

Globalization And Popular Music In South Korea Sounding Out K Pop Routledge Studies In Popular Music

Afro-Colombian Hip-Hop: Globalization, Transnational Music, and Ethnic Identities, by Christopher Dennis, reveals how, through a mode of transculturation, Afro-Colombian youth are transforming U.S. hip-hop into a more autonomous art form used for articulating oppositional social and political critiques, reworking ethnic identities, and actively taking part in the reimagining of the nation. This book represents a valuable addition to the body of academic work emerging from scholars bringing Afro-Colombian issues to the forefront of Colombian and Latin American studies, specifically by documenting the contributions that today's young black artists are making to both national culture and local music practices."

K-Pop: Popular Music, Cultural Amnesia, and Economic Innovation in South Korea seeks at once to describe and explain the emergence of export-oriented South Korean popular music and to make sense of larger South Korean economic and cultural transformations. John Lie provides not only a history of South Korean popular music—the premodern background, Japanese colonial influence, post-Liberation American impact, and recent globalization—but also a description of K-pop as a system of economic innovation and cultural production. In doing so, he delves into the broader background of South Korea in this wonderfully informed history and analysis of a pop culture phenomenon sweeping the globe.

With just four record companies controlling nearly 80 per cent of the world market in popular music, issues of globalization are evidently significant to our understanding of how and why popular music is made and distributed. As transnational industries seek to open up increasingly larger markets, the question of how local and regional music cultures can be sustained is a pressing one. To what extent does the global music market offer opportunities for the worldwide dissemination of local music within and beyond the major industry? The essays in this volume examine the structure and strategies of the transnational music industry, with its deployment of mass communication technologies including sound carriers, satellite broadcasting and the Internet. The book also explores local and individual experience of global music and this music's dissemination through migration and communities of interest, as well as the ideological and political use of different kinds of music. In contrast to recent arguments which posit an American imperialist dominance of popular music, the contributors to this volume find that the global repertoire of the major labels no longer represents the culture of a certain country but is fed by different sources. The essays here discuss how we can characterize this vast de-centered industry, and offer perspectives on the so-called 'international repertoire' that calls for a melodic structure, ballad forms, unaccented vocalisation and an image that has global recognition.

Sounds French examines the history of popular music in France between the arrival of rock and roll in 1958 and the collapse of the first wave of punk in 1980, and the connections between musical genres and concepts of community in French society. During this period, scholars have tended to view the social upheavals associated with postwar reconstruction as part of debates concerning national identity in French culture and politics, a tendency that developed from political figures' and intellectuals' concerns with French national identity. In this book, author Jonathyne Briggs reorients the scholarship away from an exclusive focus on national identity and instead towards an investigation of other identities that develop as a result of the increased globalization of culture. Popular music, at once individual and communal, fixed and plastic, offers an illuminating window into such transformations in social structures through the ways in which musicians, musical consumers, and critical intermediaries re-imagined themselves as part of novel cultural communities, whether local, national, or supranational in nature. Briggs argues that national identity was but one of a panoply of identities in flux during the postwar period in France, demonstrating that the development of hybridized forms of popular music provided the French with a method for expressing and understanding that flux. Drawing upon an array of printed and aural sources, including music publications, sound recordings, record sleeves, biographies, and cultural criticism, Sounds French is an essential new look at popular music in postwar France.

This book contextualizes a globalization process that has since ancient times involved the creation, use, and world-wide movement of song, instrumental music, musical drama, music with dance, concert, secular, popular and religious music. Integral to the process have been political, economic, military, and religious forces that motivated or compelled performers to travel, often far beyond the borders of their homelands, to practice their art and craft. That this music was often a traveling companion to non-musical movements—military campaigns, religious missions, political events—does not make the distance it traveled, nor its cultural and social impact, less remarkable. The Globalization of Music in History contributes to a growing awareness of the power of music to give insight into those things that all cultures and civilizations hold in common, and that promote and nurture mankind's most noble virtues. The book adds a philosophical perspective to ongoing work in ethnomusicology, musicology, music therapy, and what may be an evolving global music. It attributes this evolution to the motivation by musicians to travel and to spread music around the globe, and even into outer space. It also provides connectivity between the people, activities and events in which music is used and the means by which it moves from one place to another.

