



# Popular Music And National Culture In Israel

**John Shepherd**



## **Popular Music And National Culture In Israel:**

Popular Music and National Culture in Israel Motti Regev, Edwin Seroussi, 2004-04-26 Publisher Description **Popular Music and National Culture in Israel** Motti Regev, Edwin Seroussi, 2004-04-26 A unique Israeli national culture indeed the very nature of Israeliness remains a matter of debate a struggle to blend vying memories and backgrounds ideologies and wills Identifying popular music as an important site in this wider cultural endeavor this book focuses on the three major popular music cultures that are proving instrumental in attempts to invent Israeliness the invented folk song repertoire known as Shirei Eretz Israel the contemporary global cosmopolitan Israeli rock and the ethnic oriental musica mizrahit The result is the first ever comprehensive study of popular music in Israel Motti Regev a sociologist and Edwin Seroussi an ethnomusicologist approach their subject from alternative perspectives producing a truly interdisciplinary sociocultural account of music as a feature and a force in the shaping of Israeliness A major ethnographic undertaking describing and analyzing the particular history characteristics and practices of each music culture *Popular Music and National Culture in Israel* Motti Regev, 2004 A unique Israeli national culture indeed the very nature of Israeliness Remains a matter of debate a struggle to blend vying memories and backgrounds ideologies and wills Identifying popular music as an important site in this wider cultural endeavor this book focuses on the three major popular music cultures that are proving instrumental in attempts to invent Israeliness the invented folk song repertoire known as Shirei Eretz Israel the contemporary global cosmopolitan Israeli rock and the ethnic oriental musica mizrahit **Youth, Identity, and Re-Fashioning Popular Music in Israel** Oded Heilbrunner, Ari Katorza, 2024-08-06 The book *Youth Identity and Re-Fashioning Popular Music in Israel 1950s 1980s* aims to refresh the understanding of the relationship between social power relations youth culture and popular music in Israel The authors discuss various perspectives regarding the axis of youth popular culture and music and present additional options for the discourse on these topics in Israel Among its many new findings the study discusses new insights relating to the increasing openness of Israeli culture to globalization the decline of the collective culture of the Sabra the rise of individual culture liberalism and neoliberalism the decay of Israeli consensus and the melting pot idea and practices In addition the authors examine various perspectives on how Israeli culture and music have changed over the years and reacted to historical alterations It reviews the tensions between modernism and postmodernism localism and globalism teenagers and their parents culture ethnicity and class hegemonic negotiations and marginal subcultures This book uses historical methodology combined with the assistance of cultural theories historical surveys and first hand documents **Popular Music in Eastern Europe** Ewa Mazierska, 2016-12-21 This book explores popular music in Eastern Europe during the period of state socialism in countries such as Poland Hungary Yugoslavia Romania Czechoslovakia the GDR Estonia and Albania It discusses the policy concerning music the greatest Eastern

European stars such as Karel Gott, Czesław Niemen and Omega as well as DJs and the music press. By conducting original research including interviews and examining archival material, the authors take issue with certain assumptions prevailing in the existing studies on popular music in Eastern Europe, namely that it was largely based on imitation of western music and that this music had a distinctly anti-communist flavour. Instead, they argue that self-colonisation was accompanied with creating an original idiom and that the state not only fought the artists but also supported them. The collection also draws attention to the foreign successes of Eastern European stars both within the socialist bloc and outside of it.

*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, it offers a comprehensive 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.

*Israel in the American Mind* Shaul Mitelpunkt, 2018-05-10 This book examines the changing meanings Americans and Israelis invested in the relationship between their countries from the late 1950s to the 1980s. Bringing to light previously unexamined sources, this study is the first to investigate the intricate mechanisms that defined and redefined Israel's place in American imagination through the war-torn 1960s and 1970s. Departing from traditional diplomatic histories that focus on the political elites alone, Shaul Mitelpunkt places the relationship deep in the cultural, social, intellectual and ideological landscapes of both societies. Examining Israeli propaganda operations in America, Mitelpunkt also pays close attention to the way Israelis manipulated and responded to American perceptions of their country and reveals the reservations some expressed towards their country's relationship with the United States. By contextualizing the relationship within the changing domestic concerns in both countries, this book provides a truly transnational history of US-Israeli relations.

**Continuum Encyclopedia of Popular Music of the World, Volume 1** John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-03-06 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](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

**Palestine, Israel, and the Politics of Popular Culture** Rebecca L. Stein, Ted Swedenburg, 2005-07-13 This important volume rethinks the conventional parameters of Middle East studies through attention to popular cultural forms producers and communities of consumers The volume has a broad historical scope ranging from the late Ottoman period to the second Palestinian uprising with a focus on cultural forms and processes in Israel Palestine and the refugee camps of the Arab Middle East The contributors consider how Palestinian and Israeli popular culture influences and is influenced by political economic social and historical processes in the region At the same time they follow the circulation of Palestinian and Israeli cultural commodities and imaginations across borders and checkpoints and within the global marketplace The volume is interdisciplinary including the work of anthropologists historians sociologists political scientists ethnomusicologists and Americanist and literary studies scholars Contributors examine popular music of the Palestinian resistance ethno racial passing in Israeli cinema Arab Jewish rock Euro Israeli tourism to the Arab Middle East Internet communities in the Palestinian diaspora caf culture in early twentieth century Jerusalem and more Together they suggest new ways of conceptualizing Palestinian and Israeli political culture Contributors Livia Alexander Carol Bardenstein Elliott Colla Amy Horowitz Laleh Khalili Mary Layoun Mark Levine Joseph Massad Melani McAlister Ilan Papp Rebecca L Stein Ted Swedenburg Salim Tamari

