

**ROCK CRITICISM
FROM THE
BEGINNING**

**Amusers, Bruisers,
& Cool-Headed
Cruisers**

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Rock Criticism Beginning Bruisers Cool Headed

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Rock Criticism Beginning Bruisers Cool Headed:

Rock Criticism from the Beginning Ulf Lindberg, 2005 *Rock Criticism from the Beginning* is a wide ranging exploration of the rise and development of rock criticism in Britain and the United States from the 1960s to the present. It chronicles the evolution of a new form of journalism and the course by which writing on rock was transformed into a respected field of cultural production. The authors explore the establishment of magazines from *Crawdaddy* and *Rolling Stone* to *The Source* and from *Melody Maker* and *New Musical Express* to *The Wire* while investigating the careers of well known music critics like Robert Christgau, Greil Marcus and Lester Bangs in the U S and Nik Cohn, Paul Morley and Jon Savage in the U K to name just a few. While much has been written on the history of rock, this Bourdieu inspired book is the first to offer a look at the coming of age of rock journalism and the critics that opened up a whole new kind of discourse on popular music.

Litpop: Writing and Popular Music Rachel Carroll, Adam Hansen, 2016-05-13 Bringing together exciting new interdisciplinary work from emerging and established scholars in the UK and beyond, *Litpop* addresses the question how has writing past and present been influenced by popular music and vice versa. Contributions explore how various forms of writing have had a crucial role to play in making popular music what it is and how popular music informs literary writing in diverse ways. The collection features musicologists, literary critics, experts in cultural studies and creative writers organised in three themed sections. Making *Litpop* explores how hybrids of writing and popular music have been created by musicians and authors. Thinking *Litpop* considers what critical or intellectual frameworks help us to understand these hybrid cultural forms. Finally, Consuming *Litpop* examines how writers deal with music's influence, how musicians engage with literary texts and how audiences of music and writing understand their own role in making *Litpop* happen. Discussing a range of genres and periods of writing and popular music, this unique collection identifies, theorizes and problematises connections between different forms of expression, making a vital contribution to popular musicology and literary and cultural studies. *The*

Global Sixties in Sound and Vision T. Brown, A. Lison, 2014-05-01 Despite the explosion of interest in the global 1960s, the arts in this period, both popular and avant garde forms, have too often been neglected. This interdisciplinary volume brings together scholars in history, cultural studies, musicology and other areas to explore the symbiosis of the sonic and the visual in the counterculture of the 1960s.

Popular Music Matters Lee Marshall, Dave Laing, 2016-03-23 Simon Frith has been one of the most important figures in the emergence and subsequent development of popular music studies. From his earliest academic publication, *The Sociology of Rock* 1978, through to his recent work on the live music industry in the UK, in his desire to take popular music seriously, he has probably been cited more than any other author in the field. Uniquely, he has combined this work with a lengthy career as a music critic for leading publications on both sides of the Atlantic. The contributions to this volume of essays and memoirs seek to honour Frith's achievements, but they are not merely about Frith. Rather, they are important interventions by leading scholars in the field, including Robert Christgau, Antoine Hennion, Peter J

Martin and Philip Tagg The focus on sociology and industry and aesthetics and values reflect major themes in Frith's own work which can also be found within popular music studies more generally As such the volume will become an essential resource for those working in popular music studies as well as in musicology sociology and cultural and media studies

Popular Music and Automobiles Mark Duffett, Beate Peter, 2020-01-09 Particularly since the 1950s cars and popular music have been constantly associated As complementary goods and intertwined technologies their relationship has become part of a widely shared experience one that connects individuals and society private worlds and public spheres *Popular Music and Automobiles* aims to unpack that relationship in more detail It explores the ways in which cars and car journeys have shaped society as well as how we have shaped them Including both broad synergies and specific case studies *Popular Music and Automobiles* explores how attention to an ongoing relationship can reveal insights about the assertion and negotiation of identity Using methods of enquiry that are as diverse as the topics they tackle its contributors closely consider specific genders genres places and texts

