

Turbo Folk Music And Cultural Representations Of National Identity In Former Yugoslavia Ashgate Popular And Folk Music Series

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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, 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

Authentocrats - Joe Kennedy 2018-06-19

"The Authentocrats" claim to be the new voice of common sense that speak for the common man and woman; right-wing, traditional and dangerous, Joe Kennedy argues that they are everything but what they purport to be. In contemporary Britain, a lot has been said about what it is that "real people" want politically. Forgotten by elites and sick of globalisation, so the story goes, they demand patriotism, respect for the military, assurances on defence, and controls on immigration. In trying to meet these supposed wishes, politicians attempt to appear normal, salt-of-the-earth, authentic.

Authentocrats examines the function of this "authenticity" in a centrist politics which, paradoxically, often defines itself as cosmopolitan, technocratic and opposed to populism. Casting a doubtful eye over – amongst other things – latter-day James Bond films, contemporary nature writing and stand-up comedy, Authentocrats suggests that the sooner we can break with the sententiousness of a skewed conception of authenticity in aesthetics and politics the better.

Breakcore - Andrew Whelan 2009-05-27

Peer-to-peer music exchange, sampling, and digital distribution have garnered much attention in recent years, notably in debates about authorship, intellectual property, media control, and 'Web 2'. However, empirical scholarship on how these technologies are used creatively by musicians and fans is still sparse. In this interdisciplinary ethnography of 'bedroom producer' culture, Andrew Whelan examines interaction and exchange within a specific online milieu: peer-to-peer chatrooms dedicated to electronic music, focusing on a genre known as 'breakcore'. The author draws on semantic anthropology, ethnomethodology,

sociolinguistics, and critical musicology to explore the activity afforded by this controversial and criminalised environment. Through in-depth analysis of often ritually vituperative text-based interaction, discussions of music, and the samples used in that music, Whelan describes the cultural politics and aesthetics of bedroom producer identity, highlighting the roles gender and ethnicity play in the constitution of subcultural authenticity. Empirically driven throughout, this book also engages with a spectrum of social theory; in doing so, it highlights the intersections between gender, interaction, technology and music. This book will prove valuable for students and scholars with interests in gender and language use, computer-mediated communication, online subcultures and virtual community, and the evolution, production and distribution of electronic music.

Balkan Popular Culture and the Ottoman

Ecumene - Donna A. Buchanan 2007-10-01

Since the early twentieth century, 'balkanization' has signified the often militant fracturing of territories, states, or groups along ethnic, religious, and linguistic divides. Yet the remarkable similarities found among contemporary Balkan popular music reveal the region as the site of a thriving creative dialogue and interchange. The eclectic interweaving of stylistic features evidenced by Albanian commercial folk music, Anatolian pop, Bosnian sevdah-rock, Bulgarian pop-folk, Greek ethniki mousike, Romanian muzica orientala, Serbian turbo folk, and Turkish arabesk, to name a few, points to an emergent regional popular culture circuit extending from southeastern Europe through Greece and Turkey. While this circuit is predicated upon older cultural confluences from a shared Ottoman heritage, it also has taken shape in active counterpoint with a variety of regional political discourses. Containing eleven ethnographic case studies, Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse examines the interplay between the musicians and popular music styles of the Balkan states during the late 1990s. These case studies, each written by an established regional expert, encompass a geographical scope that includes Albania, Bosnia and Herzegovina, Bulgaria, the

Republic of Macedonia, Croatia, Slovenia, Romania, Greece, Turkey, Serbia, and Montenegro. The book is accompanied by a VCD that contains a photo gallery, sound files, and music video excerpts.

