This paper is about the *intelligentsia* of pop-rock, its *literati* and *cognoscenti*. Unlike other cultures of popular music, typically organized around genres and styles, the practitioners of this culture are organized around a perception of pop-rock music in artistic and intellectual terms. More than with being preoccupied with a singular musical aesthetic, they are engaged in cultivating the aesthetic ideology, some might say aesthetic theory, of pop-rock music. These are individuals who take upon themselves to be the carriers, transmitters and reproducers of pop-rock knowledge along lines parallel to those of art historians or *cinephiles*. Given that the knowledge about pop-rock history and pop-rock stylistic genealogy hardly exists in the curriculum at any level of the education system — certainly so in non Anglo-American countries — the pop-rock *intelligentsia* fulfills the role of educators and reproducers of pop-rock heritage.

Practitioners of pop-rock *intelligentsia* might be media professionals in the printed press, in broadcast channels or in websites. They might also be amateur *aficionados* that write blogs, chat in forums, or engage in debates in music stores or during concerts. The difference between the two categories is not always clear. The paper will discuss and outline some of the practices of the rock *intelligentsia*, and theorize their cultural role in a globalized context.

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