This volume looks forward and re-examines present day education and pedagogical practices in music and dance in the diverse cultural environments found in Oceania. The book also identifies a key issue of how teachers face the prospect of taking a reflexive view of their own cultural legacy in music and dance education as they work from and alongside different cultural worldviews. This key issue, amongst other debates that arise, positions Intersecting Cultures as an innovative text that fills a gap in the current market with highly appropriate and fresh ideas from primary sources. The book offers commentaries that underpin and inform current pedagogy and bigger picture policy for the performing arts in education in Oceania, and in parallel ways in other countries.

This book surveys emerging music and education landscapes to present a sampling of the promising practices of music teacher education that may serve as new models for the 21st century. Contributors explore the delicate balance between curriculum and pedagogy, the power structures that influence music education at all levels, the role of contemporary musical practices in teacher education, and the communication challenges that surround institutional change. Models of programs that feature in-school, out-of-school and beyond school contexts, lifespan learning perspectives, active juxtapositions of formal and informal approaches to teaching and learning, student-driven project-based fieldwork, and the purposeful employment of technology and digital media as platforms for authentic music engagement within a contemporary participatory culture are all offered as springboards for innovative practice.

Towards a Twenty-First-Century Feminist Politics of Music opens up a new way of thinking about the absence of women's music. It does not aim to find 'a solution' in a liberal feminist sense, but to discover new potentialities, new possibilities for thought and action. Sally Macarthur encourages us, with the
assistance of Deleuze, and feminist-Deleuzian work, to begin the important work of imagining what else might be possible, not in order to provide answers but to open up the as yet unknown. The power of thought - or what Deleuze calls the ‘virtual’ - opens up new possibilities. Macarthur suggests that the future for women’s ‘new’ music is not tied to the predictable and known but to futures beyond the already-known. Previous research concludes that women’s music is virtually absent from the concert hall, and yet fails to find a way of changing this situation. Macarthur finds that the flaw in the recommendations flowing from past research is that it envisages the future from the standpoint of the present, and it relies on a set of pre-determined goals. It thus replicates the present reality, so reinforcing rather than changing the status quo. Macarthur challenges this thinking, and argues that this repetitive way of thinking is stuck in the present, unable to move forward. Macarthur situates her argument in the context of current dominant neoliberal thought and practice. She argues that women have generally not thrived in the neoliberal model of the composer, which envisages the composer as an individual, autonomous creator and entrepreneur. Successful female composers must work with this dominant, modernist aesthetic and exploit the image of the neo-romantic, entrepreneurial creator. This book sets out in contrast to develop a new conception of subjectivity that sows the seeds of a twenty-first-century feminist politics of music.
The book explores the distinctive concerns and debates of these different perspectives and the lively interface between them.

In response to increased focus on the protection of intangible cultural heritage across the world, Music Endangerment offers a new practical approach to assessing, advocating, and assisting the sustainability of musical genres. Drawing upon relevant ethnomusicological research on globalization and musical diversity, musical change, music revivals, and ecological models for sustainability, author Catherine Grant systematically critiques strategies that are currently employed to support endangered musics. She then constructs a comparative framework between language and music, adapting and applying the measures of language endangerment as developed by UNESCO, in order to identify ways in which language maintenance might (and might not) illuminate new pathways to keeping these musics strong. Grant's work presents the first in-depth, standardized, replicable tool for gauging the level of vitality of music genres, providing an invaluable resource for the creation and maintenance of international cultural policy. It will enable those working in the field to effectively demonstrate the degree to which outside intervention could be of tangible benefit to communities whose musical practices are under threat. Significant for both its insight and its utility, Music Endangerment is an important contribution to the growing field of applied ethnomusicology, and will help secure the continued diversity of our global musical traditions.

