

Philip Tagg: List of Publications, December 2012

- For all audiovisual productions, see [|www.tagg.org/ptavmat.htm|](http://www.tagg.org/ptavmat.htm).
- For all musical publications, see [|www.tagg.org/ptmuspubs.html|](http://www.tagg.org/ptmuspubs.html).
- For complete list of online texts, see [|www.tagg.org/texts.html|](http://www.tagg.org/texts.html).
- Translations, reprints and revised editions are indicated accordingly.
- Many articles listed here are accessible in the same online folder ([|http://www.tagg.org/articles/|](http://www.tagg.org/articles/)).


Legend: 📖 book; 📄 article in journal, anthology, etc; 📺 video, audiovisual; 📺 YouTube; 📻 radio

A. Verbal texts (bibliography)



1. 2012 📖 *Music's Meanings: a modern musicology for non-musos*. New York & Huddersfield: Mass Media Music Scholars' Press. x + 691 pp.; 978-0-9701684-5-0; [|www.tagg.org/mmmssp/NonMusoInfo.htm|](http://www.tagg.org/mmmssp/NonMusoInfo.htm).
2. 2012 📄 'Troubles with Tonal Terminology' forthcoming in *Festschrift for Coriún Aharonián and Graciela Paraskevaïdis* (ed. Hanns-Werner Heister); [|www.tagg.org/xpdfs/Aharonian2011.pdf|](http://www.tagg.org/xpdfs/Aharonian2011.pdf).
3. 2012 📄 'Caught on the Back Foot: epistemic inertia and visible music'. *IASPM @ Journal*, 2/1-2 (2011) [|www.iaspmjournal.net/index.php/IASPM_Journal/article/view/556/574|](http://www.iaspmjournal.net/index.php/IASPM_Journal/article/view/556/574).
4. 2011 📖 *La tonalità di tutti i giorni: armonia, modalità, tonalità nella popular music: un manuale* (ed. F Fabbri; trad. J Conti). Milano: Il Saggiatore, Serie La Cultura, 742. 432 pp; ISBN 978-88-428-1669-0; Italian translation of #7.
5. 2011 📄 'Análise musical para "não-musos": a percepção popular como base para a compreensão de estruturas e significados musicais' (tr. F Borém). *Per Musi*, 23: 7-18. [|scielo.br/scielo.php?pid=S1517-75992011000100002&script=sci_arttext|](http://scielo.br/scielo.php?pid=S1517-75992011000100002&script=sci_arttext).
6. 2010 📄 'Os acordes de "Yes We Can" do vídeo da campanha presidencial de Barak Obama' (tr. F Borém). *Per musu*, 22: 7-21. [|scielo.br/pdf/pm/n22/n22a02.pdf|](http://scielo.br/pdf/pm/n22/n22a02.pdf)
7. 2009 📖 *Everyday Tonality*. New York & Montréal: Mass Media Music Scholars' Press. [|www.tagg.org/mmmssp/EverydayTonalityInfo.htm|](http://www.tagg.org/mmmssp/EverydayTonalityInfo.htm) iv + 334 pages. ISBN 978-0-9701684-4-3.
8. 2005 📄 'Significati musicali, classici e popular. Il caso "angoscia"'. *Enciclopedia della musica V: L'unità della musica* (ed. J-J Nattiez). Torino: Einaudi: 1037-1064.
9. 2005 📄 'Interconversione gestuale e precisione connotativa'. *Musica/Realtà*, 76. 2005: 89-120. ISBN-88-7096-419-1 (Marzo 2005; Italian version of #10).
10. 2005 📄 'Gestural interconversion and connotative precision'. *Film Music International*, 13: 1-13.
11. 2005 📄 'Para qué sirve un musema? Antidepressivos y la gestión musical de la angustia'. *Musica popular na América Latina - Pontos de escuta*, ed. M Ulhôa & A-M Ochoa. 2005, Porto Alegre: Editora da Universidade do Rio Grande do Sul: 22-51. Spanish translation of #13.
12. 2004 📄 'Analisando a música popular: teoria, método e prática'. *Em Pauta*, 14. 2003, Porto Alegre: Universidade Federal do Rio Grande do Sul: 5-42. ISSN-0103-7420.
13. 2004 📄 *Anti-depressants and musical anguish management*; keynote address, IASPM-AL Conference, Rio de Janeiro, June 2004 [|tagg.org/articles/xpdfs/iasprio0406.pdf|](http://tagg.org/articles/xpdfs/iasprio0406.pdf) see #11 (Spanish).
14. 2004 📄 Entries (completed in 2000) 'Accompaniment', 'Antiphony', 'Changes', 'Chord', 'Circle of Fifths', 'Counterpoint', 'Drone', 'Harmony', 'Heterophony', 'Hocket', 'Homophony', 'Hook', 'Lead Sheet', 'Lead Sheet Chord Shorthand', 'Melisma', 'Melody', 'Modality', 'Modulation', 'Note', 'Parallel Intervals', 'Pentatonicism', 'Plagiarism', 'Polyphony', 'Scale', 'Sequence', 'Suspension', 'Temperament', 'Transposition', 'Transcription', 'Tuning', 'Turnaround'. *Continuum Encyclopedia of Popular Music of the World Part 1, volume II* (ed. J Shepherd, D Horn, D Laing, P Oliver). London: Continuum Books. ISBN 978 0826 47954 9.
15. 2003 📄 'Industrialna estetyka dźwiękowa (rekonstrukcja dźwiękowych przeszłości z perspektywy współczesnej alienacji przyszłej dystopii)' *Gościńiec Sztuki*, 1/8 Rok VII, Płock: Płocki Ośrodek Kultury i Sztuki: 34-47. ISBN-1505-5299 (Polish version of #19).
16. 2002 📖 (with Bob CLARIDA) *Ten Little Title Tunes*. New York & Montréal: Mass Media Music Scholars' Press. ISBN 0-9701684-2-X (xvi+898 pp.)
17. 2002 📄 'Frammenti di musicologia della popular music'. *L'esperienza musicale. Per una fenomenologia dei suoni*, ed. L Nostro: 13-26. Roma: Montag/Manifestolibri. ISBN 88-7285-304-4.
18. 2001 📄 'High and Low, Cool and Uncool: aesthetic and historical falsifications about music in Europe.' *Bulgarian Musicology*, 2/2001: 9-18. ISSN 0204-823X [|www.tagg.org/articles/sofia2000.html|](http://www.tagg.org/articles/sofia2000.html).

