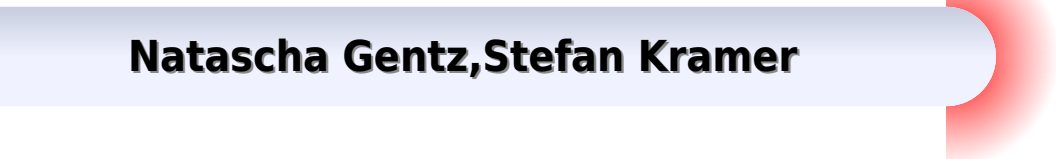




Music Popular Culture Identities

Natascha Gentz, Stefan Kramer



Music Popular Culture Identities:

Music, Popular Culture, Identities, 2016-09-12 *Music Popular Culture Identities* is a collection of sixteen essays that will appeal to a wide range of readers with interests in popular culture and music cultural studies and ethnomusicology. Organized around the central theme of music as an expression of local ethnic social and other identities the essays touch upon popular traditions and contemporary forms from several different regions of the world: political engagement in Italian popular music, flamenco in Spain, the challenge of traditional music in Bulgaria, boerenrock and rap in Holland, Israeli extreme heavy metal, jazz and pop in South Africa, and musical hybridity and politics in Côte d'Ivoire. The collection includes essays about Latin America, on the Mexican corrido, the Caribbean popular dance music in Cuba, and bossanova from Brazil. Communities of a cultural diaspora in North America are discussed in essays on Somali immigrant and refugee youth and Iranians in exile in the US. Grounded in cultural theory and a specialized knowledge of a particular popular musical practice, each author has written a critical study on the mix of music and identity in a particular social practice and context. *Pop Music, Pop Culture* Chris Rojek, 2011-06-13 What is happening to pop music and pop culture? Synthesizers, samplers, and MIDI systems have allowed anyone with basic computing skills to make music. Exchange is now automatic and weightless with the result that the High Street record store is dying. MySpace, Twitter, and YouTube are now more important publicity venues for new bands than the concert tour routine. Unauthorized consumption in the form of illegal downloading has created a financial crisis in the industry. The old postwar industrial planning model of pop, which centralized control in the hands of major record corporations and divided the market into neat segments, is dissolving in front of our eyes. This book offers readers a comprehensive guide to understanding pop music today. It provides a clear survey of the field and a description of core concepts. The main theoretical approaches to the analysis of pop are described and critically assessed. The book includes a major investigation of the revolutionary changes in the production, exchange, and consumption of pop music that are currently underway. *Pop Music, Pop Culture* is an accomplished, magnetically interesting guide to understanding pop music today.

Ethnic and Cultural Identity in Music and Song Lyrics Victor Kennedy, 2017-06-20 *Ethnic and Cultural Identity in Music and Song Lyrics* looks at a variety of popular and folk music from around the world, with examples of British, Slovene, Chinese, and American songs, poems, and musicals. Charles Taylor says that it is through story that we find or devise ways of living bearably in time; one can make the same claim for music. Inexorably tied to time, to the measure of the beat, but freed from time by the polysemous potential of the words, song rapidly becomes our song, helping to cement memory and community, to make the past comprehensible and the present bearable. The authors of the fifteen chapters in this volume demonstrate how lyrics set to music can reflect, express, and construct collective identities, both traditional and contemporary. **Music and Identity in Ireland and Beyond** Mark Fitzgerald, John O'Flynn, 2016-04-29 *Music and Identity in Ireland and Beyond* represents the first interdisciplinary volume of chapters on an intricate cultural field that can be experienced and interpreted

