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Multimedia tools integration in the musical education teaching process

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Abstract

Relevance. Given the rapid development of technology, the educational system of Kosovo in the 21st century requires finding ways to modernise, as well as highlighting the role and significance of information and communication technologies used in this area.

Purpose. The study aims to reveal the process of application of multimedia resources in educational practice, as a complex integrated phenomenon and the study of its leading components.

Methodology. Systematisation, analysis, comparison, generalisation and synthesis methods were used to achieve it.

Results. As a result of studying this problem, the key spheres of using information and communication technologies and modern software in educational music institutions of Kosovo were established. These are directions in comprehension of national folklore of one of the indigenous ethnic groups of Albania (fixation, practice of performance and dissemination of folk traditions); aspects of mastering musical disciplines related to the folk art of Kosovo and world music art (expansion of the base of theoretical and practical information, stable source of communication between teachers and students, favourable and motivating to achievements learning environment); the results of the application of Internet resources, in terms of modernization and increasing the effectiveness of learning mechanisms in one of the regions of the Balkan Peninsula (establishment of intercultural dialogue, enrichment of musical traditions of the ethnos, modernization of educational and creative spheres). All of them meet the needs of one of the ethnic groups in Albania for spiritual, cultural, and social identification on the platform of the global world community of the 21st century.

Conclusions. The practical significance of the study lies in the fact that its results can be used as mechanisms of educational activities of educational institutions not only in Kosovo but also in neighbouring regions, where different Albanian ethnic communities reside.

Keywords: modernisation; monody; tonality; digital technologies; composition.

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Introduction

The process of implementation of multimedia technologies in the educational practice of secondary and higher educational institutions is becoming active in the 21st century, gaining significant scope and relevance. This fact is due to the needs of the educational system and spiritual culture of the indigenous ethnic groups of Albania in the study, systematisation, preservation and dissemination of their unique heritage in the context of globalisation. For this reason, the study of the mentioned problem proves to be important in the conditions of the 21st century. The problem of the study is that the key components of the modernised music education system in Kosovo remain undiscovered; their role, interaction, and functional significance in improving the effectiveness of music education also need to be highlighted. Several authors have addressed the study of the topic under consideration. For instance, N. Ismaili & N. Krasniqi [1] focus their attention on the song folklore of the highlanders of Albania. They note its unique original features: the manner of vocal intonation, the poetics of the texts presented by folk singers, and provide samples of musical notation of traditional melodies, which reflect the nature of their harmony basis and methods of developing the thematic grain of songs.

M. Stamova [2] devoted her research to the history of the formation of the state of Albania in the 20th century. In particular, she notes the role played in this process by the ethnic community of Kosovo. D. Bizhga [3] notes the importance of the folklore of Albania as a complex phenomenon, the origins of which led to the emergence of several cultural branches: music, choreography, literature, poetry, fine and decorative arts. At the same time, such properties of folk art as flexibility, responsiveness to epochal changes, and the ability to transform, passing through modernisation are emphasized. A. Dushi [4] delved into the comprehension of folkloristics as an independent unique discipline dedicated to the study of the creative heritage of the Albanians of Kosovo. The scientist notes that it needs preservation and expansion of the base of information available in its context and development. In the 20th and early 21st centuries, the method of oral history, the foundation of which are narratives formed in the depths of social and collective memory, has taken key positions in this process. M. Kaučič [5] describes the implementation of the cultural traditions of Islam in the folklore environment of ethnic groups in Albania. In particular, the highlanders living on the territory of Kosovo perceived them as an artistic phenomenon consonant with the nature of their aesthetics.

K. Perkola [6] describes the process of institutionalisation in the field of musical art in the territory of Kosovo from 1948 (opening of the first music school "Josip Slavenski" in Prizren) to the present day. The scholar notes its importance as a foundation for the development (including the use of advanced digital technologies) of the original culture of this region of Europe. The researcher also describes the development of ethnomusicology as one of the major activities of the Institute of Albanian Studies in Pristina. According to the scientist, the historical aspect of understanding the national music of Kosovo and its interaction with the cultural

achievements of other people requires a deeper, more versatile approach. R. Breznica [7] believes that it is necessary to assess the musical traditions of Kosovo in their inextricable interrelation with advanced world art. This, according to the researcher, is the emergence of the culture of the mentioned European region beyond the geographical and political framework, which for a long time conditioned its closed, isolated formation and growth. The system of Internet resources and digital technologies, advanced software is also gaining importance.