The musical heritage of slavery : from Creolization to "world music" / Denis-Constant Martin My life in the bush of ghosts : "world music" and the commodification of religious experience / Steven Feld A place in the world : globalization, music, and cultural identity in contemporary Vanuatu / Philip Hayward Musicality and environmentalism in the rediscovery of Eldorado : an anthropology of the Raoni-Sting encounter / Rafael Jose? de Menezes Bastos "Beautiful blue" : Rara?muri violin music in a cross-border space / Daniel Noveck World music producers and the cuban frontier / Ariana Hernandez-Reguant Trovador of the Black Atlantic : Laba Sosseh and the Africanization of Afro-Cuban music / Richard M. Shain Slave ship on the infosea : contaminating the system of circulation / Barbara Browning World music of today / Timothy D. Taylor The promise of world music : strategies for non-essentialist listening / Bob W. White. Rethinking globalization through music / Bob W. White 1: Structured encounters The musical heritage of slavery : from Creolization to "world music" / Denis-Constant Martin My life in the bush of ghosts : "world music" and the commodification of religious experience / Steven Feld A place in the world : globalization, music, and cultural identity in contemporary Vanuatu / Philip Hayward Musicality and environmentalism in the rediscovery of Eldorado : an anthropology of the Raoni-Sting encounter / Rafael Jose? de Menezes Bastos 2: Mediated encounters "Beautiful blue" : Rara?muri violin music in a cross-border space / Daniel Noveck World music producers and the cuban frontier / Ariana Hernandez-Reguant Trovador of the Black Atlantic : Laba Sosseh and the Africanization of Afro-Cuban music / Richard M. Shain 3: Imagined encounters Slave ship on the infosea : contaminating the system of circulation / Barbara Browning World music of today / Timothy D. Taylor The promise of world music : strategies for non-essentialist listening / Bob W. White.

This book offers the first in-depth study of experimental and popular music scenes in Beirut, looking at musicians working towards a new understanding of musical creativity and music culture in a country that is dominated by mass-mediated pop music, and propaganda. Burkhalter studies the generation of musicians born at the beginning of the Civil War in the Lebanese capital, an urban and cosmopolitan center with a long tradition of cultural activities and exchanges with the Arab world, Europe, the US, and the former Soviet Union. These Lebanese rappers, rockers, death-metal, jazz, and electro-acoustic musicians and free improvisers choose local and transnational forms to express their connection to the broader musical, cultural, social, and political environment. Burkhalter explores how these musicians organize their own small concerts for 'insider' audiences, set up music labels, and network with like-minded musicians in Europe, the US, and the Arab world. Several key tracks are analyzed with methods from ethnomusicology, and popular music studies, and contextualized through interviews with the musicians. Discussing key references from belly dance culture (1960s), psychedelic rock in Beirut (1970s), the noises of the Lebanese Civil war (1975-1990), and transnational Pop-Avant-Gardes and World Music 2.0 networks, this book contributes to the study of localization and globalization processes in music in an

increasingly digitalized and transnational world. At the core, this music from Beirut challenges "ethnocentric" perceptions of "locality" in music. It attacks both "Orientalist" readings of the Arab world, the Middle East, and Lebanon, and the focus on musical "difference" in Euro-American music and culture markets. On theoretical grounds, this music is a small, but passionate attempt to re-shape the world into a place where "modernity" is not "euro-modernity" or "euro-american modernity," but where possible new configurations of modernity exist next to each other.

How are national identities constructed and articulated through music? Popular music has long been associated with political dissent, and the nation state has consistently demonstrated a determination to seek out and procure for itself a stake in the management of 'its' popular musics. Similarly, popular musics have been used 'from the ground up' as sites for both populist and popular critiques of nationalist sentiment, from the position of both a globalizing and a 'local' vernacular culture. The contributions in this book arrive at a critical moment in the development of the study of national cultures and musicology. The book ranges from considerations of the ideological focus of cultural nationalism through to analyses of musical hybridity and musical articulations of other kinds of identities at odds with national identity. The processes of global homogenization are thereby shown to have brought about a transitional crisis for national cultural identities: the evolution of these identities, particularly with reference to the concept of 'authenticity' in music, is situated within broader debates on power, political economy and constructions of the self. Theorizations of practice are employed after the manner of Bourdieu, Gramsci, Goffman, Gadamer, Habermas, Bhabha, Lacan and Zizek. Each contribution acts as a case study to characterize the strategies through which differing modes of musical discourse engage, critique or obscure discourses on national identity. The studies include discussions of: musical representations of Irishness; the relationship between Afropop and World Music; Norwegian club music; the revival of traditional music in Serbia; resistance to cultural homogeneity in Brazil; contemporary Uyghur song in Northwest China; rap and race in French society; technobanda from the barrios of Los Angeles, and Spanish/Moroccan rai. In this way, the book seeks to characterize the ideological configurations that help to activate and sustain hegemonic, amb

