

Rare Record Price Guide 2012 Record Collector Magazine

Wax Trash and Vinyl Treasures: Record Collecting as a Social Practice
The Record Collector
Record Collector's Bulletin
Popular Music Culture
Record Collector's Price Guide
'I, Me, Mine?'
Record News
Other Voices
Goldmine Standard Catalog of American Records
The Compact Guide to Collecting Rare Australian Records
The Record Collector's International Directory
Goldmine Records & Prices
The Record Collector
International Classical Record Collector
The Record/tape Collector's Directory
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David J. Maloney
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the term record collecting is shorthand for a variety of related practices foremost is the collection of sound recordings in various formats although often with a marked preference for vinyl by individuals and it is this dimension of record collecting that is the focus of this book record collecting and the public stereotypes associated with it is frequently linked primarily with rock and pop music roy shuker focuses on these broad styles but also includes other genres and their collectors notably jazz blues exotica and ethnic music accordingly the study examines the history of record collecting profiles collectors and the collecting process considers categories especially music genres and types of record collecting and outlines and discusses the infrastructure within which collecting operates shuker situates this discussion within the broader literature on collecting along with issues of cultural consumption social identity and the construction of self in contemporary society record collecting is both fascinating in its own right and provides insights into broader issues of nostalgia consumption and material culture

a magazine for collectors of recorded vocal art varies

now in its fifth edition this popular a z student reference book provides a comprehensive survey of key ideas and concepts in popular music culture examining the social and cultural aspects of popular music fully revised with extended coverage of the music industries sociological concepts and additional references to reading listening and viewing throughout the new edition expands on the foundations of popular music culture tracing the impact of digital technology and changes in the way in which music is created manufactured marketed and consumed the concept of metagenres remains a central part of the book these are historically socially and geographically situated umbrella musical categories each embracing a wide range of associated genres and subgenres new or expanded entries include charts digital music culture country music education ethnicity race gender grime heritage history indie synth pop policy punk rock and streaming popular music culture the key concepts is an essential reference tool for students studying the social and cultural dimensions of popular music

currently there is very little academic literature dealing with the topic of record collecting and when the topic is broached it appears to be done so with some level of suspicion towards the record collector as such the only depictions of record collectors in the public domain tend to be very stereotypical and demeaning this work serves as a new starting point in how the record collector and the practices involved are viewed and understood by considering the roots of these stereotypes which mainly stem from the work of the frankfurt school theorists who lived during a time of great insecurity both in regards to new methods of production for cultural artefacts and art but also their physical lives once this has been achieved a consideration of more realistic record collecting practices takes place through discussions with collectors themselves an examination of a collectible record label vertigo records and a diachronic analysis of the theories that have contributed to a fallacious view of the record collector the record collector consumes his her records on an individual basis both in terms of person to person but also and crucially even record to record ultimately it is argued that one cannot define consumption through the artefact s production which most considerations of the record collector have mistakenly done

at times it appears that a whole industry exists to perpetuate the myth of origin of the beatles there certainly exists a popular music or perhaps rock origin myth concerning this group and the city of liverpool and this draws in devotees as if on a pilgrimage to liverpool itself once within the city local businesses exist primarily to escort these pilgrims around several almost iconic spaces and places associated with the group at times it all almost seems spiritual one might argue however that like any function myth the music history of the liverpool in which the beatles grew and then departed is not fully represented beatles historians and businessmen alike have seized upon myriad musical experiences and reworked them into a discourse that homogenizes not only the diverse collective articulations that initially put them into place but also the receptive practices of those travellers willing to listen to a somewhat linear exclusive narrative other voices therefore exists as a history of the disparate and now partially hidden musical strands that contributed to liverpool s musical countenance it is also a critique of beatles related institutionalized popular music mythology via a critical historical investigation of several thus far partially hidden popular music activities in pre and post second world war liverpool michael brocken reveals different yet

intrinsic musical and socio cultural processes from within the city of liverpool by addressing such scenes as those involving dance bands traditional jazz folk music country and western and rhythm and blues together with a consideration of partially hidden key places and individuals and liverpool s first real record label an assemblage of other voices bears witness to an other seldom discussed liverpool by doing so brocken born and raised in liverpool asks questions about not only the historicity of the beatles liverpool narrative but also about the absence o

record expert neely shows what to look for when collecting vinyl records by some of today s hottest recording artists including madonna prince u2 rem and garth brooks 200 photos

this booklet provides advice and information for those interested in collecting australian made rare records discusses what types of records are worth collecting and which are the most collectable labels includes a list of the most collectable artists in australia and major record collecting magazines

in addition to listings for more than 30 000 american records of the 1950s 1980s this edition also provides current collector pricing for every record listing giving collectors more information for their dollar

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