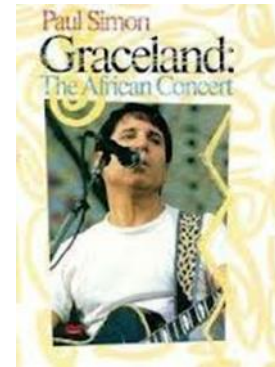
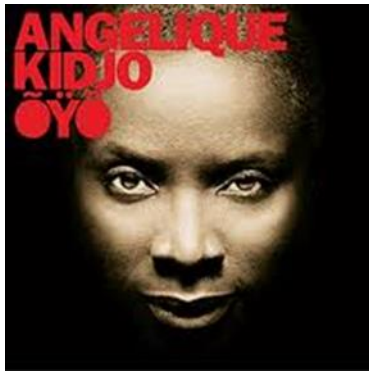


Global POP!



The Rise of “World” Music(s)
and Cross-cultural fusions

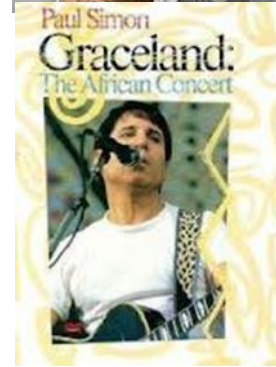
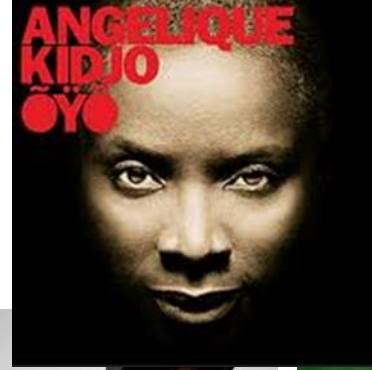


Global POP! World Music

Some starting comments

Music Plays a **HUGE** but largely overlooked role in global communication and culture.

1. **Personal identity formation** around music is important in most societies. A major form of **CULTURAL SOCIALIZATION & SELF-EXPRESSION**
2. **TRANSCENDENCE** and the **COLLECTIVE CELEBRATORY EXPERIENCE!** **INDIVIDUAL & THE MASS SOCIETY:** **MUSIC** plays **CENTRAL** and **SACRED** roles for individuals and mass societies.
3. **Music** is at the **CENTER** of the **GLOBALIZATION** of via **SOFT POWER AND POP CULTURE INDUSTRIES.**
4. **Global Pop manufactures celebrity, music, and the commodification** → Music styles/ Dance styles → Gangnam Rap, Hip-hop, Beyonce, Grit, Punk, Death Metal, etc.



Music: Cultural “Ownership” & Identity

(Individual-cultural)

“Ethnomusicology”—the study of music and culture.

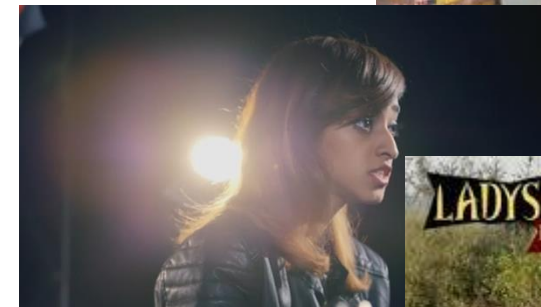
MUSIC IS NOT CULTURALLY NEUTRAL! Just the opposite. It is **STACKED/LAYERED** with culturally specific sounds, rhythms, instruments, ideas, values, narratives, performances, nuances.

Almost ALL societies have forms of music that they call their “**OWN**” (traditional, cultural, folk, etc.).