This book traces the particularities of music migration and tourism in different global settings, and provides current, even new perspectives for ethnomusicological research on globalizing musics in transit. The dual focus on tourism and migration is central to debates on globalization, and their examination—separately or combined—offers a useful lens on many key questions about where globalization is taking us: questions about identity and heritage, commoditization, historical and cultural representation, hybridity, authenticity and ownership, neoliberalism, inequality, diasporization, the relocation of allegiances, and more. Moreover, for the first time, these two key phenomena—tourism and migration—are studied conjointly, as well as interdisciplinary, in order to derive both parallels and contrasts. While taking diverse perspectives in embracing the contemporary musical landscape, the collection offers a range of research methods and theoretical approaches from ethnomusicology, anthropology, cultural geography, sociology, popular music studies, and media and communication. In so doing, *Musics in Transit* provides a rich exemplification of the ways that all forms of musical culture are becoming transnational under post-global conditions, sustained by both global markets and musics in transit, and to which both tourists and diasporic cosmopolitans make an important contribution.

"Balancing Acts is a must-read for social scientists, policy experts, and educators interested in addressing the achievement gap between minority and majority students. This unique comparative study of multi-racial schools in the US and the UK considers through a new lens the impact of peer status on educational achievement for whites, Indians, and blacks. Never has expertise on the second-generation, racial and ethnic boundaries, youth culture, cultural consumption, and education been so skillfully brought together. And best of all, this signal contribution offers practical and sensible policy recommendations for addressing some of the causes of low educational performance."—Michele Lamont, author of *The Dignity of Working Men: Morality and the Boundaries of Race, Class, and Immigration* "This important comparative study skillfully unpacks the concept of culture and demonstrates with considerable cogency the role played by youth culture in shaping immigrant children's uneven educational achievement. *Balancing Acts* rightly highlights children's agency in negotiating the pressures of different identities and offers several most valuable recommendations."—Bhikhu Parekh, House of Lords, author of *Rethinking Multiculturalism* "This important study breaks new empirical ground and brings much needed conceptual clarity to the sociological study of culture, identity, and the schooling of the children of immigrants in the two defining global cities of our era. It achieves a marvelous balance—between London and New York, between institutions, social structures, and human agency, and between various immigrant-origin groups on both sides of the Atlantic. It is a must read for anyone interested in learning what the best of sociological research has to offer to us to elucidate one of the most relevant issues of our times."—Marcelo M. Suárez-Orozco, Institute for Advanced Study, Princeton, NJ "If this book doesn't convince us that adolescents' taste in music and style of dress have more to do with their quest for peer status than their attitudes toward school and achievement, I'm not sure what will. The second-generation immigrant youth in *Balancing Acts* add to the chorus of compelling young voices forcing us to reconsider how we think about the impact of youth cultures on student achievement. Warikoo's careful attention to the meanings young people attach to contemporary urban music and style should be required reading for anyone interested in the world of adolescents."—Karolyn Tyson, Sociology, University of North Carolina at Chapel Hill "Warikoo does an excellent job describing peer culture and its complex role in the everyday lives of teenagers in London and New York City. This book is essential reading for educators, scholars, and, of course, students."—Margaret M. Chin, author of *Sewing Women: Immigrants and the New York City Garment Industry* "This provocative and timely book offers a refreshing perspective on the relationship of second-generation immigrants and youth culture. Warikoo makes a bold argument regarding peer culture, status and academic achievement that is sure to take current discourse into a whole new direction."—Gilberto Q. Conchas, author of *The Color of Success*

