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***and updated edition, this concise and insightful book explores the ways American popular products such as movies, music, television programs,***

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***fast food, sports, and  
even clothing styles  
have molded and continue  
to influence modern  
globalization. Lane  
Crothers offers a  
thoughtful examination***

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***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***

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***defines what we mean by "popular culture," how popular culture is distinguished from the generic concept of "culture," and what constitutes "American"***

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***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***

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***products like fast-food franchises, sports, and fashion have become ubiquitous. He also presents a fascinating set of case studies that highlight the varied***



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***roles American products play in a range of different nations and communities. Concluding with a projection of the future impact of American popular***

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***culture, this book makes  
a powerful argument for  
its central role in  
shaping global politics  
and economic  
development.***

***Jeroen de Kloet is***

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**assistant professor at  
the Department of Media  
Studies of the  
University of Amsterdam,  
The Netherlands. --  
K-pop, described by Time  
Magazine in 2012 as**

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***"South Korea's greatest export", has rapidly achieved a large worldwide audience of devoted fans largely through distribution over the Internet. This***

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***book examines the  
phenomenon, and  
discusses the reasons  
for its success. It  
considers the national  
and transnational  
conditions that have***

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*played a role in K-pop's  
ascendancy, and explores  
how they relate to post-  
colonial modernisation,  
post-Cold War politics  
in East Asia,  
connections with the*

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***Korean diaspora, and the  
state-initiated campaign  
to accumulate soft  
power. As it is  
particularly concerned  
with fandom and cultural  
agency, it analyses fan***

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***practices, discourses, and underlying psychologies within their local habitus as well as in expanding topographies of online networks. Overall, the***



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***book addresses the  
question of how far  
"Asian culture" can be  
global in a truly  
meaningful way, and how  
popular culture from a  
"marginal" nation has***

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***become a global phenomenon.***

***This book contextualizes a globalization process that has since ancient times involved the creation, use, and world-***

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***wide movement of song,  
instrumental music,  
musical drama, music  
with dance, concert,  
secular, popular and  
religious music.***

***Integral to the process***

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***have been political,  
economic, military, and  
religious forces that  
motivated or compelled  
performers to travel,  
often far beyond the  
borders of their***

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***homelands, to practice  
their art and craft.  
That this music was  
often a traveling  
companion to non-musical  
movements—military  
campaigns, religious***

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***missions, political  
events –does not make  
the distance it  
traveled, nor its  
cultural and social  
impact, less remarkable.  
The Globalization of***

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***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***

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***common, and that promote and nurture mankind's most noble virtues. The book adds a philosophical perspective to ongoing work in ethnomusicology,***



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***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***

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***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***

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*which it moves from one  
place to another.*

*An Ethnography of  
Globalization in Popular  
Culture*

*The Globalization of  
Music in History*

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***Globalization and  
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Popular Culture,  
Globalization and Japan  
The Evolution of Korean  
Popular Music in the Age***

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***of Globalization  
Media, Arts, Policy, and  
Globalization  
Globalization, Music and  
Cultures of Distinction***

This book offers an in-depth study  
of the globalization of contemporary

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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

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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

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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



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

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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

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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

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

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ethnomusicology, anthropology, and cultural studies, this book will also be of interest to those studying East Asian popular culture, music globalization, and popular music. While the influence of Western, Anglophone popular culture has

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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

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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

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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



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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.

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The 2012 smash "Gangnam Style" by the Seoul-based rapper Psy capped the triumph of Hallyu , the Korean Wave of music, film, and other cultural forms that have become a worldwide sensation. Dal Yong Jin analyzes the social and

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technological trends that transformed South Korean entertainment from a mostly regional interest aimed at families into a global powerhouse geared toward tech-crazy youth. Blending analysis with insights from fans and

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industry insiders, Jin shows how Hallyu exploited a media landscape and dramatically changed with the 2008 emergence of smartphones and social media, designating this new Korean Wave as Hallyu 2.0. Hands-on government support,

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meanwhile, focused on creative industries as a significant part of the economy and turned intellectual property rights into a significant revenue source. Jin also delves into less-studied forms like animation and online games, the significance

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of social meaning in the development of local Korean popular culture, and the political economy of Korean popular culture and digital technologies in a global context.

Explores the impact of hip hop on

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culture worldwide.

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Art, Music, Movies, and the  
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Hip-hop and the Globalisation of  
Black Popular Culture

*Globalization and Popular*



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Music in South  
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Popular M  
Sounds French examines the  
history of popular music  
in France between the

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*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*

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*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*

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*French culture and politics, a tendency that developed from political figures' and intellectuals' concerns with French national identity. In this book,*

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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

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*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*

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*in social structures  
through the ways in which  
musicians, musical  
consumers, and critical  
intermediaries re-imagined  
themselves as part of  
novel cultural*

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*communities, whether  
local, national, or  
supranational in nature.  
Briggs argues that  
national identity was but  
one of a panoply of  
identities in flux during*



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*the postwar period in France, demonstrating that the development of hybridized forms of popular music provided the French with a method for expressing and*

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*understanding that flux.*

*Drawing upon an array of  
printed and aural sources,  
including music  
publications, sound  
recordings, record  
sleeves, biographies, and*

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*cultural criticism, Sounds  
French is an essential new  
look at popular music in  
postwar France.  
Situates the cultures of  
Portuguese-speaking Africa  
within the postcolonial,*

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global era.

