

Explanation of HTML files dumped from Philip Tagg's bibliographical database, 25 August 2009.

Two HTML files—BMGSO.HTM and BMGAU.HTM— accompany this text. The first of the two, BMGSO.HTM, is the more important.

BMGSO.HTM

The file BMGSO.HTM lists, in alphabetical order of title, all details of everything in my bibliographical database that exists either as a book, or in a journal, or as documents bound into a compendium and which I have noted as being (in some cases having been) in my possession. 6,328 titles in 2,240 source objects answer to those criteria and are now presented in BMGSO.HTM. There will doubtless be many individual articles and documents of less interest and, due to programming problems caused by the need to save disk space in the 1980s, several duplicate entries. Since I've already spent more than four full days programming the HTML dump from the the database's three main tables I regret I can devote no more time to editing its contents. Nevertheless, after almost 40 years of teaching and researching popular music (including film music, etc.) full time I'm convinced that the majority of items listed in BMGSO.HTM are of value to students and scholars interested in the sort of music that most people tend to hear on a daily basis.

Initially I constructed the database solely for my own purposes. I needed to: [1] locate books, articles and papers in my possession; [2] find texts on particular subjects or by particular authors; [3] transfer bibliographical data into reference appendices when writing books and articles myself. About half the data I entered over the years refers to texts that are or have been in my possession and it is that 50% which the accompanying HTML files enumerate. I have already donated a small proportion of the items listed to other individuals or institutions.

All data entered before August 2008 forms the basis of the IASPM¹ online database hosted by the Fondazione Cini in Venice (<http://iismc.cini.it/>) where it is presented more professionally than in the accompanying HTML files. If there is any confusion about the exact bibliographical details of any item in the HTML files, the IASPM site can be a good place to check.

At least half the titles listed in the HTML files are in English. The others are mainly in French, Italian, German and Swedish.

The main listing —BMGSO.HTM— is in alphabetical order of source object because I suppose that such a mode of presentation gives the best impression of the physical objects involved and of what they contain. For example, the book *Musicology* by Joseph Kerman is listed under 'Musicology' as follows.

Example 1

Musicology. London: Fontana (1985) 255 pp. #0-00-686002-8 [BM-KERMAN]

• Kerman, Joseph 255 pp. #0-00-686002-8 [BM-KERMAN] | PB [1-MUSICOLOGY 2-EUROPE 3-USA 4-EUROARTMUS 5-DEFINE 6-BIBLIOGR.]

1. IASPM = International Association for the Study of Popular Music.

This entry shows that: [1] ISBNs are preceded by '#'; [2] location codes are in square brackets ('BM-KERMAN' means the item is shelved with my books on music under 'Kerman'); [3] author names are preceded by a bullet; [4] there are 255 pages in the book; [5] 'IPB' means it is a Published Book; [6] simple keywords, if any, are placed in square brackets.

Example 2

Music on Show: Issues of Performance. Tampere: Department of Folk Tradition (1998) #951-44-4290-3 [BMA4-HAUTAMA]

- Barber-Keršovan, Alenka: The issue of performance in a system of socialist self-government. A case study on Slovenia |18-21|EN|PA [1-IASPM 2-CONFERENCE 3-SOCIALISM 4-SLOVENIA] ...
- Björnberg, Alf: Talking music shop. Musical analysis and interdisciplinarity |27-32|EN|PA [1-IASPM 2-CONFERENCE 3-MUSICOLOGY 4-MUS.ANALYS 5-DEFINE]
- Bloss, Monika: Femininity as a problem of (gender) identity |33-36|EN|PA [1-IASPM 2-CONFERENCE 3-SEX/GENDER 4-WOMEN]
- Bowman, Rob: The determining role of performance in the articulation of meaning. The case study of "Try A Little Tenderness" |37-39|EN|PA [1-IASPM 2-CONFERENCE 3-VOICE 4-USA 5-SOUL 6-SEMIOTICS] {Redding, Otis}
- Brackett, David: Country music goes to the movies |40-43|EN|PA [1-IASPM 2-CONFERENCE 3-FILM 4-C&W 5-GENRES 6-USA] {Last Picture Sh}

Example 2 shows some of the first few contributions to a printed conference proceedings volume shelved as a large (A4-sized) book about music under 'Hautama' (BMA4-HAUTAMA). It was published in 1998 and its ISBN is 951-44-4290-3. The first article appears on pages 18-21, is in English ('|EN|') and is a published article ('|PA|'). The David Brackett contribution is on pages 40-43, in English, a published article and, apart from being a IASPM item and part of a conference, deals with film, Country music, the question of genres and identity, and with the USA. Its extra keyword between braces — '{Last Picture Sh}' —, indicates that the film *The Last Picture Show* is discussed in the Brackett's contribution.

