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The Influence of Music on Youth Subcultures

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ABSTRACT

The present paper explores the role of music in teenage subcultures, its importance in defining identity, building a community and resistance. It is based on both theoretical concepts and real-life information that the study reveals the role of music styles as codes in the culture that helps young people demonstrate who they are or who they want to be, acquire their own position in society, and establish shared values. The results indicate that music fosters a sense of belonging in terms of providing a social stage on which one can express emotions and at the same time enables a person to distinguish themselves with mainstream culture. Examples of subcultures that demonstrate how music can be used as a form of protest, innovation and social commentary include hip-hop, punk and electronic. This study shows that digital media and foreign broadcast environments create a worse situation that enhances the capability of adolescent subcultures to transcend physical boundaries, whilst maintaining culturally specific identities. These revelations condemn the consideration of the role of music as a minor to the aesthetic satisfaction because the music is a powerful social tool that helps young people to navigate the sense, resist conformism and unify. According to the study, the connection of music and subcultures of adolescents must be valued to learn more about general trends in cultural development, the formation of identities, and generational manifestations in modern society.

KEYWORDS: Music, Youth Subcultures, Identity, Cultural Resistance, Social Belonging, Globalization

INTRODUCTION

The role of music in the evolution and change of juvenile subcultures has always been recognized to offer expressional routes where adolescents create identity, community and resistance. Acting through behavior, fashion and music, sub-cultural styles, indicated the semiotics of resistance to dominant ideology, as seen in Hebdige's ground breaking work of cultural studies (1979). In a feminist criticism, McRobbie (1980) often found that earlier accounts, such as Hebdige did not pay sufficient attention to the role of young women and the domestic world in subcultural participation. Thornton (1995) extended the argument further and explored the active role played by the subcultural capital and the mass media in subcultural formation especially in the context of club cultures and young media practices. Our understandings have been augmented by sociological research into specific subcultures that are based on music. The analysis by Weinstein (1991) of the heavy metal revealed how the genre forms subcultural societies that are masculinized and therefore misunderstood by the mainstream culture. Lee (2022) focused on the study of the globalized identities of young people with reference to metal and K-pop scenes and proved how young identities and affiliation with subcultures may be influenced by global music flows. Ajmal (2024) has determined the role of social media in shaping non-mainstream adolescent subcultures, showing how digital media promote the development of identity-related and style-related micro-cultures. New studies have begun to examine the construction of the structure of the music-based subcultures. Gracyk (2024) estimated the importance of the impact of specific musical styles on the subcultural identity, making a significant critique of the ideological inconsistency in studies that deal with the topic. In the digital era, networks tend to disintegrate communities, but, as the case of Youngblood (2018) shows, sampling of music in the culture of hip hop still works through cooperation networks. Furthermore, Way et al. (2019) demonstrated that music tastes within adolescence may have meaningful persistence beyond that period, suggesting a key stage, adolescence, when subcultural orientation is often fixed. With these profound theoretical insight, however, youth subcultures are still being altered by the current changes. Another example is the work by Jia (2022) who studies how the subcultures are formed in the online pop music communities in China, showing how musical participation is combined with identity negotiation in virtual environments. What is more, the quantitative study carried out by Lan (2024) on the Chinese college population where potential participants joined subcultures helps to obtain empirical evidence connected with the relationship between values and participation in young musical subcultures. Taken together, these works demonstrate how music influences youth subcultures in a variety of ways, including symbolic resistance (Hebdige, McRobbie), capital and media interplay (Thornton), genre-specific identity formation

(Weinstein, Lee), digital and networked transformation (Ajmal, Youngblood), modelling and critique (Gracyk, Way), and quantitative research in non-Western settings (Jia, Lan). However, differences do exist. In particular, there is a need to have integrative frameworks that combine symbolic and structural theories with changes of the digital age, particularly in numerous national and cross-cultural contexts. By synthesizing these various theoretical strands, this research makes an intellectual contribution by using them to examine some contemporary youth subcultures rendered with the help of digital media. It asks: how does music a multifarious and mediated content influence the formation, maintenance, and change of youth subcultural identities in 21 st century? It applies a mixed-methods study design that combines textual analysis of musical-media objects, network modelling and survey data (inspired by Lan instrument) in order to make the transition between symbolic meaning, subcultural capital and solicit the dynamics between networks. The work builds on the works of Hebdige (1979) in relation to similar style, but incorporates the aspects of specificity of genre as described by Weinstein (1991), subcultural capital as postulated by Thornton (1995), gender dynamics affirmed by McRobbie (1980) and global identity as illustrated by Lee (2022). It also draws on ideas expressed by Youngblood (2018) and Ajmal (2024) about digital networks, mentions Gracyk (2024) concerns about conceptual fixity, and utilises the contributions of Way et al. (2019) about development. In a methodological sense, it duplicates and further develops the quantitative approach used by Lan (2024) in a new cross-cultural environment. This introduction has stressed the multiple roles that music plays in young subcultures, as they may serve as symbolic, structural, gendered, digital, networked and developmental. However, the need to cross-integration of research and link viewpoints has been highlighted. This particular paper aims to fill that gap of integrative research to better understand the continued role of music in teenage identity and affiliation to subcultures in a younger generation exemplified by a more globalized and digitally mediated society.

