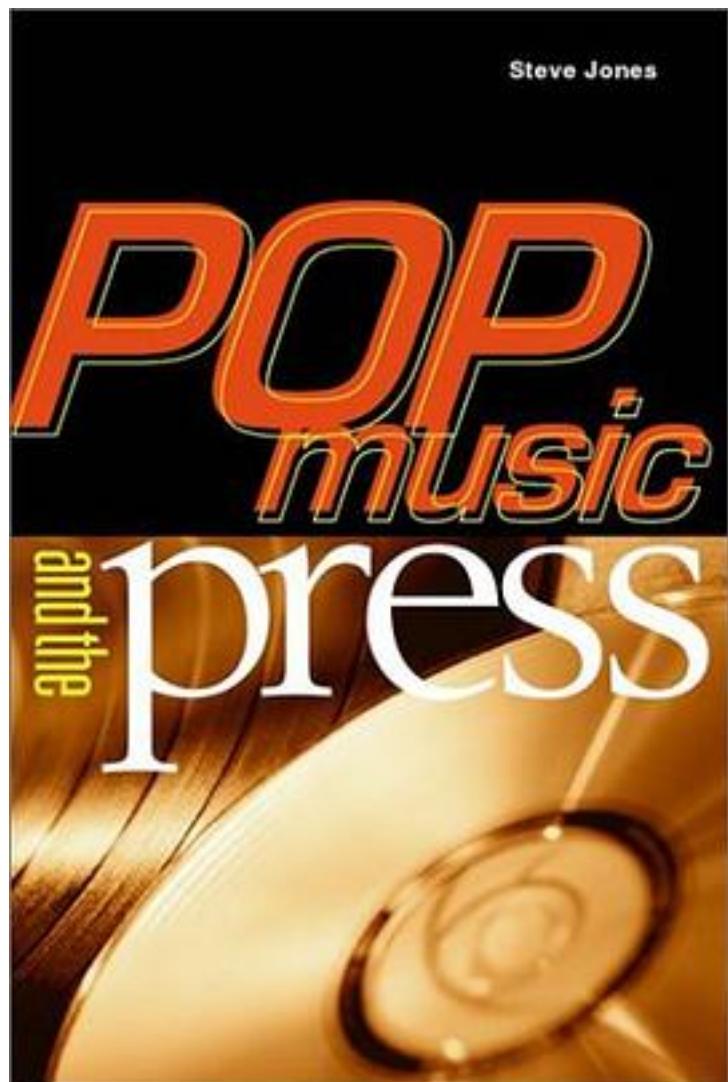


# Pop Music and the Press (Sound Matters)



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著者:Jones, Steve 编

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Since the 1950s, writing about popular music has become a staple of popular culture. "Rolling Stone", "Vibe", and "The Source" as well as music columns in major newspapers target consumers who take their music seriously. Rapidly proliferating fanzines, websites, and internet discussion groups enable virtually anyone to engage in popular music criticism. Until now, however, no one has tackled popular music criticism as a genre of journalism with a particular history and evolution. "Pop Music and the Press" looks at the major publications and journalists who have shaped this criticism, influencing the public's ideas about the music's significance and quality. The contributors to the volume include academics and journalists; several wear both hats, and some are musicians as well. Their essays illuminate the complex relationships of the music industry, print media, critical practice, and rock culture. (And they repeatedly dispel the notion that being a journalist is the next best thing to being a rock star.) Author note: Steve Jones is Professor of Communication at the University of Illinois, Chicago. Among his books are "CyberSociety: Computer-Mediated Communication and Community" (editor) and "Rock Formation: Popular Music, Technology, and Mass Communication".

作者介绍:

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标签

音乐

乐评

宣传

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评论

过时了

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## #音乐001#

框架性阐述了乐评 (Critism) 在1950s产生的本意是为了通过文字分析社会文化、生活方式和新时代潮流来帮助战后年轻一代渡过时代的困境。在发展初期的乐评是小众群体，且高度白化，极少提及黑人与女性艺术家。乐评人与地下出版社以及发烧友编写的杂志之间相互接触后，从小众群体逐渐走向大众。书中提到：乐评并不是“垂直”进入音乐产业的，在某种程度上，乐评是跟大众消费者意见相抗衡的存在。对乐评人来说，绝大多数都要求“高度专业性”的自律，他们会思考如何应对自身听歌的疲惫感和“散发文字魅力”之间的平衡问题，防止自己在听完专辑之后立刻在短短几分钟之内写下25厘米长的问题敷衍了事。越是行业地位高的乐评人 (Lenster和Robert) 越会警惕造神的陷阱，他们要做只是将自己的审美洞察交付于音乐行业。

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## 书评

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