

Globalization, the Impact of this Phenomenon on Musical Genres in Kosovo

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ABSTRACT

Globalization is a complex process that refers to the increasing interdependence and international connections between countries, economies, cultures, and people around the world. This process includes economic, cultural, and political globalization. Studied from this perspective, globalization has brought profound changes in all areas of social life, including music. This process has a direct impact on the development and diversity of musical genres, a phenomenon that has also influenced Kosovo. This study aims to examine the effects of globalization on the development of Albanian musical genres, focusing on the movement and interaction of musical styles and cultures from around the world through the contribution and increased access to international music via technology and media, enabling the spread of new influences in folk, rock, hip-hop, and electronic music in Kosovo.

The study undertakes to examine the effects of the interaction of Albanian music genres on the cultural and social identity of Kosovo, as well as the challenges and opportunities this process offers for the local music industry. To achieve the results of this research, the empirical method of data collection and presentation through studies and questionnaires has been used, along with the descriptive method, in order to describe the elements and characteristics of the sample used to reach the desired outcome of the researched topic.

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Introduction

Globalization has significantly influenced the way music is created, distributed, and experienced across the world – and Kosovo has not remained outside of this process. Since the post-war period, with greater openness to the world and the development of technology, music in Kosovo has undergone a profound transformation. This transformation is a direct result of increased contact with foreign cultures, especially Western ones, through the internet, social media, music platforms such as YouTube and Spotify, as well as through the Albanian diaspora around the world. Music genres that were once unfamiliar to the Kosovar scene – such as hip-hop, R&B, pop, trap, or electronic music – are now among the most listened to and most produced by local artists. This has led to the emergence of a new generation of artists who blend modern international elements with traditional Albanian motifs, creating a new musical identity – a fusion of the global and the local. For example, many young rappers and singers in Kosovo use the Albanian language in their lyrics, but base their style, rhythm, and music production on Western standards. This has allowed them to succeed not only in the local market but also internationally. On the other hand, traditional music has started to be reimagined and reinterpreted in new forms, making it more accessible to younger audiences and helping preserve a connection to cultural roots. However, globalization in music has not brought

only benefits. There are also concerns about the gradual loss of authenticity and the fading of local musical heritage. The challenge lies in maintaining a balance between musical innovation and the preservation of cultural identity.

The Concept of the Phenomenon of Globalization

Globalization describes the increasing interdependence and spreads of world economies, cultures, and populations, driven by cross-border trade in goods and services, technology, and flows of investment, people, and information. Over many centuries, states have built economic partnerships with each other to facilitate these movements. The term gained popularity after the Cold War in the early 1990s, as such cooperative agreements began to shape modern daily life. This guide focuses on international trade and investment flows with an emphasis on advanced economies, particularly the United States. The effects of globalization are complex and subject to debate. Like major technological advances, globalization has brought benefits to societies around the world, but it has also been criticized for allegedly harming certain groups and exacerbating inflation, supply chain disruptions, trade disputes, and national security concerns. Understanding the relative costs and benefits can pave the way for mitigating challenges while preserving broader gains.

Since ancient times, people have sought distant places to settle, produce, and trade goods, enabled by improvements in technology and transportation. However, it wasn't until the 19th century

that global integration began to accelerate. Following centuries of European colonization and trade activity, the first “wave” of globalization was driven by steamships, railroads, the telegraph, and other advancements, as well as increased economic cooperation between countries. This trend eventually faded and collapsed with the catastrophe of World War I, followed by postwar protectionism, the Great Depression, and World War II. After World War II in the mid-1940s, the United States led efforts to revive international trade and investment under basic negotiated rules, launching a second wave of globalization that continues to the present day, though marked by periodic downturns, financial instability, and increasing political scrutiny.

Globalization encourages each country to specialize in what it produces best using the fewest resources, a principle known as comparative advantage. This concept makes production more efficient, spurs economic growth, and lowers the prices of goods and services, making them more affordable—especially for low-income households [1].

The Presence of the Phenomenon of Globalization in Music

At its best, music has always been a blend of cultures and influences. Blues and Jazz, for example, were genres primarily created by Black musicians who fused musical elements from America, Europe, and Africa, including traditions brought to the United States by enslaved people. However, a truly comprehensive analysis of the globalization of music — from German classical composers to the invention of the gramophone, from migration to the rise of the internet — goes beyond the scope of this discussion.

No artist or musical group has embodied and defined the globalization of popular music like the iconic British band “The Beatles.” The Beatles evolved from a group called “The Quarrymen,” formed in 1956. In 1960, the group that would become the Beatles was given an opportunity to travel abroad and perform professionally in Hamburg, Germany. During this early period — with dyed hair and leather biker jackets — the Beatles’ aesthetic was heavily influenced by Marlon Brando’s character in *The Wild One*, a well-known American film at the time. Many artists around the world began to recognize and embrace the group’s artistry within their own cultures.

Thanks to technological advancements — especially the internet — music today is more popular and more accessible than ever before. Streaming services like Spotify, Apple Music, and YouTube — not to mention social media platforms like Instagram, Facebook, Twitter, and TikTok — have largely replaced the purchase of physical copies of records, tapes, and compact discs. Nearly anyone in the world with an internet connection can listen to any music they want at any time, facilitated by technology. And it’s not just English-language songs that are being exported worldwide — many songs sung in foreign languages have become major hits in the global music market [2].

Digitization is defined as “the process of converting something into digital form.” Within music, this means converting analog methods of creation, recording, distribution, and consumption into digital formats and platforms. As a major development in music technology, digitization is just one of many significant innovations over the past two centuries. These innovations have deeply influenced the music industry, personalized experiences of recorded music, and a transformed music culture.