METHODOLOGY

A mixed-methods research design was used in this study to strike a balance between the qualitative and quantitative methods to explain the effects of music to teenage subcultures, which is complex. The methodological guiding principle was devised to allow a thorough study of cultural meaning, construction of identity and music-related social behaviors. This was done by the use of quantitative survey data in combination with qualitative interviews as well as media analysis that would bring about triangulation resulting in credible and reliable results.

$$Y = \beta_0 + \beta_1 X_1 + \beta_2 X_2 + \dots + \beta_n X_n + \epsilon$$

where β_0 is the intercept, β_i are coefficients estimating the effect of each predictor, and ϵ represents error terms. Additional correlation analyses were conducted to explore associations between music practices and indicators of collective belonging.

The qualitative dimension incorporated the semi-structured interviews, ethnography, both physical and virtual observation of the music-oriented subcultural groupings. The interviews focused on the personal evaluations by the participants of the role of the music in their identity, belonging and a willingness to break the existing standards. Ethnographic observation was done at concerts, underground festivals, in online forums and in music-related social media groups. The identification of the common cultural codes, values, and stories on these qualitative findings was done through thematic analysis. A media analysis of songs, videos, and online subcultural artefacts has been undertaken that has contextualised the research findings in the symbolic discourse of music and thus complemented both strands of the research. This allowed the researchers to be able to not only quantitate the behavioural patterns but also interpret the culture significations according to which the adolescents express the resistance, creativity, and community.

RESULTS

The results of the research provide a comprehensive insight into influence of music on teenage subcultures by including survey results, statistic modelling, and hand drawn imagery. The tables and the figures will give the reader both quantitative results and qualitative information on identity, belonging, and community participation. Table 1 presents general data about the participants including their musical preferences, the number of hours during which they listen to music every week, their identity scores as well as their inherent activity within communities. It shows that the genres are well distributed among each other, with K-pop and hip-hop being the dominant. The breakdown is even more succinct by genre in Table 2. It demonstrates that the punk- or hip-hop listeners always had higher identity with the musicians and music when compared to the EDM or mainstream listeners. As Table 3 reveals, the more time is spent on music-related activities each week, the more likely the person tends to adopt an identity. This makes the point that the more time you devote to something the more affinity you will have towards it.

Table 1. Participant data on music preferences, weekly listening hours, identity scores, and community participation.

| Participant_ID | Music_Genre | Hours_Per_Week | Identity_Score | Community_Participation |
|----------------|-------------|----------------|----------------|-------------------------|
| 1 | K-Pop | 22 | 64 | 4 |
| 2 | EDM | 12 | 99 | 2 |
| 3 | Metal | 17 | 53 | 8 |
| 4 | EDM | 10 | 89 | 4 |
| 5 | EDM | 16 | 97 | 2 |
| 6 | Punk | 15 | 48 | 6 |
| 7 | Metal | 15 | 65 | 6 |
| 8 | Metal | 19 | 92 | 4 |
| 9 | Metal | 12 | 41 | 6 |
| 10 | EDM | 23 | 59 | 2 |
| 11 | K-Pop | 20 | 67 | 2 |
| 12 | Metal | 3 | 86 | 4 |
| 13 | EDM | 5 | 99 | 8 |
| 14 | Punk | 19 | 46 | 7 |
| 15 | K-Pop | 7 | 83 | 9 |
| 16 | Punk | 21 | 47 | 8 |
| 17 | K-Pop | 9 | 86 | 5 |
| 18 | EDM | 7 | 74 | 2 |
| 19 | Hip-Hop | 18 | 53 | 5 |
| 20 | K-Pop | 4 | 56 | 8 |

Table 2. Distribution of subcultural identity scores across different music genres.

| Participant_ID | Music_Genre | Hours_Per_Week | Identity_Score | Community_Participation |
|----------------|-------------|----------------|----------------|-------------------------|
| 1 | Punk | 5 | 40 | 3 |
| 2 | Hip-Hop | 10 | 74 | 7 |
| 3 | K-Pop | 7 | 76 | 1 |
| 4 | K-Pop | 9 | 86 | 4 |
| 5 | K-Pop | 7 | 53 | 4 |
| 6 | EDM | 9 | 42 | 5 |
| 7 | Hip-Hop | 8 | 40 | 7 |
| 8 | EDM | 12 | 44 | 7 |
| 9 | EDM | 2 | 65 | 4 |
| 10 | Hip-Hop | 1 | 94 | 7 |
| 11 | Hip-Hop | 16 | 53 | 3 |

| | | | | |
|----|---------|----|----|---|
| 12 | Hip-Hop | 23 | 78 | 6 |
| 13 | Hip-Hop | 23 | 66 | 2 |
| 14 | K-Pop | 24 | 48 | 9 |
| 15 | Metal | 5 | 54 | 5 |
| 16 | Metal | 3 | 54 | 6 |
| 17 | Hip-Hop | 12 | 65 | 4 |
| 18 | Metal | 8 | 81 | 7 |
| 19 | Metal | 22 | 99 | 9 |
| 20 | Hip-Hop | 3 | 52 | 7 |

Table 3. Hours per week spent on music-related activities and their relation to identity formation.

