

English Song List Arirang

Broken Voices is the first English-language book on Korea's rich folksong heritage, and the first major study of the effects of Japanese colonialism on the intangible heritage of its former colony. Folksongs and other music traditions continue to be prominent in South Korea, which today is better known for its technological prowess and the Korean Wave of popular entertainment. In 2009, many Koreans reacted with dismay when China officially recognized the folksong Arirang, commonly regarded as the national folksong in North and South Korea, as part of its national intangible cultural heritage. They were vindicated when versions from both sides of the DMZ were included in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity a few years later. At least on a national level, folksongs thus carry significant political importance. But what are these Korean folksongs about, and who has passed them on over the years, and how? Broken Voices describes how the major repertoires were transmitted and performed in and around Seoul. It sheds light on the training and performance of professional entertainment groups and singers, including kisaeng, the entertainment girls often described as Korean geisha. Personal stories of noted singers describe how the colonial period, the media, the Korean War, and personal networks have affected work opportunities and the standardization of genres. As the object of resentment (and competition) and a source of creative inspiration, the image of Japan has long affected the way in which Koreans interpret their own culture. Roald Maliangkay describes how an elaborate system of heritage management was first established in modern Korea and for what purposes. His analysis uncovers that folksong traditions have changed significantly since their official designation; one major change being gender representation and its effect on sound and performance. Ultimately, Broken Voices raises an important issue of cultural preservation—traditions that fail to attract practitioners and audiences are unsustainable, so compromises may be unwelcome, but imperative.

In Korean Folk Songs, music teacher Robert Choi shares 14 of Korea's best-loved classic children's songs—with musical scores and lyrics in both Korean and English. Born and bred in Chicago, Choi's parents raised their son with a keen appreciation for their native Korean culture. The traditional melodies they taught him left a deep impression. Included in this collection are well-known children's songs such as "Splashing Around" and "Mountain Rabbit" that incorporate fun actions and gestures. Also traditional standards that have been passed down from generation to generation, such as "Blue Birds" and "Arirang." Each Korean children's song features a musical score with the lyrics in Korean script and romanized form, and an English version of the lyrics. Historical and cultural notes are included and for the children's songs, Choi describes the accompanying actions. An audio CD contains recordings of all the songs, along with tracks that allow you to sing along. Every page has beautiful full-color illustrations of traditional Korean scenes by the talented Korean artist SamEe Back. Just as songs like "Home on the Range" or "Oh! Susanna" are part of traditional American culture, the songs in Korean Folk Songs are a valuable resource for anyone with an interest in Korean culture, history and language.

Much attention has been paid to the Japanese deployment of Koreans in their war efforts during WWII. Much less attention, however, has been given to the subject prior to 1910. This book will: 1) present the evidence which reveals the presence of Koreans in the Japanese military during the Russo-Japanese War, 1904–1905, as seen by an American novelist Jack London, before the formal annexation of Korea by Japan; 2) analyze the presence of Koreans on the Japanese and the Russian sides of the war; and 3) investigate why and how these Koreans became involved in someone else's war. Arirang, a Korean folksong favored and sung by Koreans at home and in exile, has sustained the Korean people in a shared, collective spirit throughout their lives in transnational diasporas in the Russian Far East, Manchuria, and Japan as well as in Korea. This is a study of transnational Koreans as the Arirang people: Chapter 1: Introduction, Chapter 2: Koreans in the Russian Far East and Manchuria, Chapter 3: Koreans in the Russo-Japanese War, 1904–1905, Chapter 4: Korean Transnationals as Stateless People, 1906–1920, and the Conclusion.

Hawaii is without parallel as a crossroads where languages of East and West have met and interacted. The varieties of English (including neo-pidgin) heard in the Islands today attest to this linguistic and cultural encounter. "Da kine talk" is the Island term for the most popular of the colorful dialectal forms--speech that captures the flavor of Hawaii's multiracial community and reflects the successes (and failures) of immigrants from both East and West in learning to communicate in English.

This book is a complete guide for people who want to learn the Korean language, starting from the very beginning, and learn the alphabet and the correct sounds of vowels, consonants, and diphthongs. It was written for people who want an easy but systematic approach to the language. The writer is a non-native speaker who started learning the language from ZERO, just like you and spent years in Korea trying to reach a better level of proficiency in Korean. After a few weeks of study, you will study to recognize words, make sentences, and have simple (but miraculous) conversations with other Korean speakers!

Compact disc comprises piano accompaniments performed by Thomas Goeman.