Example 3

The entry *I.S.A.M. Newsletter* is interesting.

I.S.A.M. Newsletter, 16/2. Brooklyn: (1987) [CP824318-321]

- Sousa, Jean-Philippe: The Menace of Mechanical Music 1st printed in *Appleton's Magazine*, 8/3, September 1906 (1906) 8-10 [1-TECHNOLOGY 2-PHONOGRAM 3-AESTHETICS 4-ETHICS 5-USA 6-1900-1909 7-DOCUMENT]
- Tucker, Mark: "Behind The Beat" 4 [1-JAZZ 2-HISTORY 3-USA]

I only have these two articles from the newsletter in question (year 16, number 2 from 1987, published in Brooklyn). They were so interesting that I photocopied them and had them bound into compendium number 824 (location code 'CP824') in which they occupy pages 318-321. The 1906 Sousa article was reprinted on pp. 8-10 of the newsletter and the Tucker piece just occupied page 4. If no year is given after the name of an author-contributor it means that the contribution dates from the same year as the complete volume (in Tucker's case 1987).

Example 4

A little further down the list you'll find Tina Turner's autobiography. I don't own the

book but I've noted that it's reviewed in the journal *Popular Music*.

I, Tina. New York: Viking (1986) 256 pp. [JM-POPUL/RVW]

- Turner, Tina 256 pp. [JM-POPUL/RVW] | PB [1-BIOGRAPHY 2-MUS INDUST 3-WOMEN 4-SOUL 5-ROCK 6-SEX/GENDER]

Example 5

A little later you'll see details of an interesting offprint in German (language code [DE] for *deutsch*). It's bound into small-size ('L'=little) compendium number 003 in which it starts at page 279 ([CL003-279]).

Jahrbuch des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz 1979/80. Berlin: Verlag Merseburger (1980) [CL003-279]

- Kofie, Nikolas: Afrikanische Musik unter semiotischem Aspekt. Sprachgebrauch über Musik und musikalische Verhaltensformen in afrikanischen Kulturen 212-219 [DE] [1-SEMIOTICS 2-AFRICA 3-VERBAL 4-GHANA]

Example 6

Here's the complete listing for *Popular Music*, volume 11, no. 1 from 1992, with its ISBN and location code as journal about music (JM) shelved under 'Popular Music' ('[JM-POPULARMUS]'). All entries, arranged in alphabetical order or author, are published articles (PA) in English (EN).

Popular Music, 11/1. Cambridge: Cambridge University Press (1992) #0-521-42937-4 [JM-POPULARMUS]

- Fox, Aaron A: The jukebox of history: narratives of loss and desire in the discourse of country music |53-72|EN|PA [1-USA 2-C&W 3-LYRICS 4-CULT.STUDY]
- Laing, Dave: A farewell to vinyl? |109-110|EN|PA [1-INTERNATNL 2-MUS INDUST 3-SELL 4-PHONOGRAM 5-CDs 6-SINGLES 7-LPs 8-STATISTICS 9-1980S 10-1990S]
- Moore, Allan F: Patterns of harmony |73-106|EN|PA [1-ROCK 2-HARMONY 3-MUSICOLOGY 4-MUSIC EXX.]
- Negus, Keith: Review of IASPM conference, Berlin, July 1991 |107-109|EN|PA [1-DDR 2-UK 3-REVIEW 4-CONFERENCE 5-IASPM]
- Regev, Motti: Israeli rock, or a study in the politics of 'local authenticity' |1-14|EN|PA [1-ISRAEL 2-AUTHENTIC 3-ROCK 4-SOCIOLOGY 5-USA 6-UK 7-1970S 8-1980S] {MIZRAKHIT; POLIKER, Yehuda; EINSTEIN, Arik}
- Smith, Steven G: Blues and our mind-body problem |41-52|EN|PA [1-BLUES 2-USA 3-PSYCHOLOGY 4-CULT.STUDY]
- Stringer, Julian: The Smiths: repressed (but remarkably dressed) |15-26|EN|PA [1-ROCK 2-MOR 3-UK 4-AUTHENTIC 5-1980S 6-SEX/GENDER] {SMITHS The}
- Taylor, Timothy: His name was in lights: Chuck Berry's 'Johnny B Goode' |27-40|EN|PA [1-USA 2-ROCK 3-1960S 4-LYRICS 5-MUSICOLOGY 6-MUSIC EXX. 7-CULT.STUDY] {Berry, Chuck}

Example 7

Here are two examples of unpublished documents (item code starting with 'U' for 'unpublished'). The first is my 19-page review of Peter van der Merwe's excellent *The Popular Style* which I recommended strongly that OUP publish. I wrote the review in 1984 and it is contained in compendium number 755, starting on page 82.

