# Global music : recasting and rethinking the popular as global
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# Dutch Summary_Nederlandstalige Samenvatting

**Normalisatie en het Geluid van de Muziek: Herschikking en heroverwegingen van 'Populaire' als 'Global'**

Vertrekkend vanuit een communicatief perspectief en concentrerend op mediatiseringsprocessen, formuleert deze dissertatie een alternatief voor het probleem van equivociteit binnen de studie naar populaire muziek. Verschillende culturele en theoretische perspectieven zijn ingezet om de diverse vormen en betekenissen van populaire muziek te evalueren, bijvoorbeeld het type van muziek dat via complexe netwerken van betekenis in verschillende ambits door de geglobaliseerde wereld snelt. Authenticiteit en commodificatie zijn geïdentificeerd als de belangrijkste concepten voor de duiding van populaire repertoires - en van het begrip ''populair' in relatie tot 'kunst' en 'folk'. Deze identificatie openbaart een patroon van betekenis-gevende praktijken, welke ik de 'strategie van afwijzing' heb genoemd. Deze strategie maakt het voor de cultuur-theoreticus mogelijk om inzicht te krijgen in de manier waarop het genre van populaire muziek is gedefinieerd, haar productie, verspreiding en consumptie. De essentie van het populaire lied wordt doorgaans negatief gedefinieerd, dat wil zeggen, door aan te geven wat het niet is: noch kunst noch folk. Opmerkelijk is dat negatieve definities van populaire muziek getuigen van latente spanningen tussen muziek producenten en consumenten, specifiek met betrekking tot de eclectische krachten gesignaleerd door het postmoderne denken en de waardeoordelen toegekend aan haar verschillende verschijningen.

Gegeven deze spanning, bestaat de vervolgstap van dit onderzoek uit een tijdelijke opschorting van de problematiek van het waardeoordeel, door een concentratie op de formele kenmerken van de populaire muziek - muzikale klank en semantische dimensie. Met een

genealogisch onderzoek naar het grensoverschrijdende repertoire van populaire muziek - vanaf haar oorsprong in de jaren 50 van de 20e eeuw tot op heden - verschijnt een samenhang op het niveau van ritmische kenmerken. Waarneembare ritme patronen, te herkennen in de geschiedenis van het genre, vormen de kern van 'transnationale music' (Anglo populaire muziek in de transnationale markt). Zodra het muzikale materiaal in kwestie wordt geïdentificeerd, is een argument voor 'populaire muziek' als 'global music' mogelijk.

Institutionele mediatisering-theorie biedt inzicht in de vier domeinen van de virtuele ruimte van communicatie en handelen: individueel, lokaal, nationaal en mondiaal. Hiernaast zijn vier sferen van interactie geïntroduceerd: het individuele, subculturele, nationale en globale, waar hedendaagse stromen van muzikaal materiaal te vinden zijn. Vanuit dit perspectief, is de wereldwijde muziek omschreven als de weergave van eenzelfde structuur als de vroege Amerikaanse populaire en transnationale muziek, namelijk polsslag en break-beat patronen die waarneembaar zijn op het diepe niveau van het ritme. Deze formele kwalificatie van het mondiale repertoire wordt aangevuld met verdere overwegingen over zijn gemediatiseerde dimensie, dat wil zeggen, met de complexe patronen van uitwisseling langs de vier sferen van interactie die in verschillende contexten tegelijk gepositioneerd zijn. Op grond van deze ruimtetijd dynamieken, worden de muzikale materialen (en de sociaal-muzikale praktijken) geïnstitutionaliseerd, in een relatie van onderlinge afhankelijkheid met de media in brede zin.

# Appendix:

# Synoptic Tables

# Antecedents of Popular Music Studies

| Period | Research Line | Authors | Fundamental Concepts | Debates | Evaluative Principle |
|---|---|---|---|---|---|
| 18th century | Enlightenment Aesthetics[100] | Kant ([1781/1787] 1998, [1790] 2000)<br><br>Batteux (1747)<br><br>Diderot ([1830] 1902, [1751] 1994, [1765] 1996, [1751] 1996, [1772] 1996) | Fine/Mechanical<br><br>Liberal/Mechanical<br><br>Arts/Crafts | The *vertical* organisation of cultural production | Authenticity |
| | | | Artistic Purpose<br><br>Artistic Pleasure | The (teleological) definition of art | |
| | | | Mimesis – *Le Vrai/Le Vraisemblable*<br><br>Beautiful Nature - Infallible Nature<br><br>Critique - Dogmatism | The relation between art and truth/reality | |
| | | | Genius | Artistic originality | |
| Early 19th century | German Idealism[101] | Hegel ([1830] 1959), [1807] 1988 | Culture as Education, Culture as Objective Processes and Outcomes<br><br>Dialectics | The ideal grounds of culture | Other |

