POPULAR MUSIC IN CONTEMPORARY BULGARIA

EMERALD STUDIES IN ALTERNATIVITY AND MARGINALIZATION

Series Editors: Samantha Holland, Leeds Beckett University, UK and Karl Spracklen, Leeds Beckett University, UK

There is growing interest in work on transgression, liminality, and sub-cultural capital within cultural studies, sociology, and the social sciences more broadly. However, there is a lack of understanding of the problem of alternativity: what it means to be alternative in culture and society in modernity. What 'alternative' looks like is often left unexplored. The alternative is either assumed unproblematically, or stands in for some other form of social and cultural exclusion.

Alternativity delineates those spaces, scenes, sub-cultures, objects and practices in modern society that are actively designed to be counter or resistive to mainstream popular culture. Alternativity is associated with marginalization, both actively pursued by individuals, and imposed on individuals and sub-cultures. Alternativity was originally represented and constructed through acts of transgression and through shared sub-cultural capital. In contemporary society, alternative music scenes such as heavy metal, goth and punk have spread around the world; and alternative fashions and embodiment practices are now adopted by footballers and fashion models. The nature of alternativity as a communicative lifeworld is now questioned in an age of globalisation and hypercommodification.

This book series provides a stimulus to new research and new theorizing on alternativity and marginalization. It provides a focus for scholars interested in sociological and cultural research that expands our understanding of the ontological status of spaces, scenes, sub-cultures, objects and practices defined as alternative, liminal or transgressive. In turn, the book series enables scholars to theorize about the status of the alternative in contemporary culture and society.

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POPULAR MUSIC IN CONTEMPORARY BULGARIA: AT THE CROSSROADS

BY

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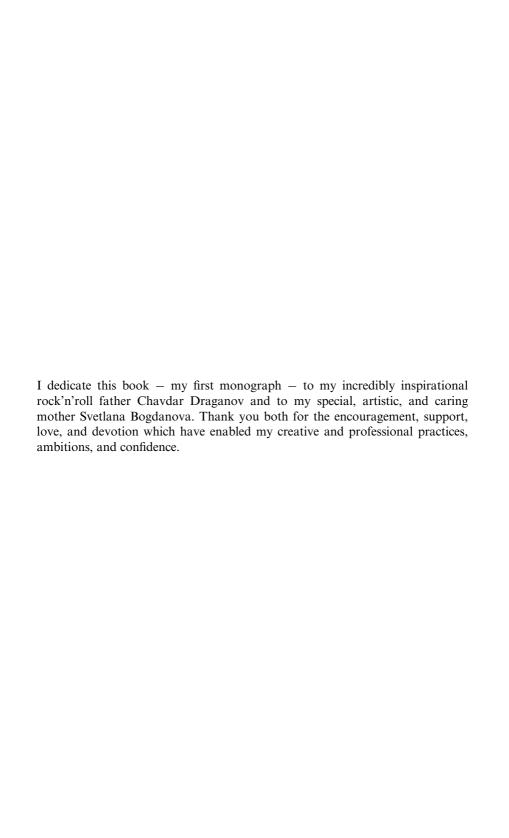
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Contents

Ack	nowledgements	ix
Intro	oduction	1
	Setting the Scene: Terminology and Research Objectives	3
	An Outline	6
Chaj	pter 1 Critical Themes in the Cosmopolitan Field of	
Popu	ılar Music	9
	A Space of Transformation: Studying Popular Music	9
	Place as Context	22
1.3.	Chapter Summary	37
Chaj	pter 2 Methodological Reflections	39
	Overview	39
2.2.	'Get the Seats of Your Pants Dirty in Research!'	
	Collecting Data in the Field	43
	From Data Analysis to Interpretation	52
2.4.	Chapter Summary	59
Chaj	pter 3 Trajectories of Emergence: Mapping Out the	
Post	-communist Popular Music Field	61
	Amorphousness vs Structure	61
	Popular Music 'Power Relations'	76
3.3.	Chapter Summary	96
Chaj	pter 4 The Soundtrack of Transition: Exploring the	
Cult	ural Politics of Rock and Pop-folk	99
4.1.	Music and Change: Rock, Post-punk and Protest	100
4.2.	Pop-folk as the 'apple of discord' and a Product of	
	Transition	122
4.3.	Chapter Summary	136

viii Contents

Chapter 5 Popular Music on the Periphery of Europe:			
Negotiating Perceptions of the 'Global' and the 'Local'			
5.1.	Folklore, Language, and Identity in Popular Music	140	
5.2.	Imagining Place: Bulgarian Music and Balkanism	162	
5.3.	Chapter Summary	178	
Chap	ter 6 Popular Music at the Crossroads:		
A Summary of Leitmotifs		181	
6.1.	'The Crossroads' as a Unifying Concept	181	
6.2.	Bulgarian Popular Music from Hypercontrol to Fluidity	182	
6.3.	Power Relations, Majors, and 'Locals'	183	
6.4.	Rock Music Alternativity, Resistance, and Continuities	185	
6.5.	Commercialising the Crossroads of Identity:		
	Bulgarian Pop-folk	187	
6.6.	Folklore in Contemporary Popular Music	189	
6.7.	Language and Symbolic Dialogue in Popular Music	190	
6.8.	'Balkanism': Designating Marginalisation	191	
6.9.	Reflections on Research Methodology and Continuity	193	
Bibliography		197	
Index		231	

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