The first major piece of innovative music technology was the phonograph, which brought music from elite salons into the living rooms of the middle class. With an increasing number of listeners, improvements in recording technology led to a global boom in the recording industry in the 1920s. In response to the economic crisis of the Great Depression in the following decade, the radio provided a free and alternative way to listen to music. As economies were rebuilt, multinational companies began to develop smaller and more affordable mass-produced devices, such as the Philips audio cassette, which diversified “music consumption beyond the record player and the radio.” In the 1960s, Sony developed the Walkman, the first portable cassette player. They later partnered with Philips to develop the first Compact Disc (CD), which sparked another boom in the recording industry during the 1980s. This shift from analog to digital gave the CD its place as “one of the first digital tools to appear in the music industry.”

Since the development of the CD, the music industry — and society as a whole — has experienced a series of digital innovations. Recognizing that consumers no longer needed “to buy an entire album if they only wanted one song,” Apple developed the iTunes Music application and a portable media player, the iPod. This spurred the production of similar interfaces and MP3 devices, which became standard for much of the early 2000s. Apple’s next innovation came later that decade with the launch of the iPhone and App Store, which initiated faster and more efficient distribution of music on mobile phones connected to computer networks. The introduction of network-based global services and providers not only transformed the information and communication technology industry, the global market, and the world economy — it also enabled a wide range of new potential activities. Specifically in music, this new potential lay in streaming, which reshaped music consumption.

In the music industry, artists and producers experienced their own set of digital tools. In the 1980s, cassettes allowed artists to distribute self-made demos or live performance recordings at a very low cost. With access to local radio stations, they were given a cycle of music material production and distribution. This cycle “supported or initiated” the popularity of many artists at the time, such as Grandmaster Flash, Grateful Dead, and Metallica. As these cassettes circulated, another key piece of technology was developing: the computer. Along with computers came the rise of CDs and music production software. Producers gained access to an entire studio on a computer using Digital Audio Workstations (DAWs) like GarageBand, Audacity, and ProTools. Throughout the 2000s, the increasing availability of DAWs and the popularity of streaming platforms allowed aspiring musicians to record, edit, and produce their own songs at a low overall cost — creating globally famous artists and producers [3].

Music Genres Influenced by the Phenomenon of Globalization

One of the many cultural and musical phenomena built upon digitization and globalization is the development and interconnection of musical genres. While the terminology of genre blending has existed for some time, its use has become more common in popular music. Taking various forms, genre blending can refer to a group of distinct entities or to the musical fusion itself. As a group of distinct entities, this phenomenon may appear as curated sequences of songs from different genres on top charts or albums. As a musical fusion, genre blending takes the form of songs that combine elements of two or more genres. One example is the 2019 chart-topping song *Old Town Road* by Lil Nas X, which fused elements of Hip-hop and Country music [3].

Another innovation is the rise in popularity of new genres. These are in constant improvement and fusion. Artists often combine various musical elements to create fresh and innovative sounds, such as the phenomenon of “hybrid” music, which blends pop, rap, electronic, and many other styles.

Pop is undoubtedly the most globally popular genre. Known for its catchy melodies and simple structure, pop music is highly appealing to mass audiences. According to 2024 statistics, pop music dominates the global music market, taking up a significant share of music charts and sales.

Hip-hop and rap are also widely popular and have seen a significant rise in recent years. Known for strong beats, unique delivery styles, and powerful lyrics, this genre has come to dominate many regions and is one of the leading influences in contemporary music culture. Many globally recognized artists belong to this genre.

Electronic music, including subgenres like EDM (Electronic Dance Music), is also highly popular. Known for its energetic beats and advanced use of technology in production, EDM plays a major role in music festival scenes and is a staple on many global music charts.

R&B and soul remain popular for their warm melodies and emotionally deep lyrics. This genre has a loyal fan base across generations and is recognized for its outstanding vocal performances [4].

The circumstances that gave rise to R&B and later to Rock and Roll were shaped by musical hybridity (homogenization). Popular music has always challenged a strict definition of its origin, with hybrid musical elements filtered through cultural aspects of racial and ethnic identity.

Michael Jackson, known as the “King of Pop,” embodied genre blending and truly crystallized pop as a genre by merging elements of Rock, Funk, Disco, and R&B. Pop music has always been a vessel for musical and cultural fusion. In the field of ethnomusicology, “musical hybridity” and “transculturation” are seen as complementary lenses that reveal important aspects of identity construction through music. While the hybridity in music — like the entire traditional jazz genre (i.e., built fundamentally on hybrid elements) — occurred before the digital era of the 1980s and beyond, the “ongoing” hybrid process became more widespread as digital technologies continuously created new spaces for musical engagement and new resources for listener performance. This is evident in many styles, such as the global aesthetic of Trap music, which may be the most widespread and popular form of genre bending in today’s musical landscape.

The diversity of genres in today’s musical landscape supports listeners in becoming “musical consumers” and enjoying a new freedom of movement through and between musical worlds. However, the music industry itself faces numerous challenges. Classifying music into distinct genres based on compositional elements and chart history is a tool for targeting demographics and simplifying marketing. This expanded access to music, technology, and artists across geographical boundaries not only broadens the available musical content but also shapes the way — and even the place — where music is consumed, promoting and encouraging users to imagine themselves as part of a global musical community.

A prime illustration of this global digital agency is contemporary South Korean pop music, more commonly known as K-pop.

Though originating from South Korea as a “local music form,” K-pop has evolved into a “transnational cultural form,” widely distributed via digital platforms, featuring multilingual lyrics, multicultural references in music videos, multinational production teams, and a fan base that spans both within and beyond national borders.

