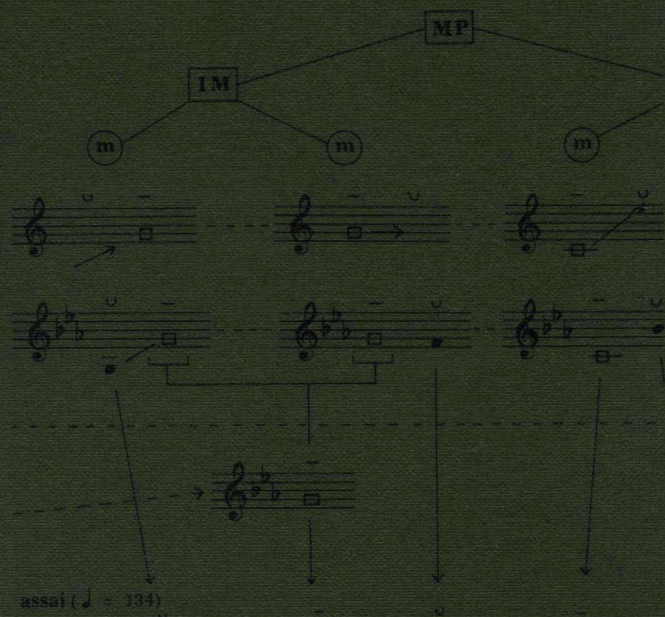
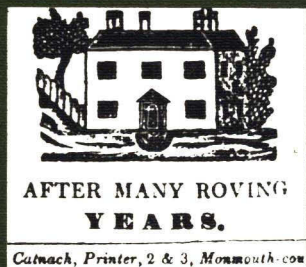


Popular Music

2. Theory and Method



Editorial Board

JOHN BAILY, *The Queen's University of Belfast*
HOWARD S. BECKER, *Northwestern University, Evanston, Illinois*
JOHN BLACKING, *The Queen's University of Belfast*
WILLIAM BROOKS, *Branford, Connecticut*
MARY ELLISON, *University of Keele*
CHARLES FOX, *Weymouth*
SIMON FRITH, *University of Warwick*
CHARLES HAMM, *Dartmouth College, Hanover, New Hampshire*
ANTOINE HENNION, *Ecole des Mines, Paris*
BOB HOULTON, *Co-operative College, Loughborough*
NORMAN A. JOSEPHS, *University of Keele*
A. L. LLOYD, *University of London*
JUDITH MCCULLOH, *Champaign, Illinois*
GRAHAM MARTIN, *The Open University, Milton Keynes*
GÜNTHER MAYER, *Humboldt Universität, Berlin*
WILFRID MELLERS, *London*
PAUL OLIVER, *Oxford Polytechnic*
BERNDT OSTENDORF, *Ludwig-Maximilians-Universität, Munich*
TONY RUSSELL, *London*
WOLFGANG SUPPAN, *Universität Graz, Institut für Musikethnologie*
GRAHAM VULLIAMY, *University of York*

Corresponding Editors

B. A. ANING, *Ghana*
JORGE CARVALHO, *Brazil*
IAIN CHAMBERS, *Italy*
PEKKA GRONOW, *Finland*
FELIPE DE LEON, *S.E. Asia*
ANNA-LISE MALMROS, *Denmark*
JÁNOS MARÓTHY, *Hungary*
TORU MITSUI, *Japan*
MEKI NZEWI, *Nigeria*
MANAS RAYCHAUDHURI, *India*
SALAH EL MAHDI, *N. Africa*
ROBERT SPRINGER, *France*
JON STRATTON, *Australasia*
PHILIP TAGG, *Sweden*

Corresponding Editors give advice to the Editors relating to a particular geographical area. Anyone wishing to act for an area missing from the list above should contact the Editors.

Popular Music 2

Theory and Method

A Yearbook edited by

RICHARD MIDDLETON

Senior Lecturer in Music, The Open University

and

DAVID HORN

Senior Assistant Librarian, University of Exeter

CAMBRIDGE UNIVERSITY PRESS

Cambridge

London New York New Rochelle

Melbourne Sydney

Published by the Press Syndicate of the University of Cambridge
The Pitt Building, Trumpington Street, Cambridge CB2 1RP
32 East 57th Street, New York, NY 10022, USA

© Cambridge University Press 1982

First published 1982

Printed in Great Britain at the University Press, Cambridge

ISSN 0261-1430

Popular Music is a multidisciplinary journal, published annually, which covers all aspects of 'popular music'. Each issue contains articles centred on a particular theme, a review section and a booklist. The themes chosen for the first five volumes are

- 1 Folk or Popular?
- 2 *Theory and Method*
- 3 Producers and Markets
- 4 Performers and Audiences
- 5 Continuity and Change

Relevant articles or suggestions for articles should be sent to Richard Middleton, The Open University, Walton Hall, Milton Keynes MK7 6AA. Deadlines for future volumes are: volume 4: 1 September 1983; volume 5: 1 September 1984.

The **Review section** is not connected with the themes but includes extended review essays of linked material and reviews of important new books and recordings. Material for review should be sent to David Horn, University Library, Prince of Wales Road, Exeter EX4 4PT. The **Booklist**, an annotated bibliography of recent publications in the field of popular music, is an important new feature. David Horn welcomes information about material for inclusion in this listing in future issues.

