

Abstract

The Golden Age that Never Was Invented Traditions and Musical Innovation in Hungarian Popular Music

The studies in the volume deal with the history and memory of the period of Hungarian pop-rock music between the 1960s and 1980s. The first unit of the volume (*Scientific and commemorative discourses of Hungarian pop-rock music*) deals with the construction of the nationalized grand narrative of Hungarian pop-rock history, as well as the research traditions of the era before and after 1990, arguing that the Hungarian pop-rock music of the Kádár era lives as a kind of (nostalgic) “aetas aurea” in communicative and cultural memory. The second group of studies (*Concept albums in Hungarian rock music of the seventies*) interprets the LPs of Illés, Bergendy, Fonográf and Omega as a specific aesthetic endeavor of Hungarian progressive rock music, analyzing the musical, stylistic solutions and medial aspects of concept albums organized around a theme or building a coherent narrative. The last unit of the volume (*Automyths, narratives, symbols*) contains case studies, which mainly deal with the activities of the most important figures of the Kádár-era pop-rock music scene (Levente Szörényi, János Bródy, Omega, Beatrice, Edda) after 1990, highlighting the different past-constructing aspirations of musical communities and performers, their symbolic self-mythicizing gestures, and their conflicts that also radiated into social media.