

Preface

SEX is as good a word as any with which to start this book. That's not so much because it's an obvious attention grabber as because Western attitudes towards sex share much in common with widespread notions about music: both are characterised by the epistemic dissociation of public from private. Since such dissociation lurks behind key issues addressed in the first part of this book I'd better explain what I mean.

No-one in their right mind would claim that sex, one of the most intimate aspects of human behaviour, has nothing to do with society because no society can exist without human reproduction and because different cultures regulate the relation between sex and society in different ways. Three simple examples serve to prove this obvious point. [1] *Public* celebrities (politicians, film stars, sports personalities, etc.) are often *publicly* censured for *intimate* behaviour relating to their *private* parts. [2] A wife who has extramarital sex in *private* can, in some societies, be legally stoned to death in *public*. [3] In the West we are often subjected to the *public* display of *private* sexual fantasies in adverts plastered on billboards, or broadcast to millions of TV viewers, all of whom have to hear intimate voiceovers breathing in their ears or to see extreme close-ups of body parts, all from the audiovisual perspective of a sexual partner in a private space and, at the same time, all mass diffused by cable or satellite.

Music also oscillates between private and public because musical experiences that seem intensely intimate and personal are often performed publicly or diffused globally. Media corporations rely on shared subjectivity of musical experience not just to sell as much of the same music to as many as possible but also to involve us emotionally in the films and games they produce, to help market the products they want us to buy, and even to sell *us* as a target group, defined by commonality of musical taste, to advertisers.¹

In contemporary Western culture the differences between private and public spheres in the fields of both sex and music involve a *dual consciousness* in that our sense of identity and agency in private is dissociated from whatever sense we may have of ourselves in the public sphere.² Deep fissures can arise between how we see ourselves as sexual beings in private and how we respond to displays of sexuality in the media, just as our intensely personal musical experiences seem to be at the opposite end of the notional spectrum to all the technical, economic and sociocultural factors without which much of the music that so deeply moves us could not exist.

Having served its purpose to kick start the central issue of dual consciousness, sex can now be dumped and attention drawn to the rationale behind this book about *music*. Clearly, I must have thought there was a problem to solve, a lacuna to fill, or at least some error or half-truth to correct, otherwise I could have saved myself the bother of writing these words and you of having to read them. The point is that during my career in music studies I came to realise that the central problem in understanding how music works derives not from the dichotomies of private and public or of subjective and objective in themselves, but from the *dual consciousness of individuals unable to link the two poles* of those dichotomies. That is of course an epistemological observation. It means that over the years I've repeatedly found prevailing patterns of understanding connections between the various spheres of human activity relating to music to be inadequate. Now, if that's supposed to be a reason for writing a book, it's also a statement in need of substantiation. In Chapters 2-4 I present evidence supporting the statement. Here in this preface, however, I think it's better to explore the problem from a more down-to-earth and personal perspective.

1. Commercial format radio's main business aim is, as Rothenbuhler (1987) explains, to sell audiences to advertisers. See also Karshner (1972).
2. 'Dual consciousness' is a term coined by Frantz Fanon (1967) who uses it to denote the way in which colonised subjects have to assume two identities at the same time: in relation [1] to the colonisers and [2] to fellow colonised subjects. I've taken the liberty of extending the concept here to include dissonances of identity between the private and public spheres.

Background 1: non-muso

Before concretising this book's rationale let me first explain what I mean by *muso* and *non-muso*. I use *muso* (without the *non-*) colloquially to denote someone who devotes a lot of time and energy to making music or talking about it, especially its technical aspects. A muso is in other words someone with either formal training in music, or who makes music on a professional or semi-professional basis, or who just sees him/herself as a musician or musicologist rather than as a sociologist or cultural studies scholar. *Non-musos* are simply those who don't exhibit the traits just described and it's they who feature in this book's subtitle. The obvious question is why I as a muso think I both can and ought to write about music for non-musos.

The basic idea behind this book started to take shape in the early 1980s when music videos, cable TV, and academics specialising in popular music were novelties. That bizarre conjuncture was, I suppose, one reason why I was asked on several occasions to talk about music videos, a topic on which I've never been an expert. The invitations came mostly from people in media studies, linguistics, political science and the like, more rarely from fellow music educators or scholars.³ Those colleagues in other disciplines seemed to find music videos problematic because, if I understood them rightly, standard narrative analysis was unable to make much sense of audiovisuals that clearly spoke volumes to their (then) young MTV-viewing students. Some of those non-muso teachers had of course deduced that pop video narrative made a *different sort of sense* when it functioned as *visualised music* rather than as visual narrative with musical accompaniment. Those colleagues, all qualified to talk about socio-economic aspects of music and about Hollywood film narrative, seemed in other words to be asking me, a musicologist, to help solve epistemological problems relating to music as a sign system.

Aware of musicology's embarrassing inability at that time to help fellow educators and scholars outside our discipline solve an important problem, I have to admit that, faced with the task of deconstructing musical narrative for non-musos and their students, I felt at the best of

3. In the early 1980s I gave such presentations mainly in Sweden (e.g. Göteborg, Helsingön, Karlstad, Kristianstad, Landskrona, Lund, Skurup, Södertälje, Stockholm).

times like the one-eyed man (with severely impaired sight to boot) in the land of the blind.⁴ Since then I've acquired partial vision in the other metaphorical eye. That slight improvement means I think I can now see enough, however blurred, to write this book, a task I wish were unnecessary and which I wouldn't have undertaken if I didn't think music was important. Trouble is that, judging from music's humble status in the pecking order of competences housed in most institutions of learning, it's all too easy to believe that maths, natural sciences and language must all be more useful than music whose pigeonholing as art or entertainment implies that it's little more than auditory icing on the cake of 'real knowledge'.⁵ As we'll see in Chapters 1-3, everyday extramural reality tells quite a different story.

Readership and aims

Although this book will hopefully also interest musos, it's primarily intended for people like Dave Laing, Simon Frith, my daughter and the teachers just mentioned, i.e. *educated individuals without formal or professional qualifications in music or musicology* — 'non-musos' — who want to know how *the sounds* of music work in the contemporary urban West. It's for those who want to understand: [1] *how music's sounds can carry which types of meaning, if any*; [2] *how someone with no formal musical training can talk or write intelligently about those sounds and their meanings*. To cover that territory in a single book, simplifications and generalisations will be unavoidable. At the same time, in order to make sense of the territory, it will also be necessary to summarise basic tenets of music's specificity as a sign system and to defuse such epistemic bombs as ABSOLUTE MUSIC and MUSIC AS A UNIVERSAL LANGUAGE (Chapters 2-3).

This book will *not* tell you how to make music, nor does it provide potted accounts of composers, artists, genres or of the music industry; nor will it be of any use to students cramming for music theory or history exams. It certainly won't help you bluff your way through conversations about jazz, folk, rap, rock, dubstep, classical music or 'world mu-

4. 'Tagg is de eenoog in het land der blinden' (Leo Sanama in the Dutch daily *Haagse Post*, 1980-05-31: 54-55).

5. See comments about music as 'auditory cheesecake' on page 62.

sic'. And under no circumstances whatsoever will it claim the superiority of one type of music over another: there's already plenty of literature of all the types just mentioned. *This book's job is to present, without resorting to more than an absolute minimum of musical notation and in terms accessible to the average university student outside music[ology], ways of understanding the phenomenon of music as a meaningful system of sonic representation.*

The appearance of this book is further motivated by factors linked to the emergence of popular music studies as a field of inquiry in higher education.⁶ The majority of scholars in this field have tended to come from the social sciences and the non-muso humanities (communication studies, cultural studies, film studies, political science, sociology, anthropology, cinema, literature, etc.) rather than from departments of music or musicology. Like the teachers flummoxed by pop video narrative in the early 1980s, these colleagues have understandably tended to steer clear of the MUSIC in POPULAR MUSIC, leaving an epistemic void which musicologists have only recently started trying to fill. Since the early 1980s, when I conducted reception tests on title tune connotations and, more notably, since the 1990s, when I started teaching popular music analysis to students with no formal musical training, I've seen repeated proof of great musical competence among those who never set foot inside musical academe. It's a largely uncodified vernacular competence that has with few exceptions been at best underestimated, more often trivialised or ignored, not only in conventional music studies but also by those individuals themselves. This kind of competence is discussed in Chapter 3 and used as one starting point for the method and analysis sections in this book.