The hidden material histories of music. Music is seen as the most immaterial of the arts, and recorded music as a progress of dematerialization—an evolution from physical discs to invisible digits. In Decomposed, Kyle Devine offers another perspective. He shows that recorded music has always been a significant exploiter of both natural and human resources, and that its reliance on these resources is more problematic today than ever before. Devine uncovers the hidden history of recorded music—what recordings are made of and what happens to them when they are disposed of. Devine's story focuses on three forms of materiality. Before 1950, 78 rpm records were made of shellac, a bug-based resin. Between 1950 and 2000, formats such as LPs, cassettes, and CDs were all made of petroleum-based plastic. Today, recordings exist as data-based audio files. Devine describes the people who harvest and process these materials, from women and children in the Global South to scientists and industrialists in the Global North. He reminds us that vinyl records are oil products, and that the so-called vinyl revival is part of petrocapitalism. The supposed immateriality of music as data is belied by the energy required to power the internet and the devices required to access music online. We tend to think of the recordings we buy as finished products. Devine offers an essential backstory. He reveals how a range of apparently peripheral people and processes are actually central to what music is, how it works, and why it matters.

Nursing Issues in the 21st Century

Educating Music Teachers for the 21st Century discusses a range of teacher education programmes in music across Europe and Latin America reflecting about the shifting conditions, causes and factors in which pre-service teachers construct their musical and educational knowledge. It presents seven case studies carried out in Argentina, Brazil, Mexico, Portugal, Spain, and Sweden in order to understand the general and specific elements of new thinking in music education, and the ways these relate to the profound changes all of these countries are experiencing, within the era of cultural globalisation. In this way, this book does not only analyse specific programmes but also seeks to explore a range of issues relating to the education of music teachers that is of interest both to scholars working within music education and music teacher training, and to a wider educational audience of readers interested in such topics as changing youth cultures, globalisation, educational evaluation and teacher education.

Intersecting Cultures in Music and Dance Education

By exploring the many different types and forms of contemporary musical instruments, this book
21st Century Perspectives On Music Technology And Culture Listening Spaces Pop Music Culture And Identity

This book contributes to a better understanding of the conditions of instrumentality in the 21st century. Providing insights from science, humanities and the arts, authors from a wide range of disciplines discuss the following questions:

- What are the conditions under which an object is recognized as a musical instrument?
- What are the actions and procedures typically associated with musical instruments?
- What kind of (mental and physical) knowledge do we access in order to recognize or use something as a musical instrument?
- How is this knowledge being shaped by cultural conventions and temporal conditions?
- How do algorithmic processes ‘change the game’ of musical performance, and as a result, how do they affect notions of instrumentality?
- How do we address the question of instrumental identity within an instrument’s design process?
- What properties can be used to differentiate successful and unsuccessful instruments? Do these properties also contribute to the instrumentality of an object in general? What does success mean within an artistic, commercial, technological, or scientific context?

21st Century Innovation in Music Education

With a varied collection of readings focusing on contemporary issues in professional nursing, this first edition introduces students to the many perspectives affecting nurses and society. This text incorporates both nursing and non-nursing literature, covering such issues as education and role transition, governance, and cost containment. Articles are organized from simple to complex, making it easy for faculty to assign readings to beginning, intermediate, and advanced students. The author provides an introduction for each section of articles, framing them in historical, political, and sociocultural settings.

Decomposed

Presents an overview of the social and cultural factors involved in music making and introduces the unique features of various world music systems. Emphasizes the social sources of music, offering insights into the human motivations and behaviors that produce music. An audio cassette is included with the music used as examples in the book.

Pop Brands

The SAGE International Encyclopedia of Music and Culture

This meticulously researched anthology presents detailed biographies and transcriptions, including bowing, ornamentation, and accentuation of 39 fiddle tunes as played by 25 Newfoundland fiddlers from locations throughout the island. For unparalleled authenticity, the author’s live field recordings of each tune are available online, offering a unique perspective of the various types of tunes and techniques favored by past and present Newfoundland fiddlers. Newfoundland, a former British colony, possesses a rich and varied cultural heritage due to its history of unique settlement patterns. Beginning in the 16th century, European migrants from Ireland, Scotland, West-Country England, and France settled on the island, bringing with them their various cultural practices, including their fiddles! This collection provides insight to the backgrounds, geographical locations, and musical preferences of the individual players, and how music-making and the role and status of Newfoundland fiddlers have evolved over time. The tunes included here vary from original compositions and revival collectors’ treasures, to reinterpreted versions of timeless Irish, Scottish, and French tunes. Together, they form a part of the modern-day Newfoundland fiddling tradition. This book will delight fiddle players and any musician who wishes to further enhance their repertoire and technique, or simply learn more about the island of Newfoundland and its music. Includes access to online audio.