This book traces the trajectories of modern globalization since the late nineteenth century, and considers hegemonic cultural beliefs and practices during the various phases of the history of capitalism. It offers a way to study world popular music from the perspective of critical social theory. Moving chronologically, the book adopts the three phases in the history of capitalist hegemony since the nineteenth century--liberal, organized, and neoliberal capitalism--to consider world popular music in each of these cultural contexts. While capitalism is now everywhere, its history has been one borne out of racism and masculine hegemony. Early Europeanization and globalization have had a major impact upon western race/gender/sexuality/capitalist hegemony, while nascent technologies of capital have led to a renewed reification and exploitation of racialized, sexualized, and classed populations. This book offers a critique of the relationship between emergent capitalist formations and culture over the past hundred years. It explores the way that world popular music mediates economic, cultural, and ideological conditions, through which capitalism has been created in multiple and heterogeneous ways, understanding world popular music as the production of meaning through language and representation. The various dimensions considered in the book are the work of critical social science--a critique of capitalism's impact upon popular music in historical and world perspective.

This book provides a powerful contemporary framework for contemporary popular music studies with a distinctive global and interdisciplinary awareness, covering empirical research from across the world in addition to well-established and newer theory from the music disciplines, social sciences, and humanities. It offers fresh conceptualizations about world popular music seen within the context of globalization, capitalism, and identity.

This book is about South-North, North-South relations between Africa and Europe, presenting the personal narratives of musicians in different locations across Africa and Europe, and those of the people who constitute their networks within the wider artistic, cultural, and civil society milieus of globalizing societies.

The Routledge Handbook of Korean Culture and Society is an accessible and interdisciplinary resource that explores the formation and transformation of Korean culture and society. Each chapter provides a comprehensive and thought-provoking overview on key topics, including: compressed modernity, religion, educational migration, social class and inequality, popular culture, digitalisation, diasporic cultures and cosmopolitanism. These topics are thoroughly explored by an international team of Korea experts, who provide historical context, examine key issues and debates, and highlight emerging questions in order to set the research agenda for the near future. Providing an interdisciplinary overview of Korean culture and society, this Handbook is an essential read for undergraduate and postgraduate students, as well scholars in Korean Studies, Cultural Studies, Sociology, Anthropology, and Asian Studies in general.

This book will examine the recent development of school music education in Mainland China, Hong Kong, and Taiwan to illustrate how national policies for music in the school curriculum integrate music cultures and non-musical values in the relationship between national cultural identity and globalization. It will examine the ways in which policies for national identity formation and globalization interact to complement and contradict each other in the content of music education in these three Chinese territories. Meanwhile, tensions posed by the complex relationship between cultural diversity and political change have also led to a crisis of national identity in these three localities. The research methods of this book involve an analysis of official approved music textbooks, a survey questionnaire distributed to students attending music education programmes as well as primary and secondary school music teachers, and in-depth interviews with student teachers and schoolteachers in the three territories.

In *The Globalization of Irish Traditional Song Performance* Susan Motherway examines the ways in which performers mediate the divide between local and global markets by negotiating this dichotomy in performance practice. In so doing, she discusses the globalizing processes that exert transformative influences upon traditional musics and examines the response to these influences by Irish traditional song performers. In developing this thesis the book provides an overview of the genre and its subgenres, illustrates patterns of musical change extant within the tradition as a result of globalization, and acknowledges music as a medium for re-negotiating an Irish cultural identity within the global. Given Ireland's long history of emigration and colonisation, globalization is recognised as both a synchronic and a diachronic phenomenon. Motherway thus examines Anglo-Irish song and songs of the Irish Diaspora. Her analysis reaches beyond essentialist definitions of the tradition to examine evolving sub-genres such as Country & Irish, Celtic and World Music. She also recognizes the singing traditions of other ethnic groups on the island of Ireland including Orange-Order, Ulster-Scots and Traveller song. In so doing, she shows the disparity between native conceptions and native realities in respect to Irish cultural Identity.

Explores the impact of hip hop on culture worldwide.