*This book traces the  
trajectories of modern  
globalization since the  
late nineteenth century,  
and considers hegemonic  
cultural beliefs and*

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*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.*

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*Moving chronologically,  
the book adopts the three  
phases in the history of  
capitalist hegemony since  
the nineteenth  
century--liberal,  
organized, and neoliberal*

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*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*

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*masculine hegemony. Early Europeanization and globalization have had a major impact upon western race/gender/sexuality/capitalist hegemony, while nascent technologies of*



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*capital have led to a  
renewed reification and  
exploitation of  
racialized, sexualized,  
and classed populations.  
This book offers a  
critique of the*

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*relationship between emergent capitalist formations and culture over the past hundred years. It explores the way that world popular music mediates economic,*

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*cultural, and ideological  
conditions, through which  
capitalism has been  
created in multiple and  
heterogeneous ways,  
understanding world  
popular music as the*

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*production of meaning  
through language and  
representation. The  
various dimensions  
considered in the book are  
the work of critical  
social science--a critique*

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*of capitalism's impact upon popular music in historical and world perspective. This book provides a powerful contemporary framework for contemporary popular music*

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global and  
interdisciplinary  
awareness, covering  
empirical research from  
across the world in  
addition to well-*

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*established and newer theory from the music disciplines, social sciences, and humanities. It offers fresh conceptualizations about world popular music seen*

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*within the context of  
globalization, capitalism,  
and identity.*

*Understanding Society  
Through Popular Music  
Youth Culture and  
Globalization*



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**Written for Introductory Sociology and Sociology of Popular Music courses, the second edition of Understanding Society through Popular Music uses popular music to illustrate fundamental social institutions, theories, sociological concepts, and processes. The authors**

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**use music, a social phenomenon of great interest, to draw students in and bring life to their study of sociology. The new edition has been updated with cutting edge thinking on and current examples of subcultures, politics, and technology. 'World music' emerged as an invention of the West from encounters with other**

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**cultures. This book draws readers into a remarkable range of these historical encounters, in which music had the power to evoke the exotic and to give voice to the voiceless. In the course of the volume's eight chapters the reader witnesses music's involvement in the modern world, but also the individual**

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**moments and particular histories that are crucial to an understanding of music's diversity. World Music is wide-ranging in its geographical scope, yet individual chapters provide in-depth treatments of selected music cultures and regional music histories. The book frequently zooms in on repertoires and**

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**musicians - such as Bob Marley, Bartok, and Nusrat Fateh Ali Khan - and attempts to account for world music's growing presence and popularity at the beginning of the twenty-first century. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press**

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**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**



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**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**

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**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**

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**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**

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**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**

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**detail and theoretical insight,  
Recentring Globalization is a  
significant contribution to thinking  
about cultural globalization and  
transnationalism, particularly in the  
context of East Asian cultural studies.  
Since the early transformation of  
European music practice and theory in**

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**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**

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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**

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**focus and is treated as a pivotal music-  
historical dynamic.**

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**The Linguascapes of Popular Music in  
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**East African Hip Hop  
Music Migration and Tourism  
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*This book offers an in-depth study of the globalization of contemporary South Korean idol pop music, or K-Pop, visiting K-*

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*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*

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*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,*

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*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*

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

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*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*

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*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*

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*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*



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*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*

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*studying East Asian popular culture, music globalization, and popular music.*

*America's global cultural impact is largely seen as one-sided, with critics claiming that it has undermined other countries'*

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*languages and traditions. But contrary to popular belief, the cultural relationship between the United States and the world has been reciprocal, says Richard Pells. The United States not only plays a large role in*

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*shaping international  
entertainment and tastes, it is  
also a consumer of foreign  
intellectual and artistic  
influences. Pells reveals how the  
American artists, novelists,  
composers, jazz musicians, and*

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*filmmakers who were part of the  
Modernist movement were*

*greatly influenced by outside  
ideas and techniques. People  
across the globe found  
familiarities in American  
entertainment, resulting in a*

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*universal culture that has dominated the twentieth and twenty-first centuries and fulfilled the aim of the Modernist movement--to make the modern world seem more intelligible."Modernist America"*

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*brilliantly explains why George Gershwin's music, Cole Porter's lyrics, Jackson Pollock's paintings, Bob Fosse's choreography, Marlon Brando's acting, and Orson Welles's storytelling were so influential,*

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*and why these and other artists  
and entertainers simultaneously  
represent both an American and  
a modern global culture.*