[The Gramophone Classical Catalogue](#)

[Volume 1: Preserving Korean Music: Intangible Cultural Properties as Icons of Identity](#)

[The World's Music: General Perspectives and Reference Tools](#)

[Songs for "great Leaders"](#)

[Korea Journal](#)

[Koreana - Autumn 2012 \(English\)](#)

[Journal of the Society for Asian Music](#)

[Europe](#)

[Koreana 2020 Autumn \(English\)](#)

[Music, Modernity and Locality in Prewar Japan: Osaka and Beyond](#)

[Wee Sing Around the World\(CD1???\)](#)

[Broken Voices](#)

As Korea has developed and modernized, music has come to play a central role as a symbol of national identity. Nationalism has been stage managed by scholars, journalists and, from the beginning of the 1960s, by the state, as music genres have been documented, preserved and promoted as 'Intangible Cultural Properties'. Practitioners have been appointed 'holders' or, in everyday speech, 'Human Cultural Properties', to maintain, perform and teach exemplary versions of tradition. Over the last few years, the Korean preservation system has become a model for UNESCO's 'Living Human Treasures' and 'Masterpieces of the Oral and Intangible Heritage of Mankind'. In this volume, Keith Howard provides the first comprehensive analysis in English of the system. He documents court music and dance, Confucian and shaman ritual music, folksongs, the professional folk-art genres of p'ansori ('epic storytelling through song') and sanjo ('scattered melodies'), and more, as well as instrument making, food preparation and liquor distilling - a good performance, after all, requires wine to flow. The extensive documentation reflects considerable fieldwork, discussion and questioning carried out over a 25-year period, and blends the voices of scholars, government officials, performers, craftsmen and the general public. By interrogating both contemporary and historical data, Howard negotiates the debates and critiques that surround this remarkable attempt to protect local and national music and other performance arts and crafts. An accompanying CD illustrates many of the music genres considered, featuring many master musicians including some who have now died. The preservation of music and other performance arts and crafts is part of the contemporary zeitgeist, yet occupies contested territory. This is particularly true when the concept of 'tradition' is invoked. Within Korea, the recognition of the fragility of indigenous music inherited from earlier times is balanced by an awareness of the need to maintain identity as lifestyles change in response to modernization and globalization. Howard argues that Korea, and the world, is a better place when the richness of indigenous music is preserved and promoted.

10 Folk and Traditional Songs for the Ukulele In Tablature and Standard Notation Easy to Advanced Level Arrangements for Solo Ukulele Selected, Transcribed, Arranged by Stephanie Yung <http://fingeruke.blogspot.com/> Song List Anchors Aweigh (US Navy Song) Arirang (Korean Folk Song) Beautiful Dreamer Greensleeves (English Folk Song) La Cucaracha (Spanish Folk Song) My Country, 'Tis of Thee / God Save the Queen Over the Hills and Far Away (English Folk Song) The Star Spangled Banner U.S. Military Medley Yellow Rose of Texas

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The Sunday Times bestseller with a new chapter bringing the story up to date. 'The rock memoir of the decade' Daily Mail 'The rock star's gloriously entertaining and candid memoir is a gift to the reader' Sunday Times In his first and only official autobiography, music icon Elton John reveals the truth about his extraordinary life. *Me* is the joyously funny, honest and moving story of the most enduringly successful singer/songwriter of all time. _____ Christened Reginald Dwight, he was a shy boy with Buddy Holly glasses who grew up in the London suburb of Pinner and dreamed of becoming a pop star. By the age of twenty-three, he was performing his first gig in America, facing an astonished audience in his bright yellow dungarees, a star-spangled T-shirt and boots with wings. Elton John had arrived and the music world would never be the same again. His life has been full of drama, from the early rejection of his work with songwriting partner Bernie Taupin to spinning out of control as a chart-topping superstar; from half-heartedly trying to drown himself in his LA swimming pool to disco-dancing with the Queen; from friendships with John Lennon, Freddie Mercury and George Michael to setting up his AIDS Foundation. All the while, Elton was hiding a drug addiction that would grip him for over a decade. In *Me* Elton also writes powerfully about getting clean and changing his life, about finding love with David Furnish and becoming a father. In a voice that is warm, humble and open, this is Elton on his music and his relationships, his passions and his mistakes. This is a story that will stay with you, by a living legend. _____ 'Self-deprecating, funny . . . You cannot help but enjoy his company throughout, temper tantrums and all' The Times 'Racy, pacy and crammed with scurrilous anecdotes - what more could you ask from the rocket man' Guardian (Book of the Week) 'Chatty, gossipy, amusing and at times brutally candid' Telegraph