Making Meaning in Popular Song Theodore Gracyk, 2022-06-16 Winner ASA American Society for Aesthetics 2023 Outstanding Monograph Prize For Theodore Gracyk meaning in popular music depends as much on the context of reception and performer's intentions as on established musical and semantic practices Songs are structures that serve as the scaffolding for meaning production influenced by the performance decisions of the performer and their intentions Arguing against prevailing theories of meaning that ignore the power of the performance Gracyk champions the contextual relevance of the performer as well as novel messaging through creative repurposing of recordings Extending the philosophical insight that meaning is a function of use Gracyk explains how both the performance persona and the personal life of a song's performer can contribute to or undercut ethical and political aspects of a performance or recording Using Carly Simon's *You're So Vain* Pink Floyd the emergence of the musical genre of post punk and the practice of cover versions Gracyk explores the multiple sometimes contradictory notions of authenticity applied to popular music and the conditions for meaningful communication He places popular music within larger cultural contexts and examines how assigning a performance or recording to one music genre rather than another has implications for what it communicates Informed by a mix of philosophy of art and philosophy of language Gracyk's entertaining study of popular music constructs a theoretical basis for a philosophy of meaning for songs

The Oxford Handbook of Music and the Middlebrow Kate Guthrie, Christopher Chowrimootoo, 2025-03-06 The *Oxford Handbook of Music and the Middlebrow* takes a fresh look at the history of nineteenth and twentieth century music Offering an alternative to the traditional focus on either highbrow modernism on the one hand or lowbrow popular music on the other its novel view centers on the wealth of previously overlooked products and practices that bridged the space between these cultural extremes While seminal attempts to recover middlebrow culture came from literary critics and historians middlebrow studies is now a burgeoning field within musicology As the first essay collection on this topic this handbook has two aims first it seeks to explore the middlebrow as a historical

phenomenon excavating the kinds of critical writings marketing practices and compositional styles with which it was associated By reanimating a range of musical practices and products from symphonic concerts to Broadway musicals opera criticism to rock journalism and modern jazz to pop rock the contributors investigate how artists critics and audiences breached the divide from both above and below In the process the handbook chapters push the boundaries of middlebrow studies and demonstrate the category's relevance outside of the mid twentieth century Anglophone world by delving into the nineteenth century interrogating the present day and looking to Germany Russia and beyond The handbook's second aim is to complicate the disciplinary divisions that have flowed from the entrenched oppositions between high and low genres Breaking new ground by bringing together scholars of classical and popular music these chapters trace common middlebrow themes across traditional disciplinary boundaries Across this broad vista contributors account for the kinds of syntheses overlaps and juxtapositions that made the cultural middle such a richly textured and endlessly contested terrain

Globalization, Music and Cultures of Distinction Simone Varriale, 2016-08-16 This book is the first comprehensive account of how Anglo American popular music transformed Italian cultural life Drawing on neglected archival materials the author explores the rise of new musical tastes and social divisions in late twentieth century Italy The book reconstructs the emergence of pop music magazines in Italy and offers the first in depth investigation of the role of critics in global music cultures It explores how class gender race and geographical location shaped the production and consumption of music magazines as well as critics struggle over notions of expertise cultural value and cosmopolitanism *Globalization Music and Cultures of Distinction* provides an innovative framework for studying how globalization transforms cultural institutions and aesthetic hierarchies thus breaking new ground for sociological and historical research It will be essential reading for scholars and students interested in cultural sociology popular music globalization media and cultural studies social theory and contemporary Italy

The Beatles and Sixties Britain Marcus Collins, 2020-03-05 In this rigorous study Marcus Collins reconceives the Beatles social cultural and political impact on sixties Britain

Understanding the Music Industries Chris Anderton, Andrew Dubber, Martin James, 2012-12-14 Everyone knows music is big business but do you really understand how ideas and inspiration become songs products downloads concerts and careers This textbook guides students to a full understanding of the processes that drive the music industries More than just an expose or how to guide this book gives students the tools to make sense of technological change socio cultural processes and the constantly shifting music business environment putting them in the front line of innovation and entrepreneurship in the future Packed with case studies this book Takes the reader on a journey from Glastonbury and the X Factor to house concerts and crowd funded releases Demystifies management publishing and recording contracts and the world of copyright intellectual property and music piracy Explains how digital technologies have changed almost all aspects of music making performing promotion and consumption Explores all levels of the music industries from micro independent businesses to corporate conglomerates

Enables students to meet the challenge of the transforming music industries This is the must have primer for understanding and getting ahead in the music industries It is essential reading for students of popular music in media studies sociology and musicology

Decoding **Rock Criticism Beginning Bruisers Cool Headed**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its capability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Rock Criticism Beginning Bruisers Cool Headed**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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