19. 2001 ☒ (with Karen E Collins) 'The sonic aesthetics of the industrial: reconstructing yesterday's soundscape for today's alienation and tomorrow's dystopia'. *Sound Practice*, ed. J L Drever. Dartington: UK and Ireland Soundscape Community: 101-108 [www.tagg.org/articles/dartington2001.html].
20. 2001 ☒ 'Popular Music Studies - bridge or barrier?' *Musica come ponte tra i popoli / Die Musik als Brücke zwischen den Völkern*, ed. G Tonini. Bolzano: Libreria Musicale Italiana: 128-142. ISBN 88-7096-224-5. [www.tagg.org/articles/bolz9811.html].
21. 2000 📖 *Kojak: 50 Seconds of Television Music. Towards the Analysis of Affect in Popular Music*. New York: Mass Media Music Scholars' Press (424 pp.) ISBN 0-9701684-0-3. Revised edition of #82 (1979).
22. 2000 📖 *Fernando the Flute*. New York: Mass Media Music Scholars' Press (144 pp.) ISBN 0-9701684-1-1. Revised edition of #42 (1991).
23. 2000 ☒ 'Analysing Popular Music: Theory, Method, Practice'. *Reading Pop. Approaches to Textual Analysis in Popular Music*, ed. R. Middleton, Oxford University Press: 71-103. ISBN 0 85323 835 9; reprint of #73 [www.tagg.org/articles/www.tagg.org/articles/pm2anal.pdf].
24. 2000 ☒ 'The Work: An Evaluative Charge'. *The Musical Work. Reality or Invention*, ed. M. Talbot. Liverpool University Press: 153-167. ISBN 0 85323 835 9 [www.tagg.org/articles/workcnpt.html].
25. 2000 ☒ 'Un approccio etico alla cultura mediale'. *Musica Domani*, 116: 31. Torino: EDT.
26. 1999 ☒ 'Od refrenu do rave-u: pomnieszanie figury i uwydatnianie tła przełożył' (tr. I Socha); *Studium*, 15-16 (Nr 1-2, 1999). Polish translation of #37.
27. 1999 ☒ 'Entrevista com Philip Tagg' (tr. M Ulhôa). *Debates*, 3 (Março de 1999): 81-96. Rio de Janeiro: Centro de Letras e Artes, Uni-Rio. ISBN 1414 7939; English version online as [www.tagg.org/articles/ulhintw.html].
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29. 1998 ☒ 'Analysing music in the media. An epistemological mess'. *Music on Show: Issues of Performance*, ed. T. Hautamäki, H. Järviluoma. Tampere: Department of Folk Tradition: 319-329. ISBN 951 44 4290 3 [www.tagg.org/articles/glasg95.html].
30. 1998 ☒ 'Tritonal crime and "music as music"'. *Norme con ironie. Scritti per i settant' anni di Ennio Morricone*, ed. S. Miceli, L. Gallenga, L. Kokkaliari. Milano: Suvini Zerboni: 273-312 [www.tagg.org/articles/morric70.pdf].
31. 1996 ☒ 'La musica nel 2017. Un' utopia britannica rovesciata'. *Musica/Realtà*, 50: 13-19. ISBN 3 378 01030 4; English version online as [www.tagg.org/articles/dystop96.html].
32. 1995 ☒ 'Vers une musicologie de la télévision'. *Frank Martin, musique et esthétique musicale. Actes du colloque de La Chaux-de-Fonds 1990*, ed. É Émery. Neuchâtel: Revue Musicale de la Suisse romande: 33-60 [www.tagg.org/articles/gonseth.html].
33. 1995 ☒ 'Dal ritornello al "rave": tramonta la figura, emerge lo sfondo'. *Annali del Istituto Gramsci Emilia-Romagna*, 2/1994, ed. E Collini & S Granelli. 1995, Bologna: Istituto Gramsci Emilia-Romagna: 158-175. Italian translation of #37 and reprint of #35.
34. 1995 ☒ 'Beitrag zu einer Typologie des musikalischen Zeichens'. *Forum Musik Wissenschaft 1. Popmusik Yesterday Today Tomorrow*, ed. M. Heuger and M. Prell. 1995, Regensburg: ConBrio Verlagsgesellschaft: 35-46. ISBN 3 930079 73 9; *9. Beiträge von 8 Internationalen Studentischen Symposium für Musikwissenschaft*, Köln, September 1993; German translation of #41.
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36. 1994 📖 *Popular music. Da Kojak al Rave* (trans. & ed. R Agostini & L Marconi). Bologna: Cooperativa Libreria Universitaria Editrice Bologna (424 pp). ISBN 88 8091 044 2
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41. 1992 ☒ 'Towards a sign typology of music'. *Secondo convegno europeo di analisi musicale*, ed. R Dalmonte, M Baroni, Mario. 1992, Trento: Università degli studi di Trento: 369-378. ISBN 88 86135 09 2 [www.tagg.org/articles/trento91.pdf].
42. 1991 📖 *Fernando the Flute*. Liverpool: Institute of Popular Music, University of Liverpool (vii+172p), 1st edition of #22.