Circuits of Visibility - Radha Sarma Hegde 2011

Objects of knowledge, subjects of consumption: Persian carpets and the gendered politics of transnational knowledge / Minoo Moallem -- Spaces of exception: violence, technology, and the transpressive gendered body in India's global call centers / Radha S. Hegde -- Maid as metaphor: Dagongmei and a new pathway to Chinese transnational capital / Wanning Sun -- Dial "C" for culture: telecommunications, gender, and the Filipino transnational migrant market / Jan Maghinay Padios -- Digital cosmopolitanisms: the gendered visual culture of human rights activism / Sujata Moorti -- Doing cultural citizenship in the global media hub: illiberal pragmatics and lesbian consumption practices in Singapore / Audrey Yue -- Gendering cyberspace: transnational mappings and Uyghur diasporic politics / Saskia Witteborn -- Ladies and gentlemen, Boyahs and girls: uploading transnational queer subjectivities in the United Arab emirates / Noor Al-Qasimi.

The Media Student's Book - Gill Branston
2010-05-28

The Media Student's Book is a comprehensive introduction for students of media studies. It covers all the key topics and provides a detailed, lively and accessible guide to concepts and debates. Now in its fifth edition, this bestselling textbook has been thoroughly revised, re-ordered and updated, with many very recent examples and expanded coverage of the most important issues currently facing media studies. It is structured in three main parts, addressing key concepts, debates, and research skills, methods and resources. Individual chapters include: approaching media texts narrative genres and other classifications representations globalisation ideologies and discourses the business of media new media in a new world? the future of television regulation now debating advertising, branding and celebrity news and its futures documentary and 'reality' debates from 'audience' to 'users' research: skills and methods. Each chapter includes a range of examples to work with, sometimes as short case

studies. They are also supported by separate, longer case studies which include: Slumdog Millionaire online access for film and music CSI and detective fictions Let the Right One In and The Orphanage PBS, BBC and HBO images of migration The Age of Stupid and climate change politics. The authors are experienced in writing, researching and teaching across different levels of undergraduate study, with an awareness of the needs of students. The book is specially designed to be easy and stimulating to use, with: a Companion Website with popular chapters from previous editions, extra case studies and further resources for teaching and learning, at: www.mediastudentsbook.com margin terms, definitions, photos, references (and even jokes), allied to a comprehensive glossary follow-up activities in 'Explore' boxes suggestions for further reading and online research references and examples from a rich range of media and media forms, including advertising, cinema, games, the internet, magazines, newspapers, photography, radio, and television.

Race and the Yugoslav region - Catherine Baker
2018-03-22

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. This is the first book to situate the territories and collective identities of former Yugoslavia within the politics of race – not just ethnicity – and the history of how ideas of racialised difference have been translated globally. The book connects critical race scholarship, global historical sociologies of 'race in translation' and south-east European cultural critique to show that the Yugoslav region is deeply embedded in global formations of race. In doing this, it considers the everyday geopolitical imagination of popular culture; the history of ethnicity, nationhood and migration; transnational formations of race before and during state socialism, including the Non-Aligned Movement; and post-Yugoslav discourses of security, migration, terrorism and international intervention, including the War on Terror and the present refugee crisis.

Imagining the Global - Fabienne Darling-Wolf
2014-12-22

Based on a series of case studies of globally distributed media and their reception in different parts of the world, Imagining the

Global reflects on what contemporary global culture can teach us about transnational cultural dynamics in the 21st century. A focused multisited cultural analysis that reflects on the symbiotic relationship between the local, the national, and the global, it also explores how individuals' consumption of global media shapes their imagination of both faraway places and their own local lives. Chosen for their continuing influence, historical relationships, and different geopolitical positions, the case sites of France, Japan, and the United States provide opportunities to move beyond common dichotomies between East and West, or United States and "the rest." From a theoretical point of view, *Imagining the Global* endeavors to answer the question of how one locale can help us understand another locale. Drawing from a wealth of primary sources—several years of fieldwork; extensive participant observation; more than 80 formal interviews with some 160 media consumers (and occasionally producers) in France, Japan, and the United States; and analyses of media in different languages—author Fabienne Darling-Wolf considers how global culture intersects with other significant identity factors, including gender, race, class, and geography. *Imagining the Global* investigates who gets to participate in and who gets excluded from global media representation, as well as how and why the distinction matters.