Despite this growing sense of belonging and identity for listeners through global digital agency, the artists they support continue to encounter aspects of culture — such as language and race — as barriers in the music industry. For listeners, such exclusions — including anti-Blackness — still permeate these spaces and must be addressed, even when hierarchies are reduced. For example, while K-pop is built upon a participatory nature between artists and listeners, and while some artists have shown a history of credit-giving and solidarity with people of colour, the industry continues to be criticized for cultural appropriation and anti-Black behaviour. Another example is TikTok, an app intentionally designed to empower users to be content creators and support participatory and diverse engagement, which must also continually reckon with appropriation and avoidance of ethnic and cultural distinctions. By delving into the ideas of multicultural musical identity, hybridity creates various pathways for expressing identity through music. For both artists and listeners, it informs, influences, and generates new capacities for self-expression and agency.

The branding of digital technologies and platforms such as Spotify promotes cosmopolitan identities of musical globalization, which carry connotations not only of diverse musical tastes but also of cultural capital exercised through this diversity. This capital offers perceived access and expectations to move beyond borders and to be encouraged to embrace musical and cultural diversity [3].

The Beginning of Musical Life and Culture in Kosovo

In the mid-20th century, artistic music began to flourish in Kosovo. After World War II, the ethnic Albanian group in Kosovo shared the fate of other peoples within the former Yugoslav state. However, during this period, favourable economic, political, and social conditions were also created for the professional development of artistic music as an important aspect of cultural life. Through the establishment of music institutions and music education, a climate for the development of professional concert works was created during the 1970s. This decade was marked by the formation of the first fully professional music ensembles and orchestras. These ensembles later helped promote a more cosmopolitan music culture, reflected in the support for contemporary Albanian composers, higher performance standards, and increased public appreciation of music. This enabled greater integration and the presentation of Western European artistic music, which encouraged public interest in artistic music [5].

The development of Albanian music in Kosovo began after World War II and shared the same fate as other Balkan countries. Kosovo’s artistic music has undergone various political, social, and economic situations, all of which have had a significant impact on its development. In addition to folk music, concert life initiatives also had a major influence on the musical life in Kosovo, presenting their beginnings with the founding of the RTP (Radio Television of Prishtina) Symphony Orchestra. Later, Collegium Cantorum led to the need for the presentation of local musical literature, enriching the expanded repertoire of the aforementioned institutions.

In this context, the compositions of Kosovar composers generally reflect a wide spectrum of musical inspiration: from simple

musical expressions with the stylistic colouring of national music, through the use of Albanian folk music in neo-Romanticism, to neoclassicism (second and third generations of composers). However, most chose to base their compositions on folk music foundations, incorporating features derived from traditional music (first generation of composers) [6].

The Ottoman rule, which lasted for several centuries, deeply influenced Albanian music, including in Kosovo. The expansion of the Ottoman Empire into the Balkans brought with it a blending of cultures, including Turkish, Arabic, and Persian musical elements. This cultural fusion led to the development of a new musical idiom in Albania, intertwining traditional folk elements with classical Ottoman music.

The historical roots of Albanian music are a testament to the resilience and adaptability of its cultural expressions. From ancient folk traditions to the deep influences of Ottoman rule, Albanian music has evolved over time while maintaining its identity. The interaction of different musical styles and traditions has created a vibrant musical landscape that continues to thrive in contemporary Albanian society.

The late 19th and early 20th centuries marked a period characterized by a rise in national awareness and the desire for independence from Ottoman rule. During this time, traditional folk music began to be recognized as a vital component of Albanian culture.

The collection and preservation of folk songs, often performed at gatherings and communal celebrations, became a way to assert Albanian identity. The melodies and lyrics of these songs echoed the struggles and aspirations of the Albanian people, serving as a reminder of their rich heritage.

Music festivals have emerged as an essential platform for promoting Albanian music and fostering a sense of community among artists and audiences. These events serve not only as showcases for established and emerging talent but also as celebrations of Albanian culture and identity [7].

The Influence of Globalization on the Development of Music Genres in Kosovo

The modern Albanian music scene has been shaped by a range of artists who have significantly contributed to its evolution. Among them, some stand out for their ability to blend traditional and contemporary styles, enriching the musical landscape of the Albanian scene.

One of the most notable features of contemporary Albanian music is the fusion of folkloric traditional elements with modern genres. This blend has created a unique sound that resonates with both younger generations and those who value the country's rich cultural heritage.

In recent years, artists have begun incorporating contemporary elements like pop, rock, and electronic music into their work. This genre fusion has given rise to a new style often referred to as "Albanian urban music." Artists such as Elvana Gjata, Dhurata Dora, Era Istrefi, Capital T, and many others have gained extraordinary popularity by combining pop hooks with traditional rhythms, creating songs that appeal to a wide audience. This innovative approach has not only modernized Albanian music but also made it accessible to the global music market.

The growing popularity of the Albanian music scene can be attributed to several factors, including technological advances and social media. Platforms like YouTube and Spotify have enabled artists to reach international audiences while experimenting with different styles and collaborating with musicians from around the world. This accessibility has sparked a new wave of creativity, where traditional sounds are reimagined and reinterpreted [7].

The music industries of Kosovo and Albania are deeply interconnected, with artists frequently collaborating and releasing music together. However, the Kosovan scene is more oriented toward pop, whereas Albania's music industry leans more toward traditional folk. Crossing the border from Albania to Kosovo, the difference becomes immediately apparent—radio stations begin playing more Western-sounding rhythms and melodies. This divergence has its roots in the region's history: under dictator Enver Hoxha (1944–1985), Albania banned Western folk-pop music, while Kosovo—formerly part of Yugoslavia under Josip Broz Tito—had a more open stance toward Western influences.

