
File Type PDF K Pop Popular Music Cultural Amnesia And Economic Innovation In South Korea

Soul in Seoul
Behind the Revolution in Movies, Music, and Internet Culture
Cultural Politics of Developmentalism, Patriarchy, and Neoliberalism in South Korea's Popular Music Industry
South Korean Popular Culture and North Korea
The Korean Wave
Chinese Fans of Japanese and Korean Pop Culture
Transnational Cultural Power in the Age of Social Media
The Globalization of Korean Digital and Popular Culture
BTS: Blood, Sweat & Tears
Popular Culture and the Emergence of the Korean Music Industry
Korean Pop Music
African American Popular Music and K-pop
K-POP A To Z
Studies in Popular Music
Studies in Popular Music
K-pop
Transnational Hallyu
Korean Masculinities and Transcultural Consumption
The Birth of Korean Cool
The Soft Power of the Korean Wave
The Definitive K-Pop Encyclopedia
K-Pop and Korean Popular Culture
K-pop Beyond Asia
K-pop - The International Rise of the Korean Music Industry
The Odyssey: Your Gateway to the Global K-Pop Phenomenon
K-Pop Idols
A New Force in Pop Music
Parasite, BTS and Drama
Riding the Wave
The Korean Wave in the Age of Social Media
Popular Culture and the Emergence of the Korean Music Industry
Yonsama, Rain, Oldboy, K-Pop Idols
East Asian Pop Culture
K-POP Now!
Korean Media Go Global

K-POP

Pop Goes Korea

K-POP

Globalization and Popular Music in South Korea

MADILYNN LANE

Soul in Seoul 灵魂在首尔

In its incipient stages, Korean pop music was strongly influenced by Western pop music, diversifying through many stages of copying, translation, and interpretation from the early 20th century. Those unique creations by experimental and creative Korean artists are now being received by international audiences in the form of “K-Pop,” an abbreviation for “Korean pop.” It is spreading beyond the regions of China, Japan, and Southeast Asia and into Europe and the United States. It is increasingly gaining recognition as something more than just a fad—as a phenomenon that has staying power with global audiences. K-Pop Beyond Asia Background of the Growth of Hallyu Growth of the Entertainment Agencies at the Center of Hallyu Ballads and Dance Music Hallyu’s Expansion into Asian Markets The 100-Year History of Korean Pop Music The First Korean Pop Music Overseas: “Arirang” Unstable Beginning after 1945 The Rise of the Eighth US Army Show The Vietnam War and Expansion into Southeast Asia Stepping Stone of Korean Pop Music’s Overseas Expansion The Beginning of Hallyu and K-Pop Contemporary Korean Pop Music 2000: Rise of the First Generation of Idol Groups 2001: From Emotional Ballads to Hip Hop 2002: Dance and Vocal Artists 2003: Hyori Syndrome 2004: Korea’s Three Major Record Companies and Their Artists 2005: Chart-topping Ballads 2006: The New Generation of Idol Boy Groups 2007: The New Generation of Idol Girl Groups 2008: Wonder Girls and Other Top Female Singing Groups 2009: The Meteoric Rise of Idol Groups in Korea 2010: The Korean Wave in the Asian Music Market 2011: The Growing Influence of Girl Groups with each Major Record Company 2012: PSY Syndrome 2013: Competition between Old K-Pop Artists and Idol Groups 2014: Hit Collaborations K-Pop: Evaluation and Prospects Export-driven K-Pop, Going Beyond Korea, China, and Japan The Spread of K-Pop through Social Media The Global Appeal of K-Pop K-Pop’s Star-Making System Benefits of Global Cultural Exchange beyond Asia k pop,korean pop music,Hallyu,SHINee,SUPER JUNIOR,GIRLS'

GENERATION,2NE1

Behind the Revolution in Movies, Music, and Internet Culture Hong Kong University Press

The contributors analyse the subject of Asian pop culture arranged under three headings: 'Television Industry in East Asia', 'Transnational-Crosscultural Receptions of TV Dramas' and 'Nationalistic reactions'.

Cultural Politics of Developmentalism, Patriarchy, and Neoliberalism in South Korea’s Popular Music Industry University of Michigan Press

K-Pop is bigger than it has ever been. Many new artists debut each year and the industry is at an all-time international high. But how did we get here? Is it something more complex and important than mere media headlines? K-POP: The Odyssey - Your Gateway to the Global K-Pop Phenomenon takes you on a journey to explore one of the biggest pop cultural phenomena in recent history, drawing from stories and interviews from some of the biggest names in the K-Pop industry including: Henry Lau, international popstar, actor and K-Pop veteran Hyuk Shin, multi-platinum record producer behind the hits of stars like EXO, DEAN, and Girls' Generation Peter Chun, former YG Entertainment Director who spearheaded US collaborations for BIGBANG, 2NE1, and Epik High Plus a BTS co-songwriter, academic scholars and more. K-POP: The Odyssey is split into eight parts, with each exploring a facet of the K-Pop phenomenon. Whether you are interested in the idol system, music, business, technology, or fandom, this book will serve as your guide. Are you in?

