

Liverpool John Moores University
Summer Semester 2009/10



MCAPM3010

MUSIC AND GLOBALISATION



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MCAPM3010 Music and Globalisation

Module Leader: Dr Simone Krüger
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0151 904 1128
Office: Art and Design Academy Pod

Level/ Credits: Year 3 / 12 credits

Pre-requisites: None, just an interest in popular music

Semester/ Year: Summer 2010

Day/ Time: Thursday, 10 – 1pm

Venue: Art and Design Academy, Studio 5



MODULE AIM

Over the past few decades, the topic of globalisation has assumed increasing significance. This module will introduce students to the principal issues and concepts of globalisation with particular reference to the changing nature of musics around the world and the politics and aesthetics of world music. Besides a focus on 'tradition and transformation' and the debates surrounding 'world music', the major debates surrounding music and globalisation will be introduced, including traditions in transformation; the global music industry; cultural imperialism; hybridisation/homogenisation; the local/global nexus; diaspora and ethnicity; digital music and the internet age, all of which will be illustrated with a range of musical examples from around the globe.

An integral aspect of this module is an ethnographic research project, enabling students to develop skills in organising a project; developing problem-solving strategies; collecting 'real' information about a music culture; researching and presenting this material in an ethnographic style; and providing and using feedback effectively.

LEARNING OUTCOMES

At the end of this module, students should be able to:

1. explain the complex links between places, music and cultural identities;
2. provide an interdisciplinary perspective on local, national and global music scenes, and describe the diverse meanings of music in a range of regional contexts;
3. illustrate the ways in which music and cultural industries have been informed, modelled and shaped by globalisation;
4. analyse the role of the global music industry/ local industries in the diffusion, innovation and commercialisation of music, and explain the wider significance of cultural industries.

TEACHING AND LEARNING

The course will be delivered by a combination of lectures, seminars and workshops. **Lectures** will provide students with the underpinning theoretical knowledge and understanding about subject-specific issues and academic skills. **Seminars** will enable students to apply theoretical knowledge that involves problem-solving through tutor-led discussion and debate. Students will be actively encouraged to develop skills and knowledge progressively, and seminars will facilitate gradual development of key academic skills, including communication and interpersonal skills. An integral aspect of this module is an ethnographic research project, requiring students to engage in **fieldwork**. **Individual tutorials** will provide opportunities for students to discuss their research/ essay writing with their personal tutor. Students' learning

will be supported through using the Virtual Learning Environment Blackboard, which serves as a resource bank for course materials. Students will also engage in **self-directed study** to acquire knowledge and skills independently and autonomously, whilst taking own responsibility for the quantity and quality of their learning. The notional learning hours for this 12-credit module accumulate to 120 hours. Contact and non-contact hours are allocated as follows:

| | Lectures | S/ WS | Tutorial | Fieldwork | Other | TOTAL |
|--------------------------|----------|-------|----------|-----------|-----------------------------|------------|
| Contact hours | 12 | 24 | n/a | N/A | N/A | 36 |
| Non-contact hours | | | | 15 | 69 (self-directed study) | 84 |
| TOTAL | | | | | | 120 |

SYLLABUS

Week 18: 14 January 2010

Globalisation: Musical traditions and transformations

How can processes of globalisation be defined and grasped, and what is its impact on musics around the globe? With particular reference to Afropop, this session introduces some of the themes of the course and begins to build some definitions. We will begin by defining globalisation and sketching its various forms before moving on to contextualise Afropop within processes of globalisation. This will include discussions on traditional African music and the transformations this music has undergone as a result of globalisation.

Reading:

Manuel, Peter. 1988. *Popular Musics of the Non-Western World*. New York: Oxford University Press.

Week 19: 21 January 2010

The construction of 'world music' as a genre

This session will discuss the concept of 'world music' (also often referred to as 'world beat' or 'global pop') in the light of globalisation. We will begin by considering the workings of the international music industry, and with it, the musical practices of local artists in absorbing new technologies and outside influences. We will then move on to discussions of how 'world music' has been constructed as a genre by the global music industry and discuss the commodification practices surrounding this genre. We will finally consider how concepts of authenticity and difference operate in discourses of world music. Numerous examples of world musics will be used to illustrate the discussions.

Additional reading:

Neale, Steve. 1990. 'Questions of Genre', in *Screen* 31(1), 45-66.

