Research Article

Received: 26 April 2026
Accepted: 20 October 2026
Published: 07 November 2026

Music as a Factor in the Formation of Cultural Memory and National Identity

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Cite this article:
L. Nazar et al. (2026). Music as a Factor in the Formation of Cultural Memory and National Identity. Revista Cultura Científica, (24), pp. 2452–2462. https://doi.org/10.70517/revcc2624197

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Abstract

The aim of the study was to determine how song, audiovisual and performative materials represent collective pasts and symbolic belonging in different social contexts. In May–July 2026, a qualitative comparative study of 30 works, with six works selected from each of five cultural contexts: Ukraine, Chile, Slovenia, China, and Indonesia, was conducted, using directed thematic coding and cross-case comparison. The most frequently coded themes in the corpus were images of the homeland and territorial belonging, as well as markers of collective unity or solidarity – 19 works each. Historical memory, political memory or collective trauma were identified in 18 units, cultural continuity, language and tradition – in 15, state and national symbols – in 10, diasporic experience, migration, or geographical distance – in 4. Ukrainian material mainly combined war trauma, the image of a lost or defended home and modernized folklore codes. In Chile, political violence, social memory, emigration and the personification of heritage through a cultural hero dominated. Slovenian works linked landscape, language, statehood and critical reinterpretation of symbols; Chinese works emphasized ceremonial unity and a personified homeland, while Indonesian works emphasized independence, island geography, and commemorative mourning. The most common attributed social function was community consolidation – 19 works; heritage transmission was found in 15, commemoration in 14, and resistance or critical rethinking in 8. The results showed that the meaning of the work was determined by the interaction of thematic, emotional, verbal, sound, visual, and media components, but did not provide grounds for drawing conclusions about the actual responses of audiences.

Keywords: collective belonging, symbolic representation, commemorative practice, folklore code, media recirculation, intergenerational continuity

1. INTRODUCTION

In contemporary studies, music is increasingly viewed not only as a form of artistic expression, but also as a mechanism for preserving cultural experience, constructing collective representations of the past, and reproducing national belonging. This perspective spans a variety of settings, from music education and museum practices to mass culture, state symbolic policy, and transnational cultural diplomacy. In particular, M. Argyriou and E. Lici [1] have shown that the integration of folk music into the educational process has contributed to the transmission of cultural memory, the strengthening of a sense of belonging, and the development of intercultural interaction. At the same time, popular musical heritage has functioned through sites of memory, archives, images, texts, museum displays, and fan practices that have not simply reproduced the past but given it new social meaning [2].

Global experience has shown that the connection between music and national identity is not straightforward. Musical works can support cultural pluralism while also being used for political mobilization, legitimization of power, or consolidation of a selective version of the past. This is confirmed by studies of state-commissioned patriotic songs in Hungary [3] and the controversial place of Rabindrasangīt in the formation of cultural identity in Bangladesh [4]. In the Ukrainian context, musicians also performed the functions of informal cultural diplomats, combining internal nation-building with the international representation of the country [5].

The ways in which musical works represent cultural memory, reinterpret historical narratives, and participate in the symbolic construction of national identity remain insufficiently explained across different cultural contexts. The purpose of the research was to identify forms of representation of cultural memory and national belonging in musical works from different cultural contexts. To address this aim, the study sought to systematize recurring models of representation, compare their culturally specific and political manifestations, and to establish relationships between thematic markers, emotional tone, forms of renewed circulation and attributed social functions. The practical value of the work consisted in the development of an analytical framework for cultural policy, music education, digital archiving and preservation of musical heritage in different national contexts.

Theoretical understanding of the relationship between music, cultural memory and national identity was formed at the intersection of heritage, media, migration, psychology and music education studies. One of the starting points was the understanding of popular music as cultural heritage, the meaning of which was determined not only by the preservation of works or physical media, but also by the selection of performers, genres, places and memories recognized as representative of a particular community [6]. However, this approach had a significant limitation: the institutionalization of heritage often transformed changing musical practices into a stable canon, excluding local, commercially unattractive or politically inconvenient forms. The example of Slovenian folk-pop music has shown that the interpretations of museum workers, festival organizers and other intermediaries did not always correspond to the official categories of intangible heritage [7]. Thus, musical heritage appeared not as a neutral repository of the past, but as the result of competition between institutional and everyday ways of remembering.