- Unique Sound, beat, rhythms, tones, rhyme schemes, narratives → emotional and psychological impact on the audience.
- People have entrenched likes/dislikes which are often learned (enculturation via sound)

— **GENERATIONAL and Cultural SHIFTS & DEFINITIONS: “My music”**

- Style, “cool”, “hip”, Emotional Feeling, Fashion, dance moves, Taste, Political



— **Social status/hierarchy** by way of musical choices/STYLE: who is “in” or “out” → what HIGH-BROW or low-brow

— **Geographic Differences: Regional** → **HYPER-LOCAL**/tendencies or patterns

— **FASHION-FAD-STYLE VALUE SYSTEMS** associated with music:

— **ADOPTION/ADAPTATION** of other’s music into one’s own

— **FUSIONS – OF DIFFERENT MUSICAL GENRES, ARTISTS, INSTRUMENTS, STYLES**

— **Musical TOURISM**

Collective Joy - Celebration

- ✓ Collective Joy and Celebration
- ✓ The **Loss of the “self”** within a MASS EXPERIENCE
- ✓ Connection to **stimulants** — Food, dance, alcohol, drugs, etc.
- ✓ Connection to Mass audience **EXPERIENCE & EUPHORIA**
- ✓ **COMMUNITY**

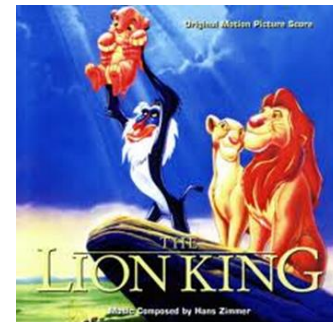
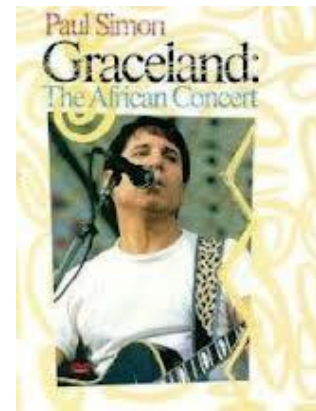


Timothy Taylor—Global Pop!

World Music, Popular Music, & Globalization Key Points

1980s-1990s *Global Music* goes from Margins to MAINSTREAM popularity.
Massive Rise in Global Music.

- 1. Audiences** → **“Sonic Tourism”** : Tired of only top 40 pop songs, audiences in UK, EU, and the U.S begin buying selectively. World music becomes more popular.
- 2. COMMODIFIED GENRE/CATEGORY** in music stores (TOWER RECORDS)
 - **1990: Billboard Charts and Music Stores** create **World music MARKETING categories** to sell it as a global product/commodity.
- 3. MAJOR western ARTISTS/BANDS** adopted, adapted, stole, and fused non-western music with their own western styles.
 - **(Peter Gabriel, Paul Simon, Eddie Vedder, Mark Knopfler, David Byrne, Sting)**
- 4. MUSIC from specific areas of the world:** Africa, India, Flamenco, Irish, Celtic, and the Middle East for new rhythms, tones, rifs, etc. (emotion, primal, spiritual—“authentic”)
- 5. Animation! Disney & Warner Brothers** animated films (Lion King, Aladdin, Tarzan...) incorporated and commissioned world music inspired songs for their films. Many soundtracks shot to the top of charts.
- 6. Non-western music** was **“re-mixed”** for western ears. (4/4 beats, tones, octaves which suited western ears but still sounded exotic.

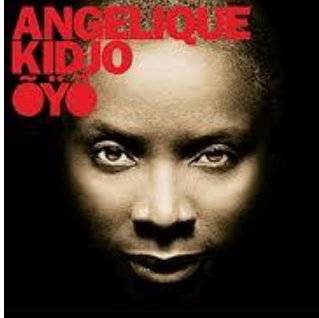


Non-Western Musical Artists

Start to THRIVE

1. **1990s: A FEW** non-Western artists/musicians **gradually start to thrive** on a global stage/market (

1. **Gipsy Kings**
2. **Ladysmith Black Mombazo**
3. **Angelique Kidjo**
4. **Baaba Maal**
5. **Ravi Shankar....and others.**



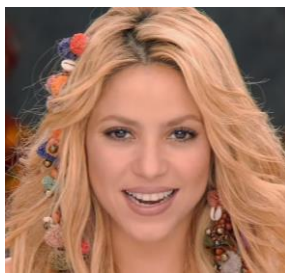
2. **Non-western artists/musicians** adopt/adapt/steal western music styles (Rap, Metal, Rock, R&B, etc.) to thread into their own music and reach audiences.