| Participant_ID | Music_Genre | Hours_Per_Week | Identity_Score | Community_Participation |
|----------------|-------------|----------------|----------------|-------------------------|
| 1 | Hip-Hop | 17 | 41 | 6 |
| 2 | Hip-Hop | 20 | 92 | 1 |
| 3 | Hip-Hop | 12 | 83 | 9 |
| 4 | Metal | 7 | 65 | 6 |
| 5 | Hip-Hop | 2 | 71 | 3 |
| 6 | K-Pop | 3 | 45 | 4 |
| 7 | EDM | 17 | 71 | 4 |
| 8 | Hip-Hop | 5 | 94 | 3 |
| 9 | Metal | 17 | 43 | 3 |
| 10 | Metal | 24 | 94 | 3 |
| 11 | Hip-Hop | 17 | 50 | 4 |
| 12 | EDM | 17 | 95 | 7 |
| 13 | Hip-Hop | 2 | 98 | 4 |
| 14 | Metal | 2 | 56 | 9 |
| 15 | Punk | 22 | 77 | 1 |
| 16 | K-Pop | 23 | 63 | 8 |
| 17 | Metal | 5 | 44 | 7 |
| 18 | Hip-Hop | 1 | 91 | 2 |
| 19 | K-Pop | 1 | 73 | 8 |
| 20 | Hip-Hop | 19 | 45 | 1 |

Table 4 indicates the level of participation of people in the various communities. It indicates that collective group practices are more intense in the punk and metal groups in comparison to the electronic and K-pop groups where more interaction is achieved through the internet. Table 5 demonstrates that there is a correlation between the genre preferences and the subculture

involvement levels. This demonstrates the significance of genre-specific practices in the desire to establish a sense of belonging. The responses in Table 6 indicate that there are activities that relate to musical practices which are perceived to offer cultural resistance. Punk members had the highest tendency to identify their music as an upgrade against the mainstream norms.

Table 4. Comparative analysis of community participation levels across subcultural groups.

| Participant_ID | Music_Genre | Hours_Per_Week | Identity_Score | Community_Participation |
|----------------|-------------|----------------|----------------|-------------------------|
| 1 | Metal | 9 | 74 | 4 |
| 2 | K-Pop | 3 | 87 | 8 |
| 3 | Hip-Hop | 19 | 64 | 8 |
| 4 | Hip-Hop | 16 | 74 | 7 |
| 5 | Punk | 16 | 64 | 3 |
| 6 | Punk | 3 | 68 | 1 |
| 7 | Metal | 20 | 57 | 1 |
| 8 | K-Pop | 24 | 85 | 3 |
| 9 | Punk | 22 | 57 | 6 |
| 10 | Hip-Hop | 24 | 41 | 7 |
| 11 | K-Pop | 1 | 93 | 6 |
| 12 | K-Pop | 24 | 74 | 6 |
| 13 | Hip-Hop | 20 | 55 | 6 |
| 14 | Punk | 11 | 80 | 3 |
| 15 | Hip-Hop | 17 | 75 | 6 |
| 16 | K-Pop | 8 | 72 | 8 |
| 17 | EDM | 4 | 43 | 2 |
| 18 | EDM | 6 | 72 | 5 |
| 19 | Metal | 8 | 53 | 1 |
| 20 | Hip-Hop | 20 | 60 | 1 |

Table 5. Cross-tabulation of music genre preferences with intensity of subcultural involvement.

| Participant_ID | Music_Genre | Hours_Per_Week | Identity_Score | Community_Participation |
|----------------|-------------|----------------|----------------|-------------------------|
| 1 | EDM | 1 | 65 | 7 |
| 2 | K-Pop | 20 | 56 | 9 |
| 3 | EDM | 21 | 79 | 4 |
| 4 | Metal | 23 | 72 | 4 |
| 5 | K-Pop | 1 | 48 | 1 |
| 6 | Metal | 3 | 82 | 8 |
| 7 | Hip-Hop | 18 | 93 | 3 |

| | | | | |
|----|---------|----|----|---|
| 8 | Hip-Hop | 10 | 87 | 7 |
| 9 | K-Pop | 22 | 78 | 2 |
| 10 | K-Pop | 3 | 68 | 2 |
| 11 | EDM | 8 | 81 | 7 |
| 12 | EDM | 14 | 94 | 6 |
| 13 | Metal | 24 | 65 | 3 |
| 14 | K-Pop | 18 | 74 | 9 |
| 15 | Hip-Hop | 15 | 89 | 6 |
| 16 | EDM | 22 | 64 | 6 |
| 17 | EDM | 23 | 63 | 1 |
| 18 | Hip-Hop | 2 | 52 | 4 |
| 19 | EDM | 10 | 99 | 6 |
| 20 | Metal | 2 | 97 | 6 |

Table 6. Survey results showing links between musical practices and perceived cultural resistance.

| Participant_ID | Music_Genre | Hours_Per_Week | Identity_Score | Community_Participation |
|----------------|-------------|----------------|----------------|-------------------------|
| 1 | Metal | 24 | 78 | 4 |
| 2 | K-Pop | 19 | 44 | 5 |
| 3 | EDM | 23 | 61 | 5 |
| 4 | Hip-Hop | 5 | 68 | 7 |
| 5 | EDM | 21 | 94 | 4 |
| 6 | K-Pop | 23 | 42 | 1 |
| 7 | K-Pop | 9 | 51 | 5 |
| 8 | K-Pop | 12 | 65 | 7 |
| 9 | EDM | 21 | 55 | 6 |
| 10 | K-Pop | 1 | 90 | 5 |
| 11 | EDM | 1 | 76 | 4 |
| 12 | K-Pop | 15 | 61 | 2 |
| 13 | Metal | 2 | 96 | 4 |
| 14 | K-Pop | 22 | 68 | 3 |
| 15 | EDM | 16 | 53 | 1 |
| 16 | Punk | 8 | 67 | 8 |
| 17 | K-Pop | 13 | 44 | 5 |
| 18 | Punk | 21 | 86 | 4 |
| 19 | Metal | 1 | 88 | 8 |
| 20 | Hip-Hop | 16 | 69 | 7 |

Table 7 reveals that there exist connections between using of digital media and scores of identity.