in manifold ways whether in Ireland The Republic of Ireland and or Northern Ireland among its diaspora s or further afield While each contributor addresses particular themes viewed from discrete perspectives collectively the book contemplates whether music in Ireland can be regarded as one interrelated plane of cultural and or national identity given the various conceptions and contexts of both Ireland geographical political diasporic mythical and Music including a proliferation of practices and genres that give rise to multiple sites of identification Arranged in the relatively distinct yet interweaving parts of Historical Perspectives Recent and Contemporary Production and Cultural Explorations its various chapters act to juxtapose the socio historical distinctions between the major style categories most typically associated with music in Ireland traditional classical and popular and to explore a range of dialectical relationships between these musical styles in matters pertaining to national and cultural identity The book includes a number of chapters that examine various movements and moments of traditional music revival from the late eighteenth century to the present day as well as chapters that tease out various issues of national identity pertaining to individual composers performers art music popular music and their audiences Many chapters in the volume consider mediating influences infrastructural technological political and or social categories class gender religion ethnicity race age in the interpretation of music production and consumption Performers and composers discussed include U2 Raymond Deane Afro Celt Sound System E J Moeran S amus Ennis Kevin O Connell Stiff Little Fingers Frederick May Arnold

Rap Music and the Poetics of Identity Adam Krims,2000-04-24 This is the first book to discuss in detail how rap music is put together musically and how it contributes to the formation of cultural identities for both artists and audiences It also argues that current skeptical attitudes toward music analysis in popular music studies are misplaced and need to be reconsidered if cultural studies are to treat seriously the social force of rap music popular musics and music in general Drawing extensively on recent scholarship in popular music studies cultural theory communications critical theory and musicology Krims redefines music theory as meaning simply theory about music in which musical poetics the study of how musical sound is deployed may play a crucial role when its claims are contextualized and demystified Theorizing local and global geographies of rap Krims discusses at length the music of Ice Cube the Goodie MoB KRS One Dutch group the Spookrijders and Canadian Cree rapper Bannock

Cultural Identity in British Musical Theatre, 1890-1939 Ben Macpherson,2018-05-15 This book examines the performance of Britishness on the musical stage Covering a tumultuous period in British history it offers a fresh look at the vitality and centrality of the musical stage as a global phenomenon in late Victorian popular culture and beyond Through a re examination of over fifty archival play scripts the book comprises seven interconnected stories told in two parts Part One focuses on domestic and personal identities of Britishness and how implicit anxieties and contradictions of nationhood class and gender were staged as part of the popular cultural condition Broadening in scope Part Two offers a revisionary reading of Empire and Otherness on the musical stage and concludes with a consideration of the Great War and the interwar period as musical theatre performed a nostalgia for a

particular kind of Britishness reflecting the anxieties of a nation in decline

The Vietnam War in Popular Culture Ron Milam, 2016-11-07 Covering many aspects of the Vietnam War that have not been addressed before this book supplies new perspectives from academics as well as Vietnam veterans that explore how this key conflict of the 20th century has influenced everyday life and popular culture during the war as well as for the past 50 years How did the experience of the Vietnam War change the United States not just in the 1950s through the 1970s but through to today What role do popular music and movies play in how we think of the Vietnam War How similar are the recent wars in Iraq and Afghanistan and now Syria to the Vietnam War in terms of duration cost success and failure rates and veteran issues This two volume set addresses these questions and many more examining how the Vietnam War has been represented in media music and film and how American popular culture changed because of the war Accessibly written and appropriate for students and general readers this work documents how the war that occurred on the other side of the globe in the jungles of Vietnam impacted everyday life in the United States and influenced various entertainment modes It not only covers the impact of the counterculture revolution popular music about Vietnam recorded while the war was being fought and after and films made immediately following the end of the war in the 1970s but also draws connections to more modern events and popular culture expressions such as films made in the aftermath of September 11 2001 Attention is paid to the impact of social movements like the environmental movement and the civil rights movement and their relationships to the Vietnam War The set will also highlight how the experiences and events of the Vietnam War are still impacting current generations through television shows such as *Mad Men*

Pop Culture Shirley Fedorak, 2009-01-01 This text is important for any introductory anthropology course particularly in conveying to students the relevance of anthropology by engaging with the very aspects of popular culture that are significant in their everyday lives Kristin L Dowell University of Oklahoma