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47. 1990 ≡ 'An Anthropology of Television Music?' *Svensk tidskrift för musikforskning*, 1989: 19-42 [www.tagg.org/articles/tvanthro.pdf].
48. 1990 ≡ 'Un approccio antropologico per gli stereotipi presenti nella musica della TV'. *Musica/Realtà*, 33: 85-116 (1990). ISBN·88·400·0226·X; Italian translation of #47.
49. 1989 ≡ 'Bibliographical coverage of popular music in periodicals. A general sketch of resources and ideas for co-ordination'. *Riviste musicali in Europa*, 1/1. Roma, Milano: Cidim, *Musica/Realtà*: 205-209. ISBN·88·400·0186·7
50. 1989 ≡ 'Musica popolare, innovazione, tecnologia'. *Quaderni di Musica/Realtà*, 23: 34-43. ISBN·88·7061·927·3; reprint of #56.
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52. 1989 ≡ 'Open letter: Black music, Afro-American and European music'. *Popular Music*, 8/3: 285-298 ISBN·0·521·38919·4 [www.tagg.org/articles/opelet.html].
53. 1989 ≡ 'Lettera aperta sulla "musica nera", "afro-americana" ed "europea"'. *Musica/Realtà*, 29. 1989, Milano, Unicopli: 53-80. ISBN·88·400·0184·0; Italian translation of #52.
54. 1988 ≡ 'Leggere i suoni. Saggio sul paesaggio sonoro e la musica, la conoscenza, la società'. *Musica/Realtà*, 25: 145-160. ISBN·88·7061·917·6; Italian translation of #46.
55. 1988 ≡ 'Musiken som kommunikationsform'. *Kulturmöten, kommunikation, skola*, ed. S & G Strömquist. Stockholm: Nordstedts: 133-153. ISBN·91·1·873572·X; revised version of #61.
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57. 1987 ≡ 'Le città sono come impianti stereo a bassa fedeltà'. *Essere*, 16. Torino: Essere: 60-69
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59. 1987 ≡ 'Musicology and the Semiotics of Popular Music'. *Semiotica*, 66-1/3: 279-298. ISSN·0037·1998; English version of #64 [www.tagg.org/articles/semiota.pdf].
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61. 1986 ≡ 'Musik som kommunikation' (=Music as communication). *Mänsklig kommunikation*, ed. J Allwood. Göteborg: Skriftserien GULING Nr 14: 116-131. ISBN·91·970558·3·2.
62. 1986 *Musikvetenskap och populärmusikens semiotik*. Göteborg: Stencilled Papers from the Musicology Department, 8601 (38 pp.). ISSN·0349·3407.
63. 1985 ≡ 'Musiken - språket som alla förstår? Fallet med "dödsmusiken"'. *Tvårkulturell kommunikation*, ed. J Allwood. Göteborg: Lingvistiska institutionen, PAL 12: 220-248. ISBN·91·970558·1·6 .
64. 1985 ≡ 'La musicologie et la sémantique de la musique populaire'. *Analytica. Studies in the Description and Analysis of Music (Festschrift till Ingmar Bengtsson)*. Stockholm: Kungliga Musikaliska Akademien: 77-96. ISBN·91·85428·40·X.
65. 1985 ≡ 'Il "senso del tempo" nella musica. Definizioni, esempi, proposte'. *Musica e sistema dell'informazione in Europa*. Rampi, Francesco (ed). 1985, Milano: Unicopli: 103-129. ISBN·88·7061·885·4; Italian translation of #69.
66. 1985 ≡ 'Why IASPM? Which Tasks?' *Popular Music Perspectives*, 2, ed. D Horn. Göteborg, Exeter: IASPM: 501-507. ISBN·91·87030·00·4 [www.tagg.org/articles/iasptask83.pdf].
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69. 1984 ≡ 'Understanding "Time Sense": Concepts, Sketches, Consequences'. *Tvårspele - 31 artiklar om musik. Festschrift till Jan Ling*. Göteborg: Skrifter från Musikvetenskapliga institutionen, 9: 21-43. ISBN·91·85974·02·1; revised and expanded English version online at [www.tagg.org/articles/timesens.pdf].