However, the problem of multimedia integration in the context of modern music education in the Republic of Kosovo requires in-depth study and development. Therefore, the study aims to highlight the processes of attracting the system of resources provided by information and communication technologies in the field of music education in the Republic of Kosovo.

Materials and Methods

The study of the problem of multimedia tools integration in the educational process of music pedagogy employed several methods aimed at revealing it as a complex integrated system. Among them, the systematisation method was primarily used to monitor the state of culture of the Albanian ethnos, in particular, folklore in the 21st century through the use of information and communication technologies. The analysis method was used to identify key aspects of Albanian national folklore and world music culture; and mechanisms of their assimilation by students in the context of the 21st century, through the use of Internet platforms and software. The generalisation method was used to reveal several properties and characteristics inherent in the key components of the problem under study and serve as a factor of their unification with each other. The synthesis method was used to highlight the complex phenomenon that embodies the process of integration of multimedia tools into the educational practice of Kosovo music institutions.

The systematisation method was used to identify patterns of genres, structures and contents inherent in the musical traditions of Kosovo's ethnic communities, which were translated into modern multimedia sources. It was also used to collect video sources dedicated to the folklore of one of the indigenous ethnic groups in Albania. It was also used to establish the principles of integration of Kosovo's folk art in the 21st century Internet. The analysis method was used to identify the spheres of music pedagogy, the effectiveness of the renewal of which is associated with the use of information and communication technologies. In particular, this method was used to design mechanisms for predicting effective points of implementation of educational programmes in music performance and music-theoretical disciplines in the context of Kosovo's accession to the global information, social, and cultural system. The comparison method was used to identify the unique properties of the musical folklore of Kosovo, as well as the ways of their rethinking and updating based on the achievements of the world academic music art. By the generalisation method, a set of components of the modernised system of musical education in Kosovo, the principle of their interaction in unity was determined. The synthesis, as one of the methods

of the present study, was used to highlight the problem of integration of multimedia tools in the educational process of music pedagogy as a complex comprehensive phenomenon in the conditions of the culture of the 21st century. It was used to suggest the ideas of the effectiveness of applying the principles of music teaching, built on the combination of traditional and innovative approaches to conducting classes in the future.

The materials of the research were sources of multimedia platforms, particularly YouTube resources [8-15]. These include videos of folk songs, dances, games and ritual actions. They were used as the research base to illustrate the conditions for modernising Kosovo's musical culture, particularly its folkloric heritage, through the use of software. The scientific concepts of modern specialists regarding the importance and role of multimedia tools for the national educational system of Kosovo were also used in the study.

Results

The integration of multimedia tools in the educational process of music pedagogy is conditioned by the need to support several areas that ensure the progress of Kosovo's national culture. It consists, in particular, in the study of

folklore, because folk art condenses the code of spiritual life of an ethnic group, as well as reflects the uniqueness of its art, providing self-identification, preservation and prosperity of the nation. The comprehension of the noted sphere in the context of information and communication technologies and software creates wide prospects for pedagogy in the field of musical art. Artificial intelligence resources are used to expand and modernise the information field of music-related theoretical and practical disciplines. An updated format of training becomes available, which opens to students from Kosovo the base of information and opportunities to improve performing techniques, which are accepted in the international system of music education. This fact contributes, on the one hand, to improving the quality of training of professional musicians, on the other hand, favours the integration of national pedagogy, and culture in the global social space of the 21st century. Figure 1 outlines a list of vectors of music education in Kosovo in the 21st century. They are designed to provide musical notation, audio and video embodiment of authentic performance of folk melodies; promoting the development and strengthening of spiritual, moral and aesthetic consciousness; and dissemination of the heritage of oral traditional culture of Albanians in the world.