In contrast to the institutional approach, psychological research has explained the effectiveness of music in terms of its ability to activate autobiographical memories, emotional associations, and imaginary scenarios. Margulis and Jakubowski [8] have linked music-related remembering to the interaction of memory and imagination, but this approach has mainly focused on individual cognitive mechanisms. As a result, social inequality in determining whose music acquires the status of collective memory has remained outside the main analysis. The concept of music as a mnemonic cultural object has partially addressed this gap, as it has demonstrated the dependence of national "mood" on the media selection of popular compositions during periods of socially significant events [9]. At the same time, the identification of mass recognition with collective memory was problematic: the frequency of broadcasting could reflect the editorial power of the media, rather than the diversity of lived social experience.

Furthermore, diaspora studies have demonstrated that musical memory is not limited to the borders of the nation-state. In a Chilean community in Northern England, musically evoked memories linked personal biography to family, community, and place, but at the same time created a selective image of the homeland shaped by the experience of migration [10]. A similar pattern was found among Sri Lankans in Melbourne, where everyday sound practices supported cultural difference and formed transcultural belonging [11]. However, the concept of "belonging" in such works was sometimes presented too harmoniously. The migratory musical space could not only unite generations, but also exacerbate linguistic, ethnic and political differences within the diaspora itself. At the same time, Austrian practices of performing Irish folk music showed that translocal music could be used not to strengthen national identity, but to avoid its politically burdened forms [12]. Thus, musical belonging did not always strengthen the nation, sometimes it created an alternative to national identification.

In contrast, historical and media semiotic works have emphasized the political tensions of musical memory. Slovenian song culture of the first half of the 20th century contributed to national identification when the community's continued existence was perceived to be under threat, although the retrospective interpretation of song as a single "voice of the nation" may have concealed the ideological heterogeneity of the repertoire [13]. In post-dictatorial Chile, music video functioned

as a space of post-memory and resistance to the denial of violence, combining sound, image and political testimony [14]. In post-Yugoslav cinema, music also did not directly reproduce the past, but constructed an imagined interwar setting through genre and affective codes [15]. These studies convincingly revealed the political efficacy of music, but their conclusions remained dependent on individual historical cases and did not provide a universal model of the transition from musical image to stable collective identification.

At the same time, contemporary literature has increasingly examined youth, educational, and digital mechanisms of identity formation. "Heritage hip-hop" in the regional Chinese music scene combined local authenticity with controlled youth resistance, questioning the simple opposition of tradition and innovation [16]. In East Indonesia, TikTok increased the visibility of music from peripheral regions, but algorithmic circulation also subordinated cultural representation to the demands of the platform [17]. In Hong Kong music education, identity was presented as a multi-level construct, in which local, Chinese, and global orientations did not necessarily form a coherent system [18]. A psychological study of "red music identity" found it to be indirectly related to subjective well-being through experiences of admiration and prosocial behavior, but the homogeneous student sample limited the generalizability of the findings to other cultures and age groups [19].

Finally, concert tours of established repertoire have shown that musical heritage can exist as an "ephemeral archive" that is reconstructed during live performance and interaction between artists and audiences [20]. However, nostalgic experiences of the past do not guarantee its critical understanding, as commercial repetition of canonical repertoires can reinforce already dominant versions of memory. Thus, the existing works have revealed individual institutional, psychological, migratory, political, educational and digital aspects of the problem, but have not offered an integrated explanation of the conditions under which music preserved cultural experience, transformed it or turned it into an instrument of symbolic exclusion. Filling this gap has practical implications for the development of cultural and educational policies that take into account not only the representativeness of musical heritage, but also mechanisms of participation, critical interpretation and intercultural dialogue.

2. MATERIALS AND METHODS

The study was conducted in May–July 2026 remotely using open digital music and audiovisual sources. The research design combined qualitative comparative research with directed thematic content analysis. Experimental procedures, surveys, and participant recruitment were not used. Personal data were not collected, so informed consent and assessment of the representativeness of the human sample were not required. The unit of analysis was a single musical work in combination with a specific official digital, concert, commemorative, or audiovisual version available through publicly accessible cultural resources.