Kosovo's musical influence extends well beyond its physical borders. Many Kosovan-Albanian artists live abroad in Western Europe or elsewhere and share their music globally via YouTube. The Albanian-language pop music industry in Kosovo does more than create entertainment—it serves as a nation-building tool for Kosovo and a unifying force for the Albanian diaspora. (dirt, 2023)

This small European state, Kosovo, is home to some of the most famous names in music. Dua Lipa, Rita Ora, and Era Istrefi all have Albanian roots. But how can a country of about 1.83 million people produce so many global pop stars? Locals attribute it to a combination of good presentation, hard work, talent, and a rich cultural upbringing.

Era Istrefi, perhaps less well-known in British and American circles, is a major name throughout Europe. Born and raised in Pristina, Kosovo's capital, Istrefi's first continental hit, "Bonbon," has nearly one billion views on YouTube. After signing with Sony and Ultra labels, the 27-year-old performed on the soundtrack of the 2018 FIFA World Cup alongside global artists Nicky Jam and Will Smith.

Rita Ora is undoubtedly the first Kosovan artist to truly "put Kosovo on the map." Also born in Pristina, Ora's family relocated to the UK after the persecution of Albanians following Yugoslavia's breakup. She initially emerged with her debut album *Ora*. Her hits "Hot Right Now," "R.I.P.," and "How We Do" enjoyed massive success and paved the way for collaborations with major international artists. Despite her global success, Ora maintains her roots—her third single "Shine Ya Light" was shot at some of the most iconic landmarks in Kosovo's capital.

In just a few years, Dua Lipa has become one of the biggest names in the global music market. Her second studio album, *Future Nostalgia*, is among the most critically acclaimed and commercially successful pop albums of the streaming era. Born in London, Lipa is the elder child of Kosovan Albanian parents from Pristina and was raised in West Hampstead [8].

Kosovo-born producer and DJ Regard has placed Kosovo on the map of the global electronic music scene and the world charts. His 2019 EDM hit "Ride It" (a rework of Jay Sean's 2008 track) spent 52 weeks on Billboard's Hot Dance/Electronic Songs chart—peaking at #3—and crossed over to the Billboard Hot 100, reaching

#2 in that year and climbing to #10. “Secrets,” a collaboration with RAYE, landed at #8 on the dance/electronic chart. In a 2021 interview with Billboard, he discussed Kosovo’s biggest artists, the summer club atmosphere, and mentioned the famous Sunny Hill Festival. He said:

“The best local festival is Sunny Hill Festival—it’s the biggest festival in Kosovo, and I think one of the largest in the region. The festival was founded in 2018 by Dua Lipa’s father, Dukagjin Lipa. The lineup is usually a good mix of international and local artists, like Calvin Harris, Meduza, Miley Cyrus. I hope to perform there soon; it would be amazing” [9].

The post-war rock and metal scene in Kosovo has struggled to live up to its ’80s and ’90s heyday when it was one of the country’s leading genres. After the war, several rock bands fought to organize into a structured community. Compared with other artistic communities, it has been consistently more open-minded and reflective of social-political issues. The hope for the alternative music scene is to ultimately make a societal impact. This is happening slowly but surely. A major reason the rock and metal scene has lagged is Kosovo’s severe post-war economic situation—making it difficult to sustain “expensive” music production [10].

Globalization has had a profound effect on the Albanian music scene, opening doors for artists to connect with global trends while still honouring their cultural roots. This phenomenon is seen in the growing collaborations between Albanian and international musicians and the adoption of global musical styles in their work.

Furthermore, genres like hip-hop and electronic dance music have found fertile ground in Albanian-speaking regions. New artists increasingly draw inspiration from American and European music, infusing traditional Albanian elements into these genres. For example, using folk melodies in rap has become a popular trend, allowing artists to express their identity while addressing contemporary youth issues.

As the Albanian music scene continues to evolve, certain trends and innovations are shaping its future. The integration of technology in production, the emergence of new genres, and increased international artist collaborations are just some aspects highlighting the dynamic modern Albanian musical landscape.

An important trend is the rise of independent music production. With the advent of recording technology and online distribution platforms, many artists now choose to self-produce and self-release their work. This shift allows greater creative freedom and the opportunity to experiment with different genres outside traditional music industry constraints.

Moreover, the integration of digital tools and social media has revolutionized how music is consumed and marketed. Platforms like TikTok have become key channels for new music promotion, enabling artists to reach wider audiences through viral challenges and trends. This change in music discovery and sharing has led to increased popularity for Albanian songs, especially among younger listeners more likely to engage through social media.

The future of Albanian music also promises greater representation on international platforms. As more artists gain recognition beyond Albania, there is growing interest in promoting Albanian music at festivals and international events. This exposure is essential for the continued evolution of the music scene, offering artists opportunities to showcase their work and connect with a global audience [7].

Benefits and Concerns of this Phenomenon in the Local and Broader Music Market

The impact of globalization on the diversity of musical styles is a lively and debated topic within the music community. Some observers fear that globalization could lead to the homogenization of musical cultures, as dominant genres spread at the expense of more marginal forms. However, a more optimistic view argues that globalization actually promotes diversification of musical styles, allowing artists to explore and incorporate a wider array of cultural influences. This diversification can be seen in phenomena such as “global music,” genre fusion, and the emergence of new regional music scenes.

Music globalization has deeply transformed local markets worldwide. In the past, music markets were primarily defined by national or regional borders, and the music industry was often driven by local venues. With globalization, these borders are increasingly erased, allowing music to circulate more freely across the globe. This has significantly impacted how music is consumed and marketed locally. Physical album sales have declined in favor of streaming platforms, which provide listeners with instant access to a vast global music catalog.