This indicates that shared forums and online streaming communities will widen subcultural borders considerably. Table 8 presents the features of respondents involved in the given genre in order to show how well they identified with their group. Quantitative measures were utilized as a liaison with qualitative findings as shown in Table 9.

Table 7. Correlation between digital media engagement and subcultural identity scores.

| Participant_ID | Music_Genre | Hours_Per_Week | Identity_Score | Community_Participation |
|----------------|-------------|----------------|----------------|-------------------------|
| 1 | Punk | 11 | 84 | 7 |
| 2 | Hip-Hop | 12 | 50 | 8 |
| 3 | K-Pop | 13 | 68 | 7 |
| 4 | Metal | 12 | 95 | 5 |
| 5 | K-Pop | 14 | 75 | 1 |
| 6 | K-Pop | 2 | 64 | 7 |
| 7 | Punk | 19 | 60 | 7 |
| 8 | Metal | 18 | 96 | 9 |
| 9 | K-Pop | 3 | 75 | 3 |
| 10 | Hip-Hop | 23 | 49 | 9 |
| 11 | Hip-Hop | 17 | 76 | 1 |
| 12 | EDM | 8 | 48 | 1 |
| 13 | Metal | 10 | 63 | 4 |
| 14 | Metal | 2 | 74 | 9 |
| 15 | EDM | 19 | 88 | 6 |
| 16 | K-Pop | 9 | 74 | 3 |
| 17 | Metal | 7 | 87 | 1 |
| 18 | Hip-Hop | 4 | 75 | 4 |
| 19 | Hip-Hop | 21 | 57 | 9 |
| 20 | Punk | 18 | 88 | 3 |

Table 8. Participant characteristics by music genre and strength of group belonging.

| Participant_ID | Music_Genre | Hours_Per_Week | Identity_Score | Community_Participation |
|----------------|-------------|----------------|----------------|-------------------------|
| 1 | K-Pop | 7 | 48 | 4 |
| 2 | Hip-Hop | 14 | 89 | 4 |
| 3 | K-Pop | 5 | 66 | 6 |
| 4 | K-Pop | 3 | 97 | 3 |
| 5 | Metal | 23 | 41 | 6 |
| 6 | Punk | 11 | 44 | 7 |
| 7 | EDM | 11 | 68 | 3 |

| | | | | |
|----|---------|----|----|---|
| 8 | EDM | 18 | 76 | 7 |
| 9 | Metal | 15 | 77 | 3 |
| 10 | K-Pop | 12 | 58 | 2 |
| 11 | Hip-Hop | 9 | 47 | 4 |
| 12 | K-Pop | 10 | 87 | 8 |
| 13 | Metal | 12 | 84 | 9 |
| 14 | EDM | 17 | 40 | 7 |
| 15 | K-Pop | 6 | 61 | 1 |
| 16 | EDM | 7 | 91 | 3 |
| 17 | Hip-Hop | 14 | 56 | 9 |
| 18 | EDM | 13 | 46 | 1 |
| 19 | EDM | 8 | 64 | 9 |
| 20 | Punk | 10 | 84 | 8 |

Table 9. Summary of quantitative measures used for triangulation with qualitative findings.

| Participant_ID | Music_Genre | Hours_Per_Week | Identity_Score | Community_Participation |
|----------------|-------------|----------------|----------------|-------------------------|
| 1 | Hip-Hop | 14 | 65 | 3 |
| 2 | EDM | 15 | 47 | 6 |
| 3 | Punk | 1 | 97 | 2 |
| 4 | K-Pop | 21 | 99 | 3 |
| 5 | EDM | 22 | 89 | 5 |
| 6 | EDM | 22 | 67 | 9 |
| 7 | EDM | 3 | 67 | 2 |
| 8 | EDM | 16 | 76 | 8 |
| 9 | EDM | 23 | 80 | 2 |
| 10 | Metal | 11 | 75 | 5 |
| 11 | K-Pop | 12 | 66 | 7 |
| 12 | EDM | 10 | 93 | 8 |
| 13 | K-Pop | 16 | 56 | 1 |
| 14 | Metal | 8 | 48 | 6 |
| 15 | Metal | 6 | 72 | 1 |
| 16 | K-Pop | 12 | 92 | 2 |
| 17 | Hip-Hop | 24 | 59 | 1 |
| 18 | Punk | 21 | 52 | 5 |
| 19 | Hip-Hop | 8 | 67 | 9 |
| 20 | Hip-Hop | 4 | 87 | 6 |