The corpus included 30 works from the cultural contexts of Ukraine, Chile, Slovenia, China, and Indonesia. To ensure comparability, six units were selected from each context. The full composition of the corpus, the years of initial creation, the analyzed versions, the forms of renewed circulation, and the inclusion markers are given in Appendix **??**. The sample was selected purposively and did not claim to be statistically representative of national musical cultures.

The corpus included works first published in 2000–2026, as well as compositions from previous periods that were documented to have been reintroduced into active cultural circulation within the specified time frames. Renewed circulation was defined as an official digital reissue, the creation of a new concert or video version, use during a state or socially significant commemorative event, inclusion in a digital archival or museum collection, or distribution through an official media resource. For each unit, the year of initial creation or first known publication and the form of its renewed circulation in 2000–2026 were recorded separately. If the exact initial year was not established based on available authoritative materials, a wider time period was indicated without using an unverified date.

The content criterion for inclusion was the presence of at least two markers of cultural memory or national identity: a historical event, collective trauma, state or national symbol, image of the homeland, territorial affiliation, cultural hero, language community, diasporic experience or intergenerational transmission of memory. Mandatory conditions were the availability of official audio or video material, the text of the vocal work in the original language and sufficient information about the historical context, authorship or public use of the composition. For works in foreign languages, official translations or translations published by cultural institutions were used. In their absence, the content was clarified by comparing two open translated versions. Fragmentary recordings, advertising jingles, unofficial user montages, instrumental compositions without a clear programmatic or visual content and works whose connection with memory or identity was established only from third-party comments were excluded.

The materials were identified through the performers' official channels, digital archives, museum collections, websites of cultural institutions, state media resources, and open music platforms. For each unit, the title, author or performer, cultural context, language, year of creation, analyzed version, form of renewed circulation, genre features, historical context, thematic images, and way of presenting the past were recorded.

The analysis was carried out in two stages. First, verbal, musical and visual features were coded according to a

predefined coding matrix. The matrix covered the type of cultural memory, the level of collective identification, the structure of the historical narrative, national symbols, images of "one's own" and "others", emotional tone, social function of the work and the form of media distribution. Next, a cross-case comparison was carried out to identify recurring and culturally specific ways of representing memory and the symbolic construction of national identity.

Coding was performed by a single researcher in Microsoft Excel 2021. Each piece was listened to or viewed at least twice, after which the assigned codes were rechecked. Quantitative measures were used only to count the frequency of thematic categories, so statistical hypotheses were not tested. Limitations included the purposive nature of the sample, the heterogeneity of cultural contexts, single-person coding, and the dependence of interpretation on the completeness of translations and contextual materials.

3. RESULTS

3.1. THEMATIC STRUCTURE OF REPRESENTATIONS OF MEMORY AND IDENTITY

A directed thematic content analysis of 30 musical works revealed distinct ways of representing cultural memory and national identity in Ukrainian, Chilean, Slovenian, Chinese, and Indonesian contexts. The same number of units in each group ensured formal comparability, but did not imply an exhaustive representation of the respective musical cultures. The categories were applied according to a multiple-coding procedure, since one work could simultaneously contain a historical narrative, an image of the homeland, a linguistic marker, a state symbol, and a call for solidarity.

The results of the primary coding are summarized in Table 1. The indicators reflect the number of works in which the corresponding category was confirmed by verbal, musical, visual, or contextual features.

Table 1. *Main thematic categories in the corpus of musical works*

Thematic category	Ukraine	Chile	Slovenia	China	Indonesia	Total
Historical memory, political memory and collective trauma	4	5	3	3	3	18
Image of homeland and territorial affiliation	4	1	4	5	5	19
Cultural continuity, language and tradition	3	5	3	1	3	15
State and national symbols	0	0	3	5	2	10
Collective mobilization, unity or solidarity	3	2	4	6	4	19
Diaspora experience, migration or territorial remoteness	1	1	0	1	1	4

Note: The categories are not mutually exclusive. The category "Historical memory, political memory and collective trauma" included four subcodes: historical event or state formation; political violence or repression; war or collective trauma; commemoration of the dead. Source: compiled by the authors based on the results of thematic coding of 30 works listed in Appendix **??**.