At the same time, the rising popularity of international concerts and music festivals has contributed to the internationalization of local music scenes. Local artists gain popularity beyond national boundaries and are offered opportunities for international collaboration [11].

The production, reproduction, and distribution of music have become faster and less expensive, enabling many small and independent record companies to enter the market. Intermediaries—such as record labels—must adapt to these changes; if they respond too slowly to technological shifts, they may fail to maintain their current market presence. Studios and labels must be capable of presenting new artists or emerging genres, and if they strategically position themselves, they can challenge current market leaders.

Music consumption will remain a social phenomenon, but the social organization of listening is changing. Music listeners now rely less on music magazines, radio and TV shows, and live events to discover new trends. Traditional media can be more controlled by existing industry players, but newer media offer easier, cheaper ways to find or even create alternative sources of music information. Consequently, information spreads much faster. More musicians may reach a level where they can sustain themselves through music, potentially increasing musical diversity as perceived by average listeners [12].

In response to globalized music, many artists and communities have developed resistance and cultural reclamation movements to preserve their unique musical identity. These efforts are driven by desires to safeguard local musical traditions, endangered languages, and to resist homogenizing trends in the global music industry. Initiatives like the revitalization of traditional music, formation of local artist collectives, and promotion of independent music festivals play a vital role in maintaining cultural and musical diversity at the local level.

Music globalization is also giving rise to new music distribution and promotion models, transforming how local artists are discovered and supported globally. Streaming platforms like Spotify, Apple Music, and Deezer enable local artists to share their music with a global audience without significant financial backing.

The phenomenon raises complex cultural and economic discussions. On one hand, it offers artists unprecedented access to international audiences; on the other, it challenges the preservation of cultural diversity, often favouring commercially durable artists and genres over lesser-known but culturally valuable local music forms. It also highlights issues of cultural exploitation, appropriation, and equity within the global music industry, exposing persistent inequalities in music dissemination and recognition worldwide [11].

Globalization in 21st-century music has grown in many ways. While it opens new opportunities for artists to reach broader audiences and explore diverse markets, it also brings potential drawbacks—such as cultural homogenization, where local traditions are overshadowed by globally dominant, commercially viable genres. This can erode cultural uniqueness and diversity in music. Homogenization, in this context, refers to the process where varied and distinctive musical styles blend into a standardized globally accepted format [13].

The global spread of Western popular music—especially British and American genres like hip-hop, rock, pop, and EDM—has continually reshaped many nations’ musical styles, steering them toward a modern, hybrid sound merging local and global elements [14].

In pursuit of wider appeal, artists may feel pressured to conform to global pop aesthetics, which can undermine the authenticity of their music. This can risk artistic expression, as musicians adapt their work to meet commercial expectations. As globalized music becomes dominant, local music scenes and subcultures may struggle to survive, leading to the decline of grassroots movements and community-based traditions, weakening local artistic ecosystems [13].

Music, capable of evoking intellectual and emotional responses and transcending geographic boundaries, can be exploited by a powerful industry insensitive to its cultural, social, and artistic values. While music has the potential to enrich, enlighten, and inspire cultural awareness, it can also be reduced to mere commerce. Raw consumerism in music fails to threaten social, economic, scientific, or artistic development—and preserving balance in political, social, and cultural spheres is crucial [15].

In an era where musicians are idolized—especially by young people—it is essential that artists stay up-to-date on what the public considers popular to remain relevant. This means new popular music may retain fewer traditional or local themes as it evolves. Globalization of music appears to continue—but whether this is beneficial or harmful to musical culture remains to be seen [13].

Despite the drawbacks and benefits of music globalization, it reflects a culture on a global scale and offers integration and development opportunities for all genres. Kosovo has felt the impact: besides embracing global genres, its music markets—especially those rooted in folk tradition—welcome outside musical influences. While this may lead to commercialization and market gains, Albanian-speaking regions must strive to balance foreign influence with maintaining authentic cultural values in their music.

Research Methodology

This chapter presents the entire method used to reach the desired outcome of the research. It includes the purpose of the study, the research question aimed at addressing the research topic, the selection of a representative sample of the population, the data collection instrument, and the analysis of the data gathered

from the study. The research methodology is descriptive and quantitative.

Research purpose

This research aims to highlight the topic: Globalization as a global phenomenon, and the impact of this phenomenon on the musical art in Kosovo.

Hypothesis

The objective set for this research is to answer the question: Is the phenomenon of globalization present in Kosovo, and what impact does this phenomenon have on the country’s musical culture and music education?

The fundamental hypothesis of this research states that globalization has an impact on musical culture and music education in Kosovo.

Sample, Population, and Study Participants

The population of this research includes teachers, researchers, and music enthusiasts, as well as individuals from other educational fields. The sample of this study consists of 21 individuals. In total, the population includes 21 respondents. The study was conducted through an online platform.

Data Collection Instrument

For the purpose of this research, a questionnaire was used as the data collection instrument. This questionnaire was designed for teachers, researchers, and music enthusiasts, as well as individuals from other educational fields, and consists of a total of 16 questions. The questionnaire was completed by the respondents and primarily includes quantitative data.

Results and Discussions

Data Analysis

Since this research is based on the collection of quantitative data, the method used to achieve and analyse the results corresponds to the nature of the study. The data analysis was conducted by presenting the questionnaire results, discussing the obtained findings, and displaying the data using tables.

Therefore, Descriptive Analysis will be used for Data Processing Research Results from the Questionnaire

Below are presented the results of the study, which are related to achieving the main objective of this research. All the questionnaire questions and their results are presented along with a discussion, and the data is also displayed in tables.