Us and Them - Réka Krizmanic 2013

The Worlding Project - Christopher Leigh Connery 2007-10-30

Globalization discourse now presumes that the "world space" is entirely at the mercy of market norms and forms promulgated by reactionary U.S. policies. An academic but accessible set of studies, this wide range of essays by noted scholars challenges this paradigm with diverse and strong arguments. Taking on topics that range from the medieval Mediterranean to contemporary Jamaican music, from Hong Kong martial arts cinema to Taiwanese politics, writers such as David Palumbo-Liu, Meaghan Morris, James Clifford, and others use innovative cultural studies to challenge the globalization narrative with a new and trenchant tactic called "worlding." The book posits that world literature, cultural studies, and disciplinary

practices must be "worlded" into expressions from disparate critical angles of vision, multiple frameworks, and field practices as yet emerging or unidentified. This opens up a major rethinking of historical "givens" from Rob Wilson's reinvention of "The White Surfer Dude" to Sharon Kinoshita's "Deprovincializing the Middle Ages." Building on the work of cultural critics like Edward Said, Gayatri Spivak, and Kenneth Burke, *The Worlding Project* is an important manifesto that aims to redefine the aesthetics and politics of postcolonial globalization with alternative forms and frames of global becoming.

Communication Culture in Transition - Akadémiai Kiadó 2000

"This book is a selection of papers resulting from a multidisciplinary and international effort aiming at mapping some of the most important phenomena characterising the transition process of communication culture today." "Many of the essays focus on the changes in East-Central Europe, a region of specific interest as it has to face the triple challenge of transition from authoritarian regimes to democracy, from centrally planned economies to market economies and from industrial to information societies. Potential problems of all three aspects of the transition are addressed from the perspective of communication." "In the majority of the papers, the theory is supported with hard empirical data."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

No Logo - Naomi Klein 2000-01-15

An analysis of the invasion of our personal lives by logo-promoting, powerful corporations combines muckraking journalism with contemporary memoir to discuss current consumer culture

The Cultural Study of Music - Martin Clayton 2013-01-11

First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

Balkan Popular Culture and the Ottoman Ecumene - Donna A. Buchanan 2007

Accompanying CD-ROM contains ... "plates ..., sound recordings ... [and] video recordings." Detailed description of the CD-ROM contents on pp. xi-xiv.

Culture of Power in Serbia - Eric D. Gordy

2010-11-01

Performance art in Eastern Europe since 1960 - Amy Bryzgel 2017-03-17

This volume presents the first comprehensive academic study of the history and development of performance art in the former communist countries of Central, Eastern and South Eastern Europe since the 1960s. Covering 21 countries and more than 250 artists, this text demonstrates the manner in which performance art in the region developed concurrently with the genre in the West, highlighting the unique contributions of Eastern European artists. The discussions are based on primary source material-interviews with the artists themselves. It offers a comparative study of the genre of performance art in countries and cities across the region, examining the manner in which artists addressed issues such as the body, gender, politics and identity, and institutional critique.

The Trump Effect in Contemporary Art and Visual Culture - Kit Messham-Muir 2022-12-29

The 2021 Capitol Hill Riot marked a watershed moment when the 'old world' of factbased systems of representation was briefly overwhelmed by the emerging hyper-individual politics of aestheticized emotion. In *The Trump Effect in Contemporary Art and Visual Culture*, Kit Messham-Muir and Uroš Cvorović analyse the aesthetics that have emerged at the core of 21st-century politics, and which erupted at the US Capitol in January 2021. Looking at this event's aesthetic dimensions through such aspects as QAnon, white resentment and strongman authoritarianism, they examine the world-wide historical trends towards ethno-nationalism and populism that emerged following the end of the Cold War in 1989 and the dawning of the current post-ideological age. Building on their ground-breaking research into how trauma, emotion and empathy have become well-worn tropes in contemporary art informed by conflict, Messham-Muir and Cvorović go further by highlighting the ways in which art can actively disrupt an underlying drift in society towards white supremacism and ultranationalism. Utilising their outsiders' perspective on a so-called American phenomenon, and rejecting American exceptionalism, their theorising of the

