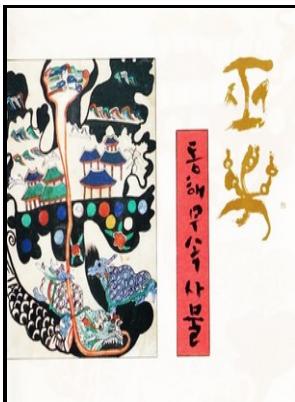


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Taehan Mun'gyo Sōjōk Chusik Hoesa - Hye Eun Choi



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Notes: Han'guk Kyogwasō Changsō (Library of Congress)

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Sorensen Seattle: University of Washington Press, 2011 , 189. It is highly recommended for a wide range of readers who are interested in K-pop, the Korean Wave, and popular culture. S debut in 1997 lasted for around a year and, in the case of Fin.

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Cold War Institutions and Narratives —Elaine H. Scholarship on Yun in English and Korean has tended to focus on stylistic analysis of his compositions, celebrating the ways in which Yun tested the boundaries of Western art music, rather than addressing the ways in which he contested the boundaries of political and moral legitimacy.

Nathan Hesselink — UBC School of Music

He is currently Professor of Ethnomusicology at the University of British Columbia and a Research Associate of the Centre for Korean Research. In the following section, to make sense of the K-pop phenomenon, I explore the Korean musical past, not in order to endow K-pop with a proud genealogy but rather to reveal its birth as both belated and unrelated to the lineage of Korean music.

Dr. Byong Won Lee, Pioneer of Korean Ethnomusicology

Kyung-Chik Han and Eun-seop Kim, Kyung-Chik Han Collection Seoul: Kyung-Chik Han Foundation, 2010. Some émigré composers also became conductors of prestigious churches that were aligned with such military-musical organizations.

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