Notes for contributors

The top (ribbon) copy of the typescript should be submitted. This must be double spaced with margins of at least 1". Footnotes, bibliographies, appendixes and indented quotations must also be double spaced. Contributors should write in English, or be willing to have their articles translated.

Tables, graphs, diagrams and music examples must be supplied on separate sheets. Illustrations should be in the form of black and white glossy prints, ideally measuring 8" × 6". All illustrative material should be numbered and carefully keyed into the typescript. Captions should be typed double spaced on separate sheets.

Bibliographical material. The method of citation is author-date system (Smith 1980, p. 66), which should be given in the text rather than in footnotes; full references should be listed at the end of each article. Abbreviations for the names of periodicals, libraries etc. should not be used without explanation.

For more detailed matters of style please follow the practices of *A Manual of Style*, 12th edn (Chicago: University of Chicago Press, 1969).

Contents

<i>The contributors</i>	viii
Editor's introduction to Volume 2	
RICHARD MIDDLETON	1
On being tasteless	
WILLIAM BROOKS (Washington DC)	9
Some critical tracks	
IAIN CHAMBERS (Naples)	19
Analysing popular music: theory, method and practice	
PHILIP TAGG (Gothenburg)	37
Sources of popular song in early nineteenth-century Britain: problems and methods of research	
ANTHONY BENNETT (Sheffield)	69
Asaf'ev's theory of intonation and the analysis of popular song	
VLADIMIR ZAK (Moscow)	91
The urbanisation of African music: some theoretical observations	
DAVID COPLAN (Old Westbury, NY)	113
What kind of music?	
FRANCO FABBRI (Milan)	131
A theoretical model for the sociomusicological analysis of popular musics	
JOHN SHEPHERD (Peterborough, Ontario)	145
'Twixt midnight and day: binarism, blues and black culture	
PAUL OLIVER (Oxford)	179
The critique criticised: Adorno and popular music	
MAX PADDISON (Dartington, Totnes)	201
Rock music: a musical-aesthetic study	
PETER WICKE (Berlin GDR)	219

Essay reviews*The New Grove Dictionary of Music and Musicians*GRAHAM VULLIAMY, NORMAN A. JOSEPHS, GREG HOLT,
DAVID HORN 245*Folk Music in America*, ed. by Richard K. Spottswood (15 records)

TONY RUSSELL 259

Lennon Remembers, by Jann Wenner; *John Lennon, 1940–1980*, by Ray Connolly; *Shout! the True Story of the Beatles*, by Philip Norman; *The Beatles*, by Geoffrey Stokes; *A Day in the Life*, by Tom Schultheiss; *You Can't Do That!*, by Charles Reinhart; *Things We Said Today*, by Colin Campbell and Allan Murphy; *The Lennon Tapes*, by Andy Peebles

STEPHEN BARNARD 269

Reviews of books and recordings*Rollende Worte: die Poesie des Rock*, by Peter Urban

IAN WATSON 275

Jah Music: the Evolution of the Popular Jamaican Song, by Sebastian Clarke

MARK STEEDMAN 278

American Popular Entertainment: Papers and Proceedings of the Conference on the History of American Popular Entertainment, ed. by Myron Matlaw; *Blacks in Blackface: a Source Book on Early Black Musical Shows*, by Henry T. Sampson

BERNDT OSTENDORF 281

Le Blues Moderne: 1945–1979, by Philippe Bas-Rabérin; *Dictionnaire du Blues*, by Jean-Claude Arnaudon; *Encyclopédie du Blues*, by Gérard Herzhaft

ROBERT SPRINGER 286

Wait Until Dark: Jazz and the Underworld, 1880–1940, by Ronald L. Morris

BARRY A. TURNER 291

Trane 'n Me: (a Semi-Autobiography); a Treatise on the Music of John Coltrane, by Andrew Nathaniel White; *Straight Life: the Story of Art Pepper*, by Art and Laurie Pepper

LEWIS PORTER 296

Bibliography of Discographies, Vol. 2. Jazz, by Daniel Allen; *Jazz-Bibliographie*, by Bernhard Hefe; *The Literature of Jazz: a Critical Guide*, by Donald Kennington and Danny L. Read

DAVID HORN 300

Woody Guthrie: a Life, by Joe Klein
 DAVE LAING 305
The Smithsonian American Musical Theater Series (10 records)
 NORMAN A. JOSEPHS 308

Shorter notices

Resources of American Music History: a Directory of Source Materials from Colonial Times to World War II, by D. W. Krummel, Jean Geil, Doris J. Dyen, Deane L. Root
 DAVID HORN 314

Blind Tom: the Post-Civil War Enslavement of a Black Musical Genius, by Geneva Southall
 DORIS J. DYEN 316

B. B. King: the Authorized Biography, by Charles Sawyer
 DAVID EVANS 317

Black Women in American Bands and Orchestras, by D. Antoinette Handy
 MARY ELLISON 318

The World of Count Basie, by Stanley Dance
 JOHN DUNFORD 319

Radio's 'Kentucky Mountain Boy', Bradley Kincaid, by Loyal Jones
 JOHN COWLEY 321

Booklist

An annotated bibliography of books on popular music published in 1980 324