Towards a Twenty-First-Century Feminist Politics of Music

The state of contemporary music is dizzyingly diverse in terms of style, media, traditions, and techniques. How have trends in music developed over the past decades? Music Composition in the 21st Century is a guide for composers and students that helps them navigate the often daunting complexity of modern music.
Read PDF 21st Century Perspectives On Music Technology And Culture Listening Spaces Pop Music Culture And Identity

and abundance of resources and influences that confront them as they work to achieve a personal expression. From pop to classical, the book speaks to the creative ways that new composers mix and synthesize music, creating a music that exists along a more continuous spectrum rather than in a series of siloed practices. It pays special attention to a series of critical issues that have surfaced in recent years, including harmony, the influence of minimalism, the impact of technology, strategies of "openness," sound art, collaboration, and improvisation. Robert Carl identifies an emerging common practice that allows creators to make more informed aesthetic and technical decisions and also fosters an inherently positive approach to new methods.

Towards a Meaningful Instrumental Music Education. Methods, Perspectives, and Challenges

This volume discusses a number of issues on the contested nature of intellectual property rights (IPR) and Indigenous Knowledge Systems (IKS) in the context of Southern Africa. The issues addressed include the protection of folklore, IKS in a digital era, the valuation and safeguard of heritage sites, the need for appropriate IKS legislation, community based control of natural resources and the role played by traditional music in the maintenance of community. It is this extensive exploration of IKS from the vantage points of communication and culture, and explored in terms of policy, cultural survival, international as well as intra-national politics, economics, philosophy and ethics that makes this empirical grounded collection of papers unique, a distinctive contribution to the literature and 'cause' of IKS. The specific IKS-related issues raised and dealt with in this volume are generic in the sense that the very same issues are being contested in different parts of the world. In this respect, this book highlights the particular as a means of comprehending the universal.

Geographical Fieldwork in the 21st Century

Education, Music, and the Lives of Undergraduates

This book examines the diverse facets of popular music in Malta, paying special attention to għana (Malta's folk song), the wind band tradition, and modern popular music. Ciantar provides intriguing discussions and examples of how popular music on this small Mediterranean island country interacts with other aspects of the island's life and culture such as language, religion, history, customs, and politics. Through a series of ethnographic vignettes, the book explores the music as it takes place in bars, at festivals, and during village celebrations, and considers how it is talked about in the local press, at group gatherings, and on social media. The ethnography adopted here is that of a native musician and ethnomusicologist and therefore marries the author's memories with ongoing observations and their evaluation.

Musical Instruments in the 21st Century

This collection presents a contemporary evaluation of the changing structures of music delivery and enjoyment. Exploring the confluence of music consumption, burgeoning technology, and contemporary culture; this volume focuses on issues of musical communities and the politics of media.

The 21st-Century Voice

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Music and Music Education in People's Lives

What does it mean to say that music is deeply moving? Or that music's aesthetic value derives from its deep structure? This study traces the widely employed trope of musical depth to its origins in German-
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The book demonstrates that the persistence of depth metaphors in musicology and music theory today is an outgrowth of their essential role in articulating and transmitting Germanic cultural values. While musical depth metaphors have historically served to communicate German nationalist sentiments, Watkins shows that an appreciation for the broad connotations of those metaphors opens up exciting new avenues for interpretation.

Create, Produce, Consume

First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

Music Endangerment

Fieldwork is a hallmark of geographical scholarship, encompassing all the approaches by which we learn first-hand about the world. Too often, though, fieldwork details—the challenges, the failures, and the methodological mash-up used—are left out of geographers' published work. This accessible collection brings together 18 of those too-often overlooked stories, and reveals the ongoing vibrancy of geographical fieldwork today. The 32 authors span many of geography's subfields, and their work incorporates multiple methodological traditions: ethnographic, digital, archival, mixed, and more. With short, readable contributions, Geographical Fieldwork in the 21st Century offers an ideal resource for students across the social sciences who are wrangling with the process of fieldwork. It shows fieldwork's core attributes—innovation, commitment, and serendipity—are alive and well. But this collection also illustrates just how fieldwork is changing as our ability to learn about the world is shaped by new pressures of the 21st century neoliberal academy, by the proliferation of new technologies, and by the growing social demand for collaborative, engaged, and ethical scholarship. The chapters in this book were originally published as a special issue of the journal Geographical Review.