This book is the first comprehensive account of how Anglo-American popular music transformed Italian cultural life. Drawing on neglected archival materials, the author explores the rise of new musical tastes and social divisions in late twentieth century Italy. The book reconstructs the emergence of pop music magazines in Italy and offers the first in-depth investigation of the role of critics in global music cultures. It explores how class, gender, race and geographical location shaped the production and consumption of music magazines, as well as critics' struggle over notions of expertise, cultural value and cosmopolitanism. *Globalization, Music and Cultures of Distinction* provides an innovative framework for studying how globalization transforms cultural institutions and aesthetic hierarchies, thus breaking new ground for sociological and historical research. It will be essential reading for scholars and students interested in cultural sociology, popular music, globalization, media and cultural studies, social theory and contemporary Italy.

This book draws from a rich history of scholarship about the relations between music and cities, and the global flows between music and urban experience. The contributions in this collection comment on the global city as a nexus of moving people, changing places, and shifting social relations, asking what popular music can tell us about cities, and vice versa. Since the publication of the first *Sounds and the City* volume, various movements, changes and shifts have amplified debates about globalization. From the waves of people migrating to Europe from the Syrian civil war and other conflict zones, to the 2016 "Brexit" vote to leave the European Union and American presidential election of Donald Trump. These, and other events, appear to have exposed an anti-globalist retreat toward isolationism and a backlash against multiculturalism that has been termed "post-globalization." Amidst this, what of popular music? Does music offer renewed spaces and avenues for public protest, for collective action and resistance? What can the diverse?? histories, hybridities, and legacies of popular music tell us about the ever-changing relations of people and cities?

This collection of articles by leading scholars traces the history of Brazilian pop music through the twentieth-century.

Drawing on more than a decade of research in Japan and the United States, David Novak traces the "cultural feedback" that generates and sustains Noise, an underground music genre combining distortion and electronic effects.

A third edition of this book is now available. Now in a fully revised and updated edition, this concise and insightful book explores the ways American popular products such as movies, music, television programs, fast food, sports, and even clothing styles have molded and continue to influence modern globalization. Lane Crothers offers a thoughtful examination of both the appeal of American products worldwide and the fear and rejection they induce in many people and nations around the world. The author defines what we mean by "popular culture," how popular culture is distinguished from the generic concept of "culture," and what constitutes "American" popular culture. Tracing how U.S. movies, music, and TV became dominant in world popular culture, Crothers also considers the ways in which non-visual products like fast-food franchises, sports, and fashion have become ubiquitous. He also presents a fascinating set of case studies

that highlight the varied roles American products play in a range of different nations and communities. Concluding with a projection of the future impact of American popular culture, this book makes a powerful argument for its central role in shaping global politics and economic development.

Jazz Diaspora: Music and Globalisation is about the international diaspora of jazz, well underway within a year of the first jazz recordings in 1917. This book studies the processes of the global jazz diaspora and its implications for jazz historiography in general, arguing for its relevance to the fields of sonic studies and cognitive theory. Until the late twentieth century, the historiography and analysis of jazz were centred on the US to the almost complete exclusion of any other region. The driving premise of this book is that jazz was not 'invented' and then exported: it was invented in the process of being disseminated. *Jazz Diaspora* is a sustained argument for an alternative historiography, based on a shift from a US-centric to a diasporic perspective on the music. The rationale is double-edged. It appears that most of the world's jazz is experienced (performed and consumed) in diasporic sites – that is, outside its agreed geographical point of origin – and to ignore diasporic jazz is thus to ignore most jazz activity. It is also widely felt that the balance has shifted, as jazz in its homeland has become increasingly conservative. There has been an assumption that only the 'authentic' version of the music--as represented in its country of origin--was of aesthetic and historical interest in the jazz narrative; that the forms that emerged in other countries were simply rather pallid and enervated echoes of the 'real thing'. This has been accompanied by challenges to the criterion of place- and race-based authenticity as a way of assessing the value of popular music forms in general. As the prototype for the globalisation of popular music, diasporic jazz provides a richly instructive template for the study of the history of modernity as played out musically.