Stokes, Martin. 2003. 'Globalization and the Politics of World Music' in *The Cultural Study of Music: a critical introduction*. Eds. Martin Clayton, Trevor Herbert and Richard Middleton. New York: Routledge, 297-308.

Taylor, Timothy. 1997. 'Popular Musics and Globalization' In *Global Pop: World Music, World*

Markets. New York and London: Routledge, 1-37.

Week 20: 28 January 2010

Doing an ethnographic research project

This lecture will discuss the requirements for the ethnographic research project and its suitability for studying and understanding the complex social processes and relationships between music makers and listeners in the age of globalisation. In direct preparation to your assignment, we will discuss what ethnographic research is, and how it can be used to study, understand and illustrate the processes of globalisation evident in the musics on our own doorsteps. To this end, you will be required to discuss a research design for your own ethnographic research, and with it, to develop research questions; to set up a research project; to devise a sampling plan; discuss ways of collecting and analysing data, and the ethical considerations for which you must account.

Students will then be provided with sample essays and required to peer-mark these using the assessment criteria provided in the module.

Required reading:

*Krüger, Simone (2008). *Ethnography in the Performing Arts: A Student Guide*. Lancaster: PALATINE

Whilst you will be provided with the resource, the student guide is also available for FREE download at <http://www.palatine.ac.uk/development-awards/1133/>.

Recommended readings:

Cohen, Sara. 1993. 'Ethnography and popular music studies' in *Popular Music* 12 (2), 123-38.

Cottrell, Stephen. 2004. *Professional Music-Making in London: Ethnography and Experience*. Aldershot: Ashgate. Particularly pp. 1-31 and 183-99.

Week 21: 4 February 2010

Cultural imperialism

This session continues with debates on the global music industry and open with discussions on the cultural domination of economically powerful Western culture industries within the global capitalist market and introduce the concept of cultural/media imperialism, and with it, McDonaldisation and Americanisation. We will move on to illustrate cultural imperialism as a form of censorship, all backed up with relevant musical examples. At the same time, we will consider the ways in which the mediation of cultural globalisation has not led to the eroding of local, indigenous cultures and traditions, as instead, local and national alternatives are constantly reviving, leading to the emergence of new cultural forms and identities.

During the latter part of the session, we will watch the documentary *Money for Nothing: Behind the Business of Pop Music* (2001) and discuss the following questions:

1. How has the merging of smaller labels into giant media conglomerates affected the kinds of music we hear on the radio?
2. If the Telecommunications Act was designed expressly to increase competition, why is there so little diversity in the music played on radio?
3. What is the baseline purpose of music videos? What questions does this raise about the overall relationship between media and democracy?
4. How have the major music retail chains affected the kinds of music that are produced and promoted? Why?
5. How does "synergy" work? What are some examples – real or possible?
6. What kind of consumer behavior, what kind of psychology, does the music industry

rely on to sell records? What's their view of the public?

Readings

- Bernstein, Arthur. 2007. *Global music industry: three perspectives*. London: Routledge.
- Laing, Dave. 1986. 'The Music Industry and the 'Cultural Imperialism' Thesis' *Media, Culture and Society* 8: 331-41.
- Tomlinson, John. 1991. *Cultural Imperialism: A Critical Introduction*. Baltimore: John Hopkins University Press.

Week 22: 11 February 2010

The global—local nexus I: Homogeneity and Heterogeneity in Spanish *flamenco*

This session will introduce and critique the notion of 'the global' and cultural homogeneity by considering cultural *hybridisation*, *creolisation* and *heterogeneity*. The opening section will thus sketch the debates surrounding the local/global nexus and homogeneity-heterogeneity, and move on to emphasise the '*heterogeneous local*' as a socio-cultural construction of place, specifically within the context of the performing arts. The subsequent discussions will apply these abstract concepts to the example of Spanish *flamenco* by charting the historical, cultural, musical and extra-musical characteristics of the genre that combines song, music and dance. The following section will specifically focus on specific examples denoting traditional flamenco performance, and move on to the increased commercialisation of the genre within the context of cultural *de-territorialisation*, all exemplified with numerous references to well-known performers and performances.