As can be seen from Table 1, the image of the homeland or territorial belonging and markers of collective unity or solidarity were most often recorded – 19 works each. However, the same frequency did not mean the same content. In the Chinese and Indonesian units, territory was mainly represented as a unified national territory, land, river, islands or a personified homeland. In the Ukrainian material, it was more often associated with a lost, destroyed or defended home. In the Slovenian corpus, territorial belonging was combined with language, landscape, small community size and statehood.

Historical memory, political memory, or collective trauma was coded in 18 works. In Chile, this category included political violence, labor, loss, emigration, and the memory of Víctor Jara. In Ukraine, deportation, war, territorial defense, and generational responsibility were central. In Slovenian, Chinese, and Indonesian material, historical memory was more often combined with state formation, independence, ceremonial performance, or honoring the dead.

Figure 1 summarizes the frequency of the thematic categories reported in Table 1. Because individual works could receive more than one code, the category totals should not be interpreted as mutually exclusive shares of the corpus.

National identity in the corpus was represented not only through the flag, anthem, or name of the state. Its markers were also language, natural landscape, the image of the mother, the cultural hero, the memory of violence, common ancestry, and the reenactment of historical repertoire. Formal state symbolism prevailed in the Chinese, Slovenian, and partly Indonesian material. In Ukrainian and Chilean works, collective belonging was more often conveyed through traumatic experiences, social memory, cultural continuity, and civic solidarity.

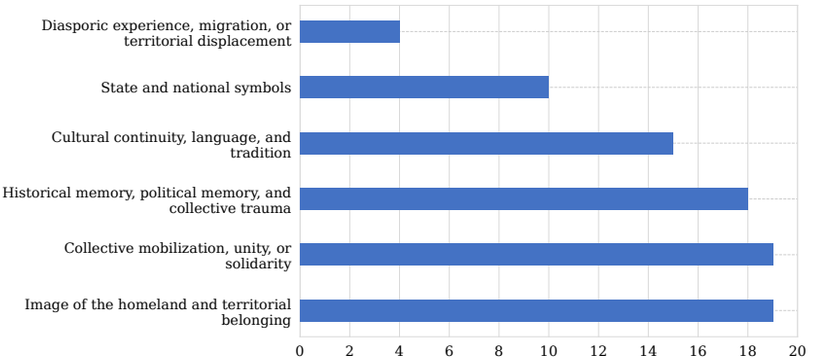


Figure 1. *Frequency of main thematic categories in the corpus of musical works. Source: created by the authors based on the results of thematic coding of the corpus.*

3.2. CULTURALLY SPECIFIC MODES OF REPRESENTATION

The Ukrainian corpus combined traumatic-commemorative, mobilizational, and models of cultural transmission. In the song *1944*, the deportation of the Crimean Tatars was presented through family testimony, loss of home, and territorial belonging. Bakhmut Fortress emphasized the defense of a specific place and military solidarity, while Not Your War foregrounded generational responsibility. In Stefania, the personal image of the mother was structurally open to a broader reading as an image of the homeland and lost home. Shum and ZENIT represented tradition through the combination of folklore material with modern electronic and audiovisual forms.

The Chilean corpus was dominated by political and social memory. Four units were related to the legacy of Víctor Jara, which allowed us to highlight a personified model of cultural memory. El derecho de vivir en paz combined political memory with solidarity, Te recuerdo Amanda represented violence through everyday life and loss, while Manifiesto represented it through the figure of a cultural hero and the social purpose of the song. Gracias a la vida functioned as an intergenerational cultural canon, while 1977 linked autobiographical memory, emigration, language, and Chilean origin.

The Slovenian material combined landscape, linguistic, ceremonial and critical-reflexive representations. In *Slovenija, od kod lepote tvoje*, belonging to the country was expressed through the natural landscape. Zdravljica and Naprej, zastava slave incorporated language, freedom, the flag, and historical struggle into a state or commemorative ritual. Samo milijon nas je emphasized the small size and unity of the community, and Slovenija, moja dežela was re-actualized in the context of the anniversary of independence. The work identified as *Slovenia* was distinguished by a critical reinterpretation of anthems and national codes.

