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[TOP 100] MOST VIEWED K-POP
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Top 10 K-Pop Boy Bands K-Pop Racism,
Cultural Appropriation, Colorism, \u0026
Cultural Insensitivity | History + Black

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~~Culture That's Why K Pop Is So Popular +
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K Pop Popular Music Cultural

K-Pop: Popular Music, Cultural Amnesia,
and Economic Innovation in South Korea
seeks at once to describe and explain the
emergence of export-oriented South

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Korean popular music and to make sense of larger South Korean economic and cultural transformations. John Lie provides not only a history of South Korean popular music—the premodern background, Japanese colonial influence, post-Liberation American impact, and recent globalization—but also a description of K-

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

K-pop (short for Korean pop; Korean: 케이팝)
is a genre of popular music originating in
South Korea. It is influenced by styles and

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genres from around the world, such as experimental, rock, jazz, gospel, hip hop, R&B, reggae, electronic dance, folk, country, and classical on top of its traditional Korean music roots. The more modern form of the genre emerged with the formation of one of the ...

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K-pop - Wikipedia

K-Pop: Popular Music, Cultural Amnesia, and Economic Innovation in South Korea seeks at once to describe and explain the emergence of export-oriented South Korean popular music and to make sense of larger South Korean economic and

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K-Pop: Popular Music, Cultural Amnesia,
and Economic ...

Fast forward to 2020, and K-pop is finally

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A singular force in mainstream American media, with groups like BTS and Blackpink winning US music awards and appearing on major talk shows all in the...

K-Pop Is Only Half the Story of Korean
Pop Music - Rolling ...

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K-pop: popular music, cultural amnesia,
and economic innovation in South Korea ,
by John Lie, Berkeley, University of
California Press, 2014, 248 pp., \$65.00
(hardback), ISBN 978-052028311, \$34.95

...

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(PDF) K-pop: popular music, cultural
amnesia, and economic ...

While K-drama hit its peak in regional
popularity, the Korean popular music (K-
pop) performed by idol bands became a
new epicenter of the hot Korean pop
culture by the mid-2000s, while the
Korean...

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What Is the K in K-pop? South Korean
Popular Music, the ...

But there's more to a K-pop band. It's an
expression of Korean culture, and the
government has been more than happy to
capitalise on its success. However, the

Online Library K Pop Popular Music Cultural constituent parts to the K-pop product... Innovation In South Korea

How did K-Pop conquer the world? - BBC
Culture

K-pop commonly refers to the pop music scene in South Korea, although it is also a catch-all term for anything associated with

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Korean pop culture. With over three billion YouTube views, Psy's "Gangnam Style" captured the attention of the international music scene in 2012.

The 10 Most Popular K-Pop Artists and
Bands - Culture Trip

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Overview. K-Pop: Popular Music, Cultural Amnesia, and Economic Innovation in South Korea seeks at once to describe and explain the emergence of export-oriented South Korean popular music and to make sense of larger South Korean economic and cultural transformations. John Lie provides not only a history of South

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Korean popular music—the premodern background, Japanese colonial influence, post-Liberation American impact, and recent globalization—but also a description of K-pop as a system ...

K-Pop: Popular Music, Cultural Amnesia,
Page 28/78

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Big Bang's "Fantastic Baby" was one of the first K-pop hits to make inroads in American culture and was featured on Glee's K-pop episode along with "Gangnam Style," which also played during the...

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How K-pop became a global phenomenon
- Vox

Until very recently, K-Pop: Roots and
Blossoming of Korean Popular
Music(2012) by Kim Chang- nam was the
only authoritative and systematic account
of K-Pop apart from popular guidebooks

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(e.g. Russell 2014) and edited volumes (e.g. Choi and Maliangkay 2015). In this circumstance, John Lie's *K-Pop: Popular Music, Cultural Amnesia, and Economic Innovation in South Korea* (shortened to *K-Pop* in this article) and Michael Fuhr's *Globalization and Popular Music in South Korea: Sounding Out K-Pop ...*

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K-Pop: The Soundtrack of Korea's
Globalization

South Korea: land of TV dramas,
mukbang, celebrity StarCraft champions,
and one of the world's most vibrant and
dominant pop music industries. Since

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modern Korean pop music took shape in the early 90s, the Hallyu, or Korean culture wave, has been steadily building into a global phenomenon.

