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CLASSIC ROCK MAGAZINES IN HISTORICAL MEDIA-DISOURSE (BASED ON THE MATERIAL OF FOREIGN SPECIALIZED MUSIC PUBLICATIONS OF THE 1960S AND 1980S)

In the contemporary world of rock music, rock journalism has played a significant role in shaping the cultural discourse surrounding rock music. This study aims to analyze the historical context of classic rock journalism based on specialized international music publications from the 1960s and 1980s. Various scientific methods, including historical analysis, media analysis, and musicology, were employed in this research. Historical analysis allowed for a retrospective examination of the evolution of rock journalism from its inception in the 1960s to the present, considering significant changes in societal attitudes, technological progress, and media trends. Media analysis meticulously examined changes in formats and methods of rock journalism, considering the transition from traditional print publications to online platforms and social media. Musicological approaches helped explore the impact of rock journalism on shaping musical preferences and cultural orientations of readers, as well as the music creation process itself. The formulation of research goals and objectives underscores both the theoretical and practical significance of the publication, presenting it as a comprehensive, multi-level study with clearly defined research vectors. The current state of rock journalism is examined, analyzing both classic and contemporary approaches in music journalism. Significant attention is paid to the historical development of rock magazines, from early publications in the 1960s to the significant expansion of the genre in the 1980s. The influence of these publications on shaping musical preferences and cultural orientations of readers, as well as the development of rock music itself, is discussed. Special emphasis is placed on the role of rock journalism in cultural dialogue between musicians and their audience, as well as the analysis of changes in rock magazine formats in response to technological developments and changes in societal attitudes. Additionally, the significance of using various sources such as archives, interviews, and modern online platforms in rock journalism research is highlighted. In conclusion, the article underscores the importance of further research in this direction to enrich our understanding of the role of rock journalism in the contemporary world of music and culture. The research findings are of significant importance to the academic and professional community, serving as a basis for further research in this area and for improving the practice of rock journalism as a mass communication tool.

Key words: Rock Music, Rock Journalism, Classic Rock Magazine, Music Criticism, Reviewing, Album, Editor-in-chief, Fanzine.

Statement of the problem. Rock journalism, occupying a significant place within the realm of music journalism, emerged thanks to the initiatives of amateurs and enthusiasts of rock music who sought to reach beyond a narrow circle of insiders and address a broader audience. This movement from the underground to the masses not only helped to expand the horizons of music journalism but also made it more multifaceted and profound. The issue of reaching a wide range of readers, including both

fans and professionals, presents rock journalism with a series of unique challenges and tasks. The transformation from collecting records and exchanging tapes to publishing analytical reviews and critical articles in specialized publications reflects the evolution of this direction in music journalism as an important component of cultural dialogue, enriching the music scene and providing the audience not just with news, but also with a deep analysis of trends in the world of rock.

Established in the late 1960s, rock journalism plays a key role in interpreting and developing rock as a social, informational, and communication phenomenon, shaping the discourse around musical works, performers, their concerts, and albums.

Today, rock journalism, which includes written, audio, and visual content, continues to be a key element of music journalism, creating articles, reviews, interviews, and analyses related to performers, albums, concerts, and cultural impact.

In this context, rock journalism transforms not only into a chronicler but also into an analyst capable of uncovering complex social and cultural processes through the lens of the music industry.

Analysis of recent research and publications.

Rock journalism, occupying a unique position among the realms of music journalism, is recognized as a significant phenomenon both within the academic community and among professionals. In this context, Hanif Kureishi, in the preface to «The Faber Book of Pop», underscores the inseparable link between journalism and pop music, emphasizing the former's role as a constant companion and source of the latter's development [1].

Works by scholars such as Simon Frith, a leading theorist of popular music culture, Robert Christgau, often referred to as the «dean of American rock critics», and Greil Marcus, renowned for his profound analytical works on rock music and American culture, deserve particular attention in the context of studying rock journalism [2–5].

Additional contributions to understanding this topic have been made by researchers such as J. DeRogatis, whose books and articles delve into the analysis of rock music's influence on society, and Alice Echolls, whose works focus on examining the relationships between pop culture and social movements [6–7].

It is important to note that despite the extensive literature on this subject, questions regarding rock journalism still remain open to new research and interpretations. The sphere of rock music and rock culture as a whole continues to evolve, demanding researchers to be ready for constant updating of approaches and analytical methods. In this context, examining the latest works in the field of rock journalism allows not only to trace the evolution of this genre but also to identify new trends and research directions in music journalism.