*In Musicians in Transit Matthew  
B. Karush examines the  
transnational careers of seven*



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*of the most influential Argentine  
musicians of the twentieth  
century: Afro-Argentine swing  
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saxophonist Gato Barbieri,  
composer Lalo Schifrin, tango  
innovator Astor Piazzolla, balada*

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*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*

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*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*

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*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*

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*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.*

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*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*

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*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*

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*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*



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*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,*

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

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*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,*

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*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*

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*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*

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*initially energized and  
popularized hip-hop in Japan.*

*Zeebra, DJ Krush, Crazy-A,  
Rhymester, and a host of other  
artists created Japanese rap,  
one performance at a time.*

*Popular Music, Place and*

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*World Music, World Markets  
Sounds and the City*

*In The Globalization of Irish  
Traditional Song Performance*

*Susan Motherway examines the  
ways in which performers  
mediate the divide between local*



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*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*

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*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*

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*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,*

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*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*

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*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*

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*Traveller song. In so doing, she shows the disparity between native conceptions and native realities in respect to Irish cultural Identity.*

*Music listeners today can effortlessly flip from K-pop to Ravi*

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*Shankar to Amadou & Mariam  
with a few quick clicks of a  
mouse. While contemporary  
globalized musical culture has  
become ubiquitous and  
unremarkable, its fascinating  
origins long predate the internet*

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*era. In Music and the New Global Culture, Harry Liebersohn traces the origins of global music to a handful of critical transformations that took place between the mid-nineteenth and early twentieth century. In Britain, the arts and*



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*crafts movement inspired a fascination with non-Western music; Germany fostered a scholarly approach to global musical comparison, creating the field we now call ethnomusicology; and the United*

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*States provided the technological foundation for the dissemination of a diverse spectrum of musical cultures by launching the phonograph industry. This is not just a story of Western innovation, however: Liebersohn*

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*shows musical responses to globalization in diverse areas that include the major metropolises of India and China and remote settlements in South America and the Arctic. By tracing this long history of world music,*

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*Liebersohn shows how global movement has forever changed how we hear music—and indeed, how we feel about the world around us.*

*The title seeks to show how people are embedded culturally,*

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*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*

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*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*

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*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*

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*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*



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*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*

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*perspectives of linguistic diversity  
in the increasingly globalized  
world.*

*Afro-Colombian Hip-Hop:  
Globalization, Transnational  
Music, and Ethnic Identities, by  
Christopher Dennis, reveals how,*

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*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*

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*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*

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*Latin American studies,  
specifically by documenting the  
contributions that today s young  
black artists are making to both  
national culture and local music  
practices."*

*Critical Encounters*

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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.

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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

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democratization as a springboard. Contemporary K-pop, originating from the underground dance scene in the 1980s, succeeded in transforming Korean pop music into a

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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

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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



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international market.

Throughout this evolution,  
Korean Americans were  
vital players who brought  
K-pop closer to its  
mission of modern and  
international pop music.

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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

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through authentic narratives and Koreanness, not merely through cosmopolitan sounds and visual aesthetics that have eliminated nationality and locality.

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This book is the first comprehensive

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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

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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

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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,



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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

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contemporary Italy.

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

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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

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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

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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.

This collection of articles by leading

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scholars traces the history of Brazilian pop music through the twentieth-century.

Japanese popular culture is constantly evolving in the face of internal and external influence. Popular Culture, Globalization and Japan examines this

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evolution from a new and challenging perspective by focusing on the movements of popular culture into and out of Japan. Taking a multidisciplinary approach, the book argues that a key factor behind the changing nature of Japanese popular

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culture lies in its engagement with globalization. Essays from a team of leading international scholars illustrate this crucial interaction between the flows of Japanese popular culture and the constant development of globalization. Drawing on rich



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empirical content, this book looks at Japanese popular culture as it traverses international borders flowing out through such forms as manga consumption in New Zealand and flowing in through such forms as foreigners writing about Japan in

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Japanese and how American influences affected the formation of Japan's gay identity. Presenting current, confronting and sometimes controversial insights into the many forms of Japanese popular culture emerging within this global context,

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Popular Culture, Globalization and Japan will make essential reading for those working in Japanese studies, cultural studies and international relations.

New Perspectives on Music History in the 20th and 21st Century

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The Pursuit of Modernity

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

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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

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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.

This book traces the particularities of music migration and tourism in



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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

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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.

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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

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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

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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.

This book explores the ways in which Western-derived music connects with

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globalization, hybridity, consumerism and the flow of cultures. Both as local terrain and as global crossroads, cities remain fascinating spaces of cultural contestation and meaning-making via the composing, playing, recording and consumption of popular music.

This book offers the first in-depth study

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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

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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



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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

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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

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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

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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

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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.

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Jazz Diaspora: Music and Globalisation is about the international diaspora of jazz, well underway within a year of the first

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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



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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

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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

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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".

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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

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