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Nota di contenuto	Preliminary Material / Bart Barendregt -- Sonic Histories in a Southeast Asian Context / Bart Barendregt -- Music on Dutch East Indies Radio in 1938: Representations of Unity, Disunity, and the Modern / Philip Yampolsky -- 'Dirty Dancing' and Malay Anxieties: The Changing Context of Malay Ronggeng in the First Half of the Twentieth Century / Jan van der Putten -- Disquieting Degeneracy: Policing Malaysian and Singaporean Popular Music Culture From the Mid-1960's to Early-1970's / Adil Johan -- Pop Goes Melayu: Melayu Popular Music in Indonesia, 1968–1975 / Andrew N. Weintraub -- Pop Melayu vs. Pop Indonesia: New Interpretations of a Genre into the 2000's / Emma Baulch -- Worlds of Sparkling Lights: Popular Music and Youth Cultures in Solo, Central Java / Lars Gjelstad -- Seductive Pleasures, Eluding Subjectivities: Some Thoughts on Dangdut's Ambiguous Identity / Bettina David -- Notes on Dangdut Music, Popular Nationalism, and Indonesian Islam / Jeremy Wallach -- Politicians who Love to Sing and Politicians who Detest Singing / Kees van Dijk -- Musical Aspects of

Popular Music and Pop Sunda in West Java / Wim van Zanten --  
Modernizing Songs of the Forest: Indigenous Communities Negotiate  
Tensions of Change in Malaysia / Tan Sooi Beng -- Index / Bart  
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Sommario/riassunto

Sonic Modernities situates Southeast Asian popular music in specific socio-historical settings, hoping that a focus on popular culture and history may shed light on how some people in a particular part of the world have been witnessing the emergence of all things modern. In its focus on pioneering artists, their creative use of new genres and border crossing technologies it aims at a rewriting of Southeast Asia's twentieth century from the perspective of popular music makers, the entertainment industry and its ever changing audiences. Contributors include: Bart Barendregt, Philip Yampolsky, Jan van der Putten, Adil Johan, Andrew Weintraub, Emma Baulch, Lars Gjelstad, Bettina David, Jeremy Wallach, Kees van Dijk, Wim van Zanten and Tan Sooi Beng. Full text (Open Access)

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