It would at this stage be fair to ask, given 'musicology's embarrassing inability... to help fellow educators and scholars outside [the] discipline', how a musicologist, with all the baggage of that discipline, can possibly explain anything useful about music to non-musos.

6. Both IASPM (International Association for the Study of Popular Music) and the Cambridge University Press journal *Popular Music* were founded in 1981.

Although initially trained as musician and composer, my involvement in popular music studies, including music and the moving image, has brought me into contact just as much with non-musos as with fellow musicians and musicologists. That contact with non-musos ought, I hope, to have taught me enough to know what sort of things need explaining about the specifics of music as meaningful sound to those who have heard, enjoyed or otherwise reacted to it but who aren't specialists at making it or verbalising about how it's made. Nevertheless, since it's impossible to gauge each reader's prior knowledge in or about music, I have to apologise in advance if I misjudge the reader's intelligence or musical competence. I must also apologise to eventual muso readers if, in the interests of a projected non-muso readership, I oversimplify the complexities and subtleties of music making. With those two caveats out in the open, I have to mention a third risk of misunderstanding, particularly about the first part of this book (Chapters 1-5).

If one of the book's aims is to help seal the epistemic fissure of dual consciousness in relation to music, then I will, like it or not, have to visit areas of knowledge in which I myself have no formal training. The trouble is that the notional gaps between music as subjective experience and everything else to which it's clearly related are more likely to be exacerbated than healed by disciplinary boundaries institutionally delineating distinct areas of competence. This means that if, as a muso, I cross the border into, say, sociology, semiotics, neurology or communication studies, I risk offending specialists whose institutional territory I enter without the mandatory visa of disciplinary competence. In such instances I can only apologise and beg authorities in the territory I am judged to have violated to treat me no worse than they would an uninformed but inquisitive tourist with honourable intentions. Notwithstanding that apology, it might be more constructive to interpret at least some of my 'illegal entries' in terms of a naïve but potentially useful challenge to the foreign discipline. After all, challenges in the opposite direction — *against* music studies from the non-muso 'outside world' — inform many of this book's key issues.

Background 2: muso

When, as described above, those non-muso teachers asked me to explain how the music in pop videos worked they were indirectly questioning 'my' discipline. They seemed to be assuming that musicology could come to the rescue at a time when the discipline rarely showed interest in either popular music or matters of musical meaning. Their assumption could in that sense be considered naïve because it didn't account for the institutional reality of conventional musicology; but it also indirectly and, I believe, justifiably questioned our discipline's usefulness and legitimacy. Be that as it may, their non-muso assumption about what musicology ought to be doing resonated with my own misgivings about the discipline, particularly in terms of its apparent reluctance to deal with matters popular or semiotic. My questioning was different from theirs only in that it derived, as I see it, from mainly *muso* experience. That experience is worth recounting for several reasons. [1] It helps me retrospectively sort out key events influencing my involvement in and ideas about music. [2] Some familiarity with that process makes my personal and ideological baggage more transparent to readers who can then 'see where I'm coming from' and apply whatever filter seems appropriate to any passage with which they may disagree. [3] The account that follows also illustrates central problems in the epistemology of music and partially explains why this book has been such a long time in the making.

Brief muso autobiography

I can't have been much older than four when I first registered that music was as sound connected to things other than itself. I remember bashing clusters on the top notes of a piano and screaming 'lightning', then thumping a loud cluster on its lowest notes and yelling 'thunder' as I sat under the keyboard in delighted trepidation at the threatening sounds I'd produced. Not even then (1948) did I actually believe that the top notes 'were' or even 'meant' lightning and the bottom ones thunder, although I might well have said so if asked,⁷ but I was even

then clear that the high sounds could not possibly be linked to thunder and that the low ones were unthinkable in terms of lightning. Having patiently put up with this sort of cacophony on the piano for a year or two, my parents decided, for the sake of the family's sonic sanity, that I should be given piano lessons.⁸

In 1952, aged eight, I was blessed with a piano teacher, Jared Armstrong, who, identifying the motoric torpor of the fingers on my left hand, looked out of the window at snow falling from a grey sky and jotted down an eight-bar piece called *North Street in a Snow Storm*, complete with a mournful melody to exercise my left hand and bare, static sonorities to occupy the right. In the summer he swapped my hands around in *By the Banks of the Nene*, another eight-bar mini-piece which this time featured a quasi-folk tune in the right hand and a static bag-pipe-like drone in the left. As with the THUNDER and LIGHTNING, I didn't think *North Street in a Snow Storm* 'was' or even 'meant' a snow-storm in the street outside our house any more than I believed the banks of our local river to actually 'be' in *By the Banks of the Nene*. I just instantly recognised the sort of mood my piano teacher had intended to put across and was in no doubt whatsoever as to which title belonged to which piece.⁹ I knew in other words that the pieces neither sounded nor looked like what their titles denoted, but I did think they sounded like what it might *feel* like to see or to be in the scene designated by each title, even though I was obviously incapable at that age of distinguishing, albeit in such simple terms, between that type of connotation and other sorts of signification.¹⁰

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7. A four-year-old cannot be expected to theoretically distinguish between different meanings of *to be* and *to mean*.
 8. My THUNDER AND LIGHTNING memories are from a neighbour's piano. It was not until after we moved in September 1948 that I remember any piano in our own home.
 9. This excellent piano teacher ([exetercollege.net/design/pdfs/08Register.pdf](https://www.exetercollege.net/design/pdfs/08Register.pdf)) also introduced me to the *WHOLE-TONE SCALE* which, after several visits to the local cinema, I was able to link with mystery. That prompted me to produce a short piece which I thought sounded spooky enough but which frankly just meandered aimlessly and did not at all impress Mr. Armstrong. At that time (1952-53) we lived on North Street in the small town of Oundle (Northamptonshire, UK), ten minutes' walk from the River Nene [nɪ:n].
 10. See Chapter 5, p. 164ff. and p. 189 for more on connotation and musical meaning.

One year later I had to take lessons from a different piano teacher who made me sit national piano exams for which I had to prepare pieces drawn mainly from the euroclassical repertoire. Then, aged twelve, I was awarded a music prize. It was in front of the whole school that a local classical music celebrity presented me with a cloying biography of Mozart the *Wunderkind* and made a short speech in which he seemed to imply that the tiny classical parody I'd recently written was something of which the young Mozart would not have been ashamed. Well, Mozart might not have been but I was. That the local celebrity had mistaken my facetious parody for a straight style composition was one thing; worse was the resentment I felt, caused partly by the Mozart book prize and partly by the local celebrity's words, at being compared to a sad freak in a powdered wig who used boyish charm and pretty music to ingratiate himself among dotting rich-and-famous grown-ups in late eighteenth-century Austria.¹¹ It struck me that classical music's local representatives — my piano teacher, the celebrity dishing out the prize, etc. — were treating me too as a precocious freak, perhaps hoping that, if flattered enough at regular intervals, I'd join their ridiculous ranks, and, like an obedient dog, perform more musical tricks for them. In retrospect I suppose that recruiting another circus animal might have helped boost their credibility in the ARTISTIC TALENT stakes of their own social aspirations, but at the time I felt angry and insulted. Wanting no part in their weird world I resolved to outrun everyone both in the 200 metres and on the rugby pitch, to go for longer bike rides, and to devote myself at the earliest opportunity to music that seemed to actually work, that had some real use and that didn't 'ponce about'.¹²

As luck would have it my next teacher, Ken Naylor, held no fascination for freaks. He was an accomplished pianist, composer and church organist who ran choirs and orchestras with great skill, who wrote mean close-harmony arrangements and who taught me how to play jazz