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72. 1982 ≡ 'Music Teacher Training Problems and Popular Music Research'. *Popular Music Perspectives*, 1, ed. D Horn & P Tagg. Göteborg and Exeter: IASPM: 232-242. ISBN·91·7260·610·X [www.tagg.org/articles/pmpsamus.html].
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76. 1982 *Nature as a Musical Mood Category* ≡ Göteborg: IASPM Internal Publications 8206 [tagg.org/articles/nature.pdf].
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78. 1981 ≡ 'Analiza muzyki czołówki filmowej jako metoda dekodowania ukrytego przekazu ideologicznego'. *Przekazy i opinie*, 3(25). Warszawa: OBOPSP: 66-79 (Polish translation of #77).
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80. 1981 *Muzikale wasverzachters - Bëinvloeding door populaire muziek*. Amersfoort: NSKV (15 pp.).
81. 1980 ≡ 'Musik till bild - ett världspråk av stereotyper'. *Bild och Musik*, ed. B Allander. Stockholm: Sveriges Radio Personalutbildning: 7-17
82. 1979  *Kojak: 50 Seconds of Television Music. Towards the Analysis of Affect in Popular Music*. Göteborg: Skrifter från musikvetenskapliga institutionen, 2. 301 pp. ISBN·91-7222-235-2; 2nd edition #21.
83. 1979 ≡ 'Popmusik'. *Sohlmans musiklexikon*, 5. Stockholm: Sohlmans Förlag: 90-100. ISBN·91·7198·020·2
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85. 1979 ≡ 'Analyse af affekt i ABBA's "Fernando"'. *Dansk Musiktidskrift*, 1979/3: 124-156.
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B. Editions and essay reviews