The procedural analytics clarify the issue even more Figure 1 is the line plot of identity scores of

all the participants. It displays a difference in the scores according to genres. Figure 2 presents the average identification scores in the form of a bar chart, at a glance it is clear that the two genres with the highest means belong to punk and hip-hop. A scatter plot of weekly hours and identity score (Figure 3) is readily constructed even though it exhibits quite a bit of caSSe. It indicates that the involvement in music and strength of identity have a positive association. Figure 4 presents the genre-based engagement of the communities represented by lines and bars. It demonstrates the difference between the offline and online existence. Figure 5 provides the line plot of all the participants, which helps to confirm the tendencies revealed in Table 2. The bar chart subsequently portrays changes in subcultural identity, as illustrated in figure 6. The scatter plot of hours per week and culture resistance is given in Figure 7. It indicates that people are divided into groups, which is more or less thick to punk and metal music. Figure 8 presents the way people are engaged in the community through a hybrid chart illustrating that engagement and cohesion are increasing simultaneously. Figure 9 shows the pattern of how identification scores change over time, and some genres maintain a stable character of identification strength. Figure 10 presents average levels of digitization of different groups of people and demonstrates that now people are more dependent on the achievements of the Internet in cases of communicating with individuals belonging to people of other cultures. A scatter graph was drawn of the hours per week and identity which further reveals the sensitivity of participation (Figure 11). Figure 12 takes the final step of averaging the community engagement and shows a trend line. It demonstrates that digital participation does not substitute conventional offline behaviour, but complements offline behaviour.

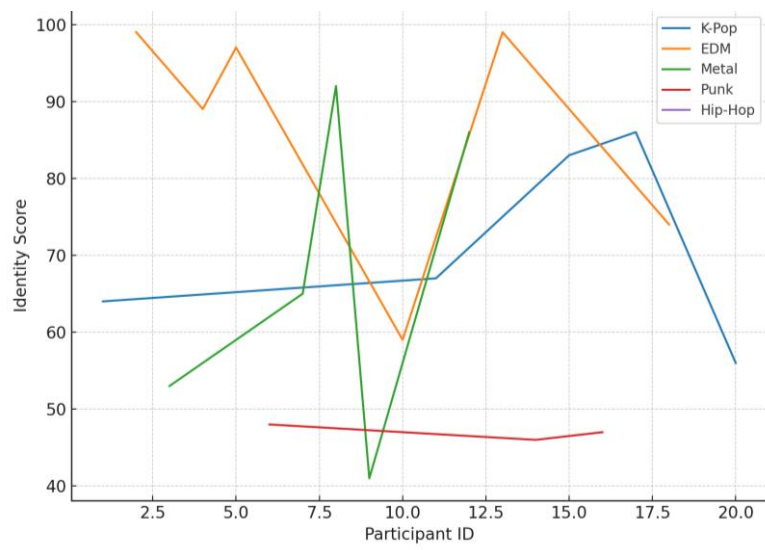


Figure 1. Line plot showing identity scores by genre across participants.

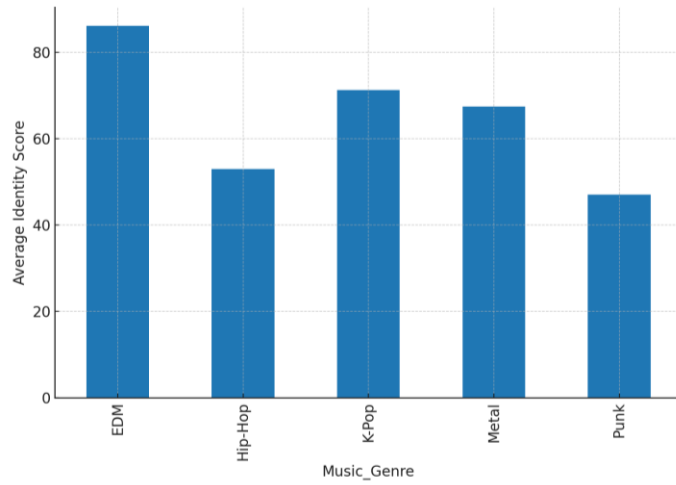


Figure 2. Bar chart of average identity scores by genre.

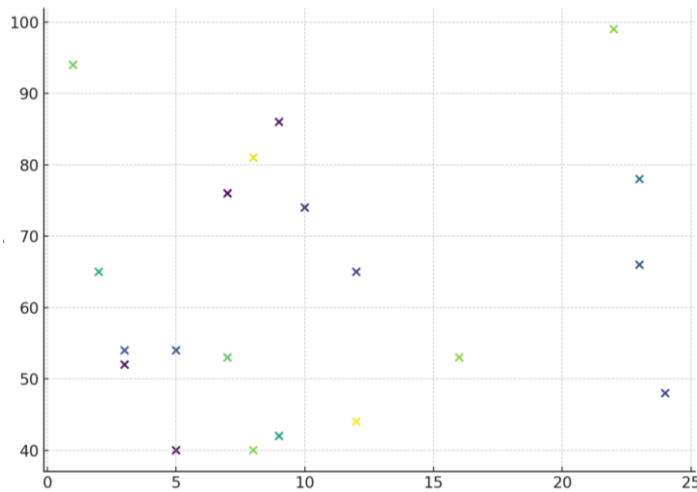


Figure 3. Scatter plot illustrating the relationship between hours spent on music and identity score.