Promising Practices in 21st Century Music Teacher Education

Papers originally presented at a workshop held Nov. 26-28, 2003 at the University of Botswana and supported by the World Association for Christian Communication.

Metaphors of Depth in German Musical Thought

Loisaida as Urban Laboratory is the first in-depth analysis of the network of Puerto Rican community activism in New York City's Lower East Side from 1964 to 2001. Combining social history, cultural history, Latino studies, ethnic studies, studies of social movements, and urban studies, Timo Schrader uncovers the radical history of the Lower East Side. As little scholarship exists on the roles of institutions and groups in twentieth and twenty-first-century Puerto Rican community activism, Schrader enriches a growing discussion around alternative urbanisms. Loisaida was among a growing number of neighborhoods that pioneered a new form of urban living. The term Loisaida was coined, and then widely adopted, by the activist and poet Bittman “Bimbo” Rivas in an unpublished 1974 poem called “Loisaida” to refer to a part of the Lower East Side. Using this Spanglish version instead of other common labels honors the name that the residents chose themselves to counter real estate developers who called the area East Village or Alphabet City in an attempt to attract more artists and ultimately gentrify the neighborhood. Since the 1980s, urban planners and scholars have discussed strategies of urban development that revisit the pre–World War II idea of neighborhoods as community-driven and ecologically conscious entities. These “new urbanist” ideals are reflected in Schrader's rich historical and ethnographic study of activism in Loisaida, telling a vivid story of the Puerto Rican community's struggles for the right to stay and live with dignity in its home neighborhood.
The two volumes of this Reference Handbook focus on the corpus of knowledge garnered in traditional areas of sociological inquiry, as well as document the general orientation of the newer and currently emerging areas of sociological inquiry.

HONK! A Street Band Renaissance of Music and Activism explores a fast-growing and transnational movement of street bands—particularly brass and percussion ensembles—and examines how this exciting phenomenon mobilizes communities to reimagine public spaces, protest injustice, and assert their activism. Through the joy of participatory music making, HONK! bands foster active musical engagement in street protests while encouraging grassroots organization, representing a manifestation of cultural activity that exists at the intersections of community, activism, and music. This collection of twenty essays considers the parallels between the diversity of these movements and the diversity of the musical repertoire these bands play and share. In five parts, musicians, activists, and scholars voiced in various local contexts cover a range of themes and topics: History and Scope, Repertoire, Pedagogy, and Performance, Inclusion and Organization, Festival Organization and Politics, On the Front Lines of Protest. The HONK! Festival of Activist Street Bands began in Somerville, Massachusetts in 2006 as an independent, non-commercial, street festival. It has since spread to four continents. HONK! A Street Band Renaissance of Music and Activism explores the phenomenon that inspires street bands and musicians to change the world and provide musical, social, and political alternatives in contemporary times.

The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology, its methods, concerns, and its contributions to knowledge and understanding of the world's musical cultures, styles, and practices. The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity. Combined, the multiplicity of topics and approaches are presented in an easy-to-search A-Z format and offer a fresh perspective on the field and the subject of music in culture. Key features include: Approximately 730 signed articles, authored by prominent scholars, are arranged A-to-Z and published in a choice of print or electronic editions. Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas. Back matter includes an annotated Resource Guide to further research (journals, books, and associations), an appendix listing notable archives, libraries, and museums, and a detailed Index. The Index, Reader's Guide themes, and Cross References combine for thorough search-and-browse capabilities in the electronic edition.