87. 2008 ≡ Review of Simon Frith: 'Taking Popular Music Seriously' (Ashgate 2007). *Lied und populäre Kultur / Song and Popular Culture: Jahrbuch des deutschen Volksliedarchivs*, 54 (ed. N Grosch and M Matzer). [www.tagg.org/articles/FrithRvw0805.pdf].
88. 1998 ≡ Review of David Brackett: 'Interpreting Popular Music'. *American Music*, 16/2. [www.tagg.org/articles/brackrvw.html].
89. 1998 ≡ Review of John Shepherd and Peter Wicke: 'Music and Cultural Theory'. *Popular Music*, 17/3: 331-348. ISSN 0261 1430 [www.tagg.org/articles/shepwik1.html].
90. 1997  (ed. with J Shepherd, D Horn, D Laing, P Oliver, P Wicke and J Wilson). *Popular Music Studies – a select international bibliography*. London and Washington: Mansell (xxviii+450 pp). ISBN·0·7201·2344·5.
91. 1990 ≡ Review of P van der Merwe: 'Origins of the Popular Style: the Antecedents of Twentieth-Century Popular Music' (OUP, 1989). *Popular Music*, 9/3: 375-380. ISBN·0·521·39943·2.
92. 1990 ≡ Review of Gillian Anderson: 'Music for Silent Films 1894- 1924: A Guide'. *Popular Music*, 9/1: 148-149. ISBN·0·521·39944·0.
93. 1989 ≡ *DOPMUS. Documentation of Popular Music Studies*. Göteborg: IASPM (Norden) (xx + 280 pp). ISBN·91·87030·01·2; basis of #90, above.
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95. 1982  (ed. with D Horn). *Popular Music Perspectives: Papers From the First International Conference on Popular Music Research, Amsterdam, June 1981*. Göteborg & Exeter: IASPM (250 pp). ISBN 91·7260·610·X.
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

C. Online publications


























This list contains only those substantial texts which have yet to be published as hard copy or which have been published but for which I have no other publishing details. For additional writings, please visit [www.tagg.org/texts.html]. Years to the left of the titles indicate time of writing, not date of web publication.

98. 2001 *Music analysis for 'non-musos': Popular perception as a basis for understanding musical structure and signification*. Article based on paper delivered at conference of the (UK) Society for Music Analysis, University of Cardiff, 17 November 2001 [www.tagg.org/articles/cardiff01b.pdf].
99. 2001 *Twenty Years After*. Speech delivered at Founder's Event, 11th International IASPM International Conference, Turku, 8 July 2001 [www.tagg.org/articles/turku2001.html].
100. 2000 *Music, moving image, semiotics and the democratic right to know*. Article based on paper delivered at conference 'Music and Manipulation', Nalen, Stockholm, 18 September 1999 [www.tagg.org/articles/sth99art.pdf].
101. 2000 *High and Low, Cool and Uncool, Music and Knowledge. Conceptual falsifications and the study of popular music*. Keynote speech, IASPM UK conference, Guildford, July 2000 [www.tagg.org/articles/iaspmuk2000.html].
102. 1996 *Popular Music Studies versus the 'Other'*. Paper delivered on 14 December 1996 at symposium 'Music and Life-world. Otherness and Transgression in the Culture of the 20th Century. In memoriam Fernando Lopes-Graça (1906-1994)', organised by Universidade Nova de Lisboa (Department of Musicology) and Fundação Dom Luiz I with the support of the Secretaria de Estado da Cultura and Câmara Municipal de Cascais [www.tagg.org/articles/cascais.html].
103. 1996 *Music 2017: A British dystopia*. Paper originally written for a IASPM UK conference at Salford in September 1993. This revised version used by 'Copenhagen Wild Cards' as press release material for their futurologist exhibition and events in June 1996 [www.tagg.org/articles/dystop96.html].
104. 1987 *Africa in the World of Popular Music*. Report on the 4th IASPM International Conference on Popular Music Studies, Accra (Ghana), 12 - 19 August 1987 [www.tagg.org/articles/ghanarpt.html].
105. 1985 *Address on the State of the Association*. Speech delivered at 3rd IASPM international conference, Montréal, 1985 [www.tagg.org/articles/montreal.html].