11. I ended up by throwing away the book in disgust but I do remember one particularly cloying page with a drawing of the boy wonder scribbling away at a desk and the caption: 'Little Wolfgang was locked up in a room with some manuscript paper. What do you think he did?' I was relieved to discover that my father also found the book quite nauseating.

standards. He encouraged me to compose and improvise, and introduced me to Bartók, Stravinsky and Charlie Parker, as well as to the anthems and madrigals of Elizabethan composers. As my organ teacher, he also made me transpose hymns into more manageable keys for the congregation, and encouraged me to change their harmonies in the last verse to add a bit of drama to the drab routine of daily prayers. He even helped me overcome my Mozart trauma by drawing attention to the composer's ability to transform 'prettiness and wit' into passages of wondrously disturbing regret. Ken Naylor's professional eclecticism was living proof that no type of music could be seen as intrinsically superior or inferior to another, and that music learnt and produced by ear was just as legitimate as what you played or sang from notation. Of more obvious direct relevance to the analysis parts of this book were his practical demonstrations of relations between music as sound and 'something other than itself', most strikingly the word-painting skills I learnt from him when accompanying hymns in the school chapel.¹³

Following through on the vows I'd made aged twelve, I joined a trad jazz combo while still at school and later, at university, a Scottish country dance outfit and an R&B/soul band. In those three ensembles, as well as in other non-classical groups I subsequently worked with, I was the only member with any formal musical training. Being in the minority, I had to curb my specialist tongue whenever we needed to discuss the sorts of sound we wanted to make. Fortunately, verbal denotation of musical structure was rarely necessary because differences of opin-

12. The piano teacher was Monica Okell, the school St. Faith's (Cambridge, UK, 1953-1957) and the local classical music celebrity Allen Percival whose *Orchestra for Boys and Girls* appeared the same year (Percival, 1956). The exams I took were the (UK) Associated Board's Grades 1 through 5. Other explanations. [1] the 200 metres was at the time a race of 220 yards. [2] *Ponce* is derogatory UK slang for 'a man given to ostentatious or effeminate display in manners, speech, dress' (thefreedictionary.com); *poncing about* means posturing like a ponce, wasting time with pointless activities, etc. The sort of music I had in mind as not 'poncing about' consisted at that time of jazz, pop and film music.

13. I owe a lot to this exceptional man and musician, Ken Naylor (1931-1991), head of music during my time at The Leys School, Cambridge (UK), 1957-1962. The word-painting techniques are exemplified on pages 152-153.

ion were almost always settled practically using actual or imagined sound to compare musical idea x with alternative y . At no time did I ever think that my fellow band members' lack of formal vocabulary denoting tonal structure meant that their musical skills and knowledge were in any way less valid or less systematic than those I had learnt in formal studies of the European classical repertoire. On the contrary, it soon became clear that the arsenal of structural terms I'd had to acquire in order to obtain a B.A. in music was quite inadequate, not least when it came to issues of rhythmic/motivic bounce and drive (as in grooves and riffs), even more so when denoting the details of timbre so important in so many types of popular music.

It also became clear that I was inhabiting at least two different sociomusical worlds with different repertoires, technologies, functions, values and modes of metadiscourse.¹⁴ However, I never really believed that I was myself living two musically separate *lives*.¹⁵ True, the institutional and social dividing lines between the official version of euroclassical music and all the other musics with which I'd come into contact were real enough; but just as my personality remained basically in tact when I learned to speak other languages, I felt I was the same musical person regardless of whichever musical idiom I happened to be playing in or listening to. The problem, I insisted perhaps arrogantly, was not with me but on the outside. If that were so I would, in the social reality outside my head, so to speak, have to confront one sphere of musical activity with another. That sort of confrontation involved not only efforts to persuade fellow rock musicians to join me at a performance of Bach's *Matthew Passion* and fellow euroclassical music students to listen to my Beatles tapes; it also involved developing verbal discourse, comprehensible to members of whichever group I was arguing with, that could ex-

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14. See also Chapter 3 under 'Structural denotation' (p.115, ff.). For more about unnotated parameters of musical expression see introduction to Chapter 8 (p.263, ff.).
Obscure band references: [1] leader of the nameless school trad band (1958-60) was Dave Lane (alto sax); [2] gatherings of the Cambridge University Scottish Dance Society (1962-63); [3] The Soulenders (R&B/soul, Cambridge 1963-65); [4] The Finesilver-Kerr Quintet (Manchester 1965-66); [5-6] The Nazz and The Disturbance (Filipstad/Karlstad/Säffle, 1966-68); Röda Kapellet (Göteborg 1972-76).
15. See the musical 'double lives' of Korngold, Rózsa and Morricone (p.90).

plain in their terms the expressive and creative qualities of whichever music was unfamiliar in their socio-musical sphere. This stubborn insistence, inspired in no small part by Ken Naylor's living proof of musical eclecticism's obvious advantages, meant that I acquired practical training in verbal mediation between musos and non-musos, rockers and jazzos, classical buffs and pop fans, etc. That practical training was also useful preparation for writing this book.

The sort of confrontation just described seemed in general to go down better with popular music acquaintances than with their euroclassical counterparts. One probable reason, I think, is that the former had nothing to lose in opening up to the latter whereas those whose career, mortgage payments or meta-identity depended on attaining or maintaining a higher sociocultural status did. As explained in Chapter 3 the CLASSICAL MUSIC = HIGH CLASS equation was fuelled by the metaphysical aesthetic of 'absolute music' which, by theoretically locating the allegedly most noble of musical experiences outside the material world, enabled the privileged classes not only to feel culturally superior by appearing to transcend mundane material reality but also to divert attention from the fact that it was they who wielded the real power actually *in* the material world. Given that no-one likes losing their privileges, even (or especially) if they are illusory, it was in retrospect naïve of me, if not plain stupid, to expect those with a vested interest in maintaining the ABSOLUTE MUSIC aesthetic as part of the CLASSICAL = CLASS equation to recognise equal value in other musics or to welcome the discussion of music as if it meant anything except itself. But things weren't that simple because the world of euroclassical music, as I knew it in 1960s Britain, was highly contradictory about such matters.

While I knew very well, from working at the Aldeburgh Festival and from frequent visits to evensong at King's College Chapel (Cambridge), that euroclassical music was truly performed as if it really meant something beyond itself, the music degree programme I followed at Cambridge focused mainly on technical and archival tasks. We had to 'complete this motet in the style of Palestrina' without considering the expressive imperative of words like *crucifixus* or *resurrexit*, to decipher lute tablature without sparing a thought for Dowland's word painting,

and to write essays about Wagner without linking his work to the moral, philosophical or political ideas of the composer or his times. None of it seemed to make any sense. Meanwhile I carried on gigging sporadically with the R&B band in pubs, in clubs and on student dance nights, performing numbers like *I'll Go Crazy*, *Walking The Dog* and *Route 66*.¹⁶ That sort of musical activity, on the other hand, made very obvious social sense to me.

It was with relief that I left the Renaissance theme park of Cambridge in 1965 to do a teaching diploma in Manchester where the pragmatics of music education, including its social implications, were clearly on the agenda. It was at the height of the pop boom in northern England and I was encouraged to submit an end-of-year mini-thesis about the possible uses of pop in music education (Tagg, 1966). I also managed, during my teaching practice, to keep a class of usually rowdy pupils quietly and enthusiastically occupied writing horror film scenarios following the third movement of Bartók's *Music for Strings, Percussion and Celesta*.¹⁷ Fourteen years later Stanley Kubrick repeated the same exercise, using the same music to underscore three scenes in *The Shining* (1980). If it was OK for Kubrick to link music and picture in that way, I argued retrospectively, it can't have been wrong for me or my pupils to have tried our hands at it, even if the scenarios we produced were nowhere near as good as Kubrick's. Anyhow, it was more grist to the mill of linking music to other things than music itself, and it was further evidence of unquestionable musical competence among a non-muso majority that included both Kubrick *and* my secondary school pupils.