The Chinese corpus contained the greatest concentration of state symbols and consolidation markers. March of the Volunteers combined historical struggle, mobilization narrative, and the ceremonial status of a national anthem. In *Ode to the Motherland*, *My Motherland*, *My Motherland and I*, and *Today Is Your Birthday*, the homeland was personified as the land, a maternal image, or an object of solemn veneration. Descendants of the Dragon represented a cultural, civilizational, and diasporic model of belonging through common origins and the image of the dragon.

Indonesian works represented statehood, independence, and territorial unity through images of islands, land, flag, and natural landscape. Indonesia Raya combined the national anthem and civic community, while Indonesia Pusaka, Tanah Airku and Rayuan Pulau Kelapa emphasized the emotional connection to the territory. Gugur Bunga was the most distinctly commemorative unit associated with the memory of the dead. Bendera transferred the state symbol into the youth popular music repertoire.

3.3. VERBAL, MUSICAL, VISUAL AND EMOTIONAL CUES

A comparison of the means of representation showed that the verbal level directly identified historical events, territories, cultural heroes and models of belonging. Musical features shaped how these markers were presented, emphasized, and related to the emotional and historical context of each work. In the Ukrainian material, folklore elements were combined with electronic, rock and rap styles. In Chile, singer-songwriter traditions, folk-based composition, and hip-hop prevailed. The Slovenian corpus covered anthemic, choral, folk-pop, and industrial styles. In the Chinese and Indonesian units, the solemn presentation of state unity was more often supported by anthemic, choral, orchestral, and mass-song forms.

Visual features depended on the version being analyzed. Military, archival, and memorial materials emphasized the historical context, while state ceremonies and mass performances emphasized the collective nature of the representation. A competition performance, a museum collection, an official music video, and a commemorative performance set different

contexts for reading the same symbolic material.

The emotional tone was determined by the text, musical presentation, visual context and the nature of the performance, rather than by the reactions of the listeners. Grief was associated with deportation, war, political violence and the memory of the dead. Pride and solemnity prevailed in national anthems and anniversary compositions. Nostalgia was characteristic of works about emigration, home and territorial distance.

Images of the ingroup were expressed more clearly than images of the outgroup. Internal community was marked by a common language, land, labor, historical memory, generation, state, or cultural origin. In Ukrainian and Chilean works, the outgroup could be implicitly represented through violence, threat, or repressive force. In Slovenian, Chinese, and Indonesian material, a positive definition of internal unity prevailed without a detailed construction of the outgroup.

3.4. ATTRIBUTED SOCIAL FUNCTIONS AND FORMS OF RENEWED CIRCULATION

In the second stage, the works were compared according to functions attributed on the basis of semantic markers, documented context of public use, and form of renewed circulation. One work could be assigned to several functional categories.

Table 2. *Attributed social functions of musical works*

Social function	Ukraine	Chile	Slovenia	China	Indonesia	Total
Commemoration and historical remembrance	3	3	3	3	2	14
Consolidation of a national or cultural community	3	2	4	6	4	19
Transmission of cultural heritage	3	4	4	1	3	15
Resistance or critical rethinking	3	4	1	0	0	8
Maintaining diasporic, migratory or remote belonging	1	1	0	1	1	4

Note: Functions were determined by the work's semantic markers, documented context of its public use, and form of renewed circulation. A single work could be assigned to multiple functional categories. The categories do not reflect measured audience impact.

Source: compiled by the authors based on the results of cross-case comparison of the corpus.

As shown in Table 2, the most frequently attributed function was the consolidation of a national or cultural community, identified in 19 works. It was most pronounced in the Chinese, Slovenian and Indonesian corpora. The transmission of cultural heritage was established in 15 works, and commemoration and historical remembrance – in 14. The asymmetrical distribution of the commemorative category reflected the differences in the available evidence of commemorative use. In the Indonesian corpus, Gugur Bunga and Indonesia Raya were directly attested, while other historically marked compositions were not automatically included in this category.

Resistance or critical rethinking was concentrated mainly in Ukrainian and Chilean works. The absence of this feature in the Chinese and Indonesian corpora characterized only a selected set of materials circulated through official channels and could not be extended to the musical culture of these countries as a whole.

Figure 2 compares the distribution of attributed social functions across the five cultural contexts, using the counts presented in Table 2. The comparison concerns the selected works and their documented uses, rather than national audiences or entire musical traditions.