Task statement. The objective of this article is to conduct a multifaceted study of rock journalism, particularly its role and significance within the contemporary musical and cultural landscape.

Our tasks encompass not only an analytical review of the genre's historical development and its impact on musical tastes and cultural perceptions but also include the following key directions:

1) Defining the conceptual boundaries of the «Classic Rock Journal» and its key characteristics that allow differentiation within the broad field of music journalism.

2) Analyzing the evolution of rock journalism through the lens of leading foreign publications from the 1960s and 1980s, including evaluating their contribution to the formation and development of rock culture.

3) Taking a comprehensive look at rock journalism as a multifaceted phenomenon, encompassing textual content (articles, reviews, interviews), as well as visual aspects (design, photography), and its interaction with the reader audience and the music industry.

This research aims to create a kaleidoscopic image of the global history of rock journalism, reflecting the complexity, dynamics of development, and diversity of forms of this socio-communicative phenomenon. Through this study, we aspire to contribute to the understanding of how rock journalism, as a cultural and social phenomenon, affects the perception of music and cultural preferences of the audience, as well as how it adapts and transforms in response to changes in the music industry and society.

Outline of the main material of the study.

Music journalist and publisher Sean O'Mahony, who previously worked at «Pop Weekly», founded his own magazine «Beat Monthly» at the end of 1962 (later renamed «Beat Instrumental»). In early 1963, Sean heard «Please Please Me» and asked Brian Epstein if he could publish a magazine dedicated to the Beatles. Epstein and the band agreed, and in August 1963, the first issue of «The Beatles Book» was released with a circulation of 40,000 copies. Following the Beatles' triumphant visit to the United States in April, a unique report was published in the April issue. The monthly circulation reached around 300,000 copies. The fanzine lasted for 77 issues and was closed in December 1969.

Photographer Leslie Bryce had unprecedented access to the group, traveling the world and taking thousands of photos. O'Mahony, under the pseudonym Johnny Dean, acted as the editor with full support from Epstein and the band. In early 1967, he launched the parallel magazine «Monkees Monthly», and in 1979, he was involved in the inception of «Record Collector». «The Beatles Book» was revived in 1976 but was finally closed in 2003.

«Time» and «Newsweek» were among the first American publications to cover Beatlemania in

England. Both magazines printed articles in mid-November 1963 about the Beatles' performance in London in front of members of the royal family. On February 7, 1964, 200 reporters and photographers greeted the members of the «Fab Four» at John F. Kennedy Airport. In January 1964, «Teen Screen» had been published in the United States, targeting a teenage audience with materials about popular musicians of the time. The first issue included a detailed guide to the popular «Beatles Dance». This issue became the first American media entirely dedicated to the Beatles. In the February issue of «Daily Mirror», it was reported about the Beatles' first visit to the United States and the beginning of «Beatlemania».

Leading world researchers on the Beatles cannot be overlooked, such as Mark Lewisohn, Hans Osterwald, Gary Tillery, Ian MacDonald, Hunter Davies, Philip Norman, Lew Cassel, Steve Turner, Walter Everett, Alan Pollack, Patrick Humphries, John Robertson, Peter McCabe, Robert D. Schonfeld, Kennet Womack, Keith Elliot Greenberg, and Peter Doggett, etc. In total, Beatles journalists have created a wide range of seminal works and made an invaluable contribution to understanding the creative legacy of the Beatles in the context of global culture. These outstanding works have become an integral part of the journalistic canon on the greatest band in the history of rock music.

Reflecting the growing sphere of collecting in the 1970s, over time, advertisements in magazines began to dominate rare vinyl records, unrelated to THE BEATLES. In September 1979, an appendix was released for «The Beatles Book» aimed at record collectors, which was successful among phonophiles, and in 1980.

O' Mahony launched «Record Collector» as a separate publication. Early issues, geared towards the collector's market, were mainly dedicated to the music of collectible performers from the 1950s, 1960s, and 1970s. With the arrival of Peter Doggett, who worked at the magazine for almost 20 years, «Record Collector» began to take shape and acquire its own identity. The materials included discographies of their British releases with catalog numbers, release dates, and distinctive features of the records and covers. The structure of «Record Collector» includes specialized sections such as «Collector's Corner» (materials on collecting rare vinyl records, CDs, posters, and other musical artifacts), «Rare Record Price Guide» (about market prices for rare collectible recordings), «Memorabilia Madness» (dedicated to posters, autographs, and other memorabilia items), «Interview

Archives» (archival interviews with legends of the music industry), and others.

