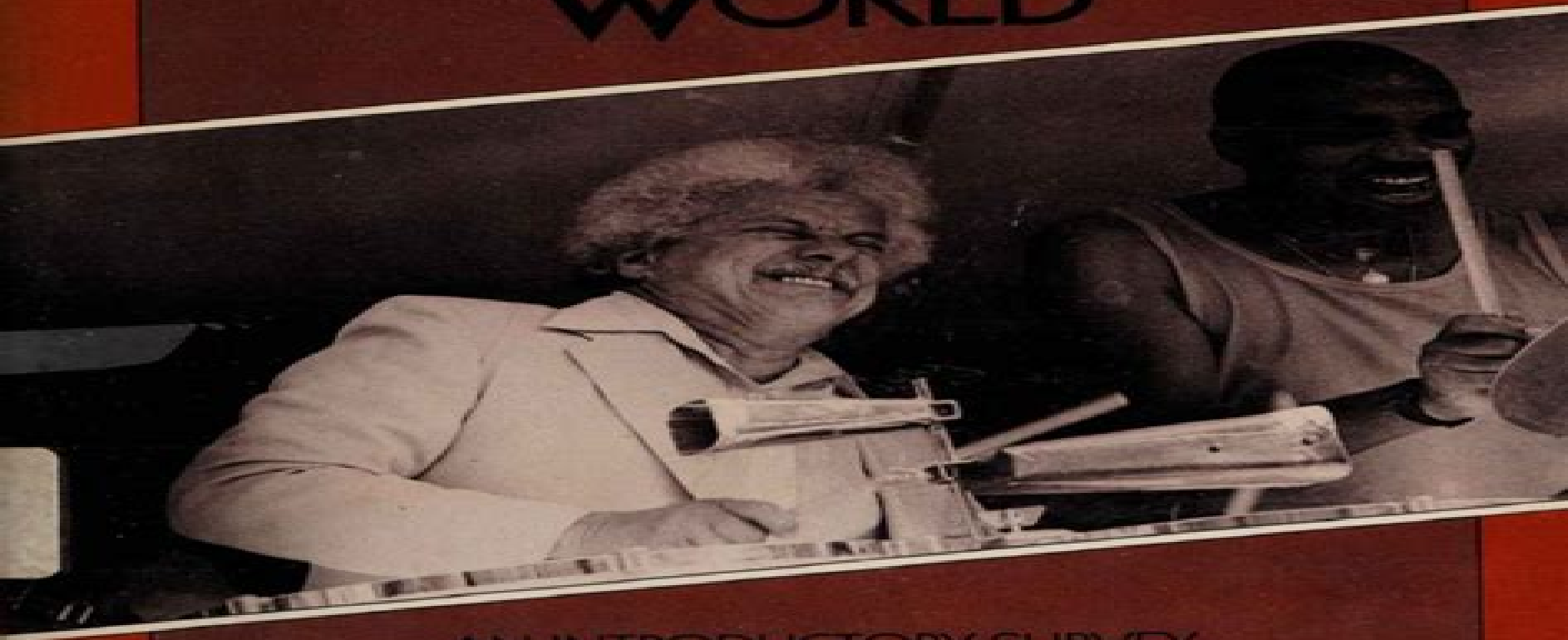


POPULAR MUSICS — OF THE — NON-WESTERN WORLD



AN INTRODUCTORY SURVEY

PETER MANUEL

Popular Musics Of The Non Western World

**Michael K. Bourdaghs, Paola
Iovene, Kaley Mason**



Popular Musics Of The Non Western World:

Popular Musics of the Non-Western World Peter Manuel, 1988 Emphasizing stylistic analysis and historical development this unique book is the first to examine all major non Western music styles from reggae and salsa to the popular musics of non Western Europe Asia Africa and the Middle East

Popular Musics of the Non-western World Peter Lamarche Manuel, 1988 This book examines all major non Western urban music styles from increasingly familiar genres like reggae and salsa to the lesser known regional styles of Latin America the Caribbean Africa the Middle East non Western Europe Greece Yugoslavia Portugal Asia and the Near East Manuel establishes parameters that distinguish popular music from both folk and classical music defining popular music as music created with the mass media in mind and reproduced on a large scale basis as a salable commodity for wide public consumption While emphasizing stylistic analysis and historical development he also treats the diverse popular musics as sites for the negotiation and mediation of the dialectics of nationalism and acculturation tradition and modernity urban and rural aesthetics and grassroots spontaneity and corporate or bureaucratic manipulation

