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Popular World Music

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ROBERSON HESS

The Routledge Companion to Popular Music Analysis Routledge
This extensively revised and expanded fifth edition of Understanding Popular Music Culture provides an accessible and

comprehensive introduction to the production, distribution, consumption and meaning of popular music, and the debates that surround popular culture and popular music. Reflecting the continued proliferation of popular music studies, the new music industry in a digital age, and the emergence of new

stars, this new edition has been reorganized and extensively updated throughout, making for a more coherent and sequenced coverage of the field. These updates include: two new chapters entitled 'The Real Thing': Authenticity, covers and the canon and 'Time Will Pass You By': Histories and popular memory new case studies on artists including The Rolling Stones, Lorde, One Direction and Taylor Swift further examples of musical texts, genres, and performers throughout including additional coverage of Electronic Dance Music expanded coverage on the importance of the back catalogue and the box set; reality television and the music biopic greater attention to the role and impact of the internet and digital developments in

relation to production, dissemination, mediation and consumption; including the role of social network sites and streaming services each chapter now has its own set of expanded references to facilitate further investigation. Additional resources for students and teachers can also be found on the companion website (www.routledge.com/cw/shuker), which includes additional case studies, links to relevant websites and a discography of popular music metagenres.

Twenty Ways to Listen in an Age of Musical Plenty Popular World Music Through a collection of case studies, the author examines why music categories and music genres are debated, and why the terms used to describe these categories and genres are always

changing.

Performing Popular Music Routledge
First published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

The International Who's Who in Classical/popular Music Set 2021

Routledge

World Music CONCISE: A Global Journey, Second Edition, introduces students to the diversity of musical expression around the world, taking them across the globe to experience cultural traditions that challenge the ear, the mind, and the spirit. Based on the Fourth Edition, this Second CONCISE Edition serves as an introduction to the many and varied world music traditions. It stays rooted in a solid pedagogical framework and maintains the text's

familiar travel theme while condensing the number of "sites" from 70 to 44. These sites are carefully selected from the existing compilation so as to remain representative of all continents and regions. Features: An easy-to-follow and proven chapter structure, organized by geographic region Many Listening Guides, detailed maps, and hundreds of colorful photos Coverage of an eclectic blend of world musics, including popular music as well as traditional music A two-CD set featuring hours of diverse music examples NEW updates from the Fourth Edition carried over to the CONCISE, such as certain dance traditions, and kora and jali NEW sites: Bali and Korea NEW, dynamic companion website--unique to the Second CONCISE Edition--hosts interactive listening guides and

assorted student and instructor resources pulled from the Fourth Edition website, making it a valuable tool for distance learning courses *World Music CONCISE: A Global Journey, Second Edition*, provides students and instructors with a fundamental resource as they begin their exploration of world music and culture.

Popular Music and Global Sounds

Ashgate Publishing, Ltd.

Sound Tracks is the first comprehensive book on the new geography of popular music, examining the complex links between places, music and cultural identities. It provides an interdisciplinary perspective on local, national and global scenes, from the 'Mersey' and 'Icelandic' sounds to 'world music', and explores the diverse meanings of music in a

range of regional contexts. In a world of intensified globalisation, links between space, music and identity are increasingly tenuous, yet places give credibility to music, not least in the 'country', and music is commonly linked to place, as a stake to originality, a claim to tradition and as a marketing device. This book develops new perspectives on these relationships and how they are situated within cultural and geographical thought.

Folk Routledge

See:

A History of Popular Music in Seven Genres Routledge

Organized around the idea of crisis and adversity, be it personal, social, or categorical, the contributors to *Pop When the World Falls Apart* showcase

the range of ways that pop music studies has responded to the social, political, and cultural shifts that are reshaping the world today.

Globalization and Popular Music in South Korea Manchester University Press

"One of the best books of its kind in decades." —The Wall Street Journal An epic achievement and a huge delight, the entire history of popular music over the past fifty years refracted through the big genres that have defined and dominated it: rock, R&B, country, punk, hip-hop, dance music, and pop Kelefa Sanneh, one of the essential voices of our time on music and culture, has made a deep study of how popular music unites and divides us, charting the way genres become communities. In Major

Labels, Sanneh distills a career's worth of knowledge about music and musicians into a brilliant and omnivorous reckoning with popular music—as an art form (actually, a bunch of art forms), as a cultural and economic force, and as a tool that we use to build our identities. He explains the history of slow jams, the genius of Shania Twain, and why rappers are always getting in trouble. Sanneh shows how these genres have been defined by the tension between mainstream and outsider, between authenticity and phoniness, between good and bad, right and wrong. Throughout, race is a powerful touchstone: just as there have always been Black audiences and white audiences, with more or less overlap depending on the moment, there has

been Black music and white music, constantly mixing and separating. Sanneh debunks cherished myths, reappraises beloved heroes, and upends familiar ideas of musical greatness, arguing that sometimes, the best popular music isn't transcendent. Songs express our grudges as well as our hopes, and they are motivated by greed as well as idealism; music is a powerful tool for human connection, but also for human antagonism. This is a book about the music everyone loves, the music everyone hates, and the decades-long argument over which is which. The opposite of a modest proposal, *Major Labels* pays in full.

Dance of Life Routledge

Arranged in sixteen musical categories, provides entries for twenty thousand

releases from four thousand artists, and includes a history of each musical genre.

Rude Citizenship Penguin

In this deep dive into the Jamaican music world filled with the voices of creators, producers, and consumers, Larisa Kingston Mann—DJ, media law expert, and ethnographer—identifies how a culture of collaboration lies at the heart of Jamaican creative practices and legal personhood. In street dances, recording sessions, and global genres such as the riddim, notions of originality include reliance on shared knowledge and authorship as an interactive practice. In this context, musicians, music producers, and audiences are often resistant to conventional copyright practices. And this resistance, Mann shows, goes beyond cultural concerns.

Because many working-class and poor people are cut off from the full benefits of citizenship on the basis of race, class, and geography, Jamaican music spaces are an important site of social commentary and political action in the face of the state's limited reach and neglect of social services and infrastructure. Music makers organize performance and commerce in ways that defy, though not without danger, state ordinances and intellectual property law and provide poor Jamaicans avenues for self-expression and self-definition that are closed off to them in the wider society. In a world shaped by coloniality, how creators relate to copyright reveals how people will play outside, within, and through the limits of their marginalization.

A Global Journey - eBook & mp3

Value Pack Hal Leonard Corporation

Pop music surrounds us - in our cars, over supermarket speakers, even when we are laid out at the dentist - but how often do we really hear what's playing? Switched on Pop is the book based on the eponymous podcast that has been hailed by NPR, Rolling Stone, The Guardian, and Entertainment Weekly for its witty and accessible analysis of Top 40 hits. Through close studies of sixteen modern classics, musicologist Nate Sloan and songwriter Charlie Harding shift pop from the background to the foreground, illuminating the essential musical concepts behind two decades of chart-topping songs. In 1939, Aaron Copland published What to Listen for in Music, the bestseller that made classical music

approachable for generations of listeners. Eighty years later, Nate and Charlie update Copland's idea for a new audience and repertoire: 21st century pop, from Britney to Beyoncé, Outkast to Kendrick Lamar. Despite the importance of pop music in contemporary culture, most discourse only revolves around lyrics and celebrity. *Switched on Pop* gives readers the tools they need to interpret our modern soundtrack. Each chapter investigates a different song and artist, revealing musical insights such as how a single melodic motif follows Taylor Swift through every genre that she samples, André 3000 uses metric manipulation to get listeners to "shake it like a Polaroid picture," or Luis Fonsi and Daddy Yankee create harmonic ambiguity in "Despacito" that mirrors the

patterns of global migration. Replete with engaging discussions and eye-catching illustrations, *Switched on Pop* brings to life the musical qualities that catapult songs into the pop pantheon. Readers will find themselves listening to familiar tracks in new ways and not just those from the Top 40. The timeless concepts that Nate and Charlie define can be applied to any musical style. From fanatics to skeptics, teenagers to octogenarians, non-musicians to professional composers, every music lover will discover something ear-opening in *Switched on Pop*. *A Global Journey* Routledge
 What is music in the age of the cloud? Today, we can listen to nearly anything, at any time. It is possible to flit instantly across genres and generations, from

1980s Detroit techno to 1890s Viennese neo-romanticism. This new age of listening brings with it astonishing new possibilities--as well as dangers. In *Every Song Ever*, the veteran New York Times music critic Ben Ratliff reimagines the very idea of music appreciation for our times. In the age of the cloud, the genre of the recording and the intention of the composer matter less and less. Instead, we can savor our own listening experience more directly, taking stock of qualities like repetition, speed, density, or loudness. The result is a new mode of listening that can lead to unexpected connections. When we listen for slowness, we may detect surprising affinities between the drone metal of Sunn O))), the mixtape manipulations of DJ Screw, and the final works of

Shostakovich. And if we listen for more elusive qualities like closeness, we might notice how the tight harmonies of bluegrass vocals illuminate the virtuosic synchrony of John Coltrane's quartet. Encompassing the sounds of five continents and several centuries, Ratliff's book is a definitive field guide to our musical habitat, and a foundation for the new aesthetics our age demands. *Taking Popular Music Seriously* UNC Press Books

Pieces of the Musical World: Sounds and Cultures is a fieldwork-based ethnomusicology textbook that introduces a series of musical worlds each through a single "piece." It focuses on a musical sound or object that provides a springboard from which to tell a story about a particular geographic

region, introducing key aspects of the cultures in which it is embedded, contexts of performance, the musicians who create or perform it, the journeys it has travelled, and its changing meanings. A collaborative venture by staff and research ethnomusicologists associated with the Department of Music at SOAS, University of London, *Pieces of the Musical World* is organized thematically. Three broad themes: "Place", "Spirituality" and "Movement" help teachers to connect contemporary issues in ethnomusicology, including soundscape studies, music and the environment, the politics of identity, diaspora and globalization, and music and the body. Each of the book's fourteen chapters highlights a single musical "piece" broadly defined,

spanning the range of "traditional," "popular", "classical" and "contemporary" musics, and even sounds which might be considered "not music." Primary sources and a web site hosting recordings with interactive listening guides, a glossary of musical terms and interviews all help to create a unique and dynamic learning experience of our musical world.

Popular Music and Human Rights Farrar, Straus and Giroux

Excerpt from *Die Griechischen Lyriker oder Elegiker, Jambographen und Meliker: Ausgewählte Proben, im Versmasz der Urschrift Übersetzt und Durch Einleitungen und Anmerkungen Erläutert* Febr fo gut ai6 Qllle6 munblieb abgemaebt. @olebe 8uftiinbe erbalten, fieb bann bei bem £bold noch lange fort

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such historical works.

*Pieces of the Musical World: Sounds and
Cultures* Routledge

This collection provides readers with a
diverse and contemporary overview of
research in the field. Drawing upon
scholarly writing from a range of
disciplines and approaches, it provides
case studies from a wide range of 'non
Western' musical contexts. In so doing
the volume attends to the central
themes that have emerged in this area
of popular music studies; cultural
politics, identity and the role of
technology. This collection does not seek
to establish a new theoretical paradigm,
but being primarily aimed at researchers
and students, offers as comprehensive a
view of the research that has been
carried out over the last few decades as
possible, given the global scope of the
subject. Inevitably, the experience of
globalisation itself runs through many of

the contributions, not only because musicians find themselves part of an immense flow of international culture, technology and finance, but also because Western scholarship can also be considered an aspect of such a flow. The articles selected for the volume take different disciplinary approaches; many are close ethnographic descriptions of musical practices whilst others take a more historical view of a musical 'scene' or even a single musician. Some essays consider the effects of emerging technologies upon the production, dissemination and consumption of music, whilst the political context is central to other authors. The collection as a whole serves as a resource for those who wish to be better acquainted with the diversity of research that has

been carried out into non-western pop, whilst also highlighting the broader themes that have, so far, shaped academic approaches to the subject. Selected Essays Routledge
The International Who's Who in Popular Music 2020 gives biographical information and contact details for some of the most talented and influential artists and individuals from the world of popular music. Now in its twentieth edition, there are over 7,000 biographies charting the careers and achievements of artists in pop, rock, folk, jazz, dance, world, country music and much more. Key Features: - each entry includes full biographical information: principal career details, recordings and compositions, honours and contact information where available - each

entrant is given the opportunity to update his or her information - spans the full range of the popular music industry, from rock to jazz and dance to country - provides information on established names as well as up-and-coming artists - a directory section provides details of music festivals, awards, organizations within the industry, and digital music sources - for ease of reference, the book includes an index of music group members. In one accessible volume this title offers users a vast collection of information on the most famous and influential people in the popular music industry.

[International Who's Who in Popular Music 2020](#) Duke University Press

Exploring Popular World Music is the first introductory level text written to

introduce students to popular music styles from around the world. Focusing on styles that all students will know -- from Reggae to Klezmer, from Afro-Pop to Kodo drums--the book offers a comprehensive, listening-oriented introduction to the world's popular musical cultures. Each chapter will focus on a specific music style and its associated geographic locale. The salient musical and cultural features associated with each example are discussed in detail to increase our appreciation of the music. Relevant artists will be highlighted and suggestions for further reading and listening will be offered. By the end of the book, the student should be able to 1) recognize a variety of world music styles, 2) articulate musical and cultural knowledge associated with each

style, and 3) identify important artists related to the genre. Supplementing the text will be a web site (created by the author) featuring the author's world music map, enabling students to explore pop music cultures as they relate to each other; as well as an iTunes playlist for all the highlighted selections in the book. This book should strongly appeal to Intro to World Music Courses for non-majors who wish to study popular rather than traditional musics of the world, which would encompass a large majority of students enrolled in these courses.

Global Pop Routledge

The Routledge Companion to Popular Music History and Heritage examines the social, cultural, political and economic value of popular music as history and heritage. Taking a cross-disciplinary

approach, the volume explores the relationship between popular music and the past, and how interpretations of the changing nature of the past in post-industrial societies play out in the field of popular music. In-depth chapters cover key themes around historiography, heritage, memory and institutions, alongside case studies from around the world, including the UK, Australia, South Africa and India, exploring popular music's connection to culture both past and present. Wide-ranging in scope, the book is an excellent introduction for students and scholars working in musicology, ethnomusicology, popular music studies, critical heritage studies, cultural studies, memory studies and other related fields.

World Music, Politics and Social

Change ReadHowYouWant.com

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.

Popular Music of Vietnam Infobase Publishing

Popular World Music, Second Edition introduces students to popular music genres and artists from around the world. Andrew Shahriari discusses international music styles familiar to most students--Reggae, Salsa, K-Pop, and more--with a comprehensive listening-oriented introduction to

mainstream musical culture. Each chapter focuses on specific music styles and their associated geographic origin, as well as best-known representative artists, such as Bob Marley, Carmen Miranda, ABBA, and Ladysmith Black Mambazo. The text assumes no prior musical knowledge and emphasizes listening as a pathway to learning about music and culture. The subject matter fulfills core, general education requirements found today in the university curriculum. The salient musical and cultural features associated with each example are discussed in detail to increase appreciation of the music, its history, and meaning to its primary audience. NEW to this edition Updates to content to reflect recent developments in resources and popular

music trends. Contributing authors in additional areas, including Folk Metal, Chinese Ethnic Minority Rock, and Trinidadian Steel Drum and Soca. "Artist Spotlight" sections highlighting important artists, such as Mary J. Blige, Bob Marley, Tito Puente, Enya, Umm

Kulthum and more. "Ad-lib Afterthought" sections and "Questions to Consider" to prompt further discussion of each chapter. Lots of new photos! Updated and additional website materials for students and instructors.