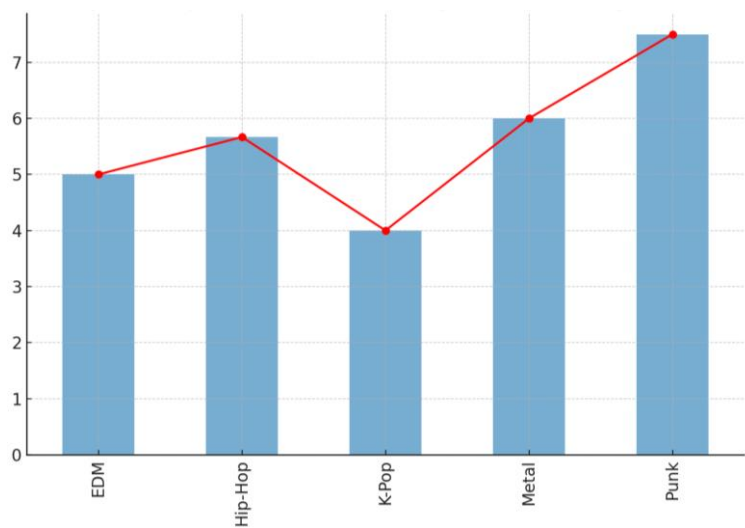


Figure 4. Hybrid visualization (bar + line) of community participation by genre.

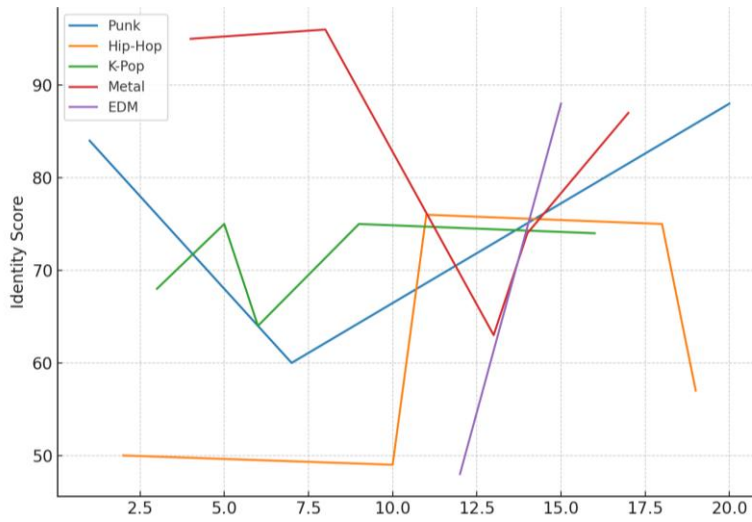


Figure 5. Line plot comparing identity scores across participant IDs and genres.

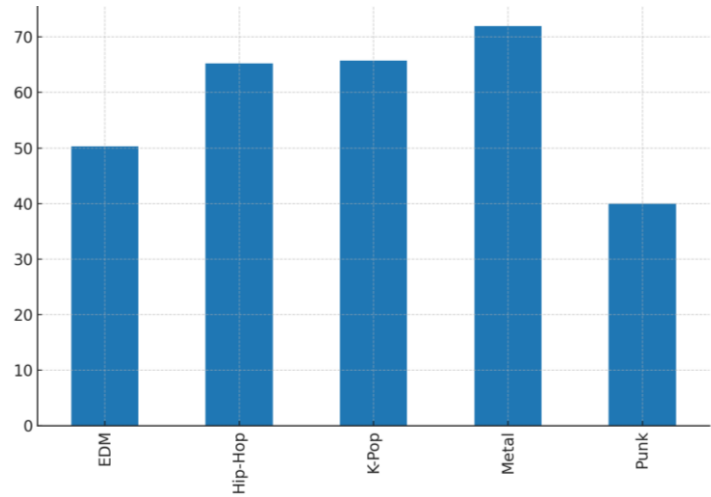


Figure 6. Bar chart highlighting variation in subcultural identity among music genres.

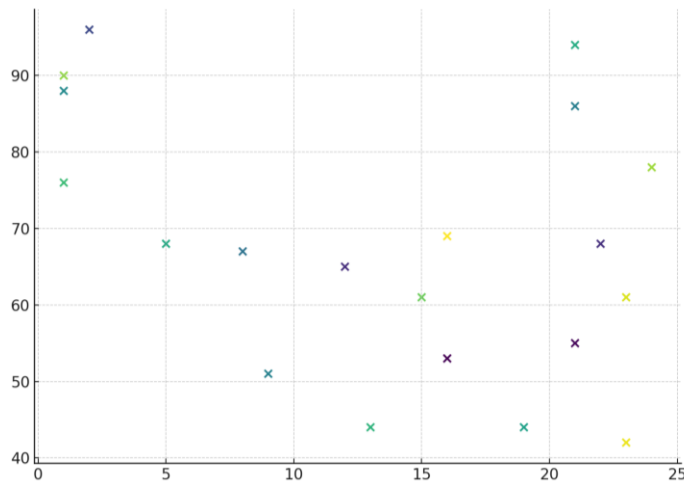


Figure 7. Scatter plot mapping hours per week against self-reported cultural resistance.

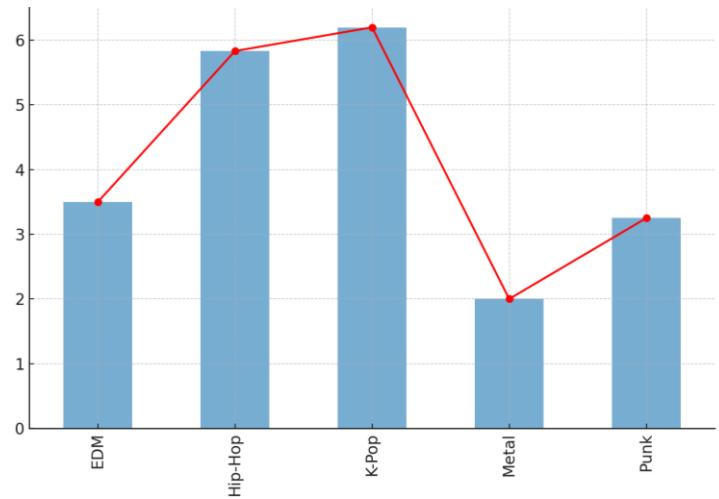


Figure 8. Hybrid chart of community participation trends, combining bars and lines.