Despite considerable encouragement from my supervisor for what must at the time have seemed quite bizarre ideas for music education,¹⁸ other end-of-year examiners were more conservative and predictable. They seemed to dislike my lack of enthusiasm for subjecting boys aged thirteen through sixteen to intensive vocal training and they disap-

16. See RefAppx for Brown J (1960), Thomas R (1963) and Rolling Stones (1964).

17. Bartók (1936); Plant Hill Comprehensive School, Manchester, January-March 1966.

18. I am very grateful to my supervisor, Dr Aubrey Hickman, outstanding humanist, viola player and chain smoker, for his criticism and encouragement during my year at the Department of Education at the University of Manchester (1965-66).

proved of my reluctance to make proper use of the school's Orff instruments.¹⁹ Then, when I looked in the *Times Education Supplement* for music teaching jobs, my heart sank deeper as I discovered I'd be expected to run recorder groups in one school, enter pupils for Associated Board exams in another, to teach piano and at least one wind instrument in a third, and so on. I had to conclude that there was no job in education for someone passionate about the popular and semiotic sides of music, plenty for those plodding down the same old path of performing the classics. That's why I dumped music education as a career option and took a job in Sweden teaching English as a foreign language, keeping music on as just a hobby (1966-68).

I was much happier with music on the sidelines, so, after two years at my new job in Sweden, I decided to retrain as a language teacher (1968-71). I enrolled at the University of Göteborg and changed my musical sideline from being in a rock band to singing in a choir. Now, one of the altos in the choir (Britt) was married to a man called Jan Ling, who had recently been asked by the Swedish government to set up a new music teacher training college. Ling told me that popular music would be on the curriculum and that I was the only person he had met with the tri-axial profile: [1] degree in music, [2] teaching diploma, [3] experience of making popular music. When asked to teach some music analysis at the new college in 1971 I leapt at the opportunity. I was eager to try out ideas that had lain dormant since abandoning music as a career option, but I soon ran into difficulties.²⁰

The main problem was that the ideas I had about 'meaning' in popular music were mostly intuitive, informed by music-making experience, not by any process of analytical reasoning. I had no coherent theory codifying that intuitive knowledge and only very patchy empirical evidence of structural aspects relating to musical semiosis in any shape or

19. Orff instruments are basically inexpensive xylophones and metallophones whose individual tone bars (keys) can be detached so no-one can play an unwanted note. There is a complete aesthetic/educational theory behind the use of these instruments (*Orff Schulwerk*) which I never found totally convincing.

20. For more about Jan Ling and the importance of Göteborg in the history of popular music studies and education, see Tagg (1998a).

form. It was clear that if those ideas were to be of any use in education, they would have to be tested in various ways until viable patterns started to emerge that in the longer term might together constitute an at least partially coherent body of theory and method. Most of the initial testing took place in analysis classes where the students' recurrent mistakes, questions and insights forced me to formulate potentially useful patterns of analytical theory and approach.²¹ So, armed with my own experiences of music and music making, with comments and questions from music students, with Dave Laing's appeal for 'a semiotic dimension' to the study of popular music (Laing, 1969: 194-6), and with a few rudimentary concepts imported into musicology from hermeneutics and semiotics, I ended up producing a doctoral thesis in 1979 about the meanings of the title music to the TV series *Kojak*.

The *Kojak* thesis generated plenty of encouraging reactions but it was also criticised for concentrating on one single piece of music and for its lack of empirical underpinning. That's why, in the 1980s, I conducted numerous reception tests on *ten* title tunes (not just one) and, with Bob Clarida's help, started dealing with response data, transcriptions and musical analyses. The idea was to investigate listener responses in relation to structural elements in the ten theme tunes and, in the process, to thoroughly test, fine-tune and improve the analytical methods proposed in the *Kojak* thesis. Due mainly to the wealth of listener responses and their often complex connection to the musical structures eliciting them, *Ten Little Title Tunes* (TLTT) proved to be a mammoth undertaking. In addition, logistical factors, including full-time teaching commitments, the academic imperative to publish a yearly quota of articles or die, and moving continents, meant that the 914-page book was not completed until December 2003.²²

Even though I'd been encouraged, at various points during the 1980s and 1990s, by respected friends and colleagues like Dave Laing and Simon Frith to produce a book like this one, and even though I'd been ap-

21. One such approach to gradually emerge in those early years (1972-76) was interobjective comparison, the main topic in Chapter 7 of this book.

22. The 'earlier work' is in Tagg (2000a, b). The 914-page book is Tagg & Clarida (2003). For explanation of work on TLTT, see p. 17, ff.

proached by a respected publishing house interested in a book with the working title *Music's Meanings*, I felt unable to start work on it before completing TLTT (*Ten Little Title Tunes*). It just didn't feel right to write, let alone publish, *Music's Meanings* until the theory and method I wanted to propose in it had been tested. TLTT documents that process of testing in considerable detail. It's often used as a source for ideas and information in this book (see p. 17).

Just as important in laying the groundwork for this book are all the students who since 1971 attended my analysis classes. Between October 1993, when non-musos first joined my MA seminar in Liverpool, and December 2009, when I retired, I spent over 2,000 hours teaching some sort of semiotic music analysis to around 800 students.²³ That means lots of analyses marked, lots of questions asked, lots of discussion and lots of opportunity to observe which ideas and methods caused problems or led to good results. Much of this book relies heavily on that teaching experience and on the lessons I learnt about what did and did not work, what was unnecessary, what needed clearer explanation, etc.

This book also draws on decades of having to confront 'received wisdom' about music and musical learning. I'm referring to various taboos and articles of faith according to which music is considered as an almost exclusively subjective, magical and irrational phenomenon of human experience that needs to be kept in a conceptually separate compartment from any systematic or rational notion of how knowledge and meaning are created and mediated. My personal credo is that failure to be rational and objective about what is habitually pigeonholed as irrational and subjective is tantamount to intellectual treachery in a culture and society which exploits our dual consciousness for short-term goals of political or financial gain. Therefore, in order to pre-

23. 13 years of full-time teaching (6 in Liverpool, 7 in Montréal) 4 courses (modules) at 3 hours per week for an average of 26 teaching weeks per year (12 per semester in Liverpool, 14 in Montréal) = 4056 hours, minus the 2 non-analysis courses, or a total of 2028 hours analysis teaching 1993-2009. Student numbers are estimated as follows: graduate seminars min. 10, undergraduate classes max. 60, average = 30 students in 2 analysis classes per year for 13 years ($30 \times 2 \times 13$) = 780 students. Roughly one third of the students in one analysis class per year were non-musos ($780 \div 3 \div 2 = 130$). Between 1971 and 1993 I had probably taught some sort of music analysis to about 500 students in Sweden (c. .

pare the way for the sort of theory and method presented in Chapters 6-14, I have to examine, explain and deconstruct the articles of faith which have for such a long time obstructed the development and spread of viable and democratic ways of talking about music 'as if it meant something other than itself'.

In short, extensive testing of analysis procedures in the classroom and repeated exposure to 'received wisdom' about music means that I felt confident enough in 2007 to start work on this book so that the background, theory and practice of those analysis procedures could be presented to a wider public.

TLTT

TLTT (*Ten Little Title Tunes*; Tagg & Clarida, 2003) is a 914-page tome to which I often refer in this book. To avoid having to explain the rationale and procedures of TLTT each time, here's a brief resumé of information relevant to its use in this publication. My back cover sales pitch for TLTT included the following statements.²⁴

'[TLTT] documents the associations of hundreds of respondents to ten extracts of music, each heard without visual accompaniment but used... as film or TV title music. It deals with links between listener connotations and musical structures in the global, Anglo-US-American mass-media culture of the late twentieth century, analysing musogenic categories of thought which own serious ideological potential.

Under headings like *Minor Amen and crisis chords*, *Sighing sixths and sevenths*, *Country & Latin clip-clop*, *Big-country modalism*, *Ethnic folk lutes*, *Anaphonic telegraphy*, *Busy xylophones and comic bustle*, *The Church of the Flatted Fifth* and *P.I. Cool*, *Latin percussion and eye shadow*, etc., [TLTT] reveals how notions of gender, love, loneliness, injustice, nostalgia, sadness, exoticism, nature, crime, normality, urgency, fashion, fun, the military, etc. are musically mediated.'