Data of the Results

I. Personal data

Age:

Table 1

Age	Respondents
20	2
21	3
22	4
23	2
24	2
25	4
27	1
28	1
31	1
32	1

City/Municipality

Table 2

City/ Municipality	Respondents
Gjakovë	7
Pejë	6
Deqan	2
Gjilan	2
Kamenicë	1
Klinë	1
Has (Albania)	1
Prishtinë	1
31	1
32	1

Institution where they work

Table 3

Institution	Respondents
“Prenk Jakova” Music High School, Gjakova	6
Music school, Kamenica	1
“Thimi Mitko” Music High School, Gjilan	3
SHFMU “Rilindja”, Peja	4
SHFMU “Asdreni”, Peja	1
“Haxhi Zeka” University, Faculty of Arts, Peja	1
Unemployed	5

Impact of Globalization on Music

1. Do you have knowledge about globalization as a phenomenon?

Table 4

Answers	Respondents
Yes, I do	11
Somehow	9
No, I don't	1

Based on the results obtained from this question, we observe that a significant portion of the respondents have knowledge about the phenomenon of globalization, but there is also a considerable number of individuals who do not have sufficient information about globalization.

Discussion.

Globalization as a phenomenon is a debatable topic regarding how and to what extent it has been addressed in our country. For this topic, the literature in the Albanian language is also quite limited, which may result in a lack of accurate information about the concept of this phenomenon among the general population.

2. How would you define globalization in the context of music? (Optional)

Table 5

Answers
Globalization in music is the process through which music circulates beyond national borders, enabling mutual cultural influences and the creation of new genres that reflect the blending of traditional and modern styles within a global context.
Globalization in music is the mixing and spreading of different musical styles around the world, influencing local tastes and creations.
Globalization in the context of music can be defined as the process through which music transcends geographical, cultural, and linguistic boundaries, spreading and influencing internationally thanks to technology and media.
Indication
Globalization in music means that music from different countries and cultures around the world spreads, is heard, and has influence. Today, because of the internet and technology, we can listen to music from anywhere, and musicians get ideas from each other. In this way, music becomes a language that connects us all, regardless of where we live.
Very developed
Taste, style, and the same musical wave on a global scale
Globalization in the context of music refers to the process through which music circulates, spreads, and interacts beyond national and cultural borders.
Inevitable
Phenomenon
Musical globalization is the spread and influence of music across different cultures worldwide, creating a blend of styles, identities, and musical practices. In this context, phenomena such as the spread of Western pop music in Asian countries, the influence of African rhythms on American music, or international collaborations between artists from different continents can be mentioned.

This question is optional and does not have multiple-choice answers, but requires a written response. A total of 11 respondents answered the question posed.

Discussion

Based on the answers given, it is observed that the respondents have considerable knowledge about globalization as a phenomenon and how this phenomenon affects the art of music.

3. Do you think globalization has influenced the development of music genres in Kosovo?

Table 6

Answers	Respondents
Yes	15
I am not sure	4
No	2

Based on the respondents' answers, we observe that a considerable majority believe that globalization has influenced the development of music genres in Kosovo, while four individuals did not provide a concrete answer, and two individuals do not think that globalization affects the development of music genres in the country.

Discussion

As seen from the responses above, most believe that globalization has impacted the development of music genres in the country. This result affirms, to some extent, that globalization in music has positively influenced Albanian music and the development of new music genres, in addition to the native ones.

4. If yes, in what ways has this impact been felt? (You may select more than one option)

Table 7

Answers	Respondents
The spread of foreign genres	7
Influence on the way of composing and per-forming	7
Changes in musical preferences among youth	15
Neglect of traditional music	9
Collaborations with international artists	8

This question was optional, but it was also possible to choose more than one option due to the nature of the thesis stated above. Based on the responses provided, we observe that a significant majority selected the option “Changes in musical preferences among youth.” The other options were also sufficiently acknowledged as reasoning for the aforementioned question.

Discussion

From the responses above, we notice that the impact of globalization on music is mainly observed in the shift of musical genre preferences among young people. With the arrival and influence of global genres in Kosovo, young people are increasingly exposed to the changes occurring in our music and beyond. This can lead them to develop preferences for one or more specific musical genres. The other options are also noteworthy, as each of the responses described above reflects an aspect of how globalization influences music.

III. Music Education and the Impact of Globalization

5. Do you include the topic of globalization in your lessons?

Table 8

Answers	Respondents
Yes	13
No	8

In the responses given above, we observe that a majority of the respondents do include the topic of globalization in music lessons, while a not very small minority do not address the topic of globalization as a teaching unit in their work.

Discussion

According to the answers given above, it is evident that the engagement of music teachers in including the topic of globalization as a teaching unit is not sufficient. I believe there should be at least one dedicated music lesson aimed at informing students—regardless of their level of education—about the phenomenon of globalization in a musical context.

6. If yes, how do you address this topic during your lessons? (Optional question)

Table 9

Answers
Introduction – Prompting with Questions and Examples
Since I do not cover this topic in class, I don’t have the material or space to include it.
Yes, I include the topic of globalization in music lessons. I address it by showing students how music from different countries has spread and influenced the music we listen to today. I use concrete examples from various genres, we listen to songs from different cultures, talk about instruments that have become part of global music, and discuss how the internet and technology help in the spread of music. Students reflect, compare, and understand that music is a language that connects people around the world.
It’s a very broad topic for just one class.
Through technology and practice on instruments.
It is not part of our curriculum.
By introducing students to different musical genres.
We briefly explain that globalization is the spread of cultures beyond borders, and in music, this happens when styles and musical influences blend from different countries. We listen to some songs that represent cultural fusion (like K-pop, Afrobeat, Latin pop). Students analyze the musical elements and cultural influences they hear. We discuss how music connects people and how globalization affects the preservation or transformation of musical traditions.