Fiona Sturges, in her article «From Weekly to Weekly» (2002), which provides an overview of music periodicals in the second half of the 20th century, wrote: «It was in the 1970s that writing about music became a serious business».

In the mid-60s, science fiction enthusiasts Paul Williams and Greg Shaw, sensing a growing interest in new music, became editors of the first small-circulation amateur rock publications. Using the methodology of a science fiction fanzine, Greg Shaw explored the history of music, attempting to identify similar patterns across different time dimensions. Rock writers such as John Ingham and Mark Perry saw punk as a fragment of one of the loops in the context of a circular spatio-temporal continuum. The most important fanzines of the early rock era were «Crawdaddy!» (1963), «Mojo-Navigator Rock and Roll News» (1966), and «Who Put The Bomb» (1970). «Crawdaddy!» quickly moved from amateur origins to leading positions in professional publications. Notable fanzines include «Denim Delinquent» (1971) edited by Jim Parrett and «Flash» (1972) by Mark Shipper, who later wrote for «Phonograph Record Magazine» and edited «Radio & Records» (an independent magazine on radio and music industry news from 1973–2006).

As rock gained mass popularity, there was a growing need for comprehensive coverage and analysis. Among the small-circulation periodicals of the 60s and 70s were such publications as «Billy Fury», «Hullabaloo Magazine», «Beatwave», «Beetle», «Impetus Magazine», «Fat Angel», «Living Blues», «Mirabelle Magazine», «New Sounds New Styles», and occasional issues dedicated to individual musicians. One of the iconic works of rock journalism was Mark P's article «This Is Another» in his punk fanzine «Sniffing Glue».

In 1966, American college student Paul Williams, influenced by the growing development and cultural influence of the new popular music direction, founded «Crawdaddy!» – «the first magazine to take rock and roll seriously» (The New York Times). Preceding magazines like «Rolling Stone» and «Creem», «Crawdaddy!» became a training ground for many authors who found their style in describing rock. The magazine launched the careers of Sandy Pearlman, Peter Knobler, and Richard Meltzer. Some rock historians consider Meltzer to be the first rock analyst and credit him with inventing 'Rock Criticism'. Despite its short existence from October 1967 to May 1968, the American countercultural publication

«Cheetah» left a notable mark in the history of rock journalism. Jules Siegel, co-author of several songs for THE BEACH BOYS, served as the first editor, later replaced by Larry Dietz, with assistance from Ellen Willis, who became the first rock critic for «The New Yorker» and later wrote for «Rolling Stone», «Village Voice», and other publications.

Rock spread across countries like through the bloodstream, delivering oxygen, nutrients, and hormones to the cells of the planet's body. The structure of rock publications changed drastically. Music journalism attempted to understand how to allocate attention and resources to different sectors of record consumers. The newspaper «New Musical Express» (NME), founded in 1952, made a significant contribution to the popularization of rock. In the 1960s and 1970s, it became one of the most influential platforms for analysis, interviews, and reports about artists.

Independent rock press emerged as a reaction to the trends of leading music periodicals, which set the agenda. Fan magazines, often run by music enthusiasts with minimal or no writing experience, represent low-budget byproducts created according to the principle of autonomous operation. While the 1960s are considered the decade that gave birth to rock journalism, it was in the 1970s that it reached its golden age. In his review of rock press in «Creem» magazine, Greg Shaw called «Crawdaddy» «the first true rock fan magazine». The magazine, launched by a group of like-minded individuals in response to the growing influence of mainstream music, was opposed to the majority of existing music periodicals.

Moving from mimeographed fanzines to leading music periodicals, publications like «Crawdaddy» and «Rolling Stone» set the standards for revival in the USA. However, neither in the music itself nor in most publications on the subject was there any longer a spirit of rebellion against the mainstream. The changing nature of storytelling demanded the search for new rock heroes. The early 1970s became a time when individual journalists began to understand popular music as a historical process. In the USA, this change in approaches occurred slightly earlier than in Britain. In the 1970s, the official British music press was represented by three main music weeklies: «Melody Maker», «NME», and «Sounds». There was also «Record Mirror» although it was slightly less popular. Operating on a much more global level than rock fanzines, the publications addressed to a broader audience in the aforementioned media created templates for public perception of culture.