3. **Putumayo, Cumbancha, Rough Guides**—Record Labels Devoted to “Original Non-western musical artists). Comilation CDs

4. **LATIN MARKET starts to explode!**

- **Gloria Estefan (Cuban-American)**
- **Selena (Texas → Mexico-Nortena)**
- **Shakira (Colombia)**
- **Enrique Iglesias**



Timothy Taylor—Global Pop!

World Music, Popular Music, & Globalization Key Points

1. Margins to **MAINSTREAM**. 1980s→1990s Global Music goes from **Margins** **MAINSTREAM** popularity. Massive Rise in “Global Music.”

- A. **MUSIC/RECORD COMPANIES**—Use it as a new **CATEGORY** for all things **NON-Western**
- B. **Audiences**: Tired of top 40 pop songs, audiences purchased world music samplers.
- C. **EXPLORATORY, NOVEL, FASHIONABLE**. World music becomes bohemian trendy → “Sonic Tourism.”

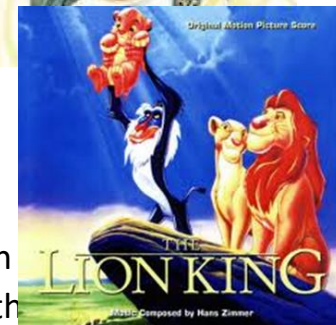
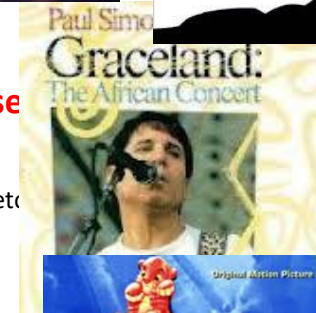
2. **FUSION-FOUND-THEFT**. Popular western musicians (Peter Gabriel, Paul Simon, Eddie Vedder, Mark Knopfler, U2, David Byrne, Sting, among others) **adopted, adapted, stole, and fuse** non-western music with their own western styles.

- A. Western musicians initially turned to **Africa, India, Flamenco, Irish, Celtic, and the Middle East** for new rhythms, tones, riffs, etc (emotion, primal, spiritual—“authentic”
- B. **Non-western music** was “re-mixed” for western ears. (4/4 beats, tones, octaves which suited western ears but still sounded exotic.

3. **CULTURAL IMPERIALISM!** American/British/Western music industries (and film/TV) attempt to dominate ALL World Markets.

4. Trickle down effect?!? **A FEW non-Western** artists/musicians **gradually start to thrive** on a global stage/market (Baaba Maal, Gipsy Kings, Angelique Kidjo, Lebo M, Ravi Shankar, Ladysmith Black Mombazo, and others.

- A. **Non-western artists/musicians** adopt/adapt/steal western music styles
- B. **Rap, Metal, Rock, R&B, etc. riffs and rhythms** are thread into their own music and reach audiences.



2000 → 2025

1. **1999:** [Napster](#)- MP3 File SHARING

2. **2004:** YouTube!!

3. **2006/7:** iTunes →

4. **2007 and Arab Spring**—The combination of Rap music and social media play a CRITICAL ROLE in catalyzing Arab spring 2007-2015.

5. **2010s+ Music Festivals + EUROVISION GOES GLOBAL**

6. **2012-2025 Pandora** → XM

SatelliteRadio → Spotify → Apple music



iTunes



The Biggest Music Festivals in the World

- [Lollapalooza Chicago](#)

Attendance: 400,000

[Source](#)

- [EDC Las Vegas](#)

Attendance: 400,000

[Pol'and'Rock](#)

Attendance: 400,000

- [Austin City Limits](#)

Attendance: 420,000

[Sziget Festival](#)

Attendance: 450,000

- [Amsterdam Dance Event](#)

Attendance: 450,000

[Summerfest](#)

Attendance: 445,611

[New Orleans Jazz Fest](#)

Attendance: 475,000

[Primavera Sound](#)

Attendance: 500,000

- [Tomorrowland](#)

Attendance: 600,000

[Rock in Rio](#)

Attendance: 640,000

- [Coachella Music And Arts Festival](#)

Attendance: 645,000

- [Montreal Jazz Festival](#)