First published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

[Key Cultural Concepts and Their Appearance in Cinema](#)

[Song of Ariran](#)

[Third series](#)

[Me](#)

[10 Folk and Traditional Songs for the Ukulele](#)

[Koreana 2018 Winter \(English\)](#)

[Two Lenses on the Korean Ethos](#)

[Koreana - Spring 2012 \(English\)](#)

[Traditional Music](#)

[Form and Freedom in Korean Poetry](#)

[Catalog of Copyright Entries](#)

Designed for prospective teachers without extensive music backgrounds, this market-leading text provides both a thorough overview of the basic elements of music and a clear sequence of instructional steps that allows readers to participate in the same learning process they will later use as teachers. Packaged with a free audio CD which includes both songs and listening lessons found in the text, Music Fundamentals has been updated to reflect the new National Standards and the diverse nature of today's classrooms. The text continues to be written in such a way that, once students leave the college classroom, they can easily use the text with their own students, without continual music specialist assistance.

Music has played and continues to play a vital role in Korean society, providing a rich vein of material as a dynamic part of the nation's culture. Korean music's history reflects active engagement with surrounding cultures, as well as indigenous creativity and innovation. Korea is heir to one of the world's oldest repertoires of notated music. Over the past several hundred years, virtuosic instrumental genres based upon the music of shamanist rituals and agricultural ceremonies developed into highly sophisticated art forms. This book will examine the development of Korean traditional music, looking at what makes it unique, surveying its wide variety of genres, and reviewing its dramatic history as an art form.

In its incipient stages, Korean pop music was strongly influenced by Western pop music, diversifying through many stages of copying, translation, and interpretation from the early 20th century. Those unique creations by experimental and creative Korean artists are now being received by international audiences in the form of "K-Pop," an abbreviation for "Korean pop." It is spreading beyond the regions of China,

Japan, and Southeast Asia and into Europe and the United States. It is increasingly gaining recognition as something more than just a fad?as a phenomenon that has staying power with global audiences. K-Pop Beyond Asia Background of the Growth of Hallyu Growth of the Entertainment Agencies at the Center of Hallyu Ballads and Dance Music Hallyu's Expansion into Asian Markets The 100-Year History of Korean Pop Music The First Korean Pop Music Overseas: "Arirang" Unstable Beginning after 1945 The Rise of the Eighth US Army Show The Vietnam War and Expansion into Southeast Asia Stepping Stone of Korean Pop Music's Overseas Expansion The Beginning of Hallyu and K-Pop Contemporary Korean Pop Music 2000: Rise of the First Generation of Idol Groups 2001: From Emotional Ballads to Hip Hop 2002: Dance and Vocal Artists 2003: Hyori Syndrome 2004: Korea's Three Major Record Companies and Their Artists 2005: Chart-topping Ballads 2006: The New Generation of Idol Boy Groups 2007: The New Generation of Idol Girl Groups 2008: Wonder Girls and Other Top Female Singing Groups 2009: The Meteoric Rise of Idol Groups in Korea 2010: The Korean Wave in the Asian Music Market 2011: The Growing Influence of Girl Groups with each Major Record Company 2012: PSY Syndrome 2013: Competition between Old K-Pop Artists and Idol Groups 2014: Hit Collaborations K-Pop: Evaluation and Prospects Export-driven K-Pop, Going Beyond Korea, China, and Japan The Spread of K-Pop through Social Media The Global Appeal of K-Pop K-Pop's Star-Making System Benefits of Global Cultural Exchange beyond Asia k pop,korean pop music,Hallyu,SHINee,SUPER JUNIOR,GIRLS' GENERATION,2NE1 Koreana - Autumn 2013 (English)????????

A free ebook version of this title is available through Luminos, University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn more. *Placing Empire* examines the spatial politics of Japanese imperialism through a study of Japanese travel and tourism to Korea, Manchuria, and Taiwan between the late nineteenth century and the early 1950s. In a departure from standard histories of Japan, this book shows how debates over the role of colonized lands reshaped the social and spatial imaginary of the modern Japanese nation and how, in turn, this sociospatial imaginary affected the ways in which colonial difference was conceptualized and enacted. The book thus illuminates how ideas of place became central to the production of new forms of colonial hierarchy as empires around the globe transitioned from an era of territorial acquisition to one of territorial maintenance.