**Popular Music Studies: Select I** John Shepherd, 1997 The first authoritative guide to scholarly literature on popular music of the world includes some 8 300 entries covering every non biographical aspect of the field including genres the industry social and cultural contexts musical practices geographical locations and theory and method The bibliography serves as an announcement of the forthcoming Encyclopedia of Popular Music of the World Distributed in the US by Books International Annotation copyrighted by Book News Inc Portland OR [Israel Studies](#), 2007 *Journal of Folklore Research*, 2017 *Continuum Encyclopedia of Popular Music of the World: Africa and the Middle East* John Shepherd, 2003 See **Continuum Encyclopedia of Popular Music of the World Part 2 Locations (5 Vol Set)** John Shepherd, David Horn, Dave Laing, 2005-04-18 EPMOW lives music Put another way it does for popular music what

Grove has done for classical David Brackett Excellent readable and thoroughly useful While some previous single volume and multivolume works have addressed the development and current state of popular music none has done so with this work s depth of scholarship and global reach Scholarly clearly written and well indexed it is an ideal reference set Library Journal

Continuum Encyclopedia of Popular Music of the World s five volume work Locations is the most authoritative reference work on the history and current practice of popular music ever published The five volumes on Locations that form Part 2 of this multi volume work follow on from the two volumes of Part 1 Media Industry and Society Volume I and Performance and Production Volume II They cover over 200 nation states and are organized according to continental regions Volume III Caribbean and Latin America Volume IV North America Volume V Asia and Oceania Volume VI Africa and the Middle East Volume VII Europe Each discusses the history development and current practice of popular music in cities districts cross border regions nation states and diasporic communities around the world Includes coverage of The historical geographical demographical political economic and cultural context Genres for which the location is known or which have been important to the development and current practice of its popular music Significant venues such as theatres dance halls clubs and bars The role of the industry music publishers record companies labels recording studios radio and TV The role of the state and government regulatory bodies The teaching and research of popular music in educational institutions Songs associated with the location Notable performers and other practitioners such as producers engineers technological innovators record company heads journalists critics and scholars songwriters composers and lyricists 250 leading popular music scholars and practitioners have contributed over 500 entries They include Rafael Jos de Menezes Bastos on Brazil Peter Manuel on India and the Caribbean Islands John Collins on Ghana Moya Aliya Malamusi on Malawi T ru Mitsui on Japan Motti Regev on Israel Martin Stokes on Turkey Richard Peterson on Nashville Amy Ku uleialoha Stillman on Hawai I Bruce Johnson on Australia Paolo Prato on Italy Svanibor Pettan on Croatia and Alf Bj rnberg on Sweden For more information please visit [www.continuumpopmusic.com](http://www.continuumpopmusic.com)

**Disiplinlerarası Müzik Araştırmaları Dergisi** ,2007 **Ar Or** ,2006 Included section Book reviews Encyclopedia of Religion in America Charles H. Lippy,Peter W. Williams,2010 Explores the origins development influence and interrelations of the many faiths practiced in North America including major world religions and emerging sects cults and movements Tikkun ,2005 **Scripta Judaica Cracoviensia** ,2007 *Not the Enemy* Rachel Shabi,2009 Shabi s important book is a wake up call to modern Israeli society Jewish Chronicle Mention Israel and internal conflict and most people immediately think of the seemingly insoluble Palestinian problem However as Rachel Shabi explains in this acclaimed book there is another crucial division within Israeli society between Ashkenazi Jews whose families come from Europe and Sephardic or Mizrahi Jews who come from the Arab countries of the Middle East Herself from an Iraqi Jewish family Shabi explores the history of this relationship tracing it back to the first days of the new state of Israel In a society desperate to identify itself with Europe immigrants who spoke Arabic and followed Middle Eastern customs were seen as

inferior Sixty years later such prejudices are still in force As Shabi demonstrates Mizrahis are strikingly less successful than Ashkenazis condemned often to substandard education low quality housing and mockery for their accents tastes and lifestyles Not only does this damage Mizrahi lives and hopes it also reflects a wider Israeli rejection of the Middle East and its culture that makes it impossible for Israel ever to become integrated within its own region an eye opening book Not the Enemy is a disturbing and important document which should be read by everyone worried about what its author calls the corrosive entrenched polarity of the Middle East Gerald Jacobs Daily Telegraph Shabi s account of the Mizrahis vibrant culture is fascinating So too is her investigation of the discrimination Mizrahis have suffered Financial Times Winner of the Sephardic Culture Mimi S Frank Award US National Jewish Book Awards Rachel Shabi was born in Israel to Iraqi parents and grew up in England A journalist she has written for a variety of national and international newspapers including the Guardian the Sunday Times and the Independent

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