A brief history of K-Pop | A.Side

K-pop fan Davonna Gilpin, 27, who lives

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in Los Angeles, has been following Korean music for 12 years and hosts a pop culture podcast called Melanetizens with a fellow Black K-pop fan. She says ...

□They use our culture□: the Black creatives and fans ...

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As one of the most sought-after Korean popular music (K-pop) groups, Girls' Generation's (SNSD's) January 2012 debut on two major network television talk shows in the United States warrants critical reconsideration of the current discourse on cultural hybridity as the basis of K-pop's global popularity.

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Between Hybridity and Hegemony in K-Pop's Global ...

K-Pop, an abbreviation for Korean pop music, has skyrocketed in the music industry worldwide. South Korea experienced a 17.9% increase in revenue

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growth and ranked at number 6 among the
top 10...

K-Pop: Popular Music, Cultural Amnesia,
and Economic Innovation in South Korea
seeks at once to describe and explain the

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emergence of export-oriented South Korean popular music and to make sense of larger South Korean economic and cultural transformations. John Lie provides not only a history of South Korean popular music—the premodern background, Japanese colonial influence, post-Liberation American impact, and recent

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globalization—but also a description of K-pop as a system of economic innovation and cultural production. In doing so, he delves into the broader background of South Korea in this wonderfully informed history and analysis of a pop culture phenomenon sweeping the globe.

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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.

This book offers an in-depth study of the globalization of contemporary South

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Korean idol pop music, or K-Pop, visiting K-Pop and its multiple intersections with political, economic, and cultural formations and transformations. It provides detailed insights into the transformative process in and around the field of Korean pop music since the 1990s, which paved the way for the recent

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international rise of K-Pop and the Korean Wave. Fuhr examines the conditions and effects of transnational flows, asymmetrical power relations, and the role of the imaginary "other" in K-Pop production and consumption, relating them to the specific aesthetic dimensions and material conditions of K-Pop stars,

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songs, and videos. Further, the book reveals how K-Pop is deployed for strategies of national identity construction in connection with Korean cultural politics, with transnational music production circuits, and with the transnational mobility of immigrant pop idols. The volume argues that K-Pop is a

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highly productive cultural arena in which South Korea's globalizing and nationalizing forces and imaginations coincide, intermingle, and counteract with each other and in which the tension between both of these poles is played out musically, visually, and discursively. This book examines a vibrant example of

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contemporary popular music from the non-Anglophone world and provides deeper insight into the structure of popular music and the dynamics of cultural globalization through a combined set of ethnographic, musicological, and cultural analysis.

Widening the regional scope of Western-dominated popular music studies and

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enhancing new areas of ethnomusicology, anthropology, and cultural studies, this book will also be of interest to those studying East Asian popular culture, music globalization, and popular music.

K-pop (Korean popular music) reigns as one of the most popular music genres in

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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

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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

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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

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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

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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.

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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

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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

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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

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has become a global phenomenon.

Innovation In South Korea

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

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examines K-Pop female idols' individualism and identity formation through the lens of Korea's cultural politics.

Pop City examines the use of Korean television dramas and K-pop music to promote urban and rural places in South

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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

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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,

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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

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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

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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.