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[100] Secondary literature: Caygill (1995, 2003); Makkreel (2006).
[101] Secondary literature: Wood (2005), Solomon (1970)

| Period | Research Line | Authors | Fundamental Concepts | Debates | Evaluative Principle |
|---|---|---|---|---|---|
| Mid-late 19th century | Historical Materialism | Marx ([1859] 2009, [1867] 2010) | Base and superstructure | The material grounds of culture | **Authenticity Commoditisation** |
| | | | Social relations of production<br><br>Bourgeoisie/proletariat | The *vertical* organisation of society | |
| | | | Fetish of commodities – Values<br><br>Critique – Mystification | The obscurity of social relations | |
| Mid-19th century | Culture and Anarchy | Arnold (1869) | Elite/Mass<br><br>Culture as optimal practices and products | The *vertical* organisation of cultural production | **Authenticity** |
| Late 18th century and 19th century | Early Cultural Anthropology[102] | Schlözer (1771)<br><br>Tylor ([1871] 1920) | Ethnography - Ethnology<br><br>All Nations/One Nation<br><br>Universal History of Nations | The historical, geographical and linguistic and socio-behavioural dimension of culture | Other |
| | | | Cultural Evolutionism<br><br>Ethnos/Race<br><br>Primitive/Civilised | The linear progress of culture and society in the universal sense of humankind<br><br>The question of sociocultural hierarchy | |

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[102] See Rousseau, J.-J. (1768), Herder ([1807] 1846); Tiersot, J. (1889, 1905), Mugglestone, E. and Adler, G. (1981); see Chapter 3.

# First Wave of Popular Music Studies

| Period | Research Line | Authors | Fundamental Concepts | Debates | Evaluative Principle |
|---|---|---|---|---|---|
| 1930s-1970s | Culture and Civilization | Leavis (1933a, 1972a)[103]<br><br>Mellers (1964) | Art/commerce, Elite culture/mass civilization Private/communal mind (tradition) | The *vertical* organisation of cultural production | Authenticity Commoditisation |
| | | | Linguistic cultural coherence/fragmentation Banality, vulgarisation, escapism Resistance (against mass civilization) | The relation between popular songs and real life | |
| Since 1950s | British Culturalism | Hoggart (1957) | Genuineness Freedom/tolerance (Positive/negative liberty) Egalitarianism/equality - Direct communication Progressivism (up-to-date-ness) | The relation between popular songs and real life | Authenticity |

[103] See also Leavis and Thompson (1950)

| Period | Research Line | Authors | Fundamental Concepts | Debates | Evaluative Principle |
|---|---|---|---|---|---|
| 1920s-1930s | Chicago School | Park (1950) Cressey ([1932] 2008) | Societal ecosystem, Urban ethnography | The *systemic* organisation of cultural production | Other |
| | | | Prestige, Systems of rationalizations | The relation between popular socio-musical practices and deviant groups | |
| Since 1950s | American Subcultural Studies[104] | Cohen [1955] 1971 Becker ([1963] 2008) | Subculture Conventional/Unconventional, Hip/squared Social construction of deviance | The *systemic* organisation of cultural production | Authenticity |
| | | | Innovation – Status Deviation – Transgression | The relation between popular socio-musical practices and subcultures | |
| Since 1930s | Critical Theory[105] | Adorno (1991, 2009b)[106] | Culture Industry, Standardisation. Serious Music/Light Music, Communication/Expression Homology (socio-musical) | The relation between light music and experience. The (un)critical production and reception of musical materials | Authenticity Commoditisation |
| 1900s-1960s | Musical Anthropology | Tiersot (1905) Kunst (1950, 1969) | Comparative method, participant observation, notation and recording. | The geo-cultural organisation of musical production. | Authenticity |

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[104] See Merton (1938).
[105] Secondary literature: Jay (1973)
[106] See Adorno and Horkheimer ([1944] 2002).