The basic story is that between 1980 and 1985, and for methodological reasons already mentioned (p.15), I played the ten title tunes to indi-

24. The complete back cover blurb, a more detailed overview of its contents, opinions about it and a link to download it are all at tagg.org/mmmmsp/10Titles.html [110218].

viduals attending one of my lectures or seminars. Most of the 600-odd respondents subjected to the this exercise were Swedish, but the tunes were also tested on 44 Latin Americans. Many respondents were students still in, or who had recently left, tertiary education, some were in secondary education, others in adult education. The representation of men and women as well as of musos and non-musos was roughly equal. The basic reception test procedures, including their construction, implementation and result classification are described in Chapter 6.

TLTT involved a lot of statistical and analytical donkeywork. Since one main aim was to find out HOW MUCH OF WHAT respondents imagined as associated with WHAT in the ten pieces, each tune had to be transcribed, as did all the relevant bits of IOCM;²⁵ and responses had to be grouped in categories so that, for example, the number of men or women imagined in connection with one tune could be reasonably compared with the number of men or women associated with another. That comparison provoked an enlightening but disturbing discussion of the representation of male and female through music.²⁶ Suffice it here to say that response statistics from TLTT cited in *this* book can be interpreted using the following example.

Over 50% of respondents mentioned something in either of the categories LOVE or MALE-FEMALE COUPLE on hearing the first tune in the test battery.²⁷ Bearing in mind that the average number of concepts reported per person per tune was greater than three and that the test was one of unguided association, 50% is a very high score indicating that every other respondent independently chose to write down words like LOVE, ROMANCE or COUPLE on hearing the piece — and that's excluding responses like STROKING, FLOATING, SLOW MOTION, EMBRACING, KISSING, DREAMING and WONDERING. Associations in the campestral category (GRASS, MEADOWS, FIELDS, etc.) were also common (15%), as were responses like WALKING THROUGH/OVER/ACROSS the scene (14%), in

25. IOCM: see Glossary (p. 592) and Chapter 7, esp. p. 238, ff.

26. See chapter 'Title Tune Gender and Ideology' (TLTT: 665-679). Readers requiring further details of the 'donkeywork' in TLTT are invited to consult TLTT's appendices 1-6 (pp. 683-804) and its Chapter 3 (esp. pp.107-150). TLTT can be obtained by visiting tagg.org/mmmssp/publications.html [120418].

27. *The Dream of Olwen* (Charles Williams, 1947).

SPRING or SUMMER (13%) some time in the NINETEENTH CENTURY (8%), most likely somewhere in NORTHWESTERN EUROPE (5%), definitely not in Asia, Africa or anywhere on the American continent (all 0%). Nor were any detectives, spies, cowboys, villains, crime, streets, disorder, or modern times mentioned by anybody: there was nothing fast, cosmic, urban, inimical, threatening, eruptive, conflictive, military, asocial or anything else of that type evoked by one or more of the other nine pieces, in any respondent's imagination on hearing the piece. The percentages simply represent the probability of any of the individual test subjects coming up with a particular connotation in unguided response to one of the ten test tunes, or of mentioning a connotation subsequently classified in one of the categories listed in the VVA taxonomy shown as Table 6-1 (p.209, ff.).

Terminology

To avoid unnecessary confusion I've tried as much as possible to stick to established concepts and definitions when writing this book. The only trouble is that established terminology is sometimes the cause of confusion, not its remedy. This is partly true for semiotic concepts in need of adaptation to specifically musogenic types of semiosis, whence neologisms like ANAPHONE, GENRE SYNECDOCHE and TRANSSCANSION (see Chapter 13 and Glossary). Much more serious is an embarrassingly illogical and ethnocentric set of key concepts used in conventional music studies in the West to denote musical structures bearing on the organisation of pitch. I've dealt with these issues in 'The Troubles with Tonal Terminology' (Tagg, 2011f) and suggested more adequate definitions of words like NOTE, TONE, TONALITY, MODE, POLYPHONY and COUNTERPOINT. The most important of those clarifications are summarised in Chapter 8 (p. 272, ff.).

Just as problematic is the notion of FORM which in conventional music theory means the way in which episodes (sections) in a piece of music are arranged in succession into a whole along the unidirectional axis of passing time. That is indeed *one* aspect of musical form, but there is *another*, equally important—and arguably more fundamental— aspect of form which seems to have largely escaped the attention of conventional musical scholarship. I'm referring to 'now sound' as form created

through the arrangement of simultaneously sounding strands of music into a synchronic whole inside the EXTENDED PRESENT (p.272, ff.). Without the shape and form of those batches of 'now sound', the conventionally diachronic aspect of musical form cannot logically exist. It's sometimes called 'texture' but that's only one aspect of synchronic form. Obviously, if both types of form constitute 'form', other words are needed to distinguish between the two. To cut a very long story short, I was unable, after extensive investigation and epistemic agonising, to find any adequate conceptual pair of labels to cover the essential distinction between those two types of musical form. I had no alternative but to introduce the terms DIATAXIS to denote the diachronic and SYNCRISIS the synchronic types of musical form. The two concepts are explained in a little more detail at the start of Chapter 11.²⁸

Overview of chapters in Music's Meanings

This book falls roughly into two parts. Part 1, 'Meanings of "music"' (Chapters 1-5), clears the conceptual and theoretical ground for the bulk of the book in Part 2, 'Meanings of music' (Chapters 6-14), which focuses on analysing music 'as if it meant something other than itself' and on the parameters of musical expression.

Part 1 — Meanings of 'music'?

Chapter 1 — *How much music?* (pp. 35-41)— estimates the importance of music in terms of time and money in the everyday life of people living in the urban West.

Chapter 2 — *The most important thing...* (pp. 43-82)— starts with definitions of and axioms about 'music', including the concept of *concerted si-*

28. The terms are also defined in the Glossary. I have yet to write up the process of terminological elimination, but here are some of the problematic conceptual pairs that passed review: *form v. texture*, *syntagm[a] v. paradigm*, *diachrony v. synchrony*, *narrative v. immediate form*, *long-term v. short term form*, *extensional v. intensional form*; *horizontal v. vertical form*; *passing-time v. present-time form*. Other potential but unsuitable terminological candidates for the job were *syntax*, *now-sound*, *diathesis* and *synthesis*. The prime consideration was to find terms that unequivocally designated each phenomenon and nothing else. Another consideration was the ability of the words to form adjectival and adverbial derivatives (*diactactic[al] [-ly]*, *syncritic [-ally]*).

multaneity, the non-antagonistic contradiction between music's *intra- and extrageneric aspects*, and the basic tenet that music is *not a 'universal language'*. After an intercultural comparison of words denoting what we call 'music' and a short history of the concept in European thinking, music's relation to other modes of human expression is discussed using observations from the *anthropology of human evolution* as well as from theories of *cross-domain representation*, *synaesthesia* and the *cognitive neuroscience of music*. The chapter finishes with a section on *affect, emotion, feeling and mood*, followed by a final word about the use of *verbal metaphors of perceived musical meaning*.

Chapter 3 — *The epistemic oil tanker* (pp. 83-132)— confronts the notion of *absolute music*, tracing its history, demystifying its articles of faith, including those of its latter-day 'postmodernist' counterpart, and deconstructing its ideological implications. The chapter's second part identifies institutional splits in musical knowledge (poietic v. aesthetic etc.) that exacerbate the polarities of dual consciousness. It also helps explain why, in Western institutions of learning, notation was for such a long time considered the only valid musical storage medium.

Chapter 4 — *Ethno, socio, semio* (pp. 133-154)— discusses the three main disciplinary challenges to conventional music studies in the twentieth century: *ethnomusicology*, *the sociology of music* and *the semiotics of music*. It highlights their contribution, real or potential, to developing a viable sort of semiotic music analysis. It underlines the importance of ethnomusicology and empirical sociology. It also addresses the problems of music semiotics in dealing with semantics and pragmatics.