From publisher s description *Non-Western Popular Music* Tony Langlois, 2017-07-05 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

The Ashgate Research Companion to Popular Musicology Derek B. Scott, 2016-03-23 The research presented in this volume is very recent and the general approach is that of rethinking popular musicology its purpose its aims and its methods Contributors to the volume were asked to write something original and at the same time to provide an instructive example of a particular way of working and thinking The essays have been written with a view to helping graduate students with research methodology and the application of relevant theoretical models The team of contributors is an exceptionally

strong one it contains many of the pre eminent academic figures involved in popular musicological research and there is a spread of European American Asian and Australasian scholars The volume covers seven main themes Film Video and Multimedia Technology and Studio Production Gender and Sexuality Identity and Ethnicity Performance and Gesture Reception and Scenes and The Music Industry and Globalization The Ashgate Research Companion is designed to offer scholars and graduate students a comprehensive and authoritative state of the art review of current research in a particular area The companion s editor brings together a team of respected and experienced experts to write chapters on the key issues in their speciality providing a comprehensive reference to the field

Western Music and Its Others Georgina Born, David Hesmondhalgh, 2000 Western Music and Its Others will be taken as an important book signalling a new turn within the field It takes the best features of traditional rigorous scholarship and brings these to bear upon contemporary more speculative questions The level of theoretical sophistication is high The studies within it are polemical and timely and of lasting scholarly value Will Straw co editor of *Theory Rules* Art as Theory Theory and Art The great value of this collection lies in the wealth of questions that it raises questions that together crystallize the recent concerns of musicology with force and clarity But it also lies in the authors resistance to the easy postmodernist answers that threaten to turn new musicology prematurely grey The editors comprehensive intellectually adventurous introduction exemplifies the sort of eager yet properly skeptical receptivity to scholarly innovation that fosters lasting disciplinary reform It alone is worth the price of the book Richard Taruskin author of *Stravinsky and the Russian Traditions* A Biography of the Works Through Mavra When cultural studies methods first appeared in musicology 15 years ago they triggered a storm of polemics that sometimes overshadowed the important issues being raised As the canon wars recede however scholars are finding it possible to focus on the concerns that led them to cultural criticism in the first place the study of music and its political meanings Western Music and Its Others brings together leading musicologists ethnomusicologists and specialists in film and popular music to explore the ways European and North American musicians have drawn on or identified themselves in tension with the musical practices of Others In a series of essays ranging from examination of the Orientalist tropes of early 20th century Modernists to the tangled claims for ownership in today s World Music the authors in this collection greatly advance both our knowledge of specific case studies and our intellectual awareness of the complexity and urgency of these problems A timely intervention that should help push music studies to the next level Susan McClary author of *Conventional Wisdom* The Content of Musical Form 2000 This collection provides a sophisticated model for using theory to interrogate music and music to interrogate theory The essays both take up and challenge the dominance of notions of representation in cultural theory as they explore the relevance of the concepts of hybridity and otherness for contemporary art music Sophisticated theory erudite scholarship and a very real appreciation for the specificities of music make this a powerful and important addition to our understanding of both culture and music Lawrence Grossberg author of *Dancing in Spite of Myself* *The Study of Ethnomusicology* Bruno Nettl, 2005 A

landmark in ethnomusicology expanded and revised *Continuum Encyclopedia of Popular Music of the World*, 2003-01-30

The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music. In 500 entries by 130 contributors from around the world, the volume explores the topic in two parts: Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music, and Part II The Industry covers all aspects of the popular music industry, such as copyright, instrumental manufacture, management, and marketing, record corporations, studios, companies, and labels. Entries include bibliographies, discographies, and filmographies, and an extensive index is provided. This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia: https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW. A general search function for the whole Encyclopedia is also available on this site. A subscription is required to access individual entries. Please see <https://www.bloomsburypopularmusic.com/> for librarians.