Professional music periodicals such as «Rolling Stone», «New Musical Express», «Melody Maker»,

«Record Mirror», and «Sounds» had a significant economic component and followed the principle of heteronomous production. Of the four British publications, «Melody Maker» was the oldest. Launched in January 1926, the newspaper reached a circulation of 250,000 copies in the 1970s.

«NME» achieved a cult status that «Melody Maker» could not surpass due to its somewhat conservative stance. Founded in 1952, this music periodical was dubbed «rock ink» – a nickname referring to freshly printed newspapers that left stains on readers' fingers (Simon Reynolds). Like other British music weeklies, NME, being a rare source of music news, enjoyed demand among its regular readership. Covering the «British Invasion», the newspaper reached an extraordinarily high circulation, peaking at 306,881 in 1964. In the review of periodic rock publications «Worth Their Wait», British music critic Simon Reynolds emphasizes the role of advertising revenues in the relationship between periodicals and large corporations. Commercial pages achieved increased profitability for music media, allowing them to avoid interference in editorial affairs by the media conglomerates that owned them. Financial stability and other factors contributed to strengthening the institution of the British rock press. And «NME» confidently saw itself at the helm of musical progress. By 1973, «NME» had hired the most insightful and bold writers from the underground press. These were authors of magazines «IT» and «Oz», which were created in the late 60s to cover the counterculture movement.

In a review of periodic rock publications titled «Worth Their Wait», British music critic Simon Reynolds emphasizes the role of advertising revenue in the relationships between periodicals and major corporations. Commercial pages increased the profitability of music media, allowing them to avoid interference in editorial affairs from media conglomerates that owned them. Financial stability and other factors contributed to the strengthening of the British rock press institution. And «NME» confidently saw itself at the helm of musical progress. By 1973, «NME» had hired the most insightful and daring writers from the underground press. These were the authors of magazines «IT» and «Oz» which were created in the late 1960s to cover the countercultural movement.

Can a text about a new album or song create music in your head before you even buy the record? For example, Greg Shaw described the ending of THE WHO' s song «My Generation» in 1966 in «Mojo Navigator» as follows: «A minute or so of furious vandalism, as all the instruments kick back in, the amps and speakers blowing right and left, conjuring up

images of lightning bolts flashing through electrodes in some Frankenstein lab, and all the while this manic rhythm is pounding away like eight baboons with heavy sticks in a tiny booth with walls of taut drum skins, drummers fighting for their lives to get out of there». Later, this style of rock journalism was derided as «Cathedrals of Sound». David Toop was one of the music journalists who transcended his time and culture and placed rock in a broader context.

The American weekly music industry magazine «Cashbox» was published from July 1942 to November 1996. Its most well-known competitors were «Billboard» and «Record World» (known as «Music Vendor» until April 1964). In 2006, the publication was transformed into the online magazine Cashbox Magazine. At the end of 2021, the magazine's management, Sandy Graham and Bruce Elrod, decided to return to print.

American journalist and music critic Lester Bangs published his first article in 1969 in «Rolling Stone» magazine. His reviews were sharp and critical. In the early 1970s, he was fired from «Rolling Stone», with the reason given that he spoke disrespectfully about musicians. Lester moved to «Creem» magazine. Several important concepts were introduced on its pages.

The term «punk rock» was introduced in an article by Dave Marsh about QUESTION MARK & THE MYSTERIANS. The phrase «Heavy Metal» was first used by STEPPENWOLF in «Born To Be Wild» (1969).

On May 19, 1979, the advent of NWOBHM (New Wave of British Heavy Metal) was boldly announced, giving the music a completely different face. This had far-reaching consequences for rock. The term heavy metal appeared in an article by Mike Saunders about SIR LORD BALTIMORE. The magazine was supported by ROXY MUSIC, BLONDIE, and THE NEW YORK DOLLS. It was the first to praise «metalheads» like MOTÖRHEAD, JUDAS PRIEST, and VAN HALEN. The publication was suspended in 1989.