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 Zizek 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 amb

Popular Music: Music and identity Simon Frith, 2004

Britpop and the English Music Tradition Jon Stratton, 2016-04-15 Britpop and the English Music Tradition is the first study devoted exclusively to the Britpop phenomenon and its contexts The genre of Britpop with its assertion of Englishness evolved at the same time that devolution was striking deep into the hegemonic claims of English culture to represent Britain It is usually argued that Britpop with its strident declarations of Englishness was a response to the dominance of grunge The contributors in this volume take a different point of view that Britpop celebrated Englishness at a time when British culture with its English hegemonic core was being challenged and dismantled It is now timely to look back on Britpop as a cultural phenomenon of the 1990s that can be set into the political context of its time and into the cultural context of the last fifty years a time of fundamental revision of what it means to be British and English The book examines issues such as the historical antecedents of Britpop the subjectivities governing the performative conventions of Britpop the cultural context within which Britpop unfolded and its influence on the post Britpop music scene in the UK While Britpop is central to the volume discussion of this phenomenon is used as an opportunity to examine the particularities of English popular music since the turn of the twentieth century

Globalization, Cultural Identities, and Media Representations Natascha

Gentz, Stefan Kramer, 2012-02-01 Globalization Cultural Identities and Media Representations provides a multidirectional approach for understanding the role of media in constructing cultural identities in a newly globalized media environment The contributors cover a wide range of topics from different geopolitical areas historical periods and media genres Case studies examined include the shift from print to Internet local representations of modern world cinema and global television narrative strategies in transnational literature and cultural economics of the mediation of world music in India China Algeria Israel Europe and the United States This case study approach allows for deeper insights into the complexity of each cultural subsystem as part of the whole media culture system This book exemplifies a transcultural and transdisciplinary dialogue that maps out new relocalized territories and borders for mediated cultural identities and also reveals the complexity and connectedness of all of these discourses

Understanding Popular Music Culture Roy Shuker, 2016-01-29 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

Eastern European Popular Music in a Transnational Context Ewa Mazierska,Zsolt Győri,2019-07-15 This volume examines the transnational character of popular music since the Cold War era to the present Bringing together the cross disciplinary research of native scholars Eastern European Popular Music in a Transnational Context expands our understanding of the movement of physical music musicians and genres through the Iron Curtain and within the region of Eastern Europe With case studies ranging from Goran Bregovi Czes aw Niemen the reception of Leonard Cohen in Poland the Estonian punk scene to the Intervision Song Contest the book discusses how the production and reception of popular music in the region has always been heavily influenced by international trends and how varied strategies allowed performers and fans to acquire cosmopolitan identities Cross disciplinary in nature the investigations are informed by political social and cultural history reception studies sociology and marketing and are largely based on archival research and interviews

Handbook of Musical Identities Raymond MacDonald,David J. Hargreaves,Dorothy Miell,2017-02-17 Music is a tremendously powerful channel through which people develop their personal and social identities Music is used to communicate emotions thoughts political statements social relationships and physical expressions But just as language can mediate the construction and negotiation of developing identities so music can also be a means of communication through which aspects of people s identities are constructed Music can have a profound influence on our developing sense of identity our values and our beliefs be it from rock music classical music or jazz Musical identities MacDonald Hargreaves and Miell 2002 was unique in being in being one of the first books to explore this fascinating topic This new book documents the remarkable expansion and growth in the study of musical identities since the publication of the earlier work The editors identify three main features of current psychological approaches to musical identities which concern their definition development and the identification of individual differences as well as four main real life contexts in which musical identities have been investigated namely in music and musical institutions specific geographical communities education and in health

and well being This conceptual framework provides the rationale for the structure of the Handbook The book is divided into seven main sections The first Sociological discursive and narrative approaches includes several general theoretical accounts of musical identities from this perspective as well as some more specific investigations The second and third main sections deal in depth with two of the three psychological topics described above namely the development of and individual differences in musical identities The fourth fifth and sixth main sections pursue three of the real life contexts identified above namely Musical institutions and practitioners Education and Health and well being The seventh and final main section of the Handbook Case studies includes chapters which look at particular musical identities in specific times places or contexts The multidisciplinary range and breadth of the Handbook s contents reflect the rapid changes that are taking place in music in digital technology and in their role in society as a whole such that the study of musical identity is likely to proliferate even further in the future