# Second Wave of Popular Music Studies

| Period | Research Line | Authors | Fundamental Concepts | Debates | Evaluative Principle |
|---|---|---|---|---|---|
| Since 1970s | Marxist Cultural Critique | Harker (1980, 1996, 1998)<br><br>Mueller (2014)[107]<br><br>Ahlkvist (1999)<br><br>Finley (2002) | Class culture (ruling class/working class) | The *vertical* organisation of cultural production | **Authenticity Commoditisation** |
| | | | Ideological Promotion | The clarification of social relations | |
| | | | Creative Freedom and Genuine Creativity | | |
| | | | Pedagogical Potential of Popular Music | | |
| | | | Anti-Empire *Genius* | | |
| | | | Omnipresent Sovereignty (Empire), Affective Labour | The obscurity of social relations | |
| Since 1970s | Political Economy | Peterson (2004)<br><br>Berklee College of Music (2013)<br><br>Attali (1977) | Commercial Music and Professional Musicians<br><br>Musical Technology | The teleological definition of popular music | **Commoditisation Authenticity** |
| | | | Homology (music as social forecast)<br><br>Banality vs. Idiosyncrasy | The relation between popular songs and society | |

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[107] See Hardt and Negri (2000).

| Period | Research Line | Authors | Fundamental Concepts | Debates | Evaluative Principle |
|---|---|---|---|---|---|
| Since 1970s | Field Theory | Bourdieu (1969, 1996, 1998)[108] <br><br> Driessens (2013a, 2013b) | Field of Cultural Production <br><br> Capital as Resources <br><br> Mass/Art | The *systemic* organisation of cultural production | **Authenticity** <br><br> **Commoditisation** |
| | | | Symbolic Capital <br><br> Economic Capital <br><br> Celebrity Capital <br><br> Legitimation, Consecration | The legitimacy of popular music | |
| Since late 1970s | British Subcultural Theory | Hebdige (1990, [1979] 2002) <br><br> Thornton (1996) | Subculture <br><br> Dominant/Subordinate | The *systemic* organisation of cultural production | **Authenticity** |
| | | | Style <br><br> Appropriation <br><br> Resistance (against the dominant order) <br><br> Homology (values and music) <br><br> Subcultural Capital | The relation between popular socio-musical practices and subcultures | |

[108] Secondary literature: Wacquant (1988)

| Period | Research Line | Authors | Fundamental Concepts | Debates | Evaluative Principle |
|---|---|---|---|---|---|
| Since 1980s | Postmodern Theory[109] | Lyotard (1984)<br><br>Jameson (1991)<br><br>McRobbie ([1994] 2005)<br><br>Goodwin (1995)<br><br>Rings (2013) | The End of Metanarratives<br><br>Postmodern Music<br><br>Art/Trash<br><br>Serious/Popular | The *hybrid* organisation of cultural production | **Authenticity**<br><br>**Commoditisation** |
| | | | Resistance (against modern rationality)<br><br>Eclecticism<br><br>Irony<br><br>Complexity<br><br>Retrospection and Inclusiveness | The relation between cultural products and experience | |
| | | | The Death of the Author/*Genius*<br><br>Pastiche<br><br>Parody<br><br>Experimentation,<br><br>Hybrid Identities | Artistic originality | |

[109] See Venturi 1966, Rodriguez 1997 Jencks 2011a, Barthes [1968] 2006, Gracyk (2001).

| Period | Research Line | Authors | Fundamental Concepts | Debates | Evaluative Principle |
|---|---|---|---|---|---|
| Since 1970s | Musical Analysis[110] | Kerman (1980, 1985)<br><br>McClary and Walser (1990)<br><br>Covach (1997, 2000)<br><br>Mellers (1941, 1964)<br><br>Tagg (1982, 1987) | Internal Coherence – Organicism<br><br>Analysis<br><br>Criticism<br><br>Semiotics<br><br>Extra-Musical Associations<br><br>Musical Meaning | The relation between popular songs and society | **Authenticity** |
| Since late 1970s | Ethnomusicology[111] | Agawu (1997, 2004)<br><br>Ordoulidis (2012a, 2012b)<br><br>Arroyo (2011)<br><br>Hennion (1990)<br><br>Wallis and Malm (1990) | Anthropology of Music<br><br>Musicology of Ethnic Music<br><br>Written/Non-Written Music<br><br>Field Work<br><br>Comparison<br><br>Description | The *methodological* organisation of cultural production<br><br>The question of ethnocentrism | **Authenticity** |

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[110] See Brackett 2003.
[111] See Van der Meer and Erickson (2014), Bor (2008), Slobin (2003), Merriam (1964).

| Period | Research Line | Authors | Fundamental Concepts | Debates | Evaluative Principle |
|---|---|---|---|---|---|
| Since 1980s | Representation Studies[112] | Brkich (2012)<br><br>Ellis (2008)<br><br>Adams and Fuller (2006)<br><br>Wood (2006)<br><br>Stephens (2005)<br><br>Hyder (2004)<br><br>Berger and Carroll (2003)<br><br>Sternheimer (2003)<br><br>Bradby and Laing (2001)<br><br>Bowers (2000)<br><br>Cutler (2000)<br><br>Whiteley (2000)<br><br>Wald (1998) | Representation of Identities<br><br>Ideological Promotion<br><br>Pedagogical Potential of Popular Music<br><br>Resistance (against the dominant order)<br><br>Homology (popular music and society)<br><br>Symbolic Appropriation | The relation between popular socio-musical practices and society | **Authenticity** |

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[112] See Hall (1997a, 1997b), McClary (1994, 2002), Koskoff (2005).