South Korean Popular Culture and North Korea K-PopPopular Music, Cultural Amnesia, and Economic Innovation in South Korea At this fascinating historical moment, this timely collection explores the new meaning of the Korean Wave and the process of media production, representation, distribution and consumption in a global context as a distinctive and complex form of soft power. Focusing on the most recent phenomenon of Korean popular culture, this book considers the Korean Wave in the global digital age and addresses the social, cultural and political implications in

their complexity within the contexts of global inequalities and uneven power structures. The collection brings together internationally renowned scholars and regional specialists to examine this historically significant, visibly growing, yet under-explored current phenomenon in the global digital age. Drawing on a wide range of perspectives from media and communications, cultural studies, sociology, history and anthropology, and including a series of case studies from Asia, the USA, Europe and the Middle East, it provides an empirically rich and theoretically stimulating tour of this area of study, going beyond the standard Euro-American view of the evolving and complex dynamics of the media today. This collection is essential reading for students and scholars interested in Korean popular culture and in film, media, fandom and cultural industries more widely.

The Korean Wave Hong Kong University Press

Pop City examines the use of Korean television dramas and K-pop music to promote urban and rural places in South Korea. Building on the phenomenon of Korean pop culture, Youjeong Oh argues that pop culture-featured place selling mediates two separate domains: political decentralization and the globalization of Korean popular culture. The local election system introduced in the mid 90s has stimulated strong desires among city mayors and county and district governors to develop and promote their areas. Riding on the Korean Wave—the overseas popularity of Korean entertainment, also called Hallyu—Korean cities have actively used K-dramas and K-pop idols in advertisements designed to attract foreign tourists to their regions. Hallyu, meanwhile, has turned the Korean entertainment industry into a speculative field into which numerous players venture by attracting cities as sponsors. By analyzing the process of culture-featured place marketing, Pop City shows that urban spaces are produced and sold just like TV dramas and pop idols by promoting spectacular images rather than substantial physical and cultural qualities. Popular culture-associated urban promotion also uses the emotional engagement of its users in advertising urban space, just as pop culture draws on fans’ and audiences’ affective

commitments to sell its products. Oh demonstrates how the speculative, image-based, and consumer-exploitive nature of popular culture shapes the commodification of urban space and ultimately argues that pop culture-mediated place promotion entails the domination of urban space by capital in more sophisticated and fetishized ways.

Chinese Fans of Japanese and Korean Pop Culture

Routledge

Over recent decades South Korea's vibrant and distinctive populist culture has spread extensively throughout the world. This book explores how this "Korean wave" has also made an impact in North Korea. The book reveals that although South Korean media have to be consumed underground and unofficially in North Korea, they are widely watched and listened to. The book examines the ways in which this is leading to popular yearning in North Korea for migration, defecting to the South or for people to just become more like South Koreans. Overall, the book demonstrates that the soft power of the Korean wave is having an undermining impact on the hard, constraining cultural climate of North Korea.

Transnational Cultural Power in the Age of Social Media Duke University Press

Based on the discussion of theoretical perspectives and empirically grounded research, this volume unveils insights on tourism and food, architecture and museums, TV series and movies, rock, K-pop and samba, by making sense of aesthetic preferences in a global perspective.

The Globalization of Korean Digital and Popular Culture Routledge

The 2012 smash "Gangnam Style" by the Seoul-based rapper Psy capped the triumph of Hallyu, the Korean Wave of music, film, and other cultural forms that have become a worldwide sensation. Dal Yong Jin analyzes the social and technological trends that transformed South Korean entertainment from a mostly regional interest aimed at families into a global powerhouse geared toward tech-crazy youth. Blending analysis with insights from fans and industry insiders, Jin shows how Hallyu exploited a media landscape and dramatically changed with the 2008 emergence of smartphones and social media, designating this new Korean Wave as Hallyu 2.0. Hands-on government support, meanwhile, focused on creative industries as a significant part of the economy and turned intellectual property rights into a significant revenue

source. Jin also delves into less-studied forms like animation and online games, the significance of social meaning in the development of local Korean popular culture, and the political economy of Korean popular culture and digital technologies in a global context.