Reading:

- Aoyama, Yuko. 2007. 'The role of consumption and globalization in a cultural industry: The case of flamenco' in *Geoforum* 38:103-13.
- Fairley, Jan. 2001. 'The "local" and "global" in popular music' in *The Cambridge Companion to Pop and Rock*. Cambridge: Cambridge University Press, 272-89.
- Guilbault, Jocelyne. 1992. 'On Redefining the 'Local' Through World Music' *The World of Music* 35(2): 33-46. [also available in *Ethnomusicology: A Contemporary Reader*. Ed. Jennifer C. Post. New York: Routledge, 137-46.

Week 23: 18 February 2010

Context and Discourse in Contemporary English Folk (Dr Simon Keegan-Phipps, University of Sheffield)

This session shall focus on the recent resurgence of interest in English folk music and dance, and how the properties of Englishness are being negotiated through this resurgence; it will look at how multiple English national and cultural identities are being constructed through English folk, and examine their politics in relation to the socio-political context of contemporary England. It will consider, in particular, the movement of folk into "mainstream" performance contexts, and the implications of shifts in discourse (such as the reframing of English folk music as "World Music").

Readings:

- Howes, Frank. 2005. *Sharp, Cecil (James)* ed. L. Macy. Available from <http://www.grovemusic.com>.
- Sutton, Mike. 2000. *England, Whose England? Class, Gender and National Identity in the 20th Century Folklore Revival*. Available from <http://www.mustrad.org.uk/articles/england.htm>
- Arthur, Dave. 2005. *Lloyd, A(lbert) L(ancaster)* ed. L. Macy [cited 14th September 2005]. Available from <http://www.grovemusic.com>.

Brocken, Michael. 2003. *The British Folk Revival 1944-2002*, Ashgate Popular and Folk Music Series. Aldershot: Ashgate (p. 43-66).

Questions:

- These readings are introductions to the two “folk revival” periods in England (c.1890-1920 [1&2] and c.1950-70 [3&4]). What were the ideological bases for these movements, and how did they differ? How were they similar?
- In the lecture, we’ll look at the nature and profile of English folk music *today*. Think about your own experiences (whether you’re English or not). Is there an English identity today? If you think there is, of what does it consist? If you think there isn’t, why not?

Further Reading:

Frith, Simon. 2000. The Discourse of World Music. In *Western Music and its Others*, edited by G. Born and D. Hesmondhalgh. London: University of California Press, p. 305-322.

Francmanis, John. 2002. National music to national redeemer: the consolidation of a 'folk-song' construct in Edwardian England. *Popular Music* 21 (1):1-25.

Bryant, Christopher G. A. 2006. *The Nations of Britain*. Oxford: Oxford University Press. P. 191-207.

Aughey, Arthur, 2007. *The politics of Englishness*. Manchester, Manchester University Press.

Dr Simon Keegan-Phipps is a Teaching Fellow in Ethnomusicology in the Department of Music at the University of Sheffield. He specializes in the field of contemporary English folk and traditional music, and has published on the educational institutionalization and recontextualization of traditional music in modern England.

Week 24: 25 February 2010

Music in the digital age: The death of institutions?

This session will focus on discussions of new media with specific emphasis on the internet and online music. We will discuss the controversies surrounding the distribution and consumption of online music, which has emerged as a result of the new technologies that enhanced connectivity but disregarded notions of copyright and intellectual property. Specific focus will be placed on the shifting relationship between the major corporations in the global music industry and the public, whilst discussing the impact of the increased democratisation of musical production and consumption on the music industry.

In-class discussion:

- Read the article ‘Great White Shark?’ (Guardian) and discuss the following questions: How does the ipod affect radio? Are MP3 players a threat or an opportunity?
- Read the ‘OECD Report on Digital Music’ and the article ‘Is MTV scared of Internet Music?’. Do you think it is good that internet music challenges the domination of the handful music industry giants? Does it lead to the democratisation of musical production and consumption? Why/ why not?
- Explore the online articles ‘The Music Industry: Facing New Challenges’ and ‘Music Site Faces Legal Challenge’. Discuss what solutions might be available to tackle the impact of internet music on the global music industry.

Readings:

Dobie, Ian. 2004. ‘The Music Industry Versus the Internet: MP3 and Other Cyber Music Wars’, in *Web Studies*. 2nd ed. Eds. David Gauntlet and Ross Horsley. London: Arnold

Alderman, John. 2002. *Sonic Boom: Napster, P2P and the Battle for the Future of Music*. London: Fourth Estate.