Directions for the modernisation of Kosovo's educational system

The use of computer technologies and software during scientific expeditions of pedagogical staff of educational music institutions, the purpose of which is to acquaint students with the samples of oral traditional musical creativity of the indigenous communities of Kosovo and their preservation on electronic media, contributes to the reflection and preservation for future generations of the characteristic features of temperament, worldview, the life of one of the branches of the Albanian people, as well as the specifics of their artistic embodiment in songs, dances, theatrical performances, style of dressing. The mentioned resources capture the samples of the unique centuries-old culture of the ethnos in the variant that is closest to the primordial nature, the origins of the creative practice of the population of Kosovo. It also creates broad prospects for the national and world musical folkloristics of the 21st century. Having unique sources, scientists can implement a series of valuable discoveries concerning the history, spiritual and artistic culture, and musical creativity of the indigenous ethnic groups of the Balkan Peninsula and decipher the content and features that reflect its uniqueness. The preservation of folk-art sources via computer technology allows teachers of music-theoretical disciplines related to folklore to familiarise students with

the original artistic traditions of Kosovo in a deep and multidimensional way. This, in turn, favours the development of awareness of cultural and spiritual identity among the young generation of this region of Albania.

Multimedia refreshes the original musical heritage of Kosovars in modernity. It becomes the object of various cultural projects: song, choreography, games, modernising it through various design technologies. In this format, the art of Kosovo's indigenous communities is broadcast worldwide thanks to Internet resources, the coordinated work of search engines, and various platforms (YouTube is particularly important in this case). This material improves the educational process in musical folkloristics and art history. As the online research of video recordings devoted to samples of folk art of Kosovo shows, the national culture of this region is based on several spheres of key importance: vocal; choreographic; theatre and play; and crafts. The song folklore of this region is characterised by a variety of genre branches. It can be subdivided into lyrical ("Bajram Curri"; "Këngë për Skenderbeun"); everyday ("Boll e mirë si po mbledh sane"); epic ("Dem Isufi and Regjë Avdin"; "Muja e Halili") works. The dance works of the ethnic group in question in the Balkans include female, male and mixed varieties of performing

line-ups. Various ideas and subjects are touched upon here: heroic (“Pirrik dance”); lyrical; and ritualistic. The theatre and play branch of Kosovo folklore conveys characteristic features of the indigenous population: endurance, courage, agility and strength (an example of this is the “loja e kapuqave”, popular among the men of Rugova). Traditional craftsmanship (arts and crafts) is reflected in colourful and unique designs on fabrics (national costumes: men’s, women’s, children’s); musical instruments (chiftelia (family of plucked strings); lahuta (family of stringed violins); kaval (family of woodwinds)).

Figure 2 demonstrates the aspects of learning musical disciplines, the effectiveness of which is enhanced using

multimedia resources. They consist of a significant increase in the amount of theoretical and practical information related to music education; mastering different readings and interpretations of a musical work; openness of information sources, which are the heritage of pedagogical and performing practice of different countries, national schools and cultures; providing comfortable conditions for mastering educational programmes in the subject “music”; maintaining stable communication with teachers located in different parts of the world; developing independence, discipline in learning; encouraging the younger generation to deepen (professional) mastering of music-performing disciplines.