BTS: Blood, Sweat & Tears Routledge

Since the end of the 1990s, Korean popular culture, known as Hallyu, has spread to the world. As the most significant part of Hallyu, Korean popular music, K-pop, captivates global audiences. From a typical K-pop artist, Psy, to a recent sensation of global popular music, BTS, K-pop enthusiasts all around the world prove that K-pop is an ongoing global cultural flow. Despite the fact that the term K-pop explicitly indicates a certain ethnicity and language, as Kpop expanded and became influential to the world, it developed distinct features that did not exist in it before. This thesis examines these distinct features of K-pop focusing on race, language, and musical genre: it reveals how K-pop groups today consist of non-Korean musicians, what makes K-pop groups consisting of all Korean musicians sing in non-Korean languages, what kind of diverse musical genres exists in the K-pop field with two case studies, and what these features mean in terms of the discourse of K-pop today. By looking at the diversity of K-pop, I emphasize that K-pop is not merely a dance-oriented musical genre sung by Koreans in the Korean language. I argue that K-pop is not confined to a certain region, ethnicity, or language. In the globalization era, it exists as a global cultural flow amalgamating diverse races, languages, and musical genres. My thesis thus demonstrates how diverse races, languages, and musical genres are interwoven in the K-pop field.

Popular Culture and the Emergence of the Korean Music Industry Routledge

Converging theory and practice, this book provides a unique analysis of Korean youth's attempts to become global celebrities within the rapidly growing K-pop cultural phenomenon.

Korean Pop Music BRILL

K-pop (Korean popular music) reigns as one of the most popular music genres in the world today, a phenomenon that appeals to listeners of all ages and nationalities. In *Soul in Seoul: African American Popular Music and K-pop*, Crystal S. Anderson examines the most important and often overlooked aspect of K-pop: the music itself. She demonstrates how contemporary K-pop

references and incorporates musical and performative elements of African American popular music culture as well as the ways that fans outside of Korea understand these references. K-pop emerged in the 1990s with immediate global aspirations, combining musical elements from Korean and foreign cultures, particularly rhythm and blues genres of black American popular music. Korean solo artists and groups borrow from and cite instrumentation and vocals of R&B genres, especially hip-hop. They also enhance the R&B tradition by utilizing Korean musical strategies. These musical citational practices are deemed authentic by global fans who function as part of K-pop's music press and promotional apparatus. K-pop artists also cite elements of African American performance in Korean music videos. These disrupt stereotyped representations of Asian and African American performers. Through this process K-pop has arguably become a branch of a global R&B tradition. Anderson argues that Korean pop groups participate in that tradition through cultural work that enacts a global form of crossover and by maintaining forms of authenticity that cannot be faked, and furthermore propel the R&B tradition beyond the black-white binary.

African American Popular Music and K-pop Lexington Books

How can Japanese popular culture gain numerous fans in China, despite pervasive anti-Japanese sentiment? How is it that there's such a strong anti-Korean sentiment in Chinese online fan communities when the official Sino-Korean relationship is quite stable before 2016? Avid fans in China are raising hundreds of thousands of dollars in funding to make gifts to their idols in foreign countries. Tabloid reports on Japanese and Korean celebrities have been known to trigger nationalist protests in China. So, what is the relationship between Chinese fandom of Japanese and Korean popular culture and nationalist sentiment among Chinese youth? Chen discusses how Chinese fans of Japanese and Korean popular culture have formed their own nationalistic discourse since the 1990s. She argues that, as nationalism is constructed from various entangled ideologies, narratives, myths and collective memories, popular culture simply becomes another resource for the construction of nationalism. Fans thus actively select, interpret and reproduce the content of cultural products to suit their own ends. Unlike existing works, which focus on the content of transnational cultural flows in East Asia, this book focuses on the reception and interpretation of the

Chinese audience.

[K-POP A To Z](#) Univ. Press of Mississippi

korean wave, hallyu, Korean culture, Korean, south korea, Korean pop culture This book is the first in a series of upcoming books to introduce modern Korean culture overseas. The term "Korean Wave" ("Hallyu" in Korean) was coined by the Chinese press a little more than a decade ago to refer to the popularity of Korean pop culture in China. The boom started with the export of Korean television dramas (miniseries) to China in the late 1990s. Since then, South Korea has emerged as a new center for the production of transnational pop culture, exporting a range of cultural products to neighboring Asian countries. More recently, Korean pop culture has begun spreading from its comfort zone in Asia to more global audiences in the Middle East, Africa, Europe, and the Americas. Birth of the Korean Wave Birth of the Wave The Beginning of the Wave in Japan The Wave Goes Global K-Pop Joins the Wave The neo-Korean Wave 'Korean Invasion?' The New Wave The Internet Connects the Wave Fast The Fun of Copying Distance No Longer a Barrier for K-Dramas What's Korean Pop Culture Got? K-Pop: 'Music of Fusion' K-Dramas: 'Healthy Power' The Korean Wave in other Fields Korean Films Hallyu in Literature epilogue Will It Continue?