'Trump Effect' rejects the idea of Trump as a political aberration, but as a symptom of deeper and longer-term philosophical shifts in global politics and society. As theorists of contemporary art and visual culture, Messham-Muir and Cvorović explore the ways in which these features of the Trump Effect operate through aesthetics, in the intersection of politics and contemporary art, and provide valuable insight into the current political context.

Music and Democracy - Marko Kölbl 2021-11-30

Music and Democracy explores music as a resource for societal transformation processes. This book provides recent insights into how individuals and groups used and still use music to achieve social, cultural, and political participation and bring about social change. The contributors present outstanding perspectives on the topic: From the promise and myth of democratization through music technology to the use of music in imposing authoritarian, neoliberal or even fascist political ideas in the past and present up to music's impact on political systems, governmental representation, and socio-political realities. The volume further features approaches in the fields of gender, migration, disability, and digitalization.

Network Culture - Tiziana Terranova

2004-06-20

A sophisticated argument about how the internet and communication networks impact on politics, democracy, and identity.

Nation in Formation - Catherine Baker 2007

The Handbook of COURAGE - Apor, Balázs 2018-11-27

The COURAGE Handbook ushers its reader into the world of the compellingly rich heritage of cultural opposition in Eastern Europe. It is intended primarily to further a subtle understanding of the complex and multifaceted nature of cultural opposition and its legacy from the perspective of the various collections held in public institutions or by private individuals across the region. Through its focus on material heritage, the handbook provides new perspectives on the history of dissent and cultural non-conformism in the former socialist countries of Central, Eastern, and Southeastern Europe. The volume is comprised of contributions by over 60 authors from a range of

different academic and national backgrounds who share their insights into the topic. It offers focused discussions from comparative and transnational perspectives of the key themes and prevailing forms of opposition in the region, including non-conformist art, youth sub-cultures, intellectual dissent, religious groups, underground rock, avantgarde theater, exile, traditionalism, ethnic revivalism, censorship, and surveillance. The handbook provides its reader with a concise synthesis of the existing scholarship and suggests new avenues for further research.

Lady Gaga and Popular Music - Martin Iddon
2014-01-03

This book is a multi-faceted, interdisciplinary examination of the music and figure of Lady Gaga, combining approaches from scholars in cultural studies, art, fashion, and music. It represents one of the first scholarly volumes devoted to Lady Gaga, who has become, over a few short years, central to both popular (and, indeed, populist) as well as more scholarly thought in these areas and who, the contributors argue, is helping to shape—directly and indirectly—thought and culture both in the fields of the "scholarly" and the "everyday." Lady Gaga's output is firmly embedded in a self-consciously intellectual pop culture tradition, and her music videos are intertextually linked to icons of pop culture intelligentsia like Alfred Hitchcock and open to multiple interpretations. In examining her music and figure, this volume contributes both to debates on the status of intertextuality, held in tension with originality, and to debates on the figuring of the sexualized female body, and representations of disability. There is interest in these issues from a wide range of disciplines: popular musicology, film studies, queer studies, women's studies, gender studies, disability studies, popular culture studies, and the burgeoning sub-discipline of aesthetics and philosophy of fashion.

Banding Together - Jennifer C. Lena
2012-02-12

Covering the grown of twentieth-century American popular music, this work explores the question of why some music styles attain mass popularity while others thrive in small niches.