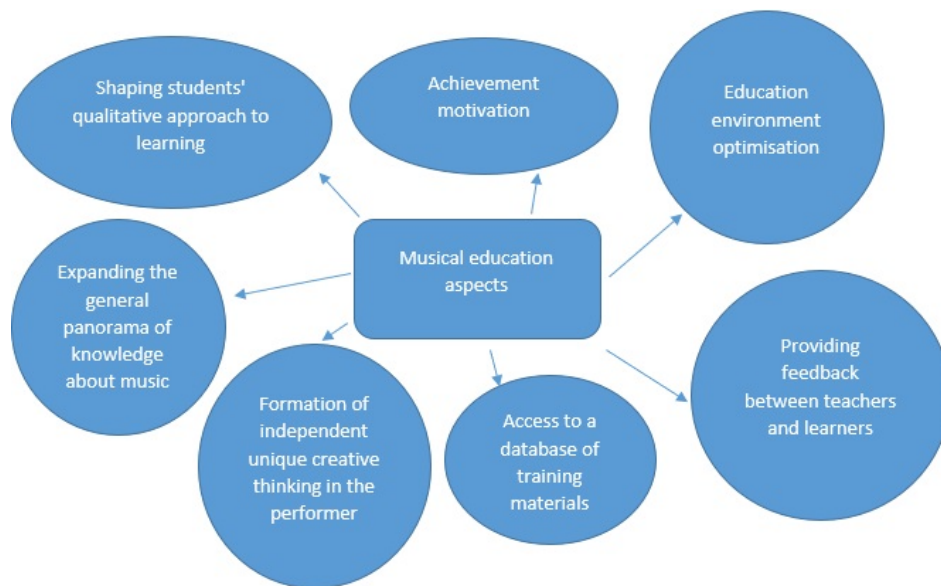


Figure 2. Key components of Kosovo’s education system

Information and communication technologies provide both teachers and students with a wide range of information about the history of musical genres and styles, means of expression, various compositional techniques, and instruments, as well as instructions on how to play them. These materials may come from different national cultures and schools of performance. The fact that they turn out to be accessible to students of Kosovo music institutions testifies to the process of their familiarisation with the world music culture of the past and the present. This, therefore, creates prerequisites for the integration of the ethnos into the international society, in particular, the sphere of art. Multimedia allows students to learn different manners, styles and schools of interpretation. This fact motivates them to explore the performance types and genres that are closest to their nature, which, in turn, contributes to the discovery of their unique creative potential. With the help of Internet resources, pupils discover the world of folk, academic and pop instruments, as a result of which they acquire the opportunity to make a choice related to mastering one of its samples.

Modern software makes the learning process flexible and continuous, as students learn music education programmes in different formats (face-to-face, distance learning) and are in dialogue with a tutor (online). This forms a constructive environment for acquiring knowledge of music and skills to play a particular instrument. It seeks

to instil professional musician qualities in students: attention concentration ability during lessons; ability to achieve project-related goals; and initiative. It creates a deep and versatile mastery of the academic system of music education. Students of secondary and higher educational institutions of Kosovo, get the opportunity to discover the history of world performing culture, both from theoretical and practical sides, to comprehend the colour and style of national schools of Europe and other continents, as well as to develop their unique handwriting, conveying the richness and uniqueness of the traditions of the ethnos to which they belong. Multimedia tools in this case serve as a bridge for Albania and the population of all its regions to the world creative space: national performers can spread their playing through digital software and internet platforms around the world and become participants in music festivals and competitions. Also, foreign musicians will be motivated to participate in cultural projects on the territory of Kosovo, both remotely and offline. In this way, conditions are created for the prosperity of not only cultural but also tourist, social and economic spheres of life in the region.

Figure 3 describes the results of the information and communication technologies, and advanced software in the process of music education in educational institutions in Kosovo. They include the creation of a cultural bridge between Kosovo and the world of music art; the

enrichment of national traditions with the achievements of outstanding representatives of modern academic direction; modernisation of the content of musical works based on national folklore by involving elements of the extended 12-tone system, as well as sound sequences adopted in jazz, composition techniques, genres and structures. Multimedia tools allow students of secondary and higher education institutions of Kosovo to discover the leading styles of classical music art, as well as the historical epochs in the context in which they were formed and reached their peak. At the same time, students learn composition techniques

specific to certain trends in academic music and the structures (from small forms to large-scale (cyclical, multi-part) works). As a result of the students' familiarisation with the voluminous fund of world musical culture, they create their works, which embody the intonation and rhythmic structure of the unique folklore of the Balkans, particularly Kosovo, as well as the achievements of 21st-century compositional practice, which combines various sound systems (from classical tonal-functional to dodecaphonic-serial).