The Popular Style - Assessment of book by P van der Merwe for Oxford University Press. Göteborg: typescript (1984) 3+19 pp. [CP755082]

- Tagg, Philip 3+19 pp. [CP755082] | UX [1-REVIEW 2-BIBLIOGR. 3-USA 4-UK 5-AFR-AMER. 6-GENRES 7-MUSICOLOGY]

The second example is Gino Stefani's 1984 version of an article that was later (1987) published by CUP in *Popular Music*. It's in compendium 323, starting at page 114.

A Popular Theory of Melody (without footnotes). Bologna: private typescript (1984)

[CP323114]

• Stefani, Gino [CP323114] | US [1-MELODY 2-SEMIOTICS 3-MUSIC EDUC 4-DEFINE
5-MUSICOLOGY 6-ARRANGE 7-VOICE]

I hope these examples will suffice to make the file BMGSO.HTM decipherable!

Languages and language codes

Here are the language codes with the numbers and proportions of titles in each language. Most of my *books* are in English, so the number of pages in English is probably far greater than the number of *titles* in English. There is a lot of Swedish because I worked there for 24 years (Swedish is my second language) and because Scandinavians take their popular culture seriously. There is a lot of Italian because I've often visited Italy in my work and because Italians don't draw the same barriers between art and popular. There's a lot of German because Germanophones do a lot of music studies and you have to be able to read the language as a musicologist! There's not much French because *les francophones* (especially *les français de France*) are not at all up to speed in popular music studies.

BG	9 of 6327 =	0.1%	Bulgarian
CS	4 of 6327 =	0.1%	Czech
DE	900 of 6327 =	14.2%	Deutsch (German)
DK	91 of 6327 =	1.4%	Dansk (Danish)
EN	<u>3013 of 6327 =</u>	<u>47.6%</u>	<u>ENGLISH</u>
FR	372 of 6327 =	5.9%	French
GR	1 of 6327 =	0.0%	Greek
HE	1 of 6327 =	0.0%	Hebrew
HU	3 of 6327 =	0.0%	Hungarian
IT	872 of 6327 =	13.8%	Italian
NL	8 of 6327 =	0.1%	Nederlands (Dutch)
NO	46 of 6327 =	0.7%	Norwegian
PG	70 of 6327 =	1.1%	Portuguese (Brazil)
PL	2 of 6327 =	0.0%	Polish
RU	29 of 6327 =	0.5%	Russian
SF	58 of 6327 =	0.9%	Suomi/Finland (Finnish)
SL	4 of 6327 =	0.1%	Slovenian
SP	162 of 6327 =	2.6%	Spanish
SV	682 of 6327 =	10.8%	Svenska (Swedish)

A few anomalies and extra points

1. When I have no author details for an entry you will see either: [a] 'Anon.'; or [b] '~'; or [c] the title of the entry in upper case with no spaces.
2. If a title or source object is written and/or edited by more than one person, the names of those individuals are separated by a semi-colon (;).
3. Editors of compilations, anthologies, journals etc. are shown in bold typeface among the other contributors. That means you may have to scroll down a bit to find out who edited the complete volume since contributor names are arranged in

alphabetical order. Unfortunately, records entered before c.1992 do not tend to include that type of information.

BMGAU.HTM

The second file, BMGAU.HTM, is an alphabetical listing of all authors and editors with the titles they have written or edited (7,378 entries). Author names are hyperlinked to the main listing. It is provided in case you want to check the existence of works by particular authors. You click on the author to be taken to a particular title in BMGSO.HTM, on 'source object' to go to the top of the listing relating to the title in question. Obviously, if the title is a book rather than a contribution/article, both links take you to the same place.

Recommendations

Since the two HTML files are quite large, it is best to save them on to hard disk rather than to access them directly on line. Those two files should, together with this one, all be in one and the same folder (directory), otherwise the hyperlinks will not work.

It may take your browser several seconds to load either of the two large files. Please do not be alarmed if the file contents do not become immediately visible.

Montréal, 2009-08-25

Philip Tagg