Globalization is usually thought of as the worldwide spread of Western—particularly American—popular culture. Yet if one nation stands out in the dissemination of pop culture in East and Southeast Asia, it is Japan. Pokémon, anime, pop music, television dramas such as *Tokyo Love Story* and *Long Vacation*—the export of Japanese media and culture is big business. In *Recentering Globalization*, Koichi Iwabuchi explores how Japanese popular culture circulates in Asia. He situates the rise of Japan's cultural power in light of decentering globalization processes and demonstrates how Japan's extensive cultural interactions with the other parts of Asia complicate its sense of being "in but above" or "similar but superior to" the region. Iwabuchi has conducted extensive interviews with producers, promoters, and consumers of popular culture in Japan and East Asia. Drawing upon this research, he analyzes Japan's "localizing" strategy of repackaging Western pop culture for Asian consumption and the ways Japanese popular culture arouses regional cultural resonances. He considers how transnational cultural flows are experienced differently in various geographic areas by looking at bilateral cultural flows in East Asia. He shows how Japanese popular music and television dramas are promoted and understood in Taiwan, Hong Kong, and Singapore, and how "Asian" popular culture (especially Hong Kong's) is received in Japan. Rich in empirical detail and theoretical insight, *Recentering Globalization* is a significant contribution to thinking about cultural globalization and transnationalism, particularly in the context of East Asian cultural studies.

The title seeks to show how people are embedded culturally, socially and linguistically in a certain peripheral geographical location, yet are also able to roam widely in their use and takeup of a variety of linguistic and cultural resources. Drawing on data examples obtained from ethnographic fieldwork trips in Mongolia, a country located geographically, politically and economically on the Asian periphery, this book presents an example of how peripheral contexts should be seen as crucial sites for understanding the current sociolinguistics of globalization. Dovchin brings together several themes of wide contemporary interest, including sociolinguistic diversity in the context of popular culture and media in a globalized world (with a particular focus on popular music), and transnational flows of linguistic and cultural resources, to argue that the role of English and other languages in the local language practices of young musicians in Mongolia should be understood as "linguascapes." This notion of linguascapes adds new levels of analysis to common approaches to sociolinguistics of globalization, offering researchers new complex perspectives of linguistic diversity in the increasingly globalized world.

K-pop (Korean popular music) reigns as one of the most popular music genres in the world today, a phenomenon that appeals to listeners of all ages and nationalities. In *Soul in Seoul: African American Popular Music and K-pop*, Crystal S. Anderson examines the most important and often overlooked aspect of K-pop: the music itself. She demonstrates how contemporary K-pop references and incorporates musical and performative elements of African American popular music culture as well as the ways that fans outside of Korea understand these references. K-pop emerged in the 1990s with immediate global aspirations, combining musical elements from Korean and foreign cultures, particularly rhythm and blues genres of black American popular music. Korean solo artists and groups borrow from and cite instrumentation and vocals of R&B genres, especially hip-hop. They also enhance the R&B tradition by utilizing Korean musical strategies. These musical citational practices are deemed authentic by global fans who function as part of K-pop's music press and promotional apparatus. K-pop artists also cite elements of African American performance in Korean music videos. These disrupt stereotyped representations of Asian and African American performers. Through this process K-pop has arguably become a branch of a global R&B tradition. Anderson argues that Korean pop groups participate in that tradition through cultural work that enacts a global form of crossover and by maintaining forms of authenticity that cannot be faked, and furthermore propel the R&B tradition beyond the black-white binary.

A reader on popular culture

In this lively ethnography Ian Condry interprets Japan's vibrant hip-hop scene, explaining how a music and culture that originated halfway around the world is appropriated and remade in Tokyo clubs and recording studios. Illuminating different aspects of Japanese hip-hop, Condry chronicles how self-described "yellow B-Boys" express their devotion to "black culture," how they combine the figure of the samurai with American rapping techniques and gangsta imagery, and how underground artists compete with pop icons to define "real" Japanese hip-hop. He discusses how rappers manipulate the Japanese language to achieve rhyme and rhythmic flow and how Japan's female rappers struggle to find a place in a male-dominated genre. Condry pays particular attention to the messages of emcees, considering how their raps take on subjects including Japan's education system, its sex industry, teenage bullying victims turned schoolyard murderers, and even America's handling of the war on terror. Condry attended more than 120 hip-hop performances in clubs in and around Tokyo, sat in on dozens of studio recording sessions, and interviewed rappers, music company executives, music store owners, and journalists. Situating the voices of Japanese artists in the specific nightclubs where hip-hop is performed—what musicians and fans call the *genba* (actual site) of the scene—he draws attention to the collaborative, improvisatory character of cultural globalization. He contends that it was the pull of grassroots connections and individual performers rather than the push of big media corporations that initially energized and popularized hip-hop in Japan. Zebra, DJ Krush, Crazy-A, Rhymester, and a host of other artists created Japanese rap, one performance at a time.