Chapter 5 — *Meaning and communication* (pp. 155-193)— is the book's semiotic theory chapter. It explains key concepts like *semiotics*, *semiology*, *semiosis* (incl. object - sign - interpretant), *semantics*, *syntax*, *pragmatics*, *sign type* (icon - index - arbitrary sign), *denotation*, *connotation*, *connotative precision*, *polysemy*, *transmitter*, *receiver*, *codal incompetence* and *codal interference*. All these concepts are essential to the adequate treatment of the book's main analytical questions about musical meaning.

Part 2 — *Meanings of music*

Chapter 6 — *Intersubjectivity* (pp. 195-228)— presents the first of two ways of getting to grips with the meaning of a musical *ANALYSIS OBJECT* (Glossary, p.582). Six reasons for prioritising the *aesthetic* rather than *poietic* pole are followed by a brief presentation of how *ethnographic observation* can help in the semiotic analysis of music. Much of the chapter deals with *reception tests*, the categorisation of verbal-visual associations (VVAs), the establishment of paramusical fields of connotation (PMFCs) and other important steps in the collection and collation of response data. The chapter ends with a short section on the use of *library music* in systematising reception test responses.

Chapter 7 — *Interobjectivity* (pp. 229-261)— focuses on *intertextual* approaches to the investigation of meaning in music. After the definition of essential terms — *object, structure, museme* — the two-stage process of *interobjective comparison* is explained, complete with advice on collecting interobjective comparison material (IOCM) and on the establishment of paramusical fields of connotation (PMFC). Verification procedures — *recomposition, commutation* — are also explained and the chapter ends with a section that should allay non-muso anxieties about the *designation of music's structural elements* as an essential part of analytical procedure.

Chapter 8 — *Terms, time & space* (pp. 263-303)— is the first of five to focus on *parameters of expression*, i.e. on structurally identifiable factors determining how music sounds and what it potentially communicates. The first section summarises *paramusical* parameters (audience, venue, lyrics, images, etc.) and their role in the construction of musical meaning. It also includes explanations of basic terms essential to subsequent discussion— *genre, style, note, pitch, tone, timbre* and the *extended present*. Most of the chapter is devoted to simple explanations of *temporal-spatial* parameters, including *duration, phrase, motif, period, episode, speed, pulse, beat, subbeat, tempo, surface rate, rhythm, accentuation, metre* and *groove*. It ends with a section on *aural staging*, i.e. the placement of different sounds in different (or similar) types of acoustic space, both in relation to each other and as a whole in relation to the listener.

Chapter 9 — *Timbre, loudness and tone* (pp. 305-342)— covers the second set of parameters of musical expression. After reviewing *instrumental timbre* (vocal timbre is covered in Chapter 10) and how it creates meaning, an overview of *acoustic devices* and *digital effects* units explains everything from *pizzicato* and *vibrato* to *distortion, filtering, phasing, limiting* and *gating*. Then, after a short section dealing with *loudness, volume* and *intensity*, the rest of the chapter provides a rudimentary guide to things *tonal*, including *pitch, octave, register, interval, mode, key, tonic, melody, tonal polyphony, heterophony, homophony, counterpoint, harmony, chords* and *chord progressions*.

Chapter 10 — *Vocal persona* (pp. 343-381)— concentrates on one complex of parameters of musical expression whose meaningful details non-musos tend to identify and label more easily than musos do. These *aesthetic and vernacular characterisations of spoken and singing voices* are sorted into a *taxonomy* including descriptors of *vocal costume*, as well as those derived from *demographics, professions, psychological* and *narrative archetypes*. Practical ways of *relating vocal sound to posture and attitude* are explained so that its meanings can be more easily grasped and verbalised as part of the semiotic analysis.

Chapter 11 — *Diataxis* (pp. 383-416)— is the first of two long chapters about composite macro-parameters of musical expression. It deals with the *narrative* shape and form of music's episodes, with its *diachronic, extensional* and chronologically more 'horizontal' aspects. It focuses on concepts like *verse, chorus, refrain, hook, bridge, strophic form, AABA form, sonata form* and the ways in which such ordering of musical episodes creates meaning.

Chapter 12 — *Syncrisis* (pp. 417-484) — deals with the *synchronic* combination of sounds in music, with the *intensional* and chronologically more 'vertical' aspects of form, with issues of *singularity, multiplicity, density* and *sparsity*, etc. The *melody-accompaniment* dualism is examined as musical parallel to the perceptual grid of *figure-ground* in other art forms and leads to a discussion of how different types of *subjectivity* and patterns of social organisation can be heard in *contrapuntal polyphony, heavy metal, electronic dance music, unison singing, heterophony, homophony, cross rhythm, responsorial practices, bass lines*, etc., as well as in

various *group-type manifestations*, e.g. *rock bands*, *symphony orchestras*. The chapter ends with examples of the dual figure-ground relationship heard in innumerable pop songs and title themes, and with a brief glimpse into 'figureless' or 'bodiless' types of synchrisis.

Chapter 13 — *A simple sign typology*. With potentially meaningful musical structures (musemes, museme strings and stacks, diataxis and synchrisis) identified and linked to possible fields of paramusical connotation, this chapter presents workable ways of checking the viability of those links. Does the museme relate to its PMFC as an *anaphone* through the process of *gestural interconversion*, or as a *genre synecdoche* by referring to other music and its connotations, or is it an *episodic marker* signifying start, end or bridge...? Or does it, as a *style indicator*, identify a 'home style' in relation to other styles of music? Or is it a combination of more than one of those basic sign types?

Chapter 14 — *Analysing film music* — illustrates how ideas and procedures presented in the book can be put into practice. After a description of the course *Music and the Moving Image* and a discussion of conceptual prerequisites to the subject, the rest of the chapter focuses on the student assignment *Cue list and analysis of a feature film*, concentrating on underscore and presenting ways of explaining how music contributes to the overall 'message' of both individual scenes and to the film as a whole.

Appendices

Glossary

Terms that I've borrowed, adapted or had to coin in order to designate phenomena relevant to the ideas presented in this book are listed alphabetically and defined in the Glossary (p.581, ff.). Specifically muso terms that may need explanation (e.g. *pizzicato*, *sul ponte*) and aren't included in the Glossary can be easily checked on line using, say, the reliable *Wikipedia glossary of musical terminology* at en.wikipedia.org/wiki/Glossary_of_musical_terminology [120111]. Please note that '📄' indicates a web address (URL, see 'Internet references', below).

References

To save space and to avoid confusion about which appendix to consult when checking source references, this book has *only ONE reference appendix*, the 'REFERENCE APPENDIX' (abbreviated 'RefAppx'). Other substantial reasons for including 'everything' in one appendix, as well as all the icons used to save space, are explained at the start of the Reference Appendix on page 607.

Footnotes

The software used to produce this book, Adobe FrameMaker v.8, has one irritating defect: if there isn't enough room at the bottom of the current page for the complete text of a footnote, it puts the entire footnote text at the bottom of the following page. Therefore, if there is no text at the bottom of the page on which a footnote flag number occurs in the main body of text, don't be alarmed. The complete footnote text will appear at the bottom of the following page.

You may also occasionally find the same footnote number, like the little '29' here,²⁹ occurring in the main text twice in succession, like this.²⁹ Don't fret. Both numbers *intentionally* refer to the same footnote.

I know that some readers find my use of footnotes excessive and annoying. While I sincerely regret causing readers irritation, I persist in my struggle for the right to footnote for the following eight reasons.

1. Many footnotes consist of either references to other work or of extended argumentation about, or exemplification of (see §2), a topic which, for reasons of space and clarity, cannot be included in the main body of text. Readers sceptical about some of the things I try to put across need to know if I have any backing for what I write. Since it would be unfair to lumber *all* readers with that sort of extra evidence, I try to make it as unobtrusive as possible by consigning it to footnotes.
2. Many footnotes refer to actual pieces of music exemplifying observations made in the main text. All those musical references are listed in the RefAppx, together with source details. A substantial proportion of those sources include direct hyperlinks to recordings that can be heard at the click of a mouse. Since I cannot possibly

29. Both footnote flags refer intentionally to this same single footnote.

know which of my comments about music will be understandable without exemplification to every reader, even less know which music examples will be familiar to each and every one, and since it would be unfair to lumber every reader with text that may be obvious to some, I put reference to those musical examples in footnotes for those who want to 'hear what it sounds like'.