Many consider «Smash Hits» to be a pioneer in publishing hit song lyrics, but in reality, this direction was pioneered by the magazine «Disco 45» (notably, there was no term «disco» or «discotheque» at the time), which started printing pop song lyrics, articles, and music crosswords in November 1970. In 1972, a subsidiary edition called «Pop Ads 500» was released. Later, the main magazine's name was changed to «Disco 45 Songbook». The chief editor and main author was Russell Johns. The last 153rd issue was released in July 1983.

Founded in 1967 by John Abbey, the British music magazine «Blues & Soul» rivaled «NME» and «Q». In 1979, DJ Pete Tong began working as a journalist

at «Blues & Soul», becoming the editor-in-chief the following year. By 2006, 1,000 issues had been published. In 2011, «Blues & Soul» was relaunched as a vintage edition under the leadership of editor Lee Tyler and longtime author Pete Lewis.

The magazine «HIT» was a popular British teenage pop music magazine of the 1970s, similar to «FAN». Its pages were mainly filled with photographs of pop and glam rock stars of that era, such as Marc Bolan, David Bowie, Gary Glitter, ROXY MUSIC, SLADE, SWEET, MOTT THE HOOPLE...

«Popfoto» was a German edition of the Dutch magazine of the same name, founded in 1966. Issues in German began in January 1968. After merging with the Dutch magazine «Teenbeat» in February 1969, the magazine was renamed «Popfoto Teenbeat». From 1971 to 1980, the magazine was again called «Popfoto». Then, after merging with the magazine «Pop», the issues were titled «Pop/Popfoto». The next merger occurred with the magazine «Rocky», and until 1998, printed copies were released under the brand «Pop-Rocky mit Popfoto». In addition to stories about current stars, there were reports on cinema and fashion, as well as youth topics (love, sex, and experiences). Contests, music charts, and horoscopes were part of the regular content. The magazine also featured posters and stickers.

The first British album chart was published in 1956 in the weekly music newspaper «Record Mirror», which was published from 1954 to 1991 for pop music fans and record collectors. In this publication, DJ James Hamilton wrote about American soul and R&B from 1964.

In 1975, he began to write a «disco» column, and in 1979, he developed his own onomatopoeic style of describing records. In the 1980s, «Record Mirror» was the only mainstream music publication containing British SP and LP charts used by the BBC for Radio 1 and Top of the Pops, plus Billboard US charts.

The magazine titled «Kerrang!» first appeared in 1981 as a one-off «Heavy Metal Special» of the newspaper «Sounds». Due to the popularity of this issue, the magazine became a monthly publication, and then from 1987, it became a weekly. Initially dedicated to NWOBHM, the musical priorities changed several times – punk, grunge, glam metal, nu-metal, post-hardcore, alternative rock. The term «thrash metal» was first introduced by «Kerrang!» journalist Malcolm Dome, who wrote about hard rock and heavy metal for «Record Mirror», «Metal Hammer», and «Classic Rock» since 1979. In 2001, «Kerrang!» became the best-selling British music weekly, surpassing «NME».

Operating for 9 years – from May 1983 to February 1992 – the British magazine «Number One» (initially called «No. 1») was dedicated to pop music and mainly targeted the teenage market. It was conceived as a direct competitor to «Smash Hits», which was at the peak of its popularity at the time. The single and album charts in «Number One» were updated weekly. In addition to the charts, the magazine included interviews with pop stars, lyrics of pop hits, reviews of singles and albums, contests, and a readers' letters page. One of the magazine's features was that regular writers were published under pseudonyms («Lola Lush», «Snabber»).

The monthly magazine «Metal Hammer» first appeared in West Germany in 1984, and over time, its own versions emerged in England and some other European countries.

The British music magazine «Q» was founded in 1986 by Mark Ellen and David Hepworth. In contrast to the popular music press («NME», «Melody Maker»), the magazine was primarily aimed at middle-aged and older music lovers and was modeled after the early «Rolling Stone». Initially, the publication was called «Cue» (from «Cueing A Record» – «preparing a record for playback»), but soon the title was changed to avoid confusion. The «Q» magazine featured an extensive section of album reviews, published compilation lists («The 100 Greatest Albums,» «50 Bands to See Before You Die»...). The last issue of «Q» magazine was released on July 28, 2020.

Independent rock press emerged as a counterreaction to the tendencies of leading music periodicals setting the agenda. Fan magazines, often led by music enthusiasts with minimal or no writing experience, represent low-budget byproducts created in accordance with the principle of autonomous operation.