Attendance: 2 million



Eurovision Song Contest 2023 reaches 162 million viewers

Important Terms & Ideas

Cultural/Media Anthropology

- **Aura/Original:** a field of subtle, luminous radiation surrounding a person or object (like the halo or aureola in religious art). The depiction of such an aura often connotes a person of particular power, spirit, or even holiness.
- **Interpretive Communities:** groups of people who find connection, bond, and actively interpret and communicate about their passion/fandom associated with an artist, group, style, movement, organization, etc. Interpretation → Morphing
- **Authenticity:** refers to the truthfulness of origins, attributions, commitments, sincerity, devotion, and intentions. used in psychology as well as existentialist philosophy and aesthetics. In existentialism, authenticity is the degree to which one is true to one's own personality, spirit, or character, despite external pressures.
- **PASTICHE → SIMULACRA:** Copy of a copy (possibly of another copy) so that we've lost sight or memory of the "original." Once this process is "institutionalized" we find ourselves living in a "simulacra" or "simulated" factory/system of fakes, copies, and ideological smoke and mirrors.
- **Indigenous/Native:** Originating and living or occurring naturally in an area or environment. Also, intrinsic; innate. Grass roots development and connection to a people and their culture(s).
- **Migration → Cultural Fusion OR cross-pollination:** Cultural Fusion is the mix of two or more cultures. Now apart from that there are to different types of fusion.
- **Cultural exploitation:** Utilization of another person or group for selfish purposes: exploitation of unwary consumers.



Pastiche

And reproduction (copies of originals) which new media technologies promote

PASTICHE =

- ➔ An imitation, artificial, copy, derivative, hodge-podge, amalgam
- ➔ a literary, artistic, musical, or architectural work that mimics the style of previous work; also, stylistic copy

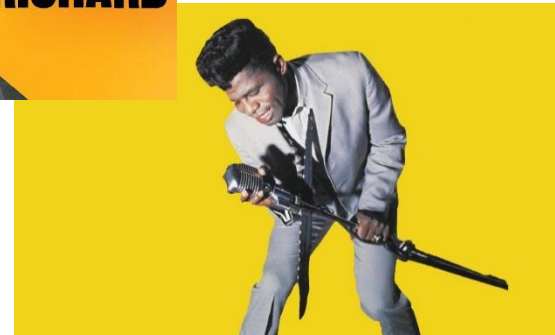
“AURA”

- Aura = the , magic, connection of the truly original or authentic thing.
- With constant reproduction/copying what is lost is AUTHENTICITY, the “aura” (spiritual magic) of the original.
- Less and less is perceived as sacred or truthful.



Pastiche in People?

The Precession of Simulacra



Pastiche → The Presession of Simulacra

Barthes to Jean Baudrillard

5 stages

1. STAGE#1 The “Real” Version

2. STAGE#2 a faithful “copy”

- a) we believe it as an OK “copy”
- b) It is a reflection of an “constructed reality”

3. STAGE#3 – A Copy of a Copy

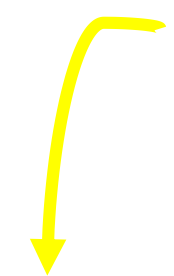
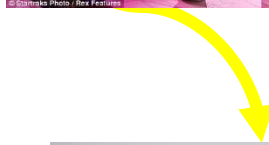
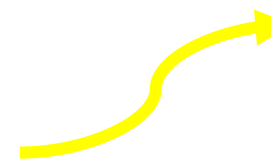
- a) A perversion of reality,
- b) On the verge of an **unfaithful copy** which "masks and denatures" reality

4. STAGE#4 A third+ copy of the copy,

- a) masks the absence of a profound reality,
- b) *pretends* to be a faithful copy, but it is really a copy of a copy (**the original –and it’s value-- is lost**).