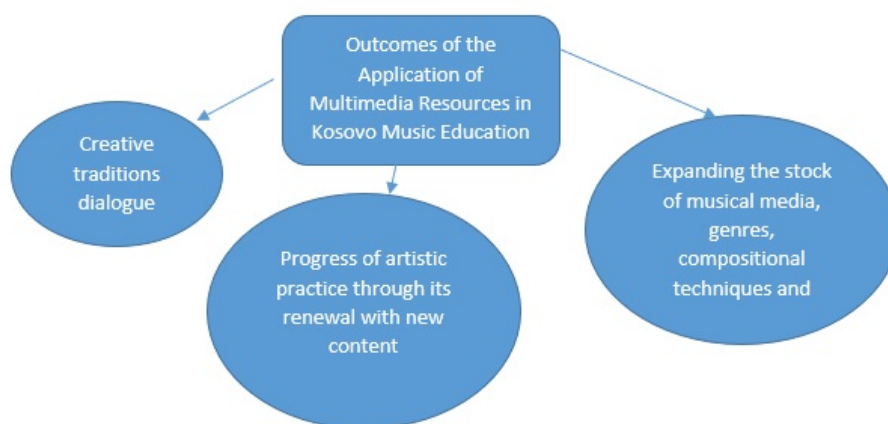


Figure 3. Predicting the use of information and communication technologies and advanced software in the context of the Kosovo education system

Information and communication technologies can be used not only for fixation, preservation and dissemination of authentic forms of Kosovo folklore but also for modernisation of the national musical language, genres, structures, and their enrichment using such means as academic instrumentation; tonal-functional system, including its complicated variant based on 12-tone; composition techniques peculiar to the styles of certain epochs in the history of world music art. This approach unites into a single whole different system of musical thinking: the monody inherent in the oral traditional music of Kosovo and the complex polyphonic structure of the academic art of Europe [20; 21]. It also becomes a prerequisite for the creation of works that synthesise the classical forms of professional composition and the original, unique in its basis intonation and rhythmic fund of Albanian folklore, of the indigenous communities of Kosovo. Information and communication technologies and advanced digital software can also become the foundation for the creation of works related to the field of computer programming [22-25]. The distinctive, unique folklore of Albania, particularly the folk art of Kosovo, has the

opportunity to become a colourful musical setting for games, as well as to acquire a new sound through the use of electronic instruments. Thus, the integration of multimedia tools in the educational process of music pedagogy in Kosovo is a complex integrated system consisting of such components as vectors of development of national culture; key components of the educational environment; and results of the application of artificial intelligence in the organisation of music lessons. All of them are closely related to each other, differ in unique content and fulfil their inherent functions to achieve the goal of training professional musicians of the 21st century.

Discussion

The issue of integrating multimedia resources into the context of the educational process of music pedagogy attracts the attention of specialists from different countries and national cultures. In particular, S. Huralna *et al.* [26] claim that in the context of music education, the most widespread are presentations, programmes for watching videos, listening to audio, music and singing karaoke, electronic encyclopaedias, and Internet platforms. A significant number of computer programs (Microsoft Word, Ahead Nero, Finale, Adobe Audition, Sound Forge, Microsoft PowerPoint) are becoming in demand in music lessons, as their resources provide audiovisual presentation of educational programme materials, as well as high informative density. This fact echoes the results of the proposed study, according to which multimedia tools contribute to the progress of the educational system and increase the effectiveness of its methods.

According to F. Mantiri [27], one of the advantages of the multimedia resource system during the learning of musical disciplines, both scientific-theoretical and

practical, is the speed of broadcasting and a wide range of information base, video instructions intended for students. This mechanism significantly increases the effectiveness of training future musicians. However, according to experts, live interaction between teacher and student retains its importance and remains also necessary for the successful harmonious development of professional performing skills. Following Y. Nurmalisa *et al.* [28], when using information and communication technologies in music lessons, the behavioural reactions of pupils and students to the learning style are important. The researchers suggest that it is necessary to consider the behavioural response of pupils and students to the learning style. A variety of digital options, applications and online platforms can help in this case: one of the most common is YouTube. This idea is reflected in the proposed study: the synthesis of classical traditions of academic teaching and multimedia tools makes the learning process comfortable for students, flexible, mobile, and informative, contributing to the progress in the formation of future musicians.