Katz, Mark. 2004. 'Listening in Cyberspace', in *Capturing Sound: How Technology has changed Music*. Berkeley: University of California Press, 158-87.

Week 25: 4 March 2010

Preparing the analytical essay

This session is designated for discussing the requirements for writing up the analytical essay and any questions you may have regarding its completion.

In preparation to the analytical essay, you should consider the following websites:

- The Business of Making Music
http://www.bized.co.uk/current/research/2005_06/071105.htm
- The Music Industry: Facing New Challenges?
http://www.bized.co.uk/current/research/2003_04/011203.htm

Students will be provided with a sample essay, which they will mark using the assessment criteria listed in the module handbook.

Week 26: 11 March 2010

Music and Tourism

Music is connected with tourism in diverse ways. Adopting the qualities of a cultural resource, music is actively used to evoke images and associations with specific places. To this end, musical tourism constructs nostalgic attachments to musical heritage sites, scenes and sounds, or specific individuals, whilst relying on musical events and incidents from the past that can be packaged, visualized, photographed and 'taken back' home. Nostalgia and memory are thus key motivators for the global music tourist in search for particular kinds of authentic musical experiences. This session explores these notions by focusing on the evocation of the musical past in the cities of Berlin and Liverpool to enhance tourist activities and material spaces. Focusing on a range of examples, we will examine the ways in which musical events and activities are being mobilised as heritage myths and tourist packages.

Recommended readings:

Abram, Simone, Jacqueline Waldren and Donald V. L. Macleod's (eds.) (1997) *Tourists and Tourism: Identifying With People and Places*, Berg.

Du Noyer, Paul (with a foreword by Sir Paul McCartney). 2007. *Liverpool Wondrous Place: From the Cavern to the Capital of Culture*. London: Virgin Books.

Gibson, Chris and John Connell (2005) *Music and Tourism: On the Road Again*, Channel View Publications.

Post, Jennifer (ed.) (2006) *Ethnomusicology: A Contemporary Reader*. Routledge. [specifically Part II on 'Cultural tourism and travel' which includes articles by Peter Dunbar-Hall and Timothy J. Cooley]

Whiteley, Sheila, Andy Bennett and Stan Hawkins (eds). 2004. *Music, Space and Place: Popular Music and Cultural Identity*. Aldershot: Ashgate.

Special journal editions:

1988 ICTM special edition on traditional music and tourism

1998 *Journal of Musicological Research* special issue on performance, tourism and ethnicity

1999 *The World of Music* special issue on music, travel and tourism

Week 27: 18 March 2010**Music, Transnationalism and Nostalgia (Dr Ruxandra Trandafoiu, Edge Hill University)**

This session discusses two key concepts in globalization: nostalgia and transnationalism. Looking and back and looking ahead are two important mechanisms in the establishment and evolution of diasporic groups. This oxymoronic interplay between the nostalgic attachment to the homeland and the accumulation of new transnational capital that allows the migrant to forge a future in the host country is examined in relation to music taste and music consumption. One of the main examples used is that of the Romanian diaspora and its use of diasporic websites to express major migration themes and narratives through musical exchanges.

Readings:

Bindle, Ian and Vanessa Knights (2007) *Music, national identity and the politics of location: between the global and the local*. Aldershot: Ashgate.

Lundström, Catrin (2009) "People take for granted that you know how to dance Salsa and Merengue': transnational diasporas, visual discourses and racialized knowledge in Sweden's contemporary Latin music boom', *Social Identities* 15 (5): 707-723.

Ramnarine, Tina Karina (1996) "Indian" Music in the Diaspora: Case Studies of "Chutney" in Trinidad and in London', *British Journal of Ethnomusicology* 5: 133-153.

Music Globalization blog: <http://www.musicglobalization.com/>

++++ Analytical essay deadline Monday, 22 March 2010 ++++++

Week 28: 25 March 2010**Informal presentations. Writing up the ethnography**

In this session, you are required to deliver a short (5 – 10 minutes) presentation on your ethnographic data collection. We will then continue to discuss the requirements for writing up your ethnographic report.

Weeks 29 & 30: 1 April & 8 April 2010**Easter break**

There will be no formal classes during the Easter break.

Week 31: 15 April 2010**Module summary**

In this session, we will review the module as a whole and assess (through self- and peer-feedback) students' acquisition of relevant knowledge on this module. There will also be time for specific questions relating to the ethnographic work.