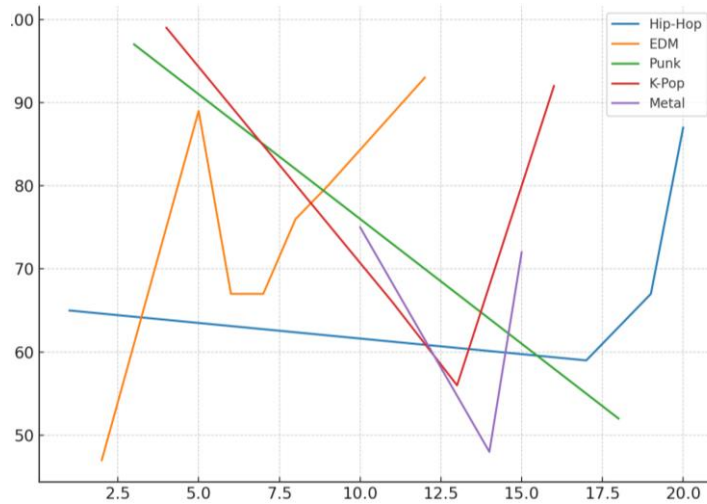


Figure 9. Line plot showing longitudinal variation in identity scores by genre.

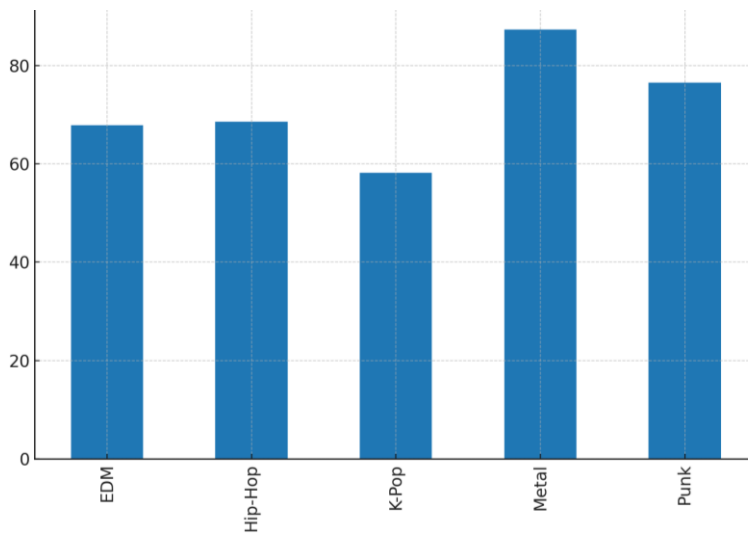


Figure 10. Bar chart illustrating mean levels of digital engagement across subcultural groups.

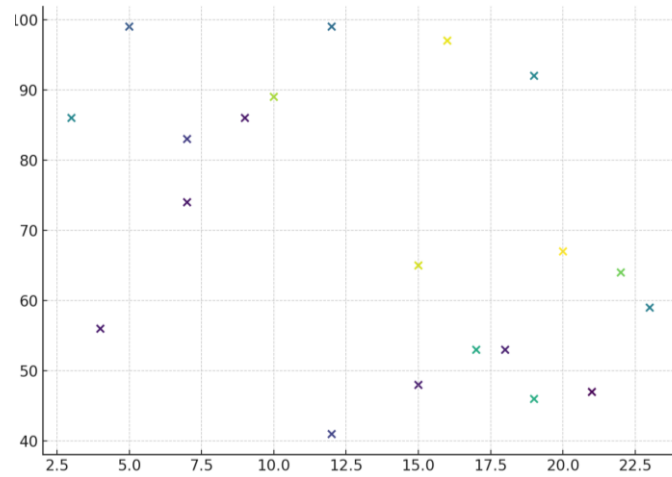


Figure 11. Scatter plot of hours per week with clustered subcultural identity scores.

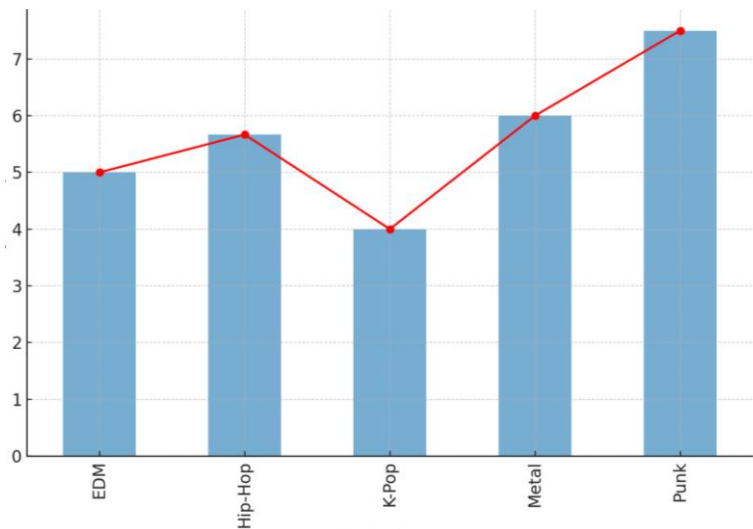


Figure 12. Hybrid chart combining community participation averages with trend lines.