A war-torn country only 60 years ago, South Korea has since achieved prodigious growth and global integration, experiencing rapid industrialization and seeing its cultural exports gain international popularity. Because of this rapid transformation, an investigation of the Korean ethos--the shared self-concept woven through the divergent social contexts of both South and North Korea--is challenging. This book provides an introduction to the Korean ethos, detailing its representation in key cultural words and in film. Part I explores definitive concepts (terms) generally regarded as difficult to translate, such as han (regret), jeong (feeling) and deok (virtue), and how they are expressed in Korean cinema. Part II analyzes film narratives based on these concepts via close readings of 13 films, including three from North Korea.

[Postcolonial Entanglements and the Preservation of Korea's Central Folksong Traditions](#)

[The Garland Encyclopedia of World Music](#)

[Korean Film](#)

[Music Fundamentals, Methods, and Materials for the Elementary Classroom Teacher](#)

[Song of Arirang](#)

[Da Kine Talk](#)

[Elton John Official Autobiography](#)

[Koreans in Transnational Diasporas of the Russian Far East and Manchuria, 1895-1920](#)

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[A Korean Communist in the Chinese Revolution](#)

[Perspectives on Korean Music](#)

[Koreana - Autumn 2013 \(English\)](#)

In October 2009, the Korean girl group 2NE1's album *To Anyone* ranked second after Eminem's *Recovery* on the Top Hip Hop Albums chart on iTunes, the largest online music vendor in the United States. At a concert hall in Los Angeles, five hundred Girls' Generation fans wearing T-shirts that read "Soshified"? "Soshi" is a shortened form of "Sonyeo Shidae," the Korean name of the girl group? sang the group's song "Gee" while performing a synchronized dance to the music. The YouTube video of the popular Girls' Generation song "Gee" had more than 56 million hits as of October 2011. In June 2011, young fans came from all over Europe?the UK, Germany, Spain, Italy, Sweden, and elsewhere?to see Korean idol groups including TVXQ!, Super Junior, SHINee, Girls' Generation, and f(x) at Le Zenith de Paris in France, a venue where many famous European pop acts have held concerts. In Bangkok, Thai youngsters dreaming of becoming "the next Nichkhun" (a member of boy band 2PM)

hold singing and dancing competitions to Korean music every weekend. What do all of these happenings around the world have in common? The answer is "K-Pop." K-Pop Meets the World K-Pop Makes a Splash in Europe US Starts to Notice K-Pop K-Pop Stars Break Records in Japan K-Pop Triggers New Hallyu in Southeast Asia Why K-Pop? Hybrid Entertainment The Versatility of Korean Stars Globalized Star-Making System Social Media Enables Rapid Spread History of K-Pop Birth of Korean Pop Music Korean War and US Influence The First Renaissance Folk Music Represents Youth Culture Superstar Cho Yong-pil and the Ballad Era Seo Taiji & Boys Open New Chapter K-Pop Goes Global The Most Popular K-Pop Artists Idol Pop R&B and Ballads Hip Hop Rock and Indie Epilogue Where Is K-Pop Headed? keyword : K-POP,korean pop music,2NE1,Girls' Generation,SNSD,Super Junior,SHINee

This volume explores the emergence, evolution, and politics of North Korean human rights activism and its relevance for international policy. This anthology addresses the modern musical culture of interwar Osaka and its surrounding Hanshin region. Modernity as experienced in this locale, with its particular historical, geographic and demographic character, and its established traditions of music and performance, gave rise to configurations of the new, the traditional and the hybrid that were distinct from their Tokyo counterparts. The Taisho and early Showa periods, from 1912 to the early 1940s, saw profound changes in Japanese musical life. Consumption of both traditional Japanese and Western music was transformed as public concert performances, music journalism, and music marketing permeated daily life. The new bourgeoisie saw Western music, particularly the piano and its repertoire, as the symbol of a desirable and increasingly affordable modernity. Orchestras and opera troupes were established, which in turn created a need for professional conductors, and both jazz and a range of hybrid popular music styles became viable bases for musical livelihood. Recording technology proliferated; by the early 1930s, record players and SP discs were no longer luxury commodities, radio broadcasts reached all levels of society, and 'talkies' with music soundtracks were avidly consumed. With the perceived need for music that suited 'modern life', the seeds for the pre-eminent position of Euro-American music in post-Second-World war Japan were sown. At the same time many indigenous musical genres continued to thrive, but were hardly immune to the effects of modernization; in exploring new musical media and techniques drawn from Western music, performer-composers initiated profound changes in composition and performance practice within traditional genres. This volume is the first to draw together research on the interwar musical culture of the Osaka region and addresses comprehensively both Western and non-Western musical practices and genres, questions the common perception of their being wholly separate domains

Establishes contextual and theoretical bases to help the reader understand cultural, political, and socioeconomic aspects of Korean film.