5. STAGE#5 – **PURE SIMULATION**: the simulacrum

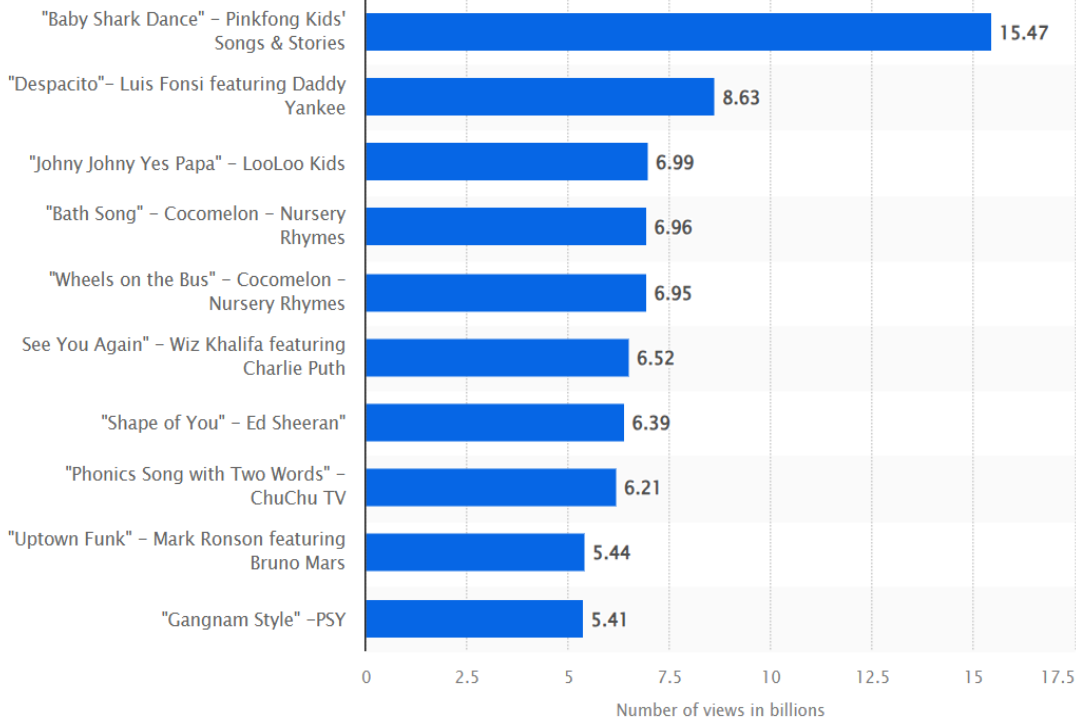
- 1. has no relationship to any reality whatsoever.
- 2. This is a regime owhere cultural products need no longer even pretend to be **real** in a naïve sense, because the experiences of consumers' lives are so predominantly artificial that even claims to reality are expected to be phrased in artificial, "hyperreal" terms.



Most Watched Videos of all Time

Most popular YouTube videos based on total global views as of February 2025

(in billions)



Details: Worldwide; February 2025

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FAQ

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YouTube; Kepios; DataReportal; We Are Social; Meltwater

Survey by

YouTube; Kepios

Survey name

Digital 2025: Global Overview Report

Published by

Kepios; DataReportal; We Are Social; Meltwater

Source link

[Digital 2025: Global Overview Report, page 425](#)

Release date

Februarv 2025

Most Watched Songs of all Time

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Most viewed SONGS ON YOUTUBE (UPDATED 2023)

Current Chart!