Song Interpretation in 21st-Century Pop Music

Music is an expression of feelings of the soul conveyed through the medium of sound. But not all sounds are music. It might be said that only an organised sound or series of sounds can be called music. Thus, music is connected to the eternal and constant flow and order of the universe, to the laws and rhythms of nature. It can also be said that musical order is comparable to the natural order of the universe. There are laws of a certain nature in the natural sciences and likewise in music there are structures and procedures, or even rules, that should be followed to produce beautiful music. The International Conference "Innovations for 21st Century Music Education and Research" provided a timely opportunity to take stock of the latest developments in music education and brought together educators, researchers and members of the broader community in a welcoming forum in which they were able to express theoretical and practical views, concepts, research results and principles to help support the further development of music education.
communication. Re-orientation of current curriculum, syllabus and content in English language education may be required and this could be attained by creating fundamental understanding of the concepts in relation to the main skills (reading, writing, listening and speaking), as well as other elements such as professional development of teachers, assessment and technology integration. This book aims to provide and facilitate such understanding to researchers, teachers, students and parents in deliberating, examining and resolving the main issues that beleaguer and challenge everyone and anyone involved in the teaching and learning in the 21st century. This volume draws together various researches, theoretical understandings, ideas and practices that reflect the above.

Postmodern Music/Postmodern Thought

The undergraduate years are a special time of life for many students. They are a time for study, yes, but also a time for making independent decisions over what to do beyond formal education. This book is based on a nine-year study of collegiate a cappella - a socio-musical practice that has exploded on college campuses since the 1990s. A defining feature of collegiate a cappella is that it is a student-run leisure activity undertaken by undergraduate students at institutions both large and small, prestigious and lower-status. With rare exceptions, participants are not music majors yet many participants interviewed had previous musical experience both in and out of school settings. Motivations for staying musically involved varied considerably - from those who felt they could not imagine life without a musical outlet to those who joined on a whim. Collegiate a cappella is about much more than singing cover songs. It sustains multiple forms of inequality through its audition practices and its performative enactment of gender and heteronormativity. This book sheds light on how undergraduates conceptualize vocation and avocation within the context of formal education, holding implications for educators at all levels.

Newfoundland Fiddle Music in the 21st Century

Popular Music in the Post-Digital Age explores the relationship between macro environmental factors, such as politics, economics, culture and technology, captured by terms such as ‘post-digital’ and ‘post-internet’. It also discusses the creation, monetisation and consumption of music and what changes in the music industry can tell us about wider shifts in economy and culture. This collection of 13 case studies covers issues such as curation algorithms, blockchain, careers of mainstream and independent musicians, festivals and clubs to inform greater understanding and better navigation of the popular music landscape within a global context.

Studies in Maltese Popular Music

Music and Music Education in People’s Lives is one of five paperback books derived from the foundational two-volume Oxford Handbook of Music Education. Designed for music teachers, students, and scholars of music education, as well as educational administrators and policy makers, this first book in the set provides a framework for understanding the content and context of music education, and for future action within the profession. A broad examination of the philosophical, psychological, cultural, international, and contextual issues that underpin a wide variety of teaching environments or individual attributes is paired with 25 relevant and insightful commentaries from established scholars and music educators. Taken as a whole, Music and Music Education in People’s Lives gives clear direction to how the discipline of music education can achieve even greater political, theoretical and professional strength. Contributors Harold F. Abeles, Nick Beach, Wayne D. Bowman, Liora Bresler, Patricia Shehan Campbell, Richard Colwell, Robert A. Cutietta, David J. Elliott, Sergio Figueiredo, Lucy Green, Wilfried Gruhn, David Hargreaves, Sarah Hennessy, Liane Hentschke, Donald A. Hodges, Christopher M. Johnson, Estelle R. Jorgensen, Andreas C. Lehmann, Richard Letts, Håkan Lundström, Raymond MacDonald, Clifford K. Madsen, Andrew J. Martin, Marie McCarthy, Katrina McFerran, Gary E. McPherson, Bradley Merrick, Dorothy Miell, Graça Mota, Bruno Nettl, Bengt Olsson, Susan A. O’Neill, Johnmarshall Reeve, Bennett Reimer, James Renwick, Huib Schippers, Wendy L. Sims, David J. Teachout, Rena Upitis, Peter R. Webster, Graham F. Welch, Paul Woodford.