Providing an overview of the rock press in the magazine «Creem», Greg Shaw referred to «Crawdaddy» as the «first true magazine for rock'n'roll fans». A publication released by like-minded individuals in response to the growing influence of mainstream music, it was opposed to the majority of existing music periodicals.

Transitioning from mimeographed fanzines to leading music periodicals, publications such as «Crawdaddy» and «Rolling Stone» set the standards for revival in the United States. However, neither in the music itself nor in the majority of publications on the subject, was there no longer a spirit of rebellion against the mainstream. The changing nature of storytelling necessitated the search for new rock heroes. The early 1970s became a time when

individual journalists began to conceptualize popular music as a historical process. In the United States, this change in approaches occurred slightly earlier than in Britain. In the 1970s, the official British music press was represented by three main music weeklies: «Melody Maker» «NME» and «Sounds». There was also the «Record Mirror», although it was slightly less popular. Operating on a much more global level than rock fanzines, publications addressed to a broader audience in the aforementioned media outlets created templates for public perception of culture.

Such professional music periodicals as «Rolling Stone», «New Musical Express», «Melody Maker», «Record Mirror», and «Sounds» had a significant economic component and adhered to the principle of heteronomous production. Among the four British publications, «Melody Maker» was the oldest. Launched in January 1926, the magazine reached a circulation of 250,000 copies in the 1970s.

The history of rock journalism reflects the key features of rock music. Late 60s rock was a countercultural force, a home for genuine self-expression. Rock writers aimed to become the spokespersons of their generation's values. Since then, we have seen rock music fragment into many genres, subgenres, and directions. And the rock press responded to this by increasing the number of specialized publications.

However, recently, some radio stations and magazines have begun to remove the word rock from their names, claiming that the term has ceased to be attractive to advertisers [8]. Digital platforms offer new opportunities for analysis and communication, continuing the legacy laid down by the masters of rock interpretation. However, in recent decades, the rock press has declined, losing both its authority and commercial appeal, but this topic is for our further research.

Conclusions

Let us summarize the key findings of our review. Classic rock magazines can be classified according to a number of criteria: time period (e.g., the 1960s, 1970s, 1980s, etc.), musical direction (rock-n-roll, hard rock, heavy metal, punk, progressive rock, and others), and geographical region (America, Europe, the UK, Scandinavia, and so on). Publications also vary across many other parameters: structure, audience age, level of expertise, circulation, design, format, paper and print quality, volume, frequency of issues, the presence or absence of special inserts (e.g., flexi-discs, floppy disks, CDs, DVDs, posters, etc.), and thematic special issues.

Each rock magazine possesses a unique atmosphere and focus, providing readers with

extensive information on various aspects of rock music and art. The typical structure of a classic rock magazine usually includes the following key sections:

1) Reviews and Critiques – analysis of new and classic rock albums, concerts, books; includes critics' opinions and ratings.

2) Interviews and conversations with musicians, producers, and other key industry figures, revealing the creative process and success stories.

3) Historical retrospectives – analysis of periods, recollections, and overviews of key events in rock history.

4) In-depth articles dedicated to specific themes, genres, eras, or personalities, offering unique research.

5) Columns and sections – regular sections on specific topics or event overviews.

6) Photographs and illustrations – archival photos, drawings, posters, and other visual materials.

7) Event calendar – announcements of upcoming concerts, releases, and other significant events.

8) Reader forum – letters from readers, collection reviews, opinions, and discussions.

9) Announcements and advertising – information on new products, concerts, and services in the music industry.

10) Specialized sections – for example, the Vinyl Spotlight section in the German magazine «Mint», led by Dennis Plauk, focuses on vinyl releases, their reviews, and sound analysis, while the Hidden Gems section unveils unknown or forgotten musical works.

This detailed examination of the structure and content of classic rock magazines underscores their significance and contribution to preserving and popularizing rock culture.

If we consider the 1990s as a watershed between the eras of rock publications, it's evident that the «Reissue» section in «new generation» magazines like «Classic Rock», «Prog», «Rock Candy», «UK R'n'R Magazine», and «Vintage Rock Magazine» holds a pivotal position, offering comprehensive

reviews of album reissues from the golden age of classic rock. These reviews not only recreate the context and history of each recording but also provide assessments of sound quality and additional materials. Each publication has its own unique approach to presenting material. For instance, the «Good Times» magazine stands out with its attention to the technical aspects of music – from recording technology to the musical instruments that played their part in creating the unique sound of rock from that period.

