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The Aesthetics of Rock is a book by Richard Meltzer (born May 10, 1945). Written between 1965 and 1968, it was published in 1970. Da Capo Press in 1987 published an unabridged edition with a new foreword by Meltzer. It is one of the first major works of rock-music criticism and analysis.

The Aesthetics of Rock - Wikipedia

"The main criticism came after Harry's interview regarding children was released, while he then posted that "with nearly seven billion people inhabiting this Earth, every choice, every ...

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

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opened up a whole new kind of discourse on popular music.

A history of the uneasy relationship between jazz and rock through the lens of the music press.

In the early years of the Cold War, Western nations increasingly adopted strategies of public diplomacy involving popular music. While the diplomatic use of popular music was initially limited to such genres as jazz, the second half of the 20th century saw a growing presence of various popular genres in diplomatic contexts, including rock, pop, bluegrass, flamenco, funk, disco, and hip-hop, among others. This volume illuminates the interrelation of popular music and public diplomacy from a transnational and transdisciplinary angle. The contributions argue that, as popular music has been a crucial factor in international relations, its diplomatic use has substantially impacted the global musical landscape of the 20th and 21st centuries.

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.

Music has gained the increasing attention of historians. Research has branched out to explore music-related topics, including creative labor, economic histories of music production, the social and political uses of music, and musical globalization. This handbook both covers the history of music in Europe and probes its role for the making of Europe during a "long" twentieth century. It offers concise guidance to key historical trends as well as the most important research on central topics within the field.

Text and Drugs and Rock'n'Roll explores the interaction between two of the most powerful socio-cultural movements in the

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post-war years - the literary forces of the Beat Generation and the musical energies of rock and its attendant culture. Simon Warner examines the interweaving strands, seeded by the poet/novelists Jack Kerouac, Allen Ginsberg, William Burroughs and others in the 1940s and 1950s, and cultivated by most of the major rock figures who emerged after 1960 - Bob Dylan, the Beatles, Bowie, the Clash and Kurt Cobain, to name just a few. This fascinating cultural history delves into a wide range of issues: Was rock culture the natural heir to the activities of the Beats? Were the hippies the Beats of the 1960s? What attitude did the Beat writers have towards musical forms and particularly rock music? How did literary works shape the consciousness of leading rock music-makers and their followers? Why did Beat literature retain its cultural potency with later rock musicians who rejected hippie values? How did rock musicians use the material of Beat literature in their own work? How did Beat figures become embroiled in the process of rock creativity? These questions are addressed through a number of approaches - the influence of drugs, the relevance of politics, the effect of religious and spiritual pursuits, the rise of the counter-culture, the issue of sub-cultures and their construction, and so on. The result is a highly readable history of the innumerable links between two of the most revolutionary artistic movements of the last 60 years.

From the cylinder to the download, the practice of music has been radically transformed by the development of recording and playback technologies. This Companion provides a detailed overview of the transformation, encompassing both classical and popular music. Topics covered include the history of recording technology and the businesses built on it; the impact of recording on performance styles; studio practices, viewed from the perspectives of performer, producer and engineer; and approaches to the study of recordings. The main chapters are interspersed by 'short takes' - short contributions by different practitioners, ranging from classical or pop producers and performers to record collectors. Combining basic information with a variety of perspectives on records and recordings, this book will appeal not only to students in a range of subjects from music to the media, but also to general readers interested in a fundamental yet insufficiently understood dimension of musical culture.

The Routledge Reader on the Sociology of Music offers the first collection of source readings and new essays on the latest thinking in the sociology of music. Interest in music sociology has increased dramatically over the past decade, yet there is no anthology of essential and introductory readings. The volume includes a comprehensive survey of the field's history, current state and future research directions. It offers six source readings, thirteen popular contemporary essays, and sixteen fresh, new contributions, along with an extended Introduction by the editors. The Routledge Reader on the Sociology of Music represents a broad reference work that will be a resource for the current generation of sociologically inclined musicologists and musically inclined sociologists, whether researchers, teachers or students.

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