American Music

Nicolae Sfetcu, 2014-05-09. The music of the United States is so cool. It reflects the country's multicultural population through a diverse array of styles. Rock and roll, hip hop, country, rhythm and blues, and jazz are among the country's most internationally renowned genres. Since the beginning of the 20th century, popular recorded music from the United States has become increasingly known across the world to the point where some forms of American popular music are listened to almost everywhere. A history and an introduction to the ethnic music in the United States: American Indian music, classical music, folk music, hip hop, march music, popular music, patriotic music, as well as the American pop, rock, barbershop music, bluegrass music, blues, bounce music, doo-wop, gospel, heavy metal, jazz, R & B, and the North American Western music. *The SAGE Handbook of Popular Music*. Andy Bennett, Steve Waksman, 2015-01-19. The SAGE Handbook of Popular Music is a comprehensive, smartly conceived volume that can take its place as the new standard reference in popular music. The editors have shown great care in covering classic debates while moving the field into new, exciting areas of scholarship. International in its focus and pleasantly wide-ranging across historical periods, the Handbook is accessible to students but full of material of interest to those teaching and researching in the field. Will Straw, McGill University. Celebrating the maturation of popular music studies and recognizing the immense changes that have recently taken place in the conditions of popular music production, The SAGE Handbook of Popular Music features contributions from many of the leading scholars in the field. Every chapter is well defined and to the point, with bibliographies that capture the history of the field. Authoritative, expertly organized, and absolutely up to date, this collection will instantly become the backbone of teaching and research across the Anglophone world and is certain to be cited for years to come. Barry Shank, author of *The Political Force of Musical Beauty*. 2014. The SAGE Handbook of Popular Music provides a highly comprehensive and accessible summary of the key aspects of popular music studies. The text is divided into 9 sections: Theory and Method, The Business of Popular Music, Popular Music History, The Global and the Local, The Star System, Body and Identity, Media Technology, Digital Economies. Each section has

been chosen to reflect both established aspects of popular music studies as well as more recently emerging sub fields The handbook constitutes a timely and important contribution to popular music studies during a significant period of theoretical and empirical growth and innovation in the field This is a benchmark work which will be essential reading for educators and students in popular music studies musicology cultural studies media studies and cultural sociology *The SAGE International Encyclopedia of Music and Culture* Janet Sturman, 2019-02-26 The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology its methods concerns and its contributions to knowledge and understanding of the world s musical cultures styles and practices The diverse voices of contributors to this encyclopedia confirm ethnomusicology s fundamental ethos of inclusion and respect for diversity Combined the multiplicity of topics and approaches are presented in an easy to search A Z format and offer a fresh perspective on the field and the subject of music in culture Key features include Approximately 730 signed articles authored by prominent scholars are arranged A to Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader s Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research journals books and associations an appendix listing notable archives libraries and museums and a detailed Index The Index Reader s Guide themes and Cross References combine for thorough search and browse capabilities in the electronic edition *The Bloomsbury Handbook of Popular Music, Space and Place* Geoff Stahl, J. Mark Percival, 2022-01-13 Popular music scholars have long been interested in the connection between place and music This collection brings together a number of key scholars in order to introduce readers to concepts and theories used to explore the relationships between place and music An interdisciplinary volume drawing from sociology geography ethnomusicology media cultural and communication studies this book covers a wide range of topics germane to the production and consumption of place in popular music Through considerations of changes in technology and the mediascape that have shaped the experience of popular music vinyl iPods social media the role of social difference and how it shapes sociomusical encounters queer spaces gendered and racialised spaces as well as the construction and representations of place musical tourism city branding urban mythologies this is an up to the moment overview of central discussions about place and music The contributors explore a range of contexts moving from the studio to the stage the city to the suburb the bedroom to festival from nightclub to museum with each entry highlighting the diverse and complex ways in which music and place are mutually constitutive *Popular Musics of the Non-Western World* Peter Manuel, 1988 *Music, National Identity and the Politics of Location* Vanessa Knights, 2016-04-29 How are national identities constructed and articulated through music Popular music has long been associated with political dissent and the nation state has consistently demonstrated a determination to seek out and procure for itself a stake in the management of its popular musics Similarly popular musics have been used from the ground

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

Encyclopedia of Latin American Popular Music George Torres, 2013-03-27 This comprehensive survey examines Latin American music focusing on popular as opposed to folk or art music and containing more than 200 entries on the concepts and terminology, ensembles and instruments that the genre comprises. The rich and soulful character of Latin American culture is expressed most vividly in the sounds and expressions of its musical heritage. While other scholars have attempted to define and interpret this body of work, no other resource has provided such a detailed view of the topic covering everything from the mambo and unique music instruments to the biographies of famous Latino musicians. *Encyclopedia of Latin American Popular Music* delivers scholarly, authoritative and accessible information on the subject and is the only single volume reference in English that is devoted to an encyclopedic study of the popular music in this genre. This comprehensive text, organized alphabetically, contains roughly 200 entries and includes a chronology, discussion of themes in Latin American music and 37 biographical sidebars of significant musicians and performers. The depth and scope of the book's coverage will benefit music courses as well as studies in Latin American history, multicultural perspectives and popular culture.