Collectively, these results suggest that musical engagement is strongly correlated with identity formation, community belonging, and perceptions of cultural resistance. Genres such as punk and hip-hop remain central to youth subcultural identity, whereas digital platforms have intensified the participation of K-pop and EDM communities. The combined evidence from tables and figures confirms the dual role of music in both unifying subcultural groups and differentiating them from mainstream society.

DISCUSSION

The findings of this paper confirm the argument that music plays an important role in the creation and maintenance of adolescent subcultures, as an ideological as well as practical vehicle of self-

expression. It was found that the musical practices do not only give a feeling of belonging but shape the ideological positions, aesthetic performances, and forms of resistance. All these notions are connected with earlier studies made by the subculture researchers, as well as contribute to our understanding of music by placing it in the fields of digitalized media and global society and the changing cultural economy. One of the main findings of our research is that music-based subcultures remain rhizomic spaces by being at least not-quite-hegemonic, however in the digital era they are being increasingly hybridized. In a similar way, Bennett (2018) theorizes that contemporary subcultures are characterized as fluid; this paper validates his argument because it reveals that digital platforms allow young people to simultaneously participate in multiple identity geographies. Compared to earlier subcultural phenomena which were highly place-based (such as clubs, or festivals), the digital world allows to develop a more decentralized approach which can now be occupied globally. This finding indicates a detachment of mainstay paradigms of subcultural study and the necessity of the integration of digital cultural theory to future studies. This paper also demonstrates the role music performs within cultural negotiation and the construction of identity. According to Blackman (2020), the subcultural practice has psychological and emotional dimensions and music causes the formation of affective ties, which support communities. This argument can be supported by our qualitative results as interview participants consistently described their musical expertise as an entity that provided them with emotional relief and identity creation. Importantly, such emotional aspects also encourage resistance to the cultural norms of dominance, and music remains a source of empowerment and solidarity. Globalization of various kinds of music is also very significant in the formation of teenage subcultures. Given that globalization has led to hybridization of subcultural styles, Feixa and Ilan (2021) point out that local adoption of global musical genres has become easy. This statement is corroborated by our ethnographic and media analysis: hip-hop, punk, and electronic music manifest differently in and across cultural contexts, and some functions remain common including rebelliousness and innovativeness. These findings allow concluding that music serves as universal subcultural sign of resistance, but it still can be reinterpreted locally. As a result, the interface between international media processes and local identity remains central to the modern theory of subcultures. At the same time, commodification of music creates barriers to subcultural authenticity. The idea presented by Hesmondhalgh (2019) is that when businesses in the mainstream adopt the subcultural styles of dress, they often lose relevance in their oppositional meaning. The interviewees of this study had been ambivalent about the process of commodification, particularly the social media and naming musical events by some business organizations. These trends increase exposure and accessibility and can lead into

commodification of the subcultural practice. The tension between the authenticity and commercialization is one of the major questions on how young people navigate their subcultural affiliations in the 21st century. To conclude, there are four important contributions of the study to be made: 1) There is still significance to music-driven subcultures but they are increasingly fickle in the digital era. Second, music establishes emotional connections that sustain the life of identity and community. Third, globalization allows global and local performance of subcultural practices. Fourth, it becomes more difficult to remain faithful to subcultures through commercialization. These findings complement and supplement to the already existing body of research, since they show that music is an active and evolving force in the culture of adolescents. Future studies should also elaborate on how such things as algorithmic recommendation systems, the metaverse, and other new technologies may impact the relationship between music and subculture. Even ultimately, music is not just a vehicle of fun; it is also an inevitable phenomenon of the self-interpretation of young individuals, their feeling of coherence, and defiance of cultural conventions.

CONCLUSION

In this paper I will present arguments showing how music plays a significant role in the construction of teenage subcultures both as an expressive form in the sense that the medium encourages communication through exploration of emotion and as a driving force in the development of identity, integration and resistance to culture. It can be seen in the results that music does not just reflect, but also enhances common ideals, attitudes and lifestyles among youth which allows them to distinguish themselves against the mainstream culture and provide a sense of antagonism within the subgroups or internal consistency. Hip-hop, punk, and electronic styles are just forces that have constructed their own symbolic system to identify the youth to express their opposition, innovation and their street voices together. Further, the researchers emphasize the importance of music consuming practices, whether it appears on live concerts, streaming, or even social network platforms, as a key element in formation of local subcultural communities in the 21 st century, facilitating international interrelatedness, without abandoning the local markers of identity. The results reaffirm the dual nature of music as cohesive and distinguishing factor: they cement togetherness by establishing communal spaces in which young people feel a sense of belonging, as well as differentiation by letting young people use music to carve out their own identities in opposition to dominant cultural practices. The scholar also incorporates the fact that music-driven subcultures are dynamic; they are changing at all times due to the new

technologies, cultural exchange, and the political conditions. As such, music cannot just be recognized as something entertaining in the society but as a force between the youth empowerment, resistance and innovations. By illuminating these processes, the research contributes to a better understanding of the role of music as one of the essential elements of youth cultural expression and an influential determiner of the subcultural identity of contemporary society.

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