D. Media production

Legend:  video, audiovisual;  YouTube;  radio

To save space, YouTube references consist solely of the YouTube symbol  followed by the unique identity code of the relevant video file. For example, the complete URL of the first entry in this list is <http://www.youtube.com/watch?v=wckn99LvC4U> but it is given as simply  wckn99LvC4U. Please note that entering the unique 11-character identifier as a YouTube search will take you to the required file and not suggest anything else 'you might like'.

106. 2012  *La tonalità di tutti i giorni*. Live broadcast with Franco Fabbri, RAI 3, 2012-09-12, 23:00-24:00.
107. 2011  *The Minor Seven Flat Five Montage* [8:10]. Illustrates the paradigmatic aspect of m7b5 or m6 (a.k.a. the 'Tristan chord'); relates to *Ten Little Title Tunes* (2002,  #15), pp. 180-204  wckn99LvC4U.
108. 2011  *Harvest Song from Bulgaria* [3:37]. Underlines necessity of cultural relativity when considering notions of consonance and dissonance; relates to *Music's Meanings* (2012,  #1), chapter 5  34ZHj0IW0I.
109. 2011  *The Kojak Theme Commutations* [7:57]. Illustrates points in the Kojak book (2000, #21)  PyXT2acD0eg.
110. 2011  *Scotch Snaps - The Big Picture* [1:14:54]. Includes: [1] What is a Scotch snap? [2] How does it relate to language, class and ethnicity? [4] Why did Dvořák think 'Negro' and 'Scottish' musics were similar? An interdisciplinarily musicological alternative to ethnic fixations in popular music history and genre labelling; relates to *Open Letter* about 'black' and 'white' music (1989,  #52)  3BQAD5uZsLY.
111. 2011  *Buzz, Roar, Click and Crash* [32:40]. Musematic analysis of 1980s advert for electric shaver; focus on links between power chords, motorbikes and the male rock daredevil trope; relates to 'Subjectivity and soundscape, motorbikes and music' (1994,  #37)  5ADH5RB6Qsg.
112. 2010  *Intel Inside Analysis (full)* [11:07]. Musematic analysis of the famous four-note jingle  p5ZsmHHmDGA.
113. 2010  *The Banjo in Black & White* [2:43]. Relates to point in *Open Letter* about 'black' and 'white' music (1989,  #52)  QNRr6feB8_M; also in French as *Le banjo en noir et blanc* [2:44]  kvFw6WdU14.
114. 2010  *The Emmerdale Commutations - Version 6* [8:42] Shows how music can radically change the 'message' of visual sequences  msM28q6MyfY.
115. 2010  *Fernando: Museme 4* [9:25] The 'Boleo snare drum sound' — Spanish? Military? Fateful? Olde-Worlde? Storytelling? See  #122, 125-131 for other *Fernando the Flute* videos).