3. A fair number of footnotes contain URLs, some of which are notoriously long and cannot be included in the main body of text without seriously upsetting the flow of reading.
4. Some readers are simply inquisitive and just want to know a bit more about a topic that I can't fully cover in the main body of text. I try to provide pointers for those readers if and when I can.
5. Since this book is written with a mainly non-muso readership in mind, I've painstakingly tried to reduce both musical notation and musicological jargon to an absolute minimum in the main body of text. On a few occasions, however, additional structural information potentially useful to musos has been consigned to footnotes.
6. Despite the donkeywork involved in writing footnotes (about 50% of the effort invested in producing this book), I think that academic procedures for source referencing are important so readers know when the author is aware of using someone else's ideas. It's also important, I think, for readers to be able to find verbal, musical and audiovisual source materials relevant to what I write about. The main body of text would be much less readable if it included all those references. Footnotes provide a compromise solution to that problem.
7. As I try to explain in Chapter 2, music is a combinatory and holistic symbolic system involving cross-domain representation and synaesthesia. That in turn means that talking or writing about music can (and maybe should) go off in almost any direction. Although I make valiant efforts in this book to toe the one-dimensional line of the written word, it would be dishonest to give readers the impression that the richness and precision of musical meaning can be realistically explained using the linearity of verbal discourse and nothing else. Therefore, while such linearity can be useful when discussing music's meanings, there are occasions when it becomes inappropriate and when 'going off at a tangent' is the only viable discursive strategy. That said, if I were to put every possible tan-

gent, every pertinent train of lateral musogenic thought, into the main body of text it would at best read like a bad parody of passages from *Tristram Shandy* (Sterne, 1759-67). I therefore take the occasional liberty of putting some of the inevitably lateral thinking that comes with the territory of music into footnotes.

8. Contradictions inside conventional music theory, as well as between musical and verbal discourse, are sometimes downright comical. I've included a few such items in the main text, for instance the dubious assumption that music is polysemic and the implication that 'atonal' music contains no tones. A few other jokes are peripheral to the main argument and have been relegated to footnotes. Typical examples of footnote frivolity are: [1] in the section on transscansion, where I suggest gormless words you could sing to the *Star Wars* theme (Williams, 1977); [2] in the section on sonic anaphones, where I raise the issue of whether or not live poultry was used in *Psycho Chicken* (The Fools, 1980).

It's for these eight reasons that I beseech those irritated by footnotes to treat them indulgently, to tolerate their presence or, if need be, to simply ignore them. Reading footnotes is after all an option. They aren't forced on you and, unlike advertising and other types of propaganda, they don't assume you're an infantile moron. If the footnotes still bother you, just treat them like bonus features on a DVD: you don't have to watch those any more than you have to read my footnotes or open on-line ad links. *You* decide what you want to read. I don't.


Self-referencing

I was initially embarrassed by the number of references made in parts of this book to my own work. Rest assured that I've nothing to gain from self-promotion now that I'm a pensioner and my career is over. I have to refer to myself simply because this book draws much more on my own experience as a music practitioner, teacher and scholar than on anyone else's. I just thought it better, where appropriate, to refer to my own work than to pretend that nothing I'd produced could possibly provide a little more 'meat on the bone'.



In-text and footnote source references


Audiovisual and musical source references follow the same principles as bibliographical source references. For instance, 'Norman (1962)' refers uniquely to publishing details entered in the Reference Appendix (RefAppx, p. 607) for the original recording of *The James Bond Theme* (p.637).

Since I cannot predict how familiar each reader will be with each topic discussed in this book, I've included many internal cross references to pages where particular topics are covered. If you're reading this as an ebook using Adobe Reader, most of those internal references will work as active hyperlinks.


Moreover, many internet references in the electronic version of this book work as active hyperlinks. Clicking the link tagg.org, for example, should take you to my home page. If it doesn't, you're either reading this as hard copy, or you're not connected to the internet, or someone has removed my web site, or you're using book-reading software that doesn't support hyperlinks in PDF files (see under 'Formats, platforms and devices' on page 29). This same proviso applies to internal page references inside the book.

Internet references

To save space in the References Appendix ('RefAppx') and footnotes, URLs are shortened, where possible, by replacing the internet address prefixes `http://`, `http://www.` etc. with the internet download icon . Dates of access to internet sites are reduced to six-digit strings in square brackets. For example: 'tagg.org [120704]' means a visit to my home page (`http://www.tagg.org`) on 4th July 2012.

YouTube references are reduced in length from 42 to 13 characters by using the unique 11-character code appearing in their absolute URL address, preceded by the YouTube icon ''. For example:

`http://www.youtube.com/watch?v=msM28q6MyfY` (42 chars.)

is rendered as just ' msM28q6MyfY' (symbol + 11 chars).³⁰ Most of these YouTube references are active hyperlinks.

Publication issues

Formats, platforms and devices

This version (2.4) is available as both e-book and in hard copy (version 1). Errors detected in earlier versions have been corrected and the book has been provided with an extensive index.³¹

Since the functionality of relevant software and hardware varies considerably and is in a constant state of change, information about devices, file formats, book-reading apps, etc. is given on line. E-book users are therefore advised to consult 'Publication format and devices' at tagg.org/mmmssp/BookFormats.html.³² Page numbering and hyperlinks (both inside this book and to the internet) are fully tested using Adobe Reader X version 10.1.3 on both PC and Mac, and Adobe Reader version 10.2.1 on an Android tablet.

Caveat about internet references

Please be aware that material on the internet can be deleted, moved, renamed, or removed for any number of reasons. Inaccessibility of internet material referred to in this book is due to circumstances beyond my control as simple author/editor. I cannot guarantee the functionality of any such reference.

If you're using a tablet to read this, you may also occasionally see the error message '*The author has not made this [content] available on mobiles*'. You can either not bother about the reference or view it on a computer instead. Another error message might be '*Access may be forbidden*'. This usually turns up when the reference is to a pay-for-knowledge site of the JSTOR type. I've tried to keep reference to such sites to a minimum.³³ Here again, you can either ignore or use a computer in an institution that can afford a JSTOR-type subscription.

30. Worth knowing about YouTube unique file identities: if you copy the 11 characters (e.g. msM28q6MyfY) and paste them into the YouTube search box, you will be taken to that video and none other, and you will not be told what else 'you might enjoy'!
31. To send errata, please go to fd2.formdesk.com/tagg/ErrataMMMSP.
32. If you're reading this as hard copy, or using book-reading software that doesn't support hyperlinks in PDF files, and if you want to know more, proceed as follows. [1] Go to a computer with an online connection. [2] Use a web browser and type tagg.org/mmmssp/BookFormats.html in the address bar. [3] Read the text!
33. I think such sites are undemocratic tagg.org/rants/Pay4Knowledge0901a.htm.

Sometimes you may find that a video or audio hyperlink doesn't play. That's usually because they're in a format for which your computer or tablet has no plug-in. Please also note that compacted files on the internet (e.g. ZIP format) sometimes need to be first downloaded to your device and to be opened in other software than the one you are using to read this book.