Newly Composed Folk Music of Yugoslavia - Ljerka V. Rasmussen
2013-07-23

First published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

Turbo-folk Music and Cultural Representations of National Identity in Former Yugoslavia - Dr Uroš Čvoro
2014-07-28

Turbo-folk music is the most controversial form of popular culture in the new states of former Yugoslavia. Beginning with 1970s Socialist Yugoslavia, Uroš Čvoro explores the cultural and political paradoxes of turbo-folk. Taking as its starting point turbo-folk's popularity across national borders, Čvoro analyses key songs and performers in Serbia, Slovenia and Croatia. What is proposed is a new way of reading the relationship of contemporary popular music to processes of cultural, political and social change - and a new understanding of how fundamental turbo-folk is to the recent history of former Yugoslavia and its successor states.

DAH Theatre - Dennis Barnett
2016-05-19
DAH Theatre: A Sourcebook is both a contemporary history of the role this performance group has played throughout the dissolution of Yugoslavia up to the present and an inside look into the nuts and bolts of Eugenio Barba's notion of "Anthropological Theatre," told in surprisingly practical terms. It should be of interest to a wide range of academics, from cultural anthropologists to historians who specialize in eastern Europe, as well as to teachers in the field of performance studies.

Musicworks - 2007

Transitional Aesthetics - Uros Cvoro
2019-11-28
Using the way in which artists from the former Eastern bloc perceive the experience of EU integration and transition from a Soviet past as a conceptual launching pad, this book explores how artists critically inhabit a permanent state of 'in-between' to capture the simultaneous existence of multiple and overlapping temporalities. Transitional aesthetics are artistic strategies that disrupt and interrogate ideologically loaded trajectories of cultural, social, or political transition. Examples of such trajectories include the movement from totalitarianism to democracy (post-socialism), from war to freedom and reconciliation (post-conflict), and from the edges of Europe to its centre (inclusion in the European Union). These transitional states include: the future orientation

of (failed) socialism and the perpetual present of global capital; the history of unresolved past conflicts and reconciliation through 'transitional justice'; nationalist obsessions with the past and the cultural appeal of kitsch and retro objects in fashion, film and music; and the uncertain future promise of EU membership and resurgence of global right-wing populism, headed by figures like Berlusconi, Le Pen, and Trump. *Transitional Aesthetics* shows that apprehending time in contemporary art is fundamental to capturing the lived experience of a permanent state of instability; particularly relevant to Europe in the contemporary moment. In a world that has entered 'accelerated transition' towards instability, understanding this experience has broad and resonating relevance for politics, art and society.

Thinking Differently - ATHENA (Project) 2002-10
Présentation sous <http://www.zedbooks.co.uk/> :
"This is the first book to ask whether there is a specifically European dimension to some of the major issues in Women's Studies. In doing so, it fills some of the gaps in our knowledge about women and enriches debates hitherto dominated by Anglo-American influences. Among the new areas of enquiry opened up are : Europe's experience of repeated warfare has impacted significantly on women. Hence contributions focus on women and militarism, and ethnic cleansing as an attack on the family. The abatingly problematic relationship between feminism and anti-semitism, and issues of migration and 'whiteness' in a context where racism reflects the colonial histories of particular European countries. The importance of passion, the emotions and psychoanalytical theory for the politics of certain European countries. The decline of the welfare state across Europe, the issue of the relationship between womens rights and human rights, and the rise of the phenomenon of the single woman. Reading feminism from a European perspective enables readers to reflect upon the ways changes in political, social and cultural positions and practices over the past century in Europe have impacted on feminist thinking and theorizing. The volume also raises important issues about the transfer of feminist concepts across cultures and languages. And to English-speaking audiences the volume will offer different

viewpoints on some of the key debates.