116. 2009 ☐ *Dominants and Dominance/Dominantes y dominación* [21:35] English con subtítulos en español; for Musicology & Colonialism conference, Montevideo, October 2009; relates to problems of tonal terminology (see ☐#2) **VI** rWlt9Is1nms.
117. 2009 ☐ *Epistemic Diffraction or Integration?/¿Difracción epistémica o integración?* [29:20] English con subtítulos en español; for Universidad de Villa María (Córdoba, Argentina, Oct. 2009); discusses basic problems of musical knowledge in Western thought. **VI** ITJwnh0zgVs.
118. 2009 ☐ *Droned Fifths for The Tailor and the Mouse* [5:46] How to use drones, parallel fifths and tonal counterpoise to harmonise a non-ianian British folk tune; see *Everyday Tonality* (2009, 📖#7), pp. 125-136 **VI** VvII5Pmyyg.
119. 2008 ☐ *Vocal Persona Commutations* [7:33] Using 'Are you talking to me?' from *Taxi Driver* (1975), shows how differences of timbre and articulation mediate differences of meaning **VI** OL7uc6L5nMQ.
120. 2008 ☐ *What a Scream! The Insanity of a Sanitary Towel Ad* [10:00] Musematic analysis of the Bodyform TV advert ('body-formed for you'), concentrating on the female scream and its connotations **VI** 1GWyUAsKoIM.
121. 2008 ☐ *The Mixolydian Mini-montage* [5:24] The most common mixolydian chord loop (I-bVII-IV or bVII-IV-I) animated, explained and illustrated using extracts from well-known rock recordings in different keys **VI** FViteZVVs-g, since YouTube take-down at |www.tagg.org/Clips/MixolydV06.mp4|.
122. 2008 ☐ *Museme 3 (part 3)* [4:08] Summarises ☐#130 and #131 **VI** 6agdHX3NNGE. See ☐#115, 125-131 for other *Fernando the Flute* videos).
123. 2007 ☐ *Kojak: 50 Seconds of TV Music to analyse* [9:50] Original theme and discussion of visual sequences; relates to the *Kojak* book (2000, #21) **VI** bbzPGLVAD4Y.
124. 2007 ☐ *The Kojak Theme: Score and Museme 2* [9:48] Original theme with score and analysis, with IOCM, of accompanimental musemes 2a (offbeat filler), 2b (moog ostinato) and 2c (woodwind stab); relates to the *Kojak* book (2000, #21) **VI** -acVjh1mfBQ.
125. 2007 ☐ *Fernando: Breakfast at Ibotirama* [8:41] Introduction and contextualisation of the song. *Fernando the Flute* (bibliog., 2000, #22, pp. 9-14) **VI** i0OkpC2mR6U.
126. 2007 ☐ *Fernando: Actual recording with synchronised transcription and presentation of musemes* [8:29]. *Fernando the Flute* (bibliog., 2000, #22, pp. 19-27) **VI** u3LRFTRhyOI.
127. 2007 ☐ *Fernando: Museme 1, part 1* [6:38] Still, quiet, slow, open-landscape IOCM, with long held chords and simple melody. *Fernando the Flute* (bibliog., 2000, #22, pp. 29-35) **VI** cKHwGeWDyY.
128. 2007 ☐ *Fernando: Museme 1, part 2* [7:31] 'Ethnic' IOCM pinpointing the wide-open spaces: 'mañana turns', tremolando charango, quena, etc. *Fernando the Flute* (bibliog., 2000, #22, pp. 29-35) **VI** GsrXviGFVYy.
129. 2007 ☐ *Fernando: Museme 2* [7:08] Proclamatory entrance and 'dawning' with IOCM from *Also sprach Zarathustra* and others. *Fernando the Flute* (bibliog., 2000, #22, pp. 36-38) **VI** panBy5cZ1Pw.
130. 2007 ☐ *Fernando: Museme 3 (part 1)* [6:57] Light, clean arpeggios I-vi, pizzicato effect, clink and glitter: angel harps, heaven and teenage devotion. *Fernando the Flute* (bibliog., 2000, #22, pp. 38-42) **VI** 0dAJbc6pHs.
131. 2007 ☐ *Fernando: Museme 3 (part 2: 'The Milksap Montage')* [12:39] I vi ii/IV I: what does it mean? Commented extracts incl. lyrics from 52 US pop recordings 1957-1963; *Fernando the Flute* (bibliog., 2000, #22) **VI** vzYqBcUipok; see also ☐#115, 122, 126-130).
132. 1987 📻 (with G Kempers) *Muziek maakt alles mooier*. Hilversum: AVRO radio. 6 x 20-min. radio programmes for secondary school pupils. Awarded **Japan Prize** for educational radio.
133. 1977 📻 (with H. Norlén). *Amerikansk schlager 1890-1950*. Stockholm: Sveriges Radio (P3). 1 x 30-min. radio programme.
134. 1975 📻📻 (with S. Olofsson). *Pop i örat*. Stockholm: Sveriges Radio/UTR Prod. Nr. 5924. Pupil's booklet (26 pp.) and teacher's manual (62 pp). 6 x 20-min. radio programmes, 24 slides for projection. ISBN·91·26·05294·6.