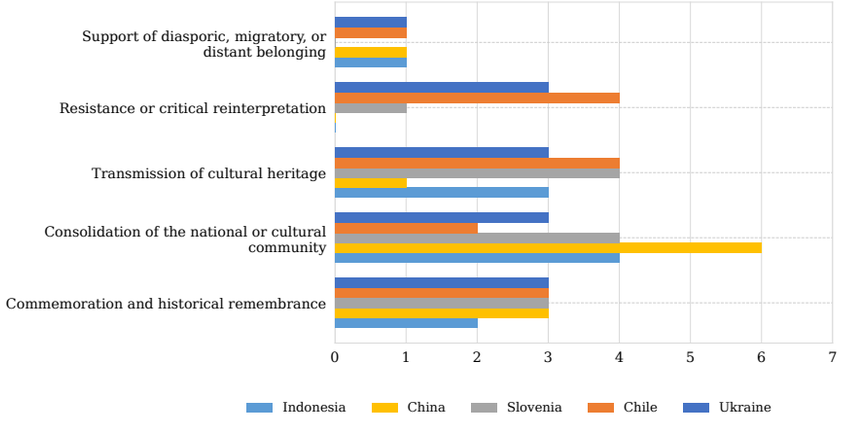


Figure 2. *Distribution of attributed social functions in five cultural contexts*

Source: created by the authors based on the results of cross-case comparison of the corpus.

Forms of renewed circulation shaped the contemporary contexts in which works were accessible and interpreted. State ceremonies and official broadcasts mainly accompanied consolidation and symbolic-representational functions. Archival and museum collections maintained the documented presence of historical repertoire. New concert and video versions introduced compositions from previous periods to the modern media environment, and digital reissues expanded their accessibility.

The widest range of documented forms of renewed circulation was found in works that were used across different temporal and communicative environments while retaining a recognizable symbolic core. This statement refers only to recorded modes of reuse and is not an assessment of the duration of popularity or the sustainability of social influence.

3.5. A COMPARATIVE MODEL OF THE FUNCTIONING OF MUSIC IN THE REPRESENTATION OF MEMORY AND IDENTITY

The cross-case comparison allowed us to identify four interrelated components of representation. The first was a semantic marker – a historical event, trauma, territory, language, state symbol, cultural hero or migration experience. The second was emotional coding through grief, pride, nostalgia, solemnity or solidarity. The third component was the form of renewed circulation – a ceremony, concert, video clip, digital re-release, museum collection or archive. The fourth was the attributed social function – commemoration, consolidation, transmission of heritage, resistance, critical rethinking or maintaining a sense of belonging across geographical distance.

These components did not form a causal chain. Their combination depended on the historical context, the content of the work, and the specific form of its public presentation. The results obtained showed that musical works participated in the symbolic construction of memory and identity through the interaction of thematic, emotional, musical, verbal, and visual codes. At the same time, content analysis did not provide grounds for drawing conclusions about actual changes in the views, emotions, or behavior of audiences, since the reception of the music was not studied.

4. DISCUSSION

The results showed that the musical representation of cultural memory was based not only on the remembrance of historical events, but also on the combination of territorial images, language, cultural heroes, state symbols and forms of renewed circulation of works. This was consistent with the position of Brandellero et al. [6], who considered popular music as a space for the interaction of heritage, memory, and cultural identity. At the same time, the analysis gave this approach a more specific comparative application: the symbolic meaning of a composition depended not only on its content, but also on its official performance, digital reissue, memorial use, or inclusion in an archival collection.

The predominance of images of homeland, territory, and collective unity was partly consistent with the treatment of popular music as a mnemonic cultural object [9]. However, the corpus did not confirm the existence of a single “national mood”. Ukrainian and Chilean pieces more often represented traumatic, conflictual or socially differentiated memory, while Chinese and Indonesian units mainly reproduced normative images of state unity. Thus, musical memory could not only consolidate a community, but also establish a selective version of the past.

The results of the Slovenian corpus were consistent with the findings of Šepetavc and Majsova [21], who linked folk-pop to the creation of place, national belonging, and musical heritage. In the analyzed works, these connections were manifested through landscape, language, ceremonial performance, and the renewed circulation of repertoire during national anniversaries. At the same time, Slovenia showed that national symbols could be used not only to affirm belonging, but also for critical rethinking.