70 videos 734,032 views Updated 4 days ago













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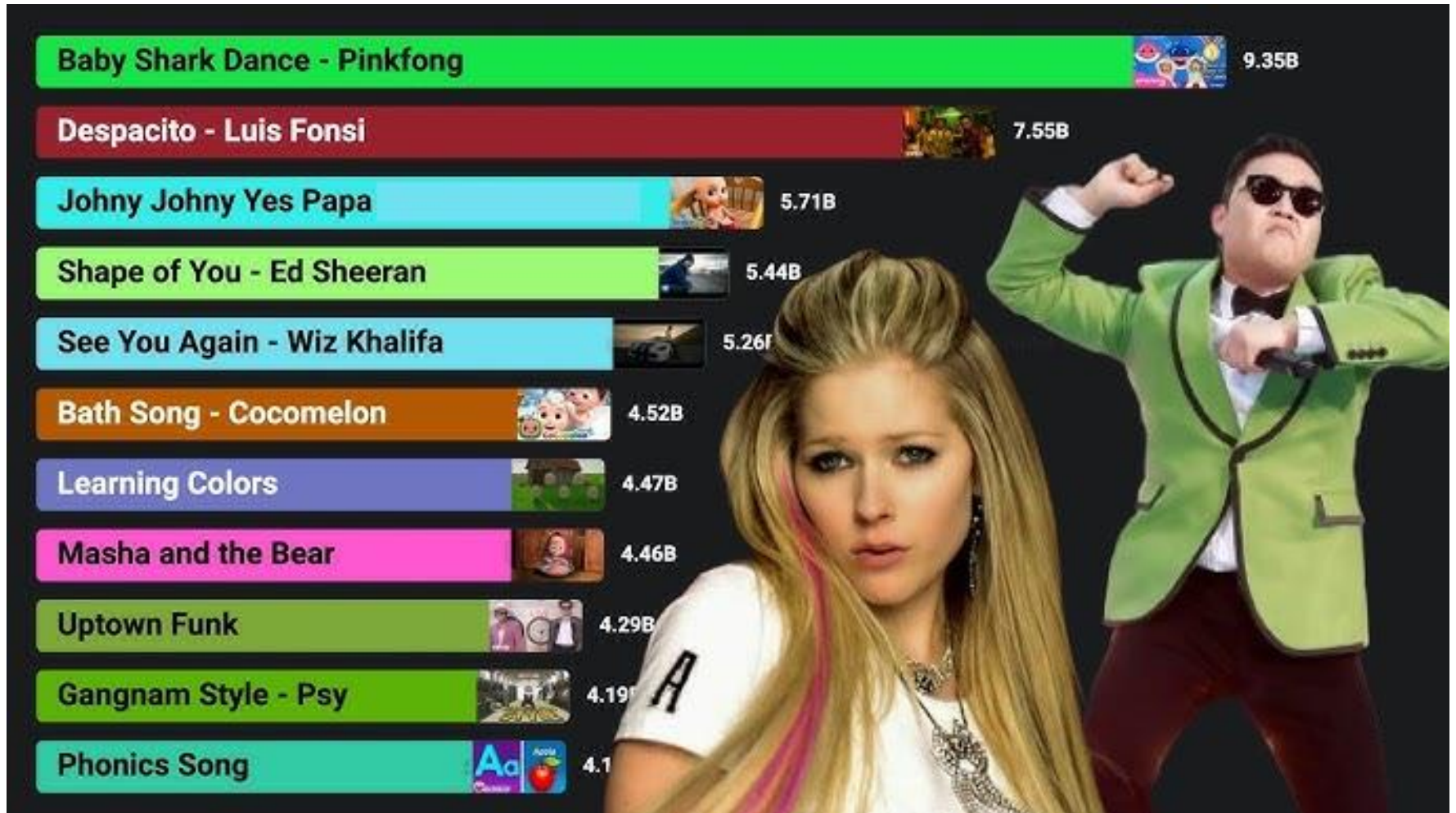
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-  Luis Fonsi - Despacito ft. Daddy Yankee
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-  Wiz Khalifa - See You Again ft. Charlie Puth [Official Video] Furious 7 Soundtrack
Wiz Khalifa • 6B views • 8 years ago
-  Ed Sheeran - Shape of You (Official Music Video)
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-  Mark Ronson - Uptown Funk (Official Video) ft. Bruno Mars
Mark Ronson • 5B views • 8 years ago
-  PSY - GANGNAM STYLE(강남스타일) M/V
officialpsy • 4.9B views • 11 years ago
-  El Chombo - Dame Tu Cosita feat. Cutty Ranks (Official Video) [Ultra Records]
Ultra Records • 4.4B views • 5 years ago
-  Crazy Frog - Axel F (Official Video)
Crazy Frog • 4B views • 14 years ago
-  Maroon 5 - Sugar (Official Music Video)
Maroon 5 • 3.9B views • 8 years ago
-  ~ 100% Feel better songs ~ (Current Chart)
Current Chart! • 29K views • 1 year ago
-  Katy Perry - Roar
Katy Perry • 3.8B views • 10 years ago

Most Watched Songs of all Time -2025



Most Watched Songs of all Time - 2024

K-Pop Idol Overall Most Viewed MV Of 2024 So Far!



Myanmar: Copy Stars



ur Emerges: Mock Stars

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