

# INDEX

**Explanations and tips.** Apart from the usual listing of names (people, musical works, films, TV programmes, etc.), of topics discussed, and of terms presented in the book, this index also includes many of the connotations provided by respondents (e.g. SAD, 'ALWAYS HAS BEEN'), categories of such connotation (e.g. SAD, STASIS) and constructional descriptors of music linked to such categories (see, for example, under CHORD, MODES, SOUND PROCESSING, TEMPO). Readers can therefore check our discussion of musical semiosis in terms of both signifier and signified. Since this index would have swelled to even more unwieldy proportions if we had lumped all individual connotations (VVAs) under their respective taxonomic heading, readers wishing to check our discussion of a particular connotation or response subcategory are advised to consult appendices 3 and 4 for related concepts. To check which particular VVA occurred in conjunction with which tune, see appendix 3. To check our taxonomy of responses, see appendix 4.

**Political incorrectness.** Several categories produced in the indexing process come across as politically incorrect in the extreme (see, for example, MEN, MENTAL DISORDER, WOMEN). Such categorisation in no way represents the views of either author. It does, however, we would hope, reflect the true nature of the implicit, musicogenic, categorisation discussed and documented in this book (see last chapter for explanation).

**Waivers.** The authors do not guarantee that this index: [1] includes every single page reference to every concept listed below, nor every single concept occurring in the book; [2] provides 100% accuracy of page referencing, although a four-hour random check did produce satisfactory results.

**Typographical conventions.** To avoid confusion, names of musical works, books, journals, films, TV programmes, paintings, etc., as well as non-English-language entries, are *all in italics*. To save space, cross references are codified as follows:  $\lessdot$  means 'See';  $\dagger$  means 'See also'. If  $\lessdot$  or  $\dagger$  refers to a concept listed under the same main entry headword, the referent will appear in normal typeface and the 'See' arrow will point vertically in the relevant alphabetical direction ( $\lessdot$  or  $\lessdot$ ), for example, from FIFTH (DIMINISHED) to FLAT 5TH under the headword CHORDS/INTERVALS) appears as  $\lessdot$ FLAT 5TH.  $\lessdot$  denotes 'Under' and is used together with an entry of higher order, for example  $\lessdot$ TEMPO $\lessdot$ fast (meaning 'See main entry TEMPO under its subentry FAST').

Single inverted commas are used for two main purposes to indicate: [1] concepts whose apparent meaning we would question (e.g. 'absolute' music); [2] respondent connotations and/or colloquial expressions whose meaning might be ambiguous out of context (as in this index).

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