[Studies in Popular Music](#) Tuttle Publishing

K-pop, described by Time Magazine in 2012 as "South Korea's greatest export", has rapidly achieved a large worldwide audience of devoted fans largely through distribution over the Internet. This book examines the phenomenon, and discusses the reasons for its success. It considers the national and transnational conditions that have played a role in K-pop's ascendancy, and explores how they relate to post-colonial modernisation, post-Cold War politics in East Asia, connections with the Korean diaspora, and the state-initiated campaign to accumulate soft power. As it is particularly concerned with fandom and cultural agency, it analyses fan practices, discourses, and underlying psychologies within their local habitus as well as in expanding topographies of online networks. Overall, the book addresses the question of how far "Asian culture" can be global in a truly meaningful way, and how popular culture from a "marginal" nation has become a global phenomenon.

Studies in Popular Music □□□□□□

How did a really unhip country suddenly become cool? How could a nation that once banned miniskirts, long hair on men and rock 'n' roll come to mass produce pop music and a K-pop star that would break the world record for the most YouTube hits? Who would have predicted that a South Korean company that used to sell fish and fruit (Samsung) would one day give Apple a run for its money? And just how does South Korea plan to use pop culture to beat America at its own game. Welcome to South Korea: The Brand. In *The Birth of Korean Cool* journalist Euny Hong uncovers the roots of the 'Korean Wave': a fanaticism for South Korean pop culture that has enabled them to make the rest of the world a captive market for their products by first becoming the world's number one pop culture manufacturer. South Korea's economic development has been nothing short of staggering - leapfrogging from third-world to first-world in just a few years and continuing to grow at a rapid and unprecedented rate - and for the first time *The Birth of Korean Cool* will give readers exclusive insight into the inner workings of this extraordinary country; its past, present and future.

K-pop Rowman & Littlefield

While the influence of Western, Anglophone popular culture has continued in the global cultural market, the Korean cultural industry has substantially developed and globally exported its various cultural products, such as television programs, pop music, video games and films. The global circulation of Korean popular culture is known as the Korean wave, or Hallyu. Given its empirical scope and theoretical contributions, this book will be highly appealing to any scholar or student interested in media globalization and contemporary Asia popular culture. These chapters present the evolution of Hallyu as a transnational process and addresses two distinctive aspects of the recent Hallyu phenomenon - digital technology integration and global reach. This book will be the first monograph to comprehensively and comparatively examine the translational flows of Hallyu through extensive field studies conducted in the US, Canada, Chile, Spain and Germany.

[Transnational Hallyu](#) □□□□□□

K-Pop Popular Music, Cultural Amnesia, and Economic Innovation

in South Korea Univ of California Press

Rowman & Littlefield

Kim combines historical contextualization with political economy of the media and critical textual analysis to investigate the socio-ideological effects of K-Pop in the existing networks of power and domination in gender relations. He examines K-Pop female idols' individualism and identity formation through the lens of Korea's cultural politics.

[Korean Masculinities and Transcultural Consumption](#) Taylor & Francis

"The Beatles for the 21st Century" - BBC BTS have exploded onto the global music scene with their distinctive brand of music, impressive choreography, and socially conscious lyrics. With multiple chart-topping albums and record-breaking music videos under their belts, these seven-men—RM, Suga, J-Hope, Jin, V, Jimin, and Jungkook—are an unstoppable force and an international phenomenon. In *Blood, Sweat & Tears*, K-pop columnist Tamar Herman explores the group's origins, meteoric rise, wide-ranging activism, and close-knit relationship with their fans. With full color photos, spotlights on each member, and a play-by-play of their discography, this book is a celebration of all things BTS and a must-have for fans worldwide! -- VIZ Media [The Birth of Korean Cool](#) Simon and Schuster

Converging theory and practice, this book provides a unique analysis of Korean youth's attempts to become global celebrities within the growing K-pop phenomenon, which is rapidly becoming part of global media systems and culture. K-pop has become one of the most popular cultural forms in the global music markets, despite having a relatively new global presence. Its recent spread around the world suggests that K-pop exists as a local-based genre of music in global markets, including Western markets. Unlike other existing books on K-pop, which mainly focus solely on academic analyses or industrial perspectives, *K-Pop Idols: Popular Culture and the Emergence of Korean Music Industry* combines theory with industry and musical aesthetics. Following the idol group Nine Muses through a year-long chronicle, the authors portray the everyday lives of young girls relentlessly pursuing happiness, satisfaction, and the achievement of their dreams in the K-pop world.