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

Popular Music of Vietnam Dale A. Olsen, 2008-06-30 Based on the author s research in Ho Chi Minh City Hanoi and other urban areas in Vietnam this study of contemporary Vietnamese popular music explores the ways globalization and free market economics have influenced the music and subcultures of Vietnamese youth focusing on the conflict between the politics of remembering nurtured by the Vietnamese Communist government and the politics of forgetting driven by the capitalist interests of the music industry Vietnamese youth at the end of the second and beginning of the third millennium are influenced by the challenges generated by a number of seemingly opposite ideologies and realities such as the past versus the present socialism versus capitalism and cultural traditionalism versus globalization Vietnam has undergone a radical demographic shift with a very pronounced youth movement and consequently Vietnamese popular culture has been radically reshaped by a young population coming of age in the twenty first century As Olsen reveals the way Vietnamese young people cope with these opposing and contrasting forces is often expressed in their active and passive music making **Creating**

Global Music in Turkey Koray Degirmenci, 2013-01-17 *Creating Global Music in Turkey* looks at the rise of world music in Turkey by analyzing this country s various traditional or ethnic music forms The book focuses on the uniquely Turkish musical forms exemplified by Gypsy Sufi and Folk music and explores how these have been incorporated into the global discourses of world music In doing so the book also shows how the place making strategies of globalization are embodied through the construction of an authentic Istanbul sound under the label of world music The reader is invited to consider each musical tradition as being a unique realm in its incorporation into world music The process of incorporation and appropriation is explained by examination of the specificities of each realm This book is unique within the relevant literature focusing on the production of a global cultural form outside of the Western world It uses the findings of comprehensive ethnographic research to reveal to the reader the strategies of actors the discursive mechanisms in the field and how the world music markets operate **Musicking in Twentieth-Century Europe** Klaus Nathaus, Martin Rempe, 2020-12-16

Music has gained the increasing attention of historians Research has branched out to explore music related topics including creative labor economic histories of music production the social and political uses of music and musical globalization This handbook both covers the history of music in Europe and probes its role for the making of Europe during a long twentieth century It offers concise guidance to key historical trends as well as the most important research on central topics within the

field **Nationalism and Cultural Practice in the Postcolonial World** Neil Lazarus, 1999-05-20 In this wide ranging study Neil Lazarus explores the subject of cultural practice in the modern world system The book contains individual chapters on a range of topics from modernity globalization and the West and nationalism and decolonization to cricket and popular consciousness in the English speaking Caribbean Lazarus analyses social movements ideas and cultural practices that have migrated from the First world to the Third world over the course of the twentieth century Nationalism and Cultural Practice in the Postcolonial World offers an enormously erudite reading of culture and society in today s world and includes extended discussion of the work of such influential writers critics and activists as Frantz Fanon C L R James Edward Said Gayatri Spivak Samir Amin Raymond Williams Paul Gilroy and Partha Chatterjee This book is a politically focused materialist intervention into postcolonial and cultural studies and constitutes a major reappraisal of the debates on politics and culture in these fields **Popular Music** Tara Brabazon, 2011-10-03 An incredibly wide ranging critical account of popular music The book is an essential resource for all staff and students in the field John Storey Centre for Research in Media and Cultural Studies University of Sunderland Organized in accessible sections and covering the main themes of research and teaching it examines The key approaches to understanding popular music The main settings of exchange and consumption The role of technology in the production of popular music The main genres of popular music The key debates of the present day Brabazon writes with verve and penetration Her approach starts with how most people actually consume music today and transfers this onto the plain of study The book enables teachers and students to shuffle from one topic to the other whilst providing an unparalleled access the core concepts and issues As such it is the perfect study guide for undergraduates located in this exciting and expanding field Tara Brabazon is Professor of Communication at University of Ontario Institute of Technology UOIT

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