Cars for Comrades - Lewis H. Siegelbaum
2011-08-15

The automobile and Soviet communism made an odd couple. The quintessential symbol of American economic might and consumerism never achieved iconic status as an engine of Communist progress, in part because it posed an awkward challenge to some basic assumptions of Soviet ideology and practice. In this rich and often witty book, Lewis H. Siegelbaum recounts the life of the Soviet automobile and in the process gives us a fresh perspective on the history and fate of the USSR itself. Based on sources ranging from official state archives to cartoons, car-enthusiast magazines, and popular films, *Cars for Comrades* takes us from the construction of the huge "Soviet Detroit," emblems of the utopian phase of Soviet planning, to present-day Togliatti, where the fate of Russia's last auto plant hangs in the balance. The large role played by American businessmen and engineers in the checkered history of Soviet automobile manufacture is one of the book's surprises, and the author points up the ironic parallels between the Soviet story and the decline of the American Detroit. In the interwar years, automobile clubs, car magazines, and the popularity of rally races were signs of a nascent Soviet car culture, its growth slowed by the policies of the Stalinist state and by Russia's intractable "roadlessness." In the postwar years cars appeared with greater frequency in songs, movies, novels, and in propaganda that promised to do better than car-crazy America. Ultimately, Siegelbaum shows, the automobile epitomized and exacerbated the contradictions between what Soviet communism encouraged and what it provided. To need a car was a mark of support for industrial goals; to want a car for its own sake was something else entirely. Because Soviet cars were both hard to get and chronically unreliable, and such items as gasoline and spare parts so scarce, owning and maintaining them enmeshed citizens in networks of private, semi-illegal, and ideologically heterodox practices that the state was helpless to combat. Deeply researched and engagingly told, this masterful and entertaining biography of the Soviet automobile provides a new perspective on one of the twentieth century's

most iconic—and important—technologies and a novel approach to understanding the history of the Soviet Union itself.

Images of War in Contemporary Art - Uroš Cvoro 2023-03-23

In *Images of War in Contemporary Art*, Uroš Cvoro and Kit Messham-Muir mount a challenge to the dominance of theoretical tropes of trauma, affect, and emotion that have determined how we think of images of war and terror for the last 20 years. Through analyses of visual culture from contemporary "war art" to the meme wars, they argue that the art that most effectively challenges the ethics and aesthetics of war and terror today is that which disrupts this flow-art that makes alternative perceptions of wartime both visible and possible. As a theoretical work, *Images of War in Contemporary Art* is richly supported by visual and textual evidence and firmly embedded in current artistic practice. Significantly, though, the book breaks with both traditional and current ways of thinking about war art-offering a radical rethinking of the politics and aesthetics of art today through analyses of a diverse scope of contemporary art that includes Ben Quilty, Abdul Abdullah (Australia), Mladen Miljanovic, Nebojša Šeric Šoba (Bosnia and Herzegovina), Hiwa K, Wafaa Bilal (Iraq), Teresa Margolles (Mexico), and Arthur Jafa (United States).

[Crime and Music](#) - Dina Siegel 2021-01-08

This unique volume explores the relationship between music and crime in its various forms and expressions, bringing together two areas rarely discussed in the same contexts and combining them through the tools offered by cultural criminology. Contributors discuss a range of topics, from how songs and artists draw on criminality as inspiration to how musical expression fulfills unexpected functions such as building deviant subcultures, encouraging social movements, or carrying messages of protest. Comprised of contributions from an international cohort of scholars, the book is categorized into five parts: *The Criminalization of Music*; *Music and Violence*; *Organised Crime and Music*; *Music, Genocide, and Crimes Against Humanity* and *Music as Resistance*. Spanning a range of cultures and time periods, *Crime and Music* will be of interest to researchers in critical and cultural criminology, the history of music,

anthropology, ethnology, and sociology.