## Curriculum Vitae

Carlos Miguel Roos Munoz was born in Caracas, Venezuela, on October 22$^{nd}$, 1979. He obtained a Bachelor's degree in Art in 2005 from Universidad Central de Venezuela, with a specialisation in Performing Arts, under prof. Anaira Vázquez. His B.A. thesis, titled *The Treatment Subject Matters, Words and Pre-staging in Vicente Huidobro's Drama* was approved with honours; the evaluation committee officially recommended its publication.

From 2008 to 2010, he pursued a Research MA programme in Philosophy of Art under dr. Gerard Visser at Leiden University, the Netherlands, with the financial support of the Institute for Scenic and Musical Arts, Ministry of Culture of Venezuela. His MA thesis deals with the ontology of art by means of case studies, including ancient works from Southeast Asia as well as contemporary pieces from Northeast Asia and South America.

In 2010, Roos was awarded an Erasmus Mundus Doctorate Scholarship (EM Action 2 – VECCEU) by the Education, Audio-visual and Culture Executive Agency (EACEA), DG EC & DG DEVCO of the European Commission. This grant allowed him to begin doctoral studies on the relationship between the arts and the media with an emphasis on popular music and mediatisation theory. The research was conducted from 2010 to 2015 at Gent University under dr. Daniel Biltereyst (Centre for Cinema and Media Studies, CIMS) and from 2016 to 2017 at Leiden University under dr. Henk Borgdroff and dr. Wim van der Meer (Academy of Creative and Performing Arts, ACPA). In the context of this project, Roos won an ENITS Scholarship for Research in Thai Studies in 2011, awarded by the Empowering Network for International Thai Studies, the Thailand Research Fund & Chulalongkorn University. The latter included the publication of an article and the possibility to conduct fieldwork in Thailand. He was also a member of the PhD Colloquium 'Eastern Languages and Cultures' at Gent University from 2010 to 2012, and a visiting scholar at Berklee College of Music Valencia in Fall 2013, where he studied popular music analysis with Contemporary Performance profs. Enric Alberich and Victor Mendoza. Roos is a founding member of ACPA's PhD Council at Leiden University.

Roos began a second line of doctoral research at Leiden University's Institute for Philosophy in 2012, under prof. dr. Frans de Haas and dr. Gerard Visser, about art perception from a phenomenological perspective. This research covers a wide range of theoretical approaches, from ecological perception to existentialism to Theravada Buddhism. Here, again, the philosophical exploration is based on case studies of particular artworks in their cultural contexts, including samples of Caribbean kinetic sculpture, Dutch post-Impressionist painting, Southeast Asian visual arts, German naïve painting and a performance of his own authorship. He is a founding member of the PhD council of the Institute for Philosophy, serving from 2015 to 2017. As part of his teaching practices, Roos lectures at Webster University Leiden, Department of Media Communications and Fine Arts, in topics related to his research, e.g. Art and Social Engagement (with a practical focus on performance), Language and Power (on French philosophy), Sound art, Short Film and Popular Music Studies. Roos is the editorial assistant and book reviews editor of *Empedocles: European Journal for the Philosophy of Communication*, where he has also served as a guest editor, together with dr. Pepita Hesselberth, for the publication of a special issue on Short Film Experience in 2015.

Roos' academic interests go hand in hand with his practice as an artist. He has been professionally involved in diverse artistic fields since 1999. His interests include music and sound art, performing art, photography, digital drawing and literature. His creative competences include artistic software proficiency (music notation, audio design, vector graphics), musical composition and performance, stage direction and acting, literary writing. His work has been shown at Nuit Blanche Brussels, Museum Night Rotterdam, Film Plateau Gent, Leiden International Short Film Experience, among others. Roos was a volunteer at the latter from 2010 to 2016, and its Managing Director in 2017. Current engagements include 'The Involved Stage', a project which focuses on theatrical productions based on a combination of methods derived from diverse performative disciplines and the social sciences.