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Over the past decade, Korean popular culture has become a global phenomenon. The "Korean Wave" of music, film, television, sports, and cuisine generates significant revenues and cultural pride in South Korea. The Korean Popular Culture Reader provides a timely and essential

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foundation for the study of "K-pop," relating the contemporary cultural landscape to its historical roots. The essays in this collection reveal the intimate connections of Korean popular culture, or hallyu, to the peninsula's colonial and postcolonial histories, to the nationalist projects of the military dictatorship, and to

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the neoliberalism of twenty-first-century South Korea. Combining translations of seminal essays by Korean scholars on topics ranging from sports to colonial-era serial fiction with new work by scholars based in fields including literary studies, film and media studies, ethnomusicology, and art history, this collection expertly

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navigates the social and political dynamics that have shaped Korean cultural production over the past century.

Contributors. Jung-hwan Cheon, Michelle Cho, Youngmin Choe, Steven Chung, Katarzyna J. Cwiertka, Stephen Epstein, Olga Fedorenko, Kelly Y. Jeong, Rachael Miyung Joo, Inkyu Kang, Kyu Hyun Kim,

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Kyung Hyun Kim, Pil Ho Kim, Boduerae
Kwon, Regina Yung Lee, Sohl Lee,
Jessica Likens, Roald Maliangkay,
Youngju Ryu, Hyunjoon Shin, Min-Jung
Son, James Turnbull, Travis Workman

1990s South Korea saw the transition from
a military dictatorship to a civilian

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government, from a manufacturing economy to a postindustrial hub, and from a cloistered society to a more dynamic transnational juncture. These seismic shifts had a profound impact on the media industry and the rise of K-pop. In *K-pop Live*, Suk-Young Kim investigates the meteoric ascent of Korean popular music

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in relation to the rise of personal technology and social media, situating a feverish cross-media partnership within the Korean historical context and broader questions about what it means to be "live" and "alive." Based on in-depth interviews with K-pop industry personnel, media experts, critics, and fans, as well as

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archival research, K-pop Live explores how the industry has managed the tough sell of live music in a marketplace in which virtually everything is available online. Teasing out digital media's courtship of "liveness" in the production and consumption of K-pop, Kim investigates the nuances of the affective

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mode in which human subjects interact with one another in the digital age. Observing performances online, in concert, and even through the use of holographic performers, Kim offers readers a step-by-step guide through the K-pop industry's variegated efforts to diversify media platforms as a way of

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reaching a wider global network of music consumers. In an era when digital technology inserts itself into nearly all social relationships, Kim reveals how "what is live" becomes a question of how we exist as increasingly mediated subjects, fragmented and isolated by technological wonders while also longing for a sense of

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belonging and being alive through an interactive mode of exchange we often call "live."

"Mr. Russell's book is the first by a non-Korean to explain the rise of Korea's entertainment industries....the book could hardly be more approachable." □Wall Street

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Journal □ For a country that traditionally received culture, especially from China but also from Japan and the United States, South Korea finds itself at a turning point in its new role as exporter. □□ The New York Times From kim chee to kim chic! South Korea came from nowhere in the 1990s to become one of the biggest

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producers of pop content (movies, music, comic books, TV dramas, online gaming) in Asia and the West. Why? Who's behind it? Mark James Russell tells an exciting tale of rapid growth and wild success marked by an uncanny knack for moving just one step ahead of changing technologies (such as music downloads

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and Internet comics) that have created new consumer markets around the world.

Among the media pioneers profiled in this book is film director Kang Je-gyu, maker of Korea's first blockbuster film *Shiri*; Lee Su-man, who went from folk singer to computer programmer to creator of Korea's biggest music label; and Nelson

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Shin, who rose from North Korea to the top of the animation business. Full of fresh analysis, engaging reportage, and insightful insider anecdotes, *Pop Goes Korea* explores the hallyu (the Korean Wave) hitting the world's shores in the new century. Mark James Russell has been living in Korea since 1996. His articles

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about Korean and Asian cultures have appeared in Newsweek, The New York Times, International Herald-Tribune, and many other publications. He is currently the Korea/Japan Bureau Chief for Asian Movie Week magazine.

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