Week 32: 22 April 2010**Directed study week**

+++ Ethnographic essay deadline Wednesday, 21 April 2010 ++++++

ASSESSMENT

The module enables students to demonstrate a range of academic and competency-based skills and subject-specific knowledge, and an ability to use knowledge in applied contexts. In order to complete the module successfully, students must pass the following pieces of assessed work:

| ASSESSMENT | Duration | Timing | % of final mark |
|-----------------------------|----------------|---------------|-----------------|
| Informal presentation | 5 – 10 minutes | 25 March 2010 | 0% |
| Analytical essay | 1,500 words | 22 March 10 | 50% |
| Ethnographic research essay | 1,500 words | 21 April 10 | 50% |

Informal presentation (0%):

Deliver an in-class presentation of 5 minutes length on your findings from ethnographic research to date. You may consider the following questions:

- (A) What have you been able to learn about the audience for the music you chose for your project?
- (B) How do issues of globalisation arise in the make-up of the people, and in their thoughts about the music, setting and behaviours?
- (C) What methods of data collection have you used?

Some advice on preparing the presentation:

- Talk about and show examples of your data collection, e.g. visits to clubs, concerts, events; fieldnotes; interviews and interactions with fans, musicians or organisers; journalistic reviews; internet exploration; online chats; etc.
- Refer to relevant resources, including academic books, articles and print materials; newspapers; popular media (magazines, fanzines); interviews; websites; images; CDs; DVDs; etc.
- Use at least two audio-visual aids to deliver your presentation.
- Provide at least one musical example (track; video) to illustrate your discussions

Analytical essay (50%): Select one of the following two questions:

1. What challenges are occurring in the music industry as a result of globalisation, and what is driving those changes?

This question requires you to write a 1,500 word essay on the current state of the music industry, whilst applying key-terminology like cultural imperialism, market censorship, etc. Analyse the current changes in the online market and how the industry as a whole is facing up to that challenge.

2. What is the local impact of globalisation on music makers and listeners? Is 'globalisation' a useful term to describe the changes affecting musicians today?

This question requires you to write a 1,500 word essay by taking a critical, circumspect position towards 'globalisation' in understanding current musical developments. You may select a musical genre or musician to illustrate your critical discussions.

Ethnographic research essay (50%):

Conduct ethnographic research on a local music-culture, and write an ethnographic report of 1,500 words length that illustrates the ways in which globalisation has impacted on this music culture.

In your analysis, you should identify and relate to relevant theoretical issues (not all, but one or two) introduced in the module, e.g. homogeneity; orientalism/exoticism; the global/local; authenticity; place/space; ethnicity, etc. Your ethnographic essay should not merely be descriptive of what you have found, yet be a critical analysis of the ways in which globalisation shapes the local musical landscape.

In approaching this task, you should read the following book:

Krüger, Simone (2008). *Ethnography in the Performing Arts: A Student Guide*. Lancaster: PALATINE [available at <http://www.palatine.ac.uk/development-awards/1133/>]

FEEDBACK ON ASSESSMENT

Feedback is a very important part of your learning, as it is our mechanism to let you know whether you are on the right track in your work, and where and how your learning and performance can be improved. The feedback on this module will be provided in the form of formal feedback on assessment, both formative and summative.

Formative feedback seeks to improve your work in the future, which will be provided as follows:

- **Generic feedback** in-class during lectures and seminars on what you appear to be struggling with, without reference to individual assessments. This feedback will be provided verbally to the whole class.
- **Individual feedback** in-class on your own ethnographic research project during/after the individual presentation.
- **Self assessment** of your own achievement in assessed work that will be returned at various times throughout the module (see below). The self-assessment is a written exercise and will be completed in-class against a checklist of assessment criteria. Your tutor will then provide individual feedback on your self-assessment via email.
- **Peer feedback** on sample work by students from previous years. Against clear assessment criteria, you will be asked to mark sample work and provide full written feedback. Your tutor will comment on your feedback verbally in-class.

Summative feedback will be given to sum up the final judgement of the quality of your work, which will be provided by your tutor **in writing** on each assessment item as follows:

| ASSESSMENT COMPONENT | Summative feedback by: |
|-----------------------------|-------------------------------|
| Analytical essay | 15 April 2010 |
| Ethnographic essay | 14 May 2010 |

MARKING CRITERIA

0-20%: No command of key technological and musicological terminology; lacks ability to communicate effectively; No evidence of reading; an entirely inadequate writing style (poor essay structure, poor use of paragraphs, poor grammar and punctuation).