Music Composition in the 21st Century
First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

21st Century Music Education: Informal Learning and Non-Formal Teaching

What does a one hour contemporary orchestral piece by Georg Friedrich Haas have in common with a series of glitch-noise electronic tracks by Pan Sonic? This book proposes that, despite their differences, they share a particular understanding of sound that is found across several quite distinct genres of contemporary art music: the ecstatic-materialist perspective. Sound in the ecstatic-materialist perspective is considered as a material mass or element, unfolding in time, encountered by a listener, for whom the experience of that sound exceeds the purely sonic without becoming entirely divorced from its materiality. It is "material" by virtue of the focus on the texture, consistency, and density of sound; it is "ecstatic" in the etymological sense, that is to say that the experience of this sound involves an instability; an inclination to depart from material appearance, an ephemeral and transitory impulse in the very perception of sound to something beyond – but still related to – it. By examining musical pieces from spectralism to electroacoustic domains, from minimalism to glitch electronica and dubstep, this book identifies the key intrinsic characteristics of this musical perspective. To fully account for this perspective on sonic experience, listener feedback and interviews with composers and performers are also incorporated. Sound in the ecstatic-materialist perspective is the common territory where composers, sound artists, performers, and listeners converge.

Loisaida as Urban Laboratory

Home education is the fastest growing educational movement in the world, yet the research remains limited on why and how it has become so popular. As more and more families seek to homeschool, it is imperative that further studies are undertaken to understand how students' lives are impacted, as well as the challenges and opportunities that arise from this method of schooling. Global Perspectives on Home Education in the 21st Century is an edited collection that focuses on the major factors behind the global rise of the home education movement and explores many of the current issues faced in relation to homeschooling. The book examines key themes that include parents' and children's experiences of home education, how and why families choose to home educate, and what happens to home educated children once they are finished. Including topics such as unschooling, self-directed learning, willed learning, and holistic education, this book is primarily intended for home educators, school administrators, policymakers, researchers, academicians, and students.

HONK!

Create, Produce, Consume explores the cycle of musical experience for musicians, professionals, and budding entrepreneurs looking to break into the music industry. Building on the concepts of his previous book, Making Money, Making Music, David Bruenger provides readers with a basic framework for understanding the relationships between the artist and audience and the producer consumer by examining the methods underlying creation-production-reception and creation-consumption-compensation. Each chapter offers a different perspective on the processes and structures that lead listeners to discover, experience, and interact with music and musical artists. Through case studies ranging from Taylor Swift's refusal to allow her music to be streamed on Spotify to the rise of artists supported through sites like Patreon, Bruenger offers highly relevant real-world examples of industry practices that shape our encounters with music. Create, Produce, Consume is a critical tool for giving readers the agile knowledge necessary to adapt to a rapidly changing music industry. Graphs, tables,
The Routledge Companion to Copyright and Creativity in the 21st Century

These collected chapters and interviews explore the current issues and debates about how copyright will or should adapt to meet the practices of 21st-century creators and internet users. The book begins with an overview of copyright law basics. It is organized by parts that correspond to creative genres: Literary Works, Visual Arts, Fine Art, Music, Video Games and Virtual Worlds, Fashion, and Technology. The chapters and interviews address issues such as copyright ownership in work created by Artificial Intelligence (AI), the musical remix market, whether appropriation is ever a fair use of a copyrighted work or if it is always theft, and whether internet-based platforms should do more to deter piracy of creators' works. Each part ends with an essay explaining the significance of one or two landmark or trendsetting cases to help the reader understand the practical implications of the law. Written to be accessible to both lay and legal audiences, this unique collection addresses contemporary legal issues that all creators need to understand and will be essential reading for artists, designers, and musicians as well as the lawyers who represent them.

Popular Music in the Post-Digital Age

The Routledge Companion to Popular Music History and Heritage examines the social, cultural, political and economic value of popular music as history and heritage. Taking a cross-disciplinary approach, the volume explores the relationship between popular music and the past, and how interpretations of the changing nature of the past in post-industrial societies play out in the field of popular music. In-depth chapters cover key themes around historiography, heritage, memory and institutions, alongside case studies from around the world, including the UK, Australia, South Africa and India, exploring popular music's connection to culture both past and present. Wide-ranging in scope, the book is an excellent introduction for students and scholars working in musicology, ethnomusicology, popular music studies, critical heritage studies, cultural studies, memory studies and other related fields.