The Routledge Handbook of Popular Music and Politics of the Balkans Catherine

Baker,2024-07-10 The Routledge Handbook of Popular Music and Politics of the Balkans is a comprehensive overview of major topics established debates and new directions in the study of popular music and politics in this region The vibrant growth of this subject area since the 1990s has been intertwined with the region s political and socio economic transformations including the collapse of state socialism in much of the region the break up of Yugoslavia the advent of neoliberal capitalism the rise of Romani activism the complex politics of Europeanization before and after the global financial crisis and the region s relationship to the European Union border regime The handbook illustrates the wide range of disciplines and methods that contribute to this field s interdisciplinary dialogue and highlights emerging approaches such as the study of Black diasporas in the region popular music s links with LGBTQ communities and the impact of digital technologies on musical cultures This volume will benefit specialist researchers tutors creating or refreshing courses on popular music in the region and students interested in these topics especially those who are at the point of developing their own independent research projects

Popular Culture, Globalization and Japan Matthew Allen,Rumi Sakamoto,2007-01-24

Japanese popular culture is constantly evolving in the face of internal and external influence Popular Culture Globalization and Japan examines this 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 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 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 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 Popular Culture Globalization and Japan will make essential reading for those working in Japanese studies cultural studies and international relations Social Media and the Cultural Politics of Korean Pop Culture in East Asia Sunny Yoon,2023-08-25 This volume examines international engagement with Korean popular culture in East Asian online spaces and how Asian identities are formed and perceived between nations within the region In the context of global diversification and growing public participation in global issues it builds up a new theoretical perspective in order to explain the emerging power of Asia in the global mediascape With a focus on Korean media touching upon K pop and the phenomenon of Hallyu and anti Hallyu the author also looks at Japan China and Taiwan in this regional study Combining theory with ethnographic audience studies in East Asian countries the book elucidates East Asian media in a larger context of the changing global structure and media technology This book will interest academics and students working on Asian popular culture and media new media East Asian studies participatory media and digital communication **Britishness, Popular Music, and National Identity** Irene Morra,2013-10-30 This book offers a major exploration of the social and cultural importance of popular music to contemporary celebrations of Britishness Rather than providing a history of popular music or an itemization of indigenous musical qualities it exposes the influential cultural and nationalist rhetoric around popular music and the dissemination of that rhetoric in various forms Since the 1960s popular music has surpassed literature to become the dominant signifier of modern British culture and identity This position has been enforced in popular culture literature news and music media political rhetoric and in much popular music itself which has become increasingly self conscious about the expectation that music both articulate and manifest the inherent values and identity of the modern nation This study examines the implications of such practices and the various social and cultural values they construct and enforce It identifies two dominant conflicting constructions around popular music music as the voice of an indigenous English folk and music as the voice of a re emergent British Empire These constructions are not only contradictory but also exclusive prescribing a social and musical identity for the nation that ignores its greater creative national and cultural diversity This book is the first to offer a comprehensive critique of an extremely powerful discourse in England that today informs dominant formulations of English and British national identity history and culture *Death Metal and Music Criticism* Michelle Phillipov,2012-01-01 In this book Author Michelle Phillipov Combines original analyses of death metal with accessible overviews of popular music studies as a field By doing so Phillipov demonstrates how the premium placed on political engagement in popular music studies serves to circumscribe our understanding of the complexity and specificity of death metal

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