Learning practices in the 21st century demonstrate the demand for open distance and e-learning (ODeL) contexts [29; 30]. They provide students with new opportunities, rights and freedoms in mastering the multifaceted system of knowledge accumulated to date. This creates prerequisites for motivating young people to get the foundation of their future profession, and implies the support of teachers from the administration of educational institutions, regarding the effective use of digital technologies [31-33]. T. Muir *et al.* [34] found that software and communication tools, Internet platforms, contribute to the involvement of more students in the process of mastering various disciplines, including music-performance disciplines, from their purposefulness, and high academic performance. This type of learning embodies interactive pedagogy and encourages teachers to search for optimal forms of adapting their accumulated professional knowledge and experience to the conditions of online learning. E. Abiltarova *et al.* [35] argue that multimedia resources, in particular, online platforms help teachers to solve several problems simultaneously: to make the learning process rich and accessible to a wide range of people who want to learn; to optimise the mechanisms of students' mastery of music disciplines; to form in students through case methods and game technologies such qualities as responsibility, self-regulation, the ability to think critically and formulate their vision of the problem, to respect the opinion of others, disposition to co-creation. This conceptualisation aligns with the findings of the present study that information and communication technologies applied in Kosovo music pedagogy become the foundation of young people's motivation to learn.

B. Luzha [36] raises the issues of interaction between national musical culture and society, and the importance of music education as the foundation of self-identification of ethnicity in the era of globalisation. The specialist notes the importance of such areas as vocal and instrumental performance; listening and aesthetic appreciation of music; and creation of musical works in the context of the 2001 music education programme. At the same time, educational institutions and individual teachers are called to realise in practice, also, the principle of inclusiveness,

which consists of ensuring the effectiveness of learning materials assimilation by all students without exception, regardless of their health status [37; 38]. This, as the authors of this publication believe, can be facilitated by employing information and communication technologies. Thus, the problem of their introduction into the process of learning Kosovo music seems to be relevant. Such a concept, being deeply progressive, requires the involvement of multimedia resources, through which the world of music is revealed to students in a bright, multifaceted way and motivates them to comprehend the folklore of their homeland.

K. Ng & P. Nesi [39] highlight the effectiveness of the i-Maestro project for music learning in the 21st century. As researchers testify, contributes to the establishment of a modern accessible interactive educational environment, through components such as modernised pedagogical models with technological tools, and gesture interfaces. This creates a foundation for collaborative creative works, processing music through a series of symbols, and creating exercises that increase the level of performance in students. A. Michalko *et al.* [40] argue that in the process of learning to play a certain musical instrument, the scope of possibilities of multimedia technologies, and resources in an interactive environment is gradually revealed, defined and established. They emphasise the importance of the participation of primary school and higher schoolteachers in designing plans for the introduction of software and Internet platforms in the field of music education. This approach allows to optimise of curricula in music disciplines, considering the needs of teachers and students, promoting their motivation to master the skills of interpretation and acquiring knowledge about music in general. The above facts confirm the ideas of the study about the prospect of integrating multimedia tools into the context of Kosovo music pedagogy.

According to V. Gisbert *et al.* [41], the active use of Internet resources and software helps teachers acquire technological competence and facilitate the modernisation of learning processes in general, which, in turn, creates prerequisites for motivating students to master musical disciplines. Digital technologies, and artificial intelligence in such a context become tools for forming a system of basic skills of vocal and instrumental interpretation. W. Wan [42] raises the issue of creating a training programme for the use of information and communication technologies in music education, as traditional methods of mastering subjects continue to be actively used in the educational sphere. The synthesis of different directions of music pedagogy, both traditional and modern, contributes to the effectiveness of acquiring a range of competencies by teachers and students. M. Wen [43] calls interactive technologies an updated, non-standard and creative approach to the organisation of students' educational activity. With their help, a future musician acquires a series of qualities most in demand in the modern world: creative thinking; ability to find a way out of any situation; responsibility; skills of cooperation, and teamwork; knowledge of the mechanisms of functioning, as well as the content of instruments. These ideas are in line with the research data on the positive impact of information and communication resources on students' perception of

complex information filled with technical terms and mastering performance in practice [44; 45].