Sounds of the Borderland - Dr Catherine Baker 2013-01-28

Sounds of the Borderland is the first book-length study of how popular music became a medium for political communication and contested identification during and after Croatia's war of independence from Yugoslavia. It extends existing cultural studies literature on music, politics and the state, which has largely been grounded in Western European and North American political systems. It also responds to an emerging fascination with the culture and politics of contemporary south-east Europe, expanding scholarship on the post-Yugoslav conflicts by going on to encompass significant social and political changes into the present day. The outbreak of war in 1991 saw almost every professional musician in Croatia take part in a wave of patriotic music-making and the powerful state television system strive to bring popular music under its control. As the political imperative shifted from securing national survival to consolidating a homogenous nation-state, the music industry responded with several strategies for creating a national popular music, producing messages about the nation and, in the ongoing debates over the origins of the folk music that inspired many songs, a way to define the nation by expressing what Croatia was not. The war on ethnic ambiguity which cut through individuals' social and creative lives played out across the airwaves, sales racks and gossip columns of a small country that imagined itself a historical and cultural borderland. These explicit and implicit narratives of nationhood connect many political phases: the months of fiercest fighting, the stabilised front, the uneasy post-war years when the symbolic frontline region of eastern Slavonia had still not returned to Croatian sovereignty, the euphoria and instability after the end of the Tudjman regime in 2000, and Croatia's fraught journey towards the European Union. Baker's book provides valuable insight into the role of music in a wartime and post-conflict society and will be essential reading for researchers and students interested in south-east Europe or the transformation of entertainment during and after conflict.

[Turbo-folk Music and Cultural Representations](#)

of National Identity in Former Yugoslavia - Uroš Čvoro 2016-03-03

Turbo-folk music is the most controversial form of popular culture in the new states of former Yugoslavia. Theoretically ambitious and innovative, this book is a new account of popular music that has been at the centre of national, political and cultural debates for over two decades. Beginning with 1970s Socialist Yugoslavia, Uroš Čvoro explores the cultural and political paradoxes of turbo-folk: described as 'backward' music, whose misogynist and Serb nationalist iconography represents a threat to cosmopolitanism, turbo-folk's iconography is also perceived as a 'genuinely Balkan' form of resistance to the threat of neo-liberalism. Taking as its starting point turbo-folk's popularity across national borders, Čvoro analyses key songs and performers in Serbia, Slovenia and Croatia. The book also examines the effects of turbo on the broader cultural sphere - including art, film, sculpture and architecture - twenty years after its inception and popularization. What is proposed is a new way of reading the relationship of contemporary popular music to processes of cultural, political and social change - and a new understanding of how fundamental turbo-folk is to the recent history of former Yugoslavia and its successor states.

Eastern European Popular Music in a Transnational Context - Ewa Mazierska 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 Bregović, Czesław 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.

Music in the Balkans - Jim Samson 2013-06-15

This book investigates multiple musical traditions in South East Europe, crossing conventional borders between musicology and ethnomusicology in an attempt to elucidate how music has contributed to the definition of national, regional and social identities in the region.

The Anthropology of East Europe Review - 2004

Yearbook for Traditional Music - 2007

Includes record reviews.

Language, the Singer and the Song - Richard J. Watts 2018-06-30

The relationship between language and music has much in common - rhythm, structure, sound, metaphor. Exploring the phenomena of song and performance, this book presents a sociolinguistic model for analysing them. Based on ethnomusicologist John Blacking's contention that any song performed communally is a 'folk song' regardless of its generic origins, it argues that folk song to a far greater extent than other song genres displays 'communal' or 'inclusive' types of performance. The defining feature of folk song as a multi-modal instantiation of music and language is its participatory nature, making it ideal for sociolinguistic analysis. In this sense, a folk song is the product of specific types of developing social interaction whose major purpose is the construction of a temporally and locally based community. Through repeated instantiations, this can lead to disparate communities of practice, which, over time, develop sociocultural registers and a communal stance towards aspects of meaningful events in everyday lives that become typical of a discourse community.