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Music genre

Not to be confused with Pop Rocks

Pop rock (also typeset as pop/rock[4]) is a fusion genre characterized by a strong commercial appeal,[5] with more emphasis on professional songwriting and recording craft, and less emphasis on attitude than standard rock music.[6][7][1] Originating in the late 1950s as an alternative to normal rock and roll, early pop rock was influenced by the beat, arrangements, and original style of rock and roll (and sometimes doo-wop).[1] It may be viewed as a distinct genre field rather than music that overlaps with pop and rock.[4] The detractors of pop rock often deride it as a slick, commercial product and less authentic than rock music.[8]

Characteristics and etymology [edit]

Much pop and rock music has been very similar in sound, instrumentation and even lyrical content. The terms "pop rock" and "power pop" have been used to describe more commercially successful music that uses elements from, or the form of, rock music.[9] Writer Johan Fornas views pop/rock as "one single, continuous genre field", rather than distinct categories.[4] To the authors Larry Starr and Christopher Waterman, it is defined as an "upbeat variety of rock music" represented by artists and bands such as: Andy Kim, the Bells, Paul McCartney, Lighthouse, and Peter Frampton.[10]

The term pop has been used since the early forties to refer to popular music in general, but from the mid-1950s it began to be used for a distinct genre, aimed at a youth market, often characterized as a softer alternative to rock and roll.[11][1] In the aftermath of the British Invasion, from about 1967, it was increasingly used in opposition to the term rock, to describe a form that was more commercial, ephemeral and accessible.[12]

As of the 2010s, "guitar pop rock" and "indie rock" are roughly synonymous terms.[13] "Jangle" is a noun-adjective that music critics often use in reference to guitar pop with a bright mood.[14]

Debates [edit]

Critic Philip Auslander argues that the distinction between pop and rock is more pronounced in the US than in the UK. He claims that in the US, pop has roots in white crooners such as Perry Como, whereas rock is rooted in African-American music influenced by forms such as rock and roll. Auslander points out that the concept of pop rock, which blends pop and rock, is at odds with the typical conception of pop and rock as opposites. Auslander and several other scholars, such as Simon Frith and Grossberg, argue that pop music is often depicted as an inauthentic, cynical, "slickly commercial", and formulaic form of entertainment. In contrast, rock music is often

heralded as an authentic, sincere, and anti-commercial form of music, which emphasizes songwriting by the singers and bands, instrumental virtuosity, and a "real connection with the audience".[15]

Frith's analysis of the history of popular music from the 1950s to the 1980s has been criticized by B. J. Moore-Gilbert, who argues that Frith and other scholars have overemphasized the role of rock in the history of popular music by naming every new genre using the "rock" suffix. Thus, when a folk-oriented style of music developed in the 1960s, Frith termed it "folk rock", and the pop-infused styles of the 1970s were called "pop rock". Moore-Gilbert claims that this approach unfairly puts rock at the apex and makes every other influence become an add-on to the central core of rock.[16]

In Christgau's Record Guide: Rock Albums of the Seventies (1981), Robert Christgau discussed the term "pop-rock" in the context of popular music's fragmentation along stylistic lines in the 1970s; he regarded "pop-rock" as a "monolith" that "straddled" all burgeoning movements and subgenres in the popular and semipopular music marketplace at the time, including singer-songwriter music, art rock, heavy metal, boogie, country rock, jazz fusion, funk, disco, urban contemporary, and new wave, but not punk rock.[17]

See also [edit]

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Javier Milei de Argentina inicia visita a Estados Unidos para reunirse con Elon Musk

Javier Milei, presidente de Argentina, inició una visita a los Estados Unidos en medio de los esfuerzos de su gobierno por obtener inversiones para reformar la economía del país. Durante su estadía, Milei se reunirá con el magnate de la tecnología Elon Musk.

Reunión con Elon Musk

Milei tiene programado reunirse con Elon Musk, CEO de Tesla, empresa de automóviles eléctricos, como parte de su gira por los Estados Unidos. Esta será la tercera visita de Milei a los

Estados Unidos en solo cuatro meses desde que asumió el cargo, lo que refleja su compromiso de fortalecer la alianza estratégica entre los dos países.

Colaboración estratégica y libertad de expresión

En un mensaje en las redes sociales, Milei destacó la importancia de la reunión con el comandante general Laura Richardson, jefa del Comando Sur de los Estados Unidos, y su compromiso de promover la "verdadera libertad de expresión" en Argentina. Criticó a los periodistas que, según él, intentan censurarlo y su administración.

Desafíos económicos y sociales

La política de austeridad de Milei ha provocado dificultades económicas y resistencia en Argentina, un país donde la inflación anual es superior al 276%. Recientemente, la policía tuvo que disolver una protesta anti gobiernista en Buenos Aires. A pesar de estos desafíos, Argentina es vital para los intereses de los Estados Unidos, ya que es el mayor inversionista del país y el más influyente en el FMI, acreedor de Argentina por una suma de 42.000 millones de dólares.

Oportunidades de inversión en litio

Argentina alberga vastas reservas de litio, un recurso cada vez más valioso para la industria de los automóviles eléctricos. Esto ha despertado el interés de inversores como Elon Musk, quien ve al litio como "el nuevo petróleo". La administración de Biden ha explorado recientemente oportunidades de inversión en el litio argentino, ya que el país busca reducir la dependencia de China en la cadena de suministro de baterías.

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