In *Musicians in Transit* Matthew B. Karush examines the transnational careers of seven of the most influential Argentine musicians of the twentieth century: Afro-Argentine swing guitarist Oscar Alemán, jazz saxophonist Gato Barbieri, composer Lalo Schifrin, tango innovator Astor Piazzolla, balada singer Sandro, folksinger Mercedes Sosa, and rock musician Gustavo Santaolalla. As active participants in the

globalized music business, these artists interacted with musicians and audiences in the United States, Europe, and Latin America and contended with genre distinctions, marketing conventions, and ethnic stereotypes. By responding creatively to these constraints, they made innovative music that provided Argentines with new ways of understanding their nation's place in the world. Eventually, these musicians produced expressions of Latin identity that reverberated beyond Argentina, including a novel form of pop ballad; an anti-imperialist, revolutionary folk genre; and a style of rock built on a pastiche of Latin American and global genres. A website with links to recordings by each musician accompanies the book.

Hip hop music that empowers and engages youth in East Africa

Scarce attention has been paid to the dimension of sound and its essential role in constructing image, culture, and identity in Chinese film and media. *China in the Mix* fills a critical void with the first book on the sound, languages, scenery, media, and culture in post-Socialist China. In this study, Ying Xiao explores fascinating topics, including appropriations of popular folklore in the Chinese new wave of the 1980s; Chinese rock 'n' roll and youth cinema in fin de siècle China; the political-economic impact of free market imperatives and Hollywood pictures on Chinese film industry and filmmaking in the late twentieth century; the reception and adaptation of hip hop; and the emerging role of Internet popular culture and social media in the early twenty-first century. Xiao examines the articulations and representations of mass culture and everyday life, concentrating on their aural/oral manifestations in contemporary Chinese cinema and in a wide spectrum of media and cultural productions. *China in the Mix* offers the first comprehensive investigation of Chinese film, expressions, and culture from a unique, cohesive acoustic angle and through the prism of global media-cultural exchange. It shows how the complex, evolving uses of sound (popular music, voice-over, silence, noise, and audio mixing) in film and media reflect and engage the important cultural and socio-historical shifts in contemporary China and in the increasingly networked world. Xiao offers an innovative new conception of Chinese film and media and their audiovisual registers in the historiographical frame of China amid the global landscape. While the influence of Western, Anglophone popular culture has continued in the global cultural market, the Korean cultural industry has substantially developed and globally exported its various cultural products, such as television programs, pop music, video games and films. The global circulation of Korean popular culture is known as the Korean wave, or Hallyu. Given its empirical scope and theoretical contributions, this book will be highly appealing to any scholar or student interested in media globalization and contemporary Asia popular culture. These chapters present the evolution of Hallyu as a transnational process and addresses two distinctive aspects of the recent Hallyu phenomenon - digital technology integration and global reach. This book will be the first monograph to comprehensively and comparatively examine the translational flows of Hallyu through extensive field studies conducted in the US, Canada, Chile, Spain and Germany.

Globalization and Popular Music in South Korea Sounding Out K-Pop Routledge

In France during the 1960s and 1970s, popular music became a key component of socio-cultural modernisation as the music/record industry became increasingly important in both economic and cultural terms in response to demographic changes and the rise of the modern media. As France began questioning traditional ways of understanding politics and culture before and after May 1968, music as popular culture became an integral part of burgeoning media activity. Press, radio and television developed free from de Gaulle's state domination of information, and political activism shifted its concerns to the use of regional languages and regional cultures, including the safeguard of traditional popular music against the centralising tendencies of the Republican state. The cultural and political significance of French music was again revealed in the 1990s, as French-language music became a highly visible example of France's quest to maintain her cultural 'exceptionalism' in the face of the perceived globalising hegemony of English and US business and cultural imperialism. Laws were passed instituting minimum quotas of French-language music. The 1980s and 1990s witnessed developing issues raised by new technologies, as compact discs, the minitel telematics system, the internet and other innovations in radio and television broadcasting posed new challenges to musicians and the music industry. These trends and developments are the subject of this volume of essays by leading scholars across a range of disciplines including French studies, musicology, cultural and media studies and film studies. It constitutes the first attempt to provide a complete and up-to-date overview of the place of popular music in modern France and the reception of French popular music abroad.