Y. Peng & X. Wang [46] highlight the role of convolutional neural networks in enhancing the intelligent tutoring system: it is designed to provide an automatic classification of materials of a particular music discipline. This contributes to the effectiveness of the “flipped classroom” format, in which educators and students interact through artificial intelligence and wireless networks. B. Yao & W. Li [47] note a range of applications that contribute to the successful development of musical abilities: Vivace (theoretical information about playing the piano); Flow (sound quality); Functional Ear Trainer (hearing and sense of rhythm); Chordana Play (skills of working on a piece of music). At the same time, experts state the fact that students who study remotely are more independent (29%) [48]. Those who were trained under the supervision of teachers demonstrated clear assimilation of knowledge about music, accuracy and systematicity (28%). The listed works are characterised by in-depth coverage of certain facets of the problem of integrating multimedia tools into the context of modern music pedagogy. However, it still needs to be investigated as a complex integrated phenomenon. Its key components based on Kosovo’s musical culture also need to be studied.

Conclusions

As the results of the study show, the integration of multimedia tools in the process of music pedagogy in Kosovo is a complex phenomenon. Its key areas are directions in the study of national folklore; aspects of mastering musical disciplines related to folk and world creativity; and results of the application of Internet resources, in terms of modernising and improving the effectiveness of learning mechanisms. The study established such directions of mastering traditional musical art as fixing authentic performance of folk melodies; promoting spiritual moral and aesthetic self-

identification; and disseminating the heritage of Kosovo’s ethnic culture to the world.

The aspects of the teaching system, the updating of which multimedia resources contribute to achieving high quality in the training of professional musicians in Kosovo, were also identified. These include expanding the general panorama of knowledge about music (theoretical and practical sides); mastering different readings and interpretations of the work; access to a database of teaching materials; providing comfortable conditions for the implementation of educational programmes in the subject “music”; stable communication with teachers located in different parts of the world; developing independence, discipline in learning; motivation to achieve results. The results of the application of multimedia tools in the teaching and pedagogical practice of Kosovo were highlighted. Among them are a cultural bridge between Kosovo and the world of music art; enrichment of national traditions with the achievements of outstanding representatives of modern academic direction; modernisation of the content of musical works based on the national folklore by involving elements of the extended 12-tone system, as well as, the sounds adopted in jazz), composition techniques, genres and structures.

Promising for music science and pedagogy are such vectors of study of the problem under consideration as creation by representatives of ethnic culture of works that unite the national folklore of Kosovo and the traditions of world academic music; organisation of concert events that promote the popularisation of joint music-making of performers on national musical instruments of Kosovo and instruments of the classical symphony orchestra.

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Conflict of Interest

None.

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Інтеграція мультимедійних засобів у навчальний процес музичної освіти

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Анотація

Актуальність. З огляду на стрімкий розвиток технологій, освітня система Косово у 21 столітті потребує пошуку шляхів модернізації, а також висвітлення ролі та значення інформаційно-комунікаційних технологій, що використовуються у цій сфері.

Мета. Метою дослідження є розкриття процесу застосування мультимедійних ресурсів в освітній практиці, як складного інтегрованого явища та вивчення його провідних компонентів.

Методологія. Для цього використовувалися методи систематизації, аналізу, порівняння, узагальнення та синтезу.

Результати. У результаті вивчення цієї проблеми було визначено ключові сфери використання інформаційно-комунікаційних технологій та сучасного програмного забезпечення в освітніх музичних закладах Косово. Це напрямки осягнення національного фольклору одного з корінних етносів Албанії (фіксація, практика виконання та поширення народних традицій); аспекти опанування музичних дисциплін, пов'язаних з народною творчістю Косова та світовим музичним мистецтвом (розширення бази теоретичної та практичної інформації, стабільне джерело комунікації між викладачами та студентами, сприятливе та мотиваційне до досягнень навчальне середовище); результати застосування Інтернет-ресурсів, з погляду модернізації та підвищення ефективності механізмів навчання в одному з регіонів Балканського півострова (налагодження міжкультурного діалогу, збагачення музичних традицій етносу, модернізація освітньої та творчої сфер). Всі вони відповідають потребам однієї з етнічних груп Албанії в духовній, культурній та соціальній ідентифікації на платформі глобальної світової спільноти 21 століття.

Висновки. Практичне значення дослідження полягає в тому, що його результати можуть бути використані як механізми освітньої діяльності навчальних закладів не тільки в Косово, а й у сусідніх регіонах, де проживають різні албанські етнічні спільноти.

Ключові слова: модернізація; монодія; тональність; цифрові технології; композиція.