20-30%: Little command of key technological and musicological terminology; little ability to communicate effectively; Little evidence of reading, and/or an entirely inadequate writing style.

30%-39%: Some evidence to use key; Some evidence to articulate knowledge and understanding; yet inadequate use of theoretical and methodological perspectives; very poor writing style.

40%-49%: Some attempts evident in using key terminology; adequate writing style; Some attempts evident to use theoretical knowledge; poor grammar, spelling and punctuation, as well as poor referencing.

50%-59%: A good attempt to apply key terminology. While some evidence of effective communication, the work displays some problems with academic writing conventions; A good attempt to apply theoretical and methodological perspectives. Some problems with grammar, spelling and punctuation. Inadequate referencing within the body of your text can also prevent essays from receiving a mark of more than 59%.

60%-69%: A nuanced and sophisticated attempt to apply and evaluate key terminology This is communicated intelligibly. While this is work of good quality, it still lacks in originality and critical conceptualisation. A nuanced and sophisticated attempt to apply and evaluate at least one theoretical perspective or methodological technique. Good referencing.

70%-79% An intelligent critical analysis which shows a thorough apprehension of theoretical and musicological key terminology. Excellent style of communication with no or very few errors in the writing. An immaculately referenced essay. No or very few errors of punctuation, grammar or spelling.

80%+ A highly original and critically rigorous analysis that breaks new ground in the analysis of world music. Excellent written communication.

BIBLIOGRAPHY

Musical traditions in transformation

- Biddle, Ian and Vanessa Knights (eds) 2007. *Music, National Identity and the Politics of Location: Between the Global and the Local*. Aldershot: Ashgate.
- Manuel, Peter. 1988. *Popular Musics of the Non-Western World*. New York: Oxford University Press.
- Gebesmair, Andreas and Alfred Smudits (eds) 2001. *Global Repertoires: Popular music within and beyond the transnational music industry*. Aldershot: Ashgate.
- Keil, Charles and Steven Feld. 1994. 'From Schizophrenia to Schismogenesis: On the Discourses and Commodification Practices of "World Music" and "World Beat"' in *Music Grooves*. Chicago: University of Chicago Press, 257-89.
- _____. 1994. 'Notes on "World Beat"' in *Music Grooves*. Chicago: University of Chicago Press, 238-46.
- Lent, A (2002, May) *Globalisation*.
<http://www.editiondesign.com/faf/knowledge/article007.html>
- Mundy, S. 2000. *Music and Globalisation: A Guide to the Issues*. Paris: International Music Council, UNESCO.
- Robinson, Deanna Campbell, Elizabeth B. Buck and Marlene Cuthbert (eds) 1991. *Music at the Margins: Popular Music and Global Cultural Diversity*. London: Sage.

The construction of 'world music' as a genre

- Appadurai, Arjun. 1990. "Disjuncture and Difference in the Global Cultural Economy." *Public Culture* 2:1-24.
- Connell, John and Chris Gibson. 2004. 'World Music: deterritorializing place and identity' *Progress in Human Geography* 28(3), 342-61.
- Feld, Steven. 1988. 'Notes on World Beat'. *Public Culture Bulletin* 1(1).
- _____. 1996. 'Pygmy Pop: A Genealogy of Schizophonic Mimesis' in *Yearbook for Traditional Music* 28: 1-35.
- _____. 2000. 'The Poetics and Politics of Pygmy Pop' in *Western Musics and Its Others: Difference, Representation and Appropriation in Music*. Eds. Georgina Born and David Hesmondhalgh. Berkeley: University of California Press, 254-79.
- _____. 2000. 'Anxiety and Celebration: Mapping the Discourses of "World Music"' in *Changing Sounds: New Directions and Configurations in Popular Music*. Eds. Tony Mitchell, Peter Doyle with Bruce Johnson. Sydney: University of Technology, 9-14.
- _____. 2000. 'A Sweet Lullaby for World Music' *Public Culture* 12(1), 145-71.
- Frith, Simon (ed) 1989. *World Music, Politics and Global Change*. Manchester: Manchester University Press, 1-6.
- _____. 1998. 'Genre Rules', in *Performing Rights: Evaluating Popular Music*. Oxford: OUP.
- _____. 2000. 'The Discourse of World Music' in *Western Music and Its Others: Difference, Representation, and Appropriation in Music*. Eds. Georgina Born and David Hesmondhalgh. Berkeley: University of California Press, 305-22.
- Guilbault, Jocelyne. 1996. 'Beyond the "World Music" Label: An Ethnography of Transnational Musical Practices', Beitrag zur Konferenz *Grounding Music*, May 1996. [available online]
- _____. 2001. 'World music' in *The Cambridge to Pop and Rock*. Cambridge: Cambridge University Press, 176-92.
- Neale, Steve. 1990. 'Questions of Genre', in *Screen* 31(1), 45-66.
- Stokes, Martin. 2003. 'Globalization and the Politics of World Music' in *The Cultural Study of Music: a critical introduction*. Eds. Martin Clayton, Trevor Herbert and Richard Middleton. New York: Routledge, 297-308.