This book offers an in-depth study of the globalization of contemporary South Korean idol pop music, or K-Pop, visiting K-Pop and its multiple intersections with political, economic, and cultural formations and transformations. It provides detailed insights into the transformative process in and around the field of Korean pop music since the 1990s, which paved the way for the recent international rise of K-Pop and the Korean Wave. Fuhr examines the conditions and effects of transnational flows, asymmetrical power relations, and the role of the imaginary "other" in K-Pop production and consumption, relating them to the specific aesthetic dimensions and material conditions of K-Pop stars, songs, and videos. Further, the book reveals how K-Pop is deployed for strategies of national identity construction in connection with Korean cultural politics, with transnational music production circuits, and with the transnational mobility of immigrant pop idols. The volume argues that K-Pop is a highly productive cultural arena in which South Korea's globalizing and nationalizing forces and imaginations coincide, intermingle, and counteract with each other and in which the tension between both of these poles is played out musically, visually, and discursively. This book examines a vibrant example of contemporary popular music from the non-Anglophone world and provides deeper insight into the structure of popular music and the dynamics of cultural globalization through a combined set of ethnographic, musicological, and cultural analysis. Widening the regional scope of Western-dominated popular music studies and enhancing new areas of ethnomusicology, anthropology, and cultural studies, this book will also be of interest to those studying East Asian popular culture, music globalization, and popular music.

"Pop internationalists"--people who speak impressively about international trade while ignoring basic economics and misusing economic figures--are the target of this collection of Krugman's recent essays. In the clear, entertaining style that brought him acclaim for *The Age of Diminished Expectations*, Krugman explains what real economic analysis is. 6 illustrations. Copyright © Libri GmbH. All rights reserved.

This dissertation examines the various meanings of modernity in the history of Korean pop music, focusing on several crucial turning points in the development of K-pop. Since the late 1980s, Korean pop music has aspired to be a more advanced industry and establish an international presence, based on the economic leap and democratization as a springboard. Contemporary K-pop, originating from the underground dance scene in the 1980s, succeeded in transforming Korean pop music into a modern and youth-oriented genre with a new style dubbed "rap/dance music." The rise of dance music changed the landscape of Korean popular music and became the cornerstone of the K-pop idol music. In the era of globalization, K-pop's unique aesthetics and strategy, later termed "Cultural Technology," achieved substantial returns in the international market. Throughout this evolution, Korean Americans were vital players who brought K-pop closer to its mission of modern and international pop music. In the age of globalization, K-pop's modernity and identity are evolving in a new way. BTS' unprecedented success indicates that K-pop's modernity can be achieved through authentic narratives and Koreanness, not merely through cosmopolitan sounds and visual aesthetics that have eliminated nationality and locality.

Since the early transformation of European music practice and theory in the cultural centers of Asia, Latin America, and Africa around 1900, it has become necessary for music history to be conceived globally - a challenge that musicology has hardly faced yet. This book discusses the effects of cultural globalization on processes of composition and distribution of art music in the 20th and 21st century. Christian Utz provides the foundations of a global music historiography, building on new models such as transnationalism, entangled histories, and reflexive globalization. The relationship between music and broader changes in society forms the central focus and is treated as a pivotal music-historical dynamic.

Global Pop examines the rise of "world musics" and "world beat", and some of the musicians associated with these recent genres such as Peter Gabriel, Ladysmith Black Mambazo, and Johnny Clegg. Drawing on a wide range of sources - academic, popular, cyber, interviews, and the music itself - Global Pop charts an accessible path through many of the issues and contradictions surrounding the contemporary movement of people and musics worldwide. Global Pop examines the range of discourses employed in and around world music, demonstrating how the central concept of authenticity is wielded by musicians, fans, and other listeners, and looks at some of these musics in detail, examining ways they are caught up in forms of domination and resistance. The book also explores how some cross-cultural collaborations may fashion new musics and identities through innovative combinations of sounds and styles.

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