Copyright

Many of the *musical and audiovisual works* referred to in this book have at one time or another been issued commercially. It would in the early 1990s have been absurd to expect readers to have access to more than a very small proportion of those works. In 2012, however, it is in most cases a very simple matter if you know where to look. Fearing prosecution for inducement to illegal acts, I can't be more precise here than to say that there are several well-known websites where you can hear the majority of recorded works, audio or audiovisual, I refer to in this book. Some of those sites are pay-per-download and legal, some are legal and free, while other free sites may have posted recordings illegally. This much I *can* say: an online search for Police "Don't Stand So Close To Me" (with the quote marks) produced 32,200 hits [2009-06-13], the first two of which, when clicked, took me to actual online recordings (on YouTube) of the original issue of the tune (Police, 1980). Using the on-screen digital timecode provided by YouTube, I was able to pinpoint the radical change from verse to chorus at 1:48. The whole process of checking a precise musical event in just one among millions of songs took less than a minute. Please be aware that while it is *not illegal to listen* to media posted on line, *downloading* works under copyright without permission or payment most probably *is*.³⁴ I have, for the reader's convenience, included many references to YouTube postings or to postings on my site. These references are mainly to two types of work: those in the public domain or which I've produced myself, and those which were, at the time of publication and to my knowledge, unavailable or

34. Thanks to Bob Clarida, media and copyright attorney at Reitler, Kailas & Rosenblatt (New York) for clarifying these points.

otherwise not readily accessible. If you find any such reference to be in breach of copyright legislation please inform me (tagg.org/infocontact.html) and I'll either take it down, delete the reference or contact my legal advisor. For more on publishing knowledge about music in the modern media, please visit tagg.org/infowhy.html#Copyright.

Index

Since this version (2.4) of the e-book is also published as hard copy, it has been provided with an index (pp. 653-691) featuring page references to all proper names appearing in the main text and the footnotes. Not only does it include authors, editors, performers, composers, etc., as well as titles of musical works, songs, tracks, albums, films, TV productions and so on; it also contains page references to all important topics and concepts covered in the book. For more about the index, please see the explanations on page 653.

Formalia

Typography

1. A small Tahoma font is used to save space, especially when internet URLs are presented, e.g. tagg.org/mmmmsp/index.html.
2. Sans-serif is used for two other purposes: [i] to distinguish computer keyboard input from the words around it, for example: 'a Google search for Police "Don't Stand So Close To Me" produced 32,200 hits'; [ii] to distinguish the headings of tables and figures from the surrounding text.
3. **Bold Courier lower-case** is used to distinguish note names (**a bb bñ c#** = 'A', 'B flat', 'B natural', 'C sharp', etc.) from other uses of single lower-case letters.
4. A phonetic font is occasionally used to indicate the UK pronunciation of potentially unfamiliar words according to the symbols shown in Table P-1 overleaf.

Table P-1. Phonetic symbols for 'BBC English'

ɑ:	ah!, harp, bath, laugh, half	ɔ	hot, what, want, Australia
æ	hat, cat, map, Africa	o:	or, oar, awe, war, all, taught, ought
aɪ	eye, I, my, fine, high, hi-fi, why	ɔɪ	boy, coil, Deutschland
aʊ	down, about, Bauhaus, cow, now (not know [nəʊ]), plough (cf. o: and əʊ)	ə	about, killer, tutor, nation, currant, current, colour, fuel, little, liar, lyre, future, India, confer, persist, adapt
ð	the, that, breathe, clothes, although, weather (cf. θ)	ə:	circumspect, fern, fir, fur, learn,
dʒ	jazz, John, gin, footage, bridge, Fiji, Django, Gianni (cf. ʒ)	əʊ	no, know, toe, toad, cold, low, although, (cf. aʊ, o:)
ɛ	help, better, measure, leisure	ʃ	shirt, station, Sean, champagne, Niš
ɛ:⁹	air, bear, bare, there, they're	tʃ	church, itch, cello, future, Czech, háček
ɛɪ	date, day, wait, station, email, Australia, patient, hey!	θ	think, throw, nothing, cloth (cf. ð)
ɪ	it, fit, minute, pretend	ʌ	but, luck, won, colour
i:	eat, sees, seas, seize, Fiji, email	u:	food, cool, rule, rude, through, threw
ɪ:⁹	hear, here, beer, pier	ʊ	foot, look, bush, put
j	yes, yak, use, Europe, Göteborg	ju:	use, few, future, new music, tune
ŋ	singing, synchronise, think, gong, incredible,	ʒ	genre [ʒɑ:nrə], vision, measure, João, montage, Rózsa, Zhivago, Žižek (cf. dʒ)
⁹ = start of stressed syllable		: = long vowel	

Capitals

CAPITALS are in general used according to the norms set out in section 6.9 of *Assignment and Dissertation Tips* at tagg.org/xpdfs/assdiss.pdf.

SMALL CAPITALS are used for five purposes, the first four of which occur in the main body of text, the first two of those deriving from their usage in Lakoff and Johnson (1979).

1. To save space and to avoid having to insert a plethora of hyphens and inverted commas when introducing a short string of words, often used adjectivally, to denote an integral concept, for example: *The MUSIC IS MUSIC myth is a symptom of dual consciousness.*
2. To distinguish between typically authorial words and those of real or imaginary listeners responding to music, for example: *it's essential to know how much AUSTRIA rather than, say, BRAZIL or JAPAN, and how much SHAMPOO rather than GUNS or CIGARETTES respondents imagined on hearing the reception test piece.*

3. To highlight an IMPORTANT TERM introduced for the first time (roman font), or to refer to a term explained elsewhere in the same chapter or in the GLOSSARY (italic).
4. To save page space with frequently recurring capital-letter abbreviations, for example DVD instead of DVD, IOCM instead of IOCM.
5. To facilitate quicker identification of alphabetically ordered entries in the Reference Appendix.

Italics

Italics are in general used according to the norms set out in *Assignment and Dissertation Tips* (Tagg, 2001:49-52) at tagg.org/xpdfs/assdiss.pdf.

Italics are also used to demarcate longer expressions that for reasons of syntax and comprehension have to be included as part of the sentence containing them and which would be even clumsier if delimited with quotation marks, for instance: 'you can also refer to musical structures in relative terms, for example *the danger stabs just before the final chord*, or *the last five notes of the twangy guitar tune just before it repeats*.'

Timings and durations

Given that most musical recordings exist in digital form, and given that digital playback equipment includes real-time display, the position of events within recordings discussed in this book is given in minutes and seconds. 0:00 or 0:00:00 indicates the start of the recording in question, 0:56 a point 56 seconds after 0:00, and 1:12:07 a point one hour, twelve minutes and seven seconds from the start (see 'Unequivocal timecode placement', p.256,ff.). Durations are expressed in the same form, e.g. 4:33 or 04:33 or 0:04:33 meaning 4 minutes and 33 seconds. To save space, simple timings may sometimes be expressed as follows (examples): 6" = six seconds, 12½" or 12.5" = twelve and a half seconds, 4'33 or 4'33" = four minutes and thirty-three seconds.

Milliseconds are given either as an integer followed by the abbreviation 'ms' (e.g. '5 ms' for five milliseconds) or, when denoting exact points in a recording, as the final part after the decimal point following the number of seconds, e.g. 1:12.500 for one minute and twelve point five seconds, or 1:12:05.750 for one hour, twelve minutes and 5¾ seconds.

Frame counts in audiovisual recordings are expressed like milliseconds except that they consist of only two digits and are separated from the seconds count by a semicolon, e.g. 1:12:07;16 = one hour, twelve minutes, seven seconds and sixteen frames. Unless otherwise stated, frames counts are based on the NTSC rate of thirty (29.97) per second.

Date abbreviations

When abbreviated, dates are usually formatted *yyyy-mm-dd* (e.g. 2011-02-18) in the main body of text. In footnote references and appendices they also appear as *yymmdd* (e.g. 110218). The date in both cases here is the 18th of February, 2011. The 9th of November 1981 would be 1981-11-09 (main text) or 811109 (references).

Dictionary definitions

Unless stated otherwise, dictionary definitions or translations are taken from the following works:

- The Concise Oxford English Dictionary* (Oxford, 1995).
- Greek-English Lexicon*, ed. Liddell & Scott (Oxford, 1871).
- Cassell's Latin-English, English-Latin Dictionary* (London, 1968).
- Cassell's German Dictionary* (London, 1978).
- Cassell's Italian Dictionary* (London, 1978).
- Collins Spanish Dictionary* (London, 1982).
- Dicionário Português-Inglês* (Porto, 1983).
- Le petit Robert* (Paris, 1970)