The territorial component of the results was consistent with Ord’s [22] study, which considered landscape and place as the basis of musical identification. However, in the studied corpus, territory had different meanings: natural landscape, lost home, defended city, collection of islands, or space of diasporic memory. This showed that the musical image of place did not necessarily support a harmonious model of national unity.

The importance of everyday forms of remembrance was consistent with O’Hagan’s [23] concept of heritage as practice. At the same time, the analysis of official digital materials was less comprehensive in capturing private, fan-made, and non-institutionalized ways of preserving musical memory. This feature limited the possibility of comparing the official and everyday cultural canons.

The critical potential of musical representation was confirmed by Roos [24], who showed that parody music videos can problematize homogeneous national narratives. A similar function was recorded for Slovenia, as well as parts of Ukrainian and Chilean works. In contrast, its absence in the Chinese and Indonesian corpora characterized only the selected sample of compositions circulated through official channels.

The Ukrainian results partially corresponded to Solomonova’s [25] findings regarding historically changing means of national identification in music. The analyzed popular repertoire expanded this perspective through folklore codes, electronic musical styles, family memory, and visual representations of war.

The results obtained can be explained by the concept of musical memory as a symbolic practice whose meanings are activated within particular contexts. Limitations included purposive sampling, single-person coding, heterogeneity of cultural contexts, and lack of reception analysis. Further research should combine content analysis with interviews and audience research to disentangle the attributed functions of works from the actual ways in which they are perceived.

5. CONCLUSIONS

According to the results of a comparative thematic content analysis of 30 musical works from the cultural contexts of Ukraine, Chile, Slovenia, China and Indonesia, it was found that music participates in the symbolic construction of cultural memory and national identity through a combination of thematic, emotional, verbal, musical, visual and media components. The most frequently coded themes in the corpus were images of the homeland and territorial belonging, as well as markers of collective unity or solidarity – 19 works each. Historical memory, political memory or collective trauma were identified in 18 units, cultural continuity, language and tradition – in 15, state and national symbols – in 10, and diasporic experience, migration, or geographical distance – in 4 works.

Cross-case comparisons revealed cultural specificity in modes of representation. The Ukrainian corpus was dominated by traumatic memory, the image of a protected or lost home, and modernized folklore codes. The Chilean material was distinguished by political memory, social experience, emigration, and the personification of heritage through the figure of a cultural hero. In Slovenia, national belonging was combined with language, landscape, statehood, and critical reinterpretation of symbols. Chinese works more often represented ritualized state unity, while Indonesian compositions linked independence and national community with the island landscape, flag, and memory of the dead.

The most commonly attributed social function was the consolidation of a national or cultural community, identified in 19 works. The transmission of cultural heritage was recorded in 15 units, commemoration and historical remembrance in 14, resistance or critical rethinking in 8, and the maintenance of migratory or distant belonging in 4. These indicators characterize the structure of representations and documented forms of use, but do not measure the actual impact of music on the audience.

The practical significance of the results lies in the possibility of applying the proposed analytical model in cultural policy, music education, museum work, digital archiving and commemorative practices. It is advisable to avoid reducing the national musical heritage to a limited canon, but instead include regional, diasporic, critical and intergenerational forms of remembrance.

The main limitations were the purposive nature of the sample, single-person coding, heterogeneity of cultural contexts, and the dependence of interpretation on the availability of translations and official materials. Further research should combine content analysis with interviews, focus groups, audience analysis, and studies of digital circulation, which will allow us to compare the attributed functions of musical works with the actual ways in which they are perceived.

Author Contributions

Liliia Nazar: Methodology, investigation, formal analysis, writing – original draft, writing – review and editing, visualization, and project administration. Myroslava Novakovych: Conceptualization, formal analysis, writing – original draft, and writing – review and editing. Olha Katrych: Investigation, validation, writing – original draft, and writing – review and editing. Uliana Hrab: Validation, methodology, data curation, formal analysis, visualization, and writing – review and editing. Ivan Derda: Investigation, supervision, writing – review and editing. All authors contributed to the development of the study, critically reviewed the manuscript, approved the final version, and agreed to be accountable for all aspects of the work.

Conflict of Interest

The authors declare no conflicts of interest.

Funding

This research received no external funding.

Data Availability

Data are available from the corresponding author upon reasonable request.

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