FERNANDO THE FLUTE
Analysis of musical meaning in an Abba mega-hit
4th edition

by Philip Tagg

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THIS VERSION (2019-10-23, 12-48) IS INCOMPLETE.
CHAPETERS 2-10 ARE PRETTY MUCH FINISHED BUT:

- Chapters 11 is unfinished
- Chapter 12 has still to be written
- There is no index.
- The Table of Contents will not be page-laid until the rest of the book is finished.
- The Preface will need some rewriting when the rest of the book is finished.
- I still have to check that the use of certain terms is consistent throughout the book.
- I need to offer some final reflections on why it’s politically (and ethically!) necessary to write in such detail from so many perspectives about just one pop song!
In loving memory of my sister-in-law Ingela (1953-2018), second from left with Nixons Beska Droppar (c. 1973). Family photo courtesy of Chris Jacob.

FERNANDO THE FLUTE (IV)

Analysis of musical meaning in an Abba mega-hit

4th edition
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Preface

Why Fernando?

Origins of this study

It all started in 1976 when I was working at the Gothenburg College of Music in Sweden. Several months had passed since Fernando was in the charts but the tune and its English lyrics had become an earworm. Although Fernando has never been my favourite Abba track,¹ I had to admit that the song must have something. I wanted to know what that something might be and how the song actually worked.

In the mid seventies, a fierce debate raged in Sweden between certain left-wing radicals and the more right-wing populist advocates of commercial entertainment.² That ‘Coca-Cola culture debate’ sometimes consisted of verbal mud-slinging at a low intellectual level. Qualifiable even then as much more ‘loony left’ than ‘rabid right’, I found myself disagreeing with those I thought were my allies in the red corner about what I felt to be important qualities in Abba’s music, qualities of an eclectic European style mix that included but was not dominated by Anglo-American rock music of the day. Despite such arguments I could not bring myself to actually like Fernando and I never since became a fan of the song. But in 1976 I was determined to find out what I could respect about Fernando and what I found annoying. This set of contradictions brought about the first transcription of the song and its presentation in analysis classes in 1976 and 1977. After developing methods of semiotic music analysis in my doctoral thesis (Tagg 1979a), I went back to Fernando to see if those methods would work on that mega-hit. The results of that initial study appeared as a short article in a Danish musicology journal (Tagg, 1979b). In 1981 I produced an English version of the article but it was subsequently withdrawn, allegedly for copyright reasons, from my department’s series of stencilled papers. As a result of discussion ensuing presentations of the 1981 version of my Fernando analysis at seminars in Brazil in 1984 (see chapter 1), I realised that I would have to radically

¹. My main problem was that I thought it seemed indirectly to make light of what the Chilean people had had to endure since the 1973 fascist coup (p. 251 ff.).
². Chapter 11 includes a more detailed discussion of this Swedish ‘debate’.
rewrite earlier versions of the piece. The interobjective comparison needed enlarging and refining; also, new sections covering the historical and social context of the song would have to be added. Consequently, the 1991 version was about three times longer, and this edition ten times bigger, than the 1979 and 1981 editions.

Another reason for the appearance of the 1991 and 2000 editions was that students and colleagues had, since 1983, when the 1981 English version of *Fernando the Flute* was withdrawn from circulation, been asking how they could get hold of ‘Tagg’s *Fernando* analysis’. Between 1983 and 1991 it was totally unavailable and the 200 copies I could afford to run off for the 1991 edition, before the days of online publishing, quickly disappeared. Since the 2000 edition and the internet explosion, ‘going out of print’ has not been an issue. Still, none of this really answers the question ‘why *Fernando*?’

One reason for writing the 1991 version of this book was that I’d already prepared plenty of material about the song, much less about my Abba favourites (*King Kong Song*, *SOS*, *The Name of the Game*, *One of Us*, *The Winner Takes It All*, *Under Attack*, *The Visitors*, *The Day Before You Came*, etc.). A more important reason was that *Fernando*’s music and lyrics alluded to conflict in Latin America which was, at the time of the song’s original release in 1975-6, a hot political topic (p. 236 ff.). That made the song a particularly interesting object of analysis, in that it became possible to examine links not only between musical and verbal signification but also between such signification and the political events encapsulating the most important political contradictions of the time. *Fernando* was, as we shall see, caught up in that web of symbols and politics. All of that might make analysing *Fernando* more difficult but it also made it more interesting.

**Worldwide popularity**

Another reason for choosing *Fernando* as analysis object was its international appeal. In June 1977 a representative for Polar, Abba’s record label in Stockholm, told me that *Fernando* was calculated to have already sold ten million copies worldwide.³ Even more remarkable than the recording’s sales figures is the variety of music cultures in which it became popular.

³ Thanks to Görel Jönsson (© Polar Music). Moreover, according to [Fernando (song)](https://www.mega.nz/uPolarMusic), it is ‘one of less than forty… singles to sell ten million copies worldwide’.
Original Abba recordings\(^4\)

The seven-inch English-language single *Fernando* was a 1976 #1 hit in: Australia, Austria, Belgium, France, Germany (East & West), Hungary, Ireland, Mexico, The Netherlands, New Zealand, Norway, Portugal, South Africa, Switzerland and the UK. It was also a top ten hit in Brazil [9], Canada [2], Costa Rica [3], Denmark [2], Finland [2], Italy [6], Spain [3], Sweden [2], The USA and Zimbabwe [2].\(^5\)


Those reissues will have substantially increased the number of individuals who heard *Fernando* in later years.\(^6\) Moreover:

— The Swedish-language version of *Fernando* appeared as side A track 1 on Anni-Frid Lyngstad’s LP *Frida ensam* (1975) which sold 150,000 copies in Scandinavia alone inside one year, and held the #1 position on the Swedish sales charts for ten consecutive weeks (1976).\(^7\)

— The Spanish-language version of *Fernando* was issued on the compilation album *Gracias por la musica* (Abba, 1980a).

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4. Please note that the listing of *Fernando* releases on these pages in not exhaustive. Numerals in square brackets indicate chart position if >1.
5. *Fernando* was #13 on the *Billboard* Hot 100 but reached #1 on the *Billboard* Adult Contemporary chart. It was nº10 on the *Cashbox* Top 100 Singles chart. The UK single held the #1 position for 3 weeks May 1976 and stayed on the Top 20 for 16 weeks. *Fernando* was in the Italian charts for 21 weeks. According to popular music studies colleagues (in informal conversations from the early 1980s), *Fernando* was also popular in Argentina, Bulgaria, Hong Kong, Japan, Peru, Poland, Singapore, the Soviet Union, Turkey, Uruguay, Venezuela and Yugoslavia.
6. The LP *Abba’s Greatest Hits* (English lyrics), which included *Fