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REFASHIONING POP MUSIC IN ASIA

COSMOPOLITAN FLOWS,
POLITICAL TEMPOS
AND AESTHETIC INDUSTRIES

— EDITED BY —

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Refashioning Pop Music In Asia Cosmopolitan Flows Political Tempos And Aesthetic Industries

**Allen Chun, Ned Rossiter, Brian
Shoesmith**



Refashioning Pop Music In Asia Cosmopolitan Flows Political Tempos And Aesthetic Industries:

Refashioning Pop Music in Asia Allen Chun, Ned Rossiter, Brian Shoesmith, 2004-07-31 This collection of thirteen essays examines cultural political economic technological and institutional aspects of popular music across Asia from India to Japan

Popular Culture in Asia Lorna Fitzsimmons, John A. Lent, 2013-05-07 Popular Culture in Asia consists studies of film music architecture television and computer mediated communication in China Japan South Korea Taiwan the Philippines Malaysia and Singapore addressing three topics urban modernities modernity celebrity and fan culture and memory and modernity

Ethnomusicology Jennifer Post, 2013-03-01 Ethnomusicology A Research and Information Guide is an annotated bibliography to books recordings videos and websites in the field of ethnomusicology The book is divided into two parts Part One is organized by resource type in categories of greatest concern to students and scholars It includes handbooks and guides encyclopedias and dictionaries indexes and bibliographies journals media sources and archives It also offers annotated entries on the basic literature of ethnomusicological history and research Part Two provides a list of current publications in the field that are widely used by ethnomusicologists Multiply indexed this book serves as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared in the field over the last decades

Cultural Studies and Cultural Industries in Northeast Asia Chris Berry, Nicola Liscutin, Jonathan D. Mackintosh, 2009-05-01 These timely essays highlight regional cross fertilization in music film new media and popular culture in Northeast Asia including analysis of gender and labor issues amid differing regulatory frameworks and public policy concerning cultural production and piracy

Sound Alignments Michael K. Bourdaghs, Paola Iovene, Kaley Mason, 2021-05-10 In Sound Alignments a transnational group of scholars explores the myriad forms of popular music that circulated across Asia during the Cold War Challenging the conventional alignments and periodizations of Western cultural histories of the Cold War they trace the routes of popular music examining how it took on new meanings and significance as it traveled across Asia from India to Indonesia Hong Kong to South Korea China to Japan From studies of how popular musical styles from the Americas and Europe were adapted to meet local exigencies to how socialist bloc and nonaligned Cold War organizations facilitated the circulation of popular music throughout the region the contributors outline how music forged and challenged alliances revolutions and countercultures They also show how the Cold War s legacy shapes contemporary culture particularly in the ways 1990s and 2000s J pop and K pop are rooted in American attempts to foster economic exchange in East Asia in the 1960s Throughout Sound Alignments demonstrates that the experiences of the Cold War in Asia were as diverse and dynamic as the music heard and performed in it Contributors Mari Abe Michael K Bourdaghs Paola Iovene Nisha Kommattam Jennifer Lindsay Kaley Mason Anna Schultz Hyunjoon Shin C J W L Wee Hon Lun Helan Yang Christine R Yano Qian Zhang

Globalization and Popular Music in South Korea Michael Fuhr, 2015-06-12 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 Sonic Modernities in the Malay World

,2014-01-09 Sonic Modernities analyses the interplay between the production of popular music shifting ideas of the modern and in its aftermath processes of social differentiation in twentieth century Southeast Asia *A Regional Contemporary* C. J. W.-L. Wee,2025-03-18 The first critical account of the enormous upsurge in cultural expression across Asian countries from 1979 2008 and the new possibilities it presented for the aesthetic and cultural re imagining of a unified contemporary Asia Biennial style art exhibitions New discourses in modern and contemporary art The production and circulation of increasingly debordered popular culture *A Regional Contemporary* by C J W L Wee is an investigative account of the dramatic increase in cultural expression in Asia from 1979 to 2008 with the 1990s as the focal point of this period The so called East Asian miracle Wee argues projected a fictive but shared contemporary regional identity onto Northeast and Southeast Asia collectively taken as East Asia The new cultural explosion was notably enabled by expanded capitalist energies that reached a level critical enough to reposition the region s postcolonial and Cold War era nationalisms and this book examines the resulting implications A sophisticated and compelling study *A Regional Contemporary* is the first to examine the conjunction of high and popular culture in the region Moreover Wee reveals how the various cultural formations of this regional contemporary were able to traverse if not overcome uneven national economies the memory of Japanese empire and the geopolitical rifts of post Cold War nationalisms While foregrounding new cultural expression Wee simultaneously examines how novel economic conditions bolstered a more confident questioning of Western modernity s dominance and enhanced the capacity for regional dialogue in the bid to overcome colonial era legacies even as those legacies were being absorbed into the region VH1 VH1

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Korean Pop Music ,2021-11-15 Korean popular music has in the last decade become a significant model for youth culture throughout Asia Yet although the Korean music industry is both vibrant and massive this is the first book length work devoted to the subject to appear in English The book offers a comprehensive account written by thirteen scholars of Korean Studies ethnomusicology and popular culture charting Korean pop from the 1930s to the present day from genres imitative of early twentieth century European and Japanese styles trot and yuhaengga to contemporary punk clubs rap bands and music television shows Consideration is given to South Korean singers who catered for US troops in the aftermath of the Korean War to acoustic guitar songs and their use in the 1970s student protest movements against military dictatorship to state propaganda pop and to the explosion of global styles that marked the 1990s Lyrics and dance media packaging and stage costumes song rooms and singing doctors highway songs and new folksongs as well as the impact of the Internet are all explored The book also includes extensive discussion of North Korean popular music and chapters on the Korean wave that swept Taiwan and the Chinese mainland at the start of the new millennium

American Popular Music in Britain's Raj Bradley Shope,2016 The first systematic study to address the character and scope of American popular music in India during British rule

Japanese Popular Music Carolyn S. Stevens,2008 Japanese popular culture has been steadily increasing in visibility both in Asia and beyond in recent years This book examines Japanese popular music exploring its historical development technology business and production aspects audiences and language and culture Based both on extensive textual and aural analysis and on anthropological fieldwork it provides a wealth of detail finding differences as well as similarities between the Japanese and Western pop music scenes Carolyn Stevens shows how Japanese popular music has responded over time to Japan s relationship to the West in the post war era gradually growing in independence from the political and cultural hegemonic presence of America Similarly the volume explores the ways in which the Japanese artist has grown in independence vis vis his her role in the production process and examines in detail the increasingly important role of the jimusho or the entertainment management agency where many individual artists and music industry professionals make decisions about how the product is delivered to the public It also discusses the connections to Japanese television film print and internet thereby providing through pop music a key to understanding much of Japanese popular culture more widely

Popular Culture in Indonesia Ariel Heryanto,2008-06-30 This book examines popular culture in Indonesia bringing material on Indonesia s media and popular culture to an English readership for the first time It includes analysis of important themes including citizenship gender class age and ethnicity showing how developments in Indonesian society more generally are inextricably linked to popular culture

Music around the World Andrew R. Martin,Matthew Mihalka Ph.D.,2020-09-08 With entries on topics ranging from non Western instruments to distinctive rhythms of music from various countries this one stop resource on global music also promotes appreciation of other countries and cultural groups A perfect resource for students and music enthusiasts alike this

expansive three volume set provides readers with multidisciplinary perspectives on the music of countries and ethnic groups from around the globe. Students will find *Music around the World: A Global Encyclopedia* accessible and useful in their research not only for music history and music appreciation classes but also for geography, social studies, language studies, and anthropology. Additionally, general readers will find the books appealing and an invaluable general reference on world music. The volumes cover all world regions including the Americas, Europe, Africa, and the Middle East and Asia and the Pacific, promoting a geographic understanding and appreciation of global music. Entries are arranged alphabetically. A preface explains the scope of the set as well as how to use the encyclopedia, followed by a brief history of traditional music and important current influences of music in each particular world region.

Popular Culture in Taiwan Marc

Moskowitz, 2010-10-18. The contributors explore how traditional Chinese influences modern, localized lives in Taiwan, localized identity, culture, and politics as a contested domain with Chinese and traditional Taiwanese identities and Taiwan's

localization process as contesting Taiwan's gravitation towards globalized Western culture.

Cries of Joy, Songs of Sorrow Marc L. Moskowitz, 2009-11-24

Since the mid 1990s, Taiwan's unique brand of Mandopop, Mandarin Chinese language pop music, has dictated the musical tastes of the mainland and the rest of Chinese-speaking Asia. *Cries of Joy, Songs of Sorrow* explores Mandopop's surprisingly complex cultural implications in Taiwan and the PRC, where it has established new gender roles, created a vocabulary to express individualism, and introduced transnational culture to a country that had closed its doors to the world for twenty years. In his early chapters, Marc L. Moskowitz provides the historical background necessary to understand the contemporary Mandopop scene, beginning with the birth of Chinese popular music in the East Asian jazz Mecca of 1920s Shanghai. A brief overview of alternative musical genres in the PRC, such as Beijing rock and revolutionary opera, is included. The section concludes with a look at the manner in which Taiwan's musical ethos has influenced the mainland's music industry and how Mandopop has brought Western music and cultural values to the PRC. This leads to a discussion of Taiwan pop's exceptional hybridity, beginning with foreign influences during the colonial period under the Dutch and Japanese and continuing with the country's political, cultural, and economic alliance with the U.S. Moskowitz addresses the resulting wealth of transnational musical influences from the rest of East Asia and the U.S. and Taiwan pop's appeal to audiences in both the PRC and Taiwan. In doing so, he explores how Mandopop's songs of sorrow, with their ubiquitous themes of loneliness and isolation, engage a range of emotional expression that resonates strongly in the PRC. Later chapters examine the construction of male and female identities in Mandopop and look at the widespread condemnation of the genre by critics. Drawing on analyses and data from earlier chapters, including interviews with dozens of performers, songwriters, and lay people in Taipei and Shanghai, Moskowitz attempts to answer the question: Why is the music, if as bad as some assert, is it so central to the lives of the largest population in the world? To answer, he highlights Mandopop's important contribution as a poetic lament that simultaneously embraces and protests modern life. *Cries of Joy, Songs of*

Sorrow is a highly readable introduction to an important but understudied East Asian phenomenon. It will find a ready audience among scholars and students of Chinese and Taiwanese popular culture as well as musicologists studying transnational music flows and non-Western popular music.

Focus: Music in Contemporary Japan Jennifer Milioto Matsue, 2015-07-16

Focus Music in Contemporary Japan explores a diversity of musics performed in Japan today ranging from folk song to classical music, the songs of geisha to the screaming of underground rock, with a specific look at the increasingly popular world of taiko ensemble drumming. Discussion of contemporary musical practice is situated within broader frames of musical and sociopolitical history, processes of globalization and cosmopolitanism, and the continued search for Japanese identity through artistic expression. It explores how the Japanese have long negotiated cultural identity through musical practice in three parts. Part I, Japanese Music and Culture, provides an overview of the key characteristics of Japanese culture that inform musical performance, such as the attitude towards the natural environment, changes in ruling powers, dominant religious forms, and historical processes of cultural exchange. Part II, Sounding Japan, describes the elements that distinguish traditional Japanese music and then explores how music has changed in the modern era under the influence of Western music and ideology. Part III, Focusing In: Identity, Meaning, and Japanese Drumming in Kyoto, is based on fieldwork with musicians and explores the position of Japanese drumming within Kyoto. It focuses on four case studies that paint a vivid picture of each respective site: the music that is practiced and the pedagogy and creative processes of each group. The downloadable resources include examples of Japanese music that illustrate specific elements and key genres introduced in the text. A companion website includes additional audio-visual sources discussed in detail in the text.

Jennifer Milioto Matsue is an Associate Professor at Union College and specializes in modern Japanese music and culture.

Korean Culture in the Global Age Joanne Miyang Cho, Lee M. Roberts, 2025-06-30

Since the late 1990s, South Korean cultural products such as pop music, TV drama, and film have shaped the country's image around the world. This book explores these three internationally best-known media of the Korean Wave global phenomenon along with a less commonly featured aspect: K literature. Iconic images of South Korea today include stylish music groups like BTS and Blackpink, appealing dramas, and a range of films and digital comics (manhwa). Alongside associations with glitz and glamor are darker impressions: continuing political division, malaise over a war that never really ended. Korean Culture in the Global Age focuses on these and other facets of South Korea's constantly changing international image to show how it has come to command worldwide attention. In recent years, readers in a growing number of languages have discovered the talent of South Korean authors through the efforts of countless translators. Showing developments in and occasional connections between themes in K-pop, K-drama, K-film, and K-literature, the book provides a more comprehensive view of contemporary South Korean culture. This volume will interest researchers and students of Korean Studies, Asian Studies, Asian American Studies, popular music, film studies, migration and diaspora studies, and world literature.

The Evolution of Chinese Popular Music Ya-Hui Cheng, 2023-04-14

Ya Hui

Cheng examines the emergence of popular music genres jazz rock and hip hop in Chinese society covering the social underpinnings that shaped the development of popular music in China and Taiwan from imperialism to westernization and from modernization to globalization The political sensitivities across the strait have long eclipsed the discussion of these shared sonic intimacies It was not until the rise of the digital age when entertainment programs from China and Taiwan reached social media on a global scale that audiences realized the existence of this sonic reciprocity Analyzing Chinese pentatonicism and popular songs published from 1927 to the present this book discusses structural elements in Chinese popular music to show how they aligned closely with Chinese folk traditions While the influences from Western genres are inevitable under the phenomenon of globalization Chinese songwriters utilized these Western inspirations to modernize their musical traditions It is a sensitivity for exhibiting cultural identities that enabled popular music to present a unique Chinese global image while transcending political discord and unifying mass cultures across the strait

Making Music in Japan's Underground Jennifer Milioto Matsue, 2008-07-15 Grounded in the fields of Ethnomusicology Anthropology Popular Music Studies and Japanese Studies this book explores the underground Tokyo hardcore scene ultimately asking what play as resistance through performance of the scene tells us about Japanese society in general Matsue highlights the complicated positioning of young adult Japanese in contemporary Japan as they negotiate both increasing social demands and increasing problems in society at large Further drawing on theories of play identity building and the construction of gender all informed by the increasingly influential field of Performance Studies the book offers a highly interdisciplinary look at the importance of musical scenes for expressing resistance at the turn of the 21st century Within the underground Tokyo hardcore scene this resistance is expressed through play with individual and collective identity in intimate and potentially illicit spaces with an arguably challenging sound and performance style

Modern Noise, Fluid Genres Jeremy Wallach, 2008-12-15 What happens to local sound when globalization exposes musicians and audiences to cultural influences from around the world Jeremy Wallach explores this question as it plays out in the eclectic evolving world of Indonesian music after the fall of the repressive Soeharto regime Against the backdrop of Indonesia's chaotic and momentous transition to democracy Wallach takes us to recording studios music stores concert venues university campuses video shoots and urban neighborhoods

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