This question was optional and did not include multiple-choice answers, but instead required written responses. A total of 8 respondents chose to answer the question.

Discussion

Although small in number, the teachers who responded to the above question provided clear answers and shared their teaching experiences. Their methods for explaining globalization in music as a teaching unit are diverse, engaging, and effective for students. It would be truly beneficial for globalization in music to be included as a unit in the teachers’ curriculum and to be taught using clear and engaging methods that resonate with students.

7. Do you notice the influence of global music on your students’ musical tastes?

Table 10

Answers	Respondents
Yes, in the majority of students	13
In a small number of students	6
I do not notice such a thing	2

In the responses provided, we observe that a considerable number of teachers notice global influences on students’ musical tastes.

Discussion

As mentioned above, the influence of foreign genres on students—or on young people in general—is very strong and unavoidable, due to the fact that our country has already embraced these changes in our musical culture. Furthermore, young people are constantly exposed to a flood of information—specifically, in this case, to a variety of musical genres.

8. What are the most listened-to music genres among your students? (You may choose more than one)

Table 11

Answers	Respondents
Pop	12
Hip-Hop	16
R&B	7
Jazz, Blues	5
Traditional, Folk	11
Rock	3
Classical	7
EDM (techno, house etc.)	3

This question is optional, but it is also possible to select more than one option due to the nature of the thesis topic mentioned above. From the responses received, we observe that students mostly listen to the Hip-Hop and Pop music genres, but other genres such as Popular or Folk, and Classical music are not far behind.

Discussion

It is quite natural for young people to tend to prefer newer music genres like Pop and Hip-Hop, precisely because these genres contain livelier and more attractive melodic and rhythmic elements for the youth. However, it also appears that folk, traditional popular music, and classical music remain among the preferences of young people, which shows that although young people focus on modern genres, they cannot separate themselves from the characteristic folk music of their own people. Less favoured genres include Jazz, Blues, Rock, and electronic music.

9. Which music genre do you think is most influenced by the phenomenon of globalization in Kosovo? (You may choose more than one)

Table 12

Answers	Respondents
Pop	8
Hip-Hop	15
R&B	5
Jazz, Blues	1
Traditional, Folk	7
Rock	3
Classical	1
EDM (techno, house etc.)	4

This question is optional, but it is also possible to select more than one option due to the nature of the thesis topic mentioned above. From the responses given, we observe that the Hip-Hop, Pop, and Folk genres are the most influenced by globalization in Kosovo.

Discussion

Apart from our traditional popular and folk music, all other genres have come from the cultures of various countries, mostly from the West, and naturally have undergone changes and influences. Pop and Hip-Hop music are the most exposed to global changes as the most widespread genres at the moment. Meanwhile, folk music is also influenced by these changes, as traditional folk songs are being reinterpreted and reworked into Pop, Hip-Hop, and electronic genres.

10. How do you think the national musical identity can be preserved in the face of global influences? (Optional question)

Table 13

Answers
Preserving the national musical identity in the face of global influences is an important challenge, but also a great opportunity to create music that is both modern and deeply rooted in tradition.
By promoting traditional music in schools, media, and local festivals, and combining it with modern elements without losing its essence.
By not neglecting tradition
The national musical identity can be preserved by incorporating traditional elements into modern musical creations.
By committing to the national identity.
The national musical identity can be preserved by cultivating, teaching, and promoting traditional music from childhood through schools, cultural activities, and media. It is important that young generations know and appreciate their music while remaining open to foreign influences. This does not mean isolating oneself from world music, but keeping the musical roots alive through education, creativity, and dignified representation of our heritage on the global stage.
By preserving our traditions.
Through traditional instruments.
Organizing workshops, seminars, and cultural events that promote local music. Digitizing and archiving traditional music. Recording and archiving songs and instruments. Creating online platforms to share traditional music with both local and international audiences. Using traditional elements in modern music.
With the support of projects from the Ministry of Culture aimed at preserving the values of national music.
By providing more activities for young people with our music.
Preserving the national musical identity in the face of global influences is a challenge, but it can be achieved through several ways such as music education, promotion of traditional music, archiving, and preservation of national musical values. The national musical identity should not be seen as something to isolate from the world, but as a value that can be preserved, developed, and conveyed even in the era of globalization.

This question was optional and did not include multiple-choice options, but required written responses. A total of 12 respondents chose to share their opinions on the posed question.

Discussion

Besides the benefits globalization may bring to the development of music in the country, this phenomenon can have consequences for the indigenous music of the people. Indirectly, it may influence the fading or loss of traditional and folk music. For this reason, besides embracing foreign musical cultures, special attention must be given to preserving traditions and indigenous folk music. From the responses given above, it is noted that a considerable number of teachers emphasize the importance of preserving and transmitting indigenous folk music to younger generations, each using methods they consider most effective and reasonable.

11. What is the role of the teacher in this process? (Optional question)

Table 14

Answers
The role of the teacher in preserving the national musical identity in the face of global influences is crucial. The teacher is not only a transmitter of knowledge but also a cultural leader, a shaper of national awareness, and a mediator between tradition and contemporary reality.
To educate students about the importance of musical heritage and encourage respect for national music.
To influence students' awareness.
The teacher's role is to educate students about the values of traditional music and encourage them to preserve these values through contemporary creativity.
To inform students more about our traditions.
To teach students the correct concepts.
The teacher's role is to teach students the values of national music and help them understand music from other cultures as well. The teacher guides students to preserve their musical identity while being open to learning about and respecting global music. They act as a bridge between tradition and the modern world.
To show students how to preserve our traditions.
To elaborate on postmodern music.
To teach and clarify the positive impact on traditional music.
A very important role.
To inform students.
To provide students with more knowledge about the influence of global music.
To be active and find ways to encourage young people.
The teacher helps students understand global influences on music without forgetting their national values and roots. He/she fosters respect for musical tradition and promotes pride in national music. By bringing songs, instruments, and concrete examples into the classroom, the teacher becomes a role model for preserving and valuing musical heritage.

