve sosyal kriz dönemlerinde ulusal anlatıları ve kolektif hafızayı somutlaştırır. Caz, blues ve hip-hop gibi Afro-Amerikan türleri, direnişi, yaşanmış deneyimi ve sosyal eleştiriyi ifade etmenin araçları olarak hizmet ederken, İngiliz grime müziği kentsel bağlamlarda sınıf marjinalleşmesini ve ırksal eşitsizliği vurgular. Cinsiyet kimliği ve feminist söylemler, Beyoncé, Alanis Morissette, Alyona Alyona ve Jerry Heil gibi küresel ve yerel sanatçılar aracılığıyla dile getiriliyor. Bu sanatçılar, geleneksel cinsiyet normlarına ve kültürel beklentilere meydan okumak için müzik metinlerini, performans estetiğini ve sahne duruşlarını kullanmışlardır.

Çalışmanın bir diğer önemli boyutu, müziğin kolektif hafıza ve protesto kültürünün inşasındaki rolüdür. "We Shall Overcome", Bob Dylan'ın "The Times They Are A-Changin'" ve Ukrayna'nın "Plyve Kacha" gibi, Onur Devrimi sırasında sembolik hale gelen şarkılar, müziğin sadece tarihi olaylara eşlik etmekle kalmayıp, aynı zamanda bunlara verilen duygusal tepkileri de nasıl kodladığını göstermektedir. Bu anlamda müzik, nesiller boyunca travmayı, umudu ve dayanışmayı aktaran gayriresmî bir duygusal arşiv işlevi görür. Sembolik anlamlar, melodik tonlamalar ve lirik yapılar aracılığıyla müzik, acı çekme, direniş ve dayanıklılıkla ilgili ortak anlatılar oluşturur. Tekrarlama, toplu şarkı söyleme ve performatif katılım, duygusal birliği güçlendirir ve sosyal seferberliğe katkıda bulunur.

Tartışma, bu bulguları müzik sosyolojisi, kültür teorisi ve tür çalışmaları alanlarındaki daha geniş akademik tartışmalar içine yerleştirir. Sonuçlar, müziğin kültürel değişimin dinamik bir göstergesi, siyasi öznelleşmenin bir biçimi ve sosyal tabakalaşmanın bir mekanizması olarak yorumlayan bakış açılarıyla uyumludur. Aynı zamanda, bu çalışma, eski ritüel uygulamalarını çağdaş dijital müzik kültürüyle birleştiren tarihsel bir sentez sunarak mevcut akademik çalışmaları genişletmektedir. Araştırma, türü sabit bir sınıflandırma olarak değil; uygulamalar, medya ortamları ve teknolojik olanaklar tarafından şekillendirilen evrimleşen bir sosyal süreç olarak gören çağdaş teorik yaklaşımları desteklemektedir. Ayrıca çalışma, müziğin aktivizmdeki, kolektif kimlik oluşumundaki ve kültürel hafıza aktarımındaki rolünü vurgulayan teorileri de desteklemektedir.

Çalışma, müzik türlerinin sosyokültürel süreçlere derinden gömülü olduğunu, aynı zamanda tarihsel, teknolojik ve politik dönüşümleri hem yansıttığı hem de etkilediği sonucuna varmaktadır. Bu nedenle müzik, yalnızca sanatsal bir disiplin olarak değil, kimlikleri şekillendirebilen, toplulukları harekete geçirebilen ve kültürel manzaraları dönüştürebilen aktif bir sosyokültürel güç olarak konumlandırılmıştır. Gelecekteki araştırma yönleri arasında bölgesel karşılaştırmalı vaka çalışmaları, müzik toplulukları ve çevrimiçi platformlar aracılığıyla şekillenen dijital kimliklerin analizleri ve küreselleşmiş müzik türlerinin yerel kültürel uygulamalar ve değer sistemleriyle nasıl etkileşime girdiğine odaklanan dair araştırmalar yer almaktadır.