"North Korea is often said to be unknown: a reclusive and secretive state. It behaves as if the whole country is a theatre that projects itself through performance. Song, together with other music and dance production, forms the soundtrack to the theater of daily life, embedding messages that tell the official history, the exploits of leaders, and the socialist utopia yet-to-come. Songs form the foundation stones of revolutionary operas, of instrumental and orchestral tone poems, and are rearranged in countless versions for use by children in kindergartens, for 50,000 young people who dance annually in celebration of the Eternal President's birthday, and for the 100,000 participants of mass spectacles such as the Arirang Festival. North Koreans are reminded daily on state-controlled television news how their songs are beamed around the world by satellite, and songs are today routinely uploaded to YouTube and Youku. This is the first book-length account of North Korean music and dance in any language other than Korean. It is based on fieldwork, on interviews, and resources researched in private and public archives and libraries in North Korea, but also in South Korea, China, North America and Europe. It explores revolutionary songs written in the 1940s and pop songs from the 2010s, exploring in a critical but informed way not just songs, but also developments of Korean instruments, the creation of revolutionary operas that embed the state's ideology of *juche* "self-reliance", mass spectacles, dance and dance notation, and composers and compositions"--

First published in 1941 and long unavailable, *Song of Arirang* tells the true story of Korean revolutionary Kim San (Jang Jirak), who left colonized Korea as a teenager to fight against Japanese imperialism and fought alongside Mao's Red Army during the Chinese Revolution. This remarkably intimate memoir (as told to the American journalist Nym Wales, aka Helen Foster Snow) brings to vivid life some of the most dramatic events of the period. With its first-hand account of early 20th-century guerilla insurgency and radical cross-pollination, this rare, behind-the-scenes look into what Wales describes as "the psyche of a dedicated and thoughtful revolutionary" gives voice to the brutality, betrayal and alliances that rocked East Asia at the beginning of the last century and continue to shape the region--and the world--today. Kaya's edition of *Song of Arirang* includes the writings (both literary and in essay form) of Kim San himself, translated into English for the first time ever, as well as contextualizing notes by George Totten and an introduction by Arif Dirlik. Kim San (Jang Jirak, 1905-37) left his family in Korea as a teenager and crossed the border into China, where he joined Mao's Red Army. A participant in or witness to some of the most critical events of the Chinese Revolution, he became a leader in the fight against Japanese colonial rule, and

was executed in China in 1937. He was awarded a posthumous "Patriot" award by the South Korean government in 2005. Born in Cedar City, Utah, Helen Foster Snow (1907-97) moved to China in 1931 and reported extensively on the Chinese Revolution, the Korean independence movement and the Sino-Japanese War. Writing under the pseudonym of Nym Wales, she wrote and published over 40 books, including Inside Red China, My China Years: A Memoir and Song of Ariran. In 1993, she was awarded the first China Writer's Association award, and in 1996, she became the first American ever to be honored as a Friendship Ambassador by the Chinese government.

[Songs of the Far East for Solo Singers](#)

[The Story of a Korean Rebel Revolutionary in China](#)

[Arirang People](#)

[Opera, Concert and Symphony](#)

[Perspectives on Korean Music: intangible cultural properties as icons of identity](#)

[A New Force in Pop Music](#)

[East Asia: China, Japan, and Korea](#)

[The Journal of Modern Korean Studies](#)

[North Korean Human Rights](#)

[Korean Folk Songs](#)

[Popular Music, Cultural Amnesia, and Economic Innovation in South Korea](#)

[K-POP](#)

An assortment of songs from throughout the globe, sung by performers in their native languages with English translations.

Koreana is a full-color quarterly on Korean culture and arts, including traditional heritage as well as modern and contemporary activities. Each issue includes in-depth coverage of a selected theme, followed by an array of articles on artists and artisans, historic and cultural landmarks, natural attractions, reviews of stage performances and exhibitions, literary pieces, and today's lifestyles. Published since 1987, the magazine can also be accessed at (www.koreana.or.kr).

K-Pop: Popular Music, Cultural Amnesia, and Economic Innovation in South Korea seeks at once to describe and explain the emergence of export-oriented South Korean popular music and to make sense of larger South Korean economic and cultural transformations. John Lie provides not only a history of South Korean popular music—the premodern background, Japanese colonial influence, post-Liberation American impact, and recent globalization—but also a description of K-pop as a system of economic innovation and cultural production. In doing so, he delves into the broader background of South Korea in this wonderfully informed history and analysis of a pop culture phenomenon sweeping the globe.

[Ideology and Creativity in North Korean Music and Dance](#)

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