Based on this, rock music information resources can be classified into several main groups:

1) Authoritative music magazines;

2) Specialized small-circulation fanzines targeted at specific niches within the rock genre;

3) Official discographies, encyclopedias, reference books, catalogs;

4) Monographs, scholarly articles, dissertations, and autobiographies that expand the context and understanding of the history and characteristics of rock performers;

5) Specialized archival and library collections, including photos, films, video, and television and radio materials;

6) Online platforms and music aggregators, such as AllMusic, Consequence;

7) Media formats, including podcasts and video content on YouTube;

8) Social networks and forums, such as Reddit and Twitter;

9) Local sources, including local music blogs and publications;

10) Official websites of bands, performers, and fan clubs.

Classic rock magazines fulfill enlightening, educational, and informational functions. In conclusion, it's important to emphasize that the combination of traditional and interactive sources creates a multifaceted representation of the rock world, accessible to the modern audience.

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Синсокий О. В., Воробйов А. В., Синсокий А. О. КЛАСИЧНІ РОК-ЖУРНАЛИ В ІСТОРИЧНОМУ МЕДІАДИСКУРСІ (НА МАТЕРІАЛІ ЗАРУБІЖНИХ СПЕЦІАЛІЗОВАНИХ МУЗИЧНИХ ВИДАНЬ 1960-Х – 1980-Х)

У сучасному світі рок-журналістика, як один із напрямків музичної журналістики, зіграла важливу роль у формуванні культурного дискурсу навколо рок-музики. Дослідження та аналіз цього жанру допомагають краще зрозуміти його історію та значення в сучасному світі. Стаття присвячена аналізу історичного контексту класичної рок-журналістики на матеріалі зарубіжних спеціалізованих музичних видань 1960-х та 1980-х років. У роботі використані різноманітні наукові методи, такі як історичний аналіз, медійний аналіз та музикознавчий підхід. Історичний аналіз дозволив ретроспективно розглянути еволюцію рок-журналістики з часів її виникнення в 1960-х роках до сучасності, враховуючи значні зміни в суспільних настроях, технологічному прогресі та медійних трендах. Медійний аналіз дозволив ретельно проаналізувати зміни у форматах та методах рок-журналістики, враховуючи перехід від традиційних паперових видань до онлайн-платформ та соціальних медіа. Музикознавчий підхід допоміг розглянути вплив рок-журналістики на формування музичних уподобань та культурних орієнтирів читачів, а також на сам процес створення музики. Формулювання цілей та завдань підкреслює як теоретичну, так і практичну значимість публікації, а також виставляє її як комплексне, багаторівневе дослідження з чітко визначеними дослідницькими векторами. Досліджено сучасний стан рок-журналістики, аналізуючи як класичні так і новітні підходи в музичній журналістиці. Значна увага приділена історичному розвитку журналів про рок, від ранніх публікацій 1960-х років до значного розширення жанру в 1980-х. Розглянуто вплив цих видань на формування музичних уподобань та культурних орієнтирів читачів, а також на розвиток самої рок-музики. Особлива увага у статті приділена аналізу зміни форматів рок-журналів у відповідь на технологічний розвиток і зміни в суспільних настроях. Також висвітлено, як спеціалізовані рок-журнали відіграли ключову роль у документуванні історії рок-музики, зберігаючи розповіді про найбільш важливі виконавців та події у цьому жанрі. Крім того, відзначено значення використання різноманітних джерел, таких як архіви, інтерв'ю, а також сучасні онлайн-платформи, у дослідженні рок-журналістики. В заключенні статті підкреслюється важливість подальших досліджень у цьому напрямку для збагачення нашого розуміння ролі рок-журналістики у сучасному світі музики та культури. Результати дослідження мають важливе значення для наукового та професійного співтовариства. Отримані результати можуть послужити основою для подальших досліджень у цьому напрямку та для вдосконалення практики рок-журналістики як засобу масової комунікації. Зазначена анотація містить вичерпний огляд публікації, відображаючи її ключові положення та дослідницькі цілі.

Ключові слова: рок-музика, рок-журналістика, класичний рок-журнал, музична критика, рецензування, альбом, головний редактор, фензин.