Taylor, Timothy. 1997. 'Popular Musics and Globalization' In *Global Pop: World Music, World Markets*. New York and London: Routledge, 1-37.

On Vampire Weekend:

Hoard, C (2008). Vampire Weekend. *Rolling Stone (Online)*.

http://www.rollingstone.com/reviews/album/17691018/vampire_weekend

Guzman, R (2008). Indie-Rockers venture into Globalisation of Music.

http://www.signonsandiego.com/uniontrib/20080330/news_1a30global.html

Sanneh, K (2007). Preppie Afro-Pop and Other Odd Blends. *New York Times (online)*.

http://www.nytimes.com/2007/06/18/arts/music/18vamp.htm?_r=4&oref=slogin

Ethnography

Cohen, Sara. 1993. 'Ethnography and popular music studies' in *Popular Music* 12 (2), 123-38.

Cottrell, Stephen. 2004. *Professional Music-Making in London: Ethnography and Experience*. Aldershot: Ashgate. Particularly pp. 1-31 and 183-99.

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The Global Music Industry. Cultural imperialism

Berland, Jody. 1992. 'Angels Dancing: Cultural Technologies and the Production of Space' *Cultural Studies*. Ed. Lawrence Grossberg, Cary Nelson and Paula Treichler. New York and London: Routledge, 38-55.

Bernstein, Arthur. 2007. *Global music industry: three perspectives*. London: Routledge.

Burnett, Robert. 1996. *The Global Jukebox: The International Music Industry*. New York: Routledge.

Chanan, Michael. 1995. 'Global Corporations and "World Music"' in *Repeated Takes: A Short History of Recording and its Effects on Music*. London: Verso, 151-78.

Frith, Simon. 2000. 'The Discourse of World Music' in *Western Music and Its Others: Difference, Representation, and Appropriation in Music*. Eds. Georgina Born and David Hesmondhalgh. Berkeley: University of California Press, 305-22.

Frith, Simon and Andrew Goodwin (eds) 1990. *On Record: Rock, Pop, and the Written Word*. London: Routledge. [part 3 on 'The Organization of the Music Business']

Garofalo, Reebee. 1993. "Whose World, What Beat: The Transnational Music Industry, Identity, and Cultural Imperialism." *The World of Music* 35(2): 16-32.

Gebesmair, Andreas and Alfred Smudits (eds) 2001. *Global Repertoires: Popular music within and beyond the transnational music industry*. Aldershot: Ashgate.

Globalisation in the Music Industry

<http://www.musicaccountants.com/GlobalisationintheMusicIndustry>

Goodwin, Andrew and Joe Gore. 1990. "World Beat and the Cultural Imperialism Debate." *Socialist Review* 20 (3): 63-80.

Hesmondhalgh, D (2007) *The Cultural Industries*, 2nd ed. London: Sage.

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Lessig, Lawrence. 2004. *Free Culture: How Big Media uses Technology and the Law to Lock Down Culture and Control Creativity*. New York: Penguin Press. [available via Blackboard]

Letts (2000). *The Music Industry: Globalised and Spinning*.

<http://www.mca.org.au/web/content/view/30/6>

Lindberg (2005) *Beyond Paradise and Power: Europe, America and the Future of a Troubled Partnership*. Routledge

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The journal 'Convergence' has also had a series of related articles.

Although not exactly very academic, here's a collection of essays by a music industry/internet trendwatcher that could be of use: <http://www.music20book.com/>