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Prior to joining the Boston College faculty in 2008, Professor McKaughan was at the University of Notre Dame, where he was a National Science Foundation Graduate Research Fellow and, subsequently, a ...

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The Crucible of Language

I am an intermedia artist, filmmaker and writer, with a scholarly background in design, media studies, and cultural studies. My research-creation activities usually lie at the juncture of residual and ...

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## Dr. Matt Soar, PhD Caribbean And Latin America

From South Africa, Jessica Dubow obtained her honours degree in Art History and Aesthetic Theory from the University of the Witwatersrand, Johannesburg and her PhD in Cultural Geography from Royal ...

Dr Jessica Dubow

A Simple Story by the actress, playwright and novelist Elizabeth Inchbald has remained enduringly popular and almost continuously in print since its first publication in 1791. The Godwinian Novel is a ...

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K-pop has become one of the most popular cultural forms in the global music markets, despite having a relatively new global presence. Offering an in-depth look at globalization processes,

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The Bloomsbury 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, and 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 José de Menezes Bastos on Brazil, Peter Manuel on India and the Caribbean Islands, John Collins on Ghana, Moya Aliya Malamusi on Malawi, Tōru 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,

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Paolo Prato on Italy, Svanibor Pettan on Croatia and Alf Björnberg on Sweden.

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.

See:

Edited by distinguished scholars in the field of popular music studies, this encyclopedia set is THE authoritative reference guide to popular music from all corners of the globe, the ultimate reference work to do justice to this vibrant subject.

Refazenda connects a remarkable album by one of the 20th and 21st centuries' great musicians to a dazzling, often unexpected, array of people and places spread across the globe from Brazil to England to Chile to Japan. Critics and fans often project (or impose) desires and interpretations onto Gil that don't seem to fit. This book explores why familiar political and musical categories so often fall flat and explains why serendipity may instead be the best way to approach this mercurial album and the unrepeatably artist who created it. Based on years of listening to, studying, and teaching about Gil, and the author's own encounters with the album around

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the world, this book argues that Refazenda does, in fact, contain radical messages, though they rarely appear in the form, shape, or places that we might expect. The book also includes the first English-language translations of the album's lyrics, never-discussed-before 1970s Japanese liner notes, and a recounting of a forgotten moment when censors detained Gil during the album's debut tour. 33 1/3 Global, a series related to but independent from 33 1/3, takes the format of the original series of short, music-based books and brings the focus to music throughout the world. With initial volumes focusing on Japanese and Brazilian music, the series will also include volumes on the popular music of Australia/Oceania, Europe, Africa, the Middle East, and more.

"The ten EPMOW Genre volumes contain entries on the genres of music that have been or currently are popular in countries and communities all over the world. Included are discussions on cultural, historical and geographic origins; technical musical characteristics; instrumentation and use of voice; lyrics and language; typical features of performance and presentation; historical development and paths and modes of dissemination; influence of technology, the music industry and political and economic circumstances; changing stylistic features; notable and influential performers; and relationships to other genres and sub-genres. This volume, on the music of Europe, features a wide range of entries and in-depth essays. All entries conclude with a bibliography, discographical references and discography, with additional information on sheet music listings and visual recordings. Written and edited by a team of distinguished popular music scholars and professionals, this is an exceptional resource for anybody studying or researching the history and development of popular music."--Bloomsbury Publishing.

From the Tin Pan Alley 32-bar form, through the cyclical forms of modal jazz, to the more recent accumulation of digital layers, beats,

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and breaks in Electronic Dance Music, repetition as both an aesthetic disposition and a formal property has stimulated a diverse range of genres and techniques. From the angles of musicology, psychology, sociology, and science and technology, *Over and Over* reassesses the complexity connected to notions of repetition in a variety of musical genres. The first edited volume on repetition in 20th- and 21st-century popular music, *Over and Over* explores the wide-ranging forms and use of repetition - from large repetitive structures to micro repetitions - in relation to both specific and large-scale issues and contexts. The book brings together a selection of original texts by leading authors in a field that is, as yet, little explored. Aimed at both specialists and neophytes, it sheds important new light on one of the fundamental phenomena of music of our times.

"The six EPMOW Genre volumes contain entries on the genres of music that have been or currently are popular in countries and communities all over the world. Included are discussions on cultural, historical and geographic origins; technical musical characteristics; instrumentation and use of voice; lyrics and language; typical features of performance and presentation; historical development and paths and modes of dissemination; influence of technology, the music industry and political and economic circumstances; changing stylistic features; notable and influential performers; and relationships to other genres and sub-genres. This volume, on the music of the Caribbean and Latin America, features over 200 entries and in-depth essays on genres ranging from Afro-Cuban Jazz to Alcatraz, from Carnival to Charanga, and from Dancehall to Dub. All entries conclude with a bibliography, discographical references and discography, with additional information on sheet music listings and visual recordings. Written and edited by a team of distinguished popular music scholars and professionals, this is an exceptional resource for anybody studying or researching the history and development of

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## popular music."-Bloomsbury Publishing. America

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