This question was optional and did not include multiple-choice options but required written responses. A total of 15 respondents answered this question.

Discussion

Based on the results of the responses, we observe that the majority of respondents shared their views on the role of the teacher in preserving the culture of traditional music from global influences. The opinions given indicate that music teachers place great importance on folk music, its preservation, and raising awareness among younger generations to not neglect national culture.

12. Do you think globalization offers more benefits or harms to the musical culture in Kosovo?

Table 15

Answers	Respondents
More benefits	7
Both equally	13
More harms	1
Jazz, Blues	1

Based on the results obtained, we observe that the majority of respondents believe globalization brings both benefits and harms equally to the musical culture in Kosovo. A considerable number think that this phenomenon brings more benefits than harms.

Discussion

As confirmed above, the phenomenon of globalization in music brings both benefits and harms equally. As in the rest of the world, so too in Kosovo, this phenomenon benefits the music market by promoting the development of musical genres and the global distribution of music. However, it may also negatively affect the fading of folk or traditional music, which is one of the most important elements of a country's culture.

13. Please explain your answer (optional question).

Table 16

Answers
It offers more benefits because we are more connected with world music.
Globalization brings opportunities to learn new styles and foster international collaborations, but it risks diluting traditional musical values if they are not protected and promoted.
Globalization offers more benefits for the musical culture in Kosovo by opening it to the world and encouraging development and innovation.
Considering the current musical situation, it brings benefits
Globalization brings benefits because it gives Kosovo music the opportunity to be heard worldwide, opens doors for international collaborations, and enriches creativity with new ideas. However, on the other hand, it can lead to traditional music being neglected or losing its value if not carefully preserved and promoted. Therefore, it is important to maintain a balance – to benefit from globalization without forgetting our musical roots.
More harm, because the focus is on foreign genres rather than local ones.
I simply don't have a factual answer/opinion.
Globalization can have a negative impact on traditional music but a very positive impact on contemporary Pop or R&B music.
This phenomenon brings good things for Kosovo's music
Loss of cultural identity – Traditional music may be replaced by modern international genres, losing originality and connection to national roots. Under the influence of the global market, people start preferring commercial music more than traditional music, leading to the gradual disappearance of the local style. While modern music enjoys attention and funding, artists preserving musical heritage often remain in the shadows and unsupported. When young people move away from traditional music, interest in learning and passing it on fades, threatening its continuity. Without cultural awareness and care, musical globalization can weaken or replace traditional music, risking the loss of an important part of national identity.

This question was optional and did not include multiple-choice options, but required written responses. A total of 10 respondents shared their opinions on this question.

Discussion

From the answers received to this question, we observe that each respondent shared their own opinion regarding the positive or negative impact of globalization on Kosovo's music. The opinions vary, demonstrating that this phenomenon influences our music both positively and negatively, in roughly equal measure. I believe globalization brings more benefits in spreading music among young people, introducing them to different global genres, and

distributing musical materials worldwide in real time. However, it should not be forgotten that traditional music must be preserved, cultivated, and revitalized so as not to lose the musical culture of a people and to pass it on to future generations as a very important cultural asset.

Conclusion and Implications

Globalization, as one of the most powerful and comprehensive phenomena of the modern era, has significantly influenced the development and transformation of many areas of social life, including music. In the context of Kosovo, this impact has been especially evident since 1999, when the country began to open more to international influences, benefiting from technological developments, social networks, and cultural contacts with the diaspora and the Western world in general.

Music genres in Kosovo have reflected this influence in many ways. From traditional and folk music, which has historically been an important form of preserving national identity, attention has increasingly shifted towards modern genres such as pop, hip-hop, R&B, and more recently towards new currents like afrobeat and electronic music. This development has brought a new spirit to the local music scene, creating space for artistic experimentation, international collaborations, and the affirmation of Kosovar artists in the global music market.

However, besides opportunities, globalization has also brought visible challenges to the authenticity and musical heritage of Kosovo. Often, in an effort to be competitive in the international market, artists avoid traditional elements and adapt to global trends, risking the fading of the unique character of local music. This has raised concerns about preserving cultural identity in an era strongly influenced by global uniformity.

Another determining factor is the role of technology. The internet, digital platforms such as YouTube, Spotify, and TikTok, as well as social networks, have transformed how music is created, distributed, and promoted. This has enabled new artists in Kosovo to have free access to global music resources, learn the latest production techniques, and build international audiences without intermediaries. Technology has softened traditional distribution barriers and democratized participation in the global music scene.

Finally, the evolution of genres themselves, especially hip-hop and pop in Kosovo, clearly reflects the influence of globalization. Hip-hop, once associated with social protest and urban life, now includes broader themes, more refined musical styles, and more frequent collaborations with international artists. Similarly, pop music has transformed through the adoption of modern rhythms, professional productions, and direct influences from Western markets, becoming one of the most popular genres in the country.

In this context, it is important to emphasize that the process of globalization should not be seen solely as a threat but as an opportunity to develop a new musical identity that carefully blends tradition and modernity. Achieving this requires a balanced approach from cultural institutions, artists, educators, and society in general—a perspective that values cultural heritage while encouraging innovation and cultural interaction.

In conclusion, the impact of globalization on music genres in Kosovo is a dynamic and complex process that demands continuous reflection and coordinated action to ensure that music remains a powerful tool for expressing and representing cultural

identity on the international stage. Only through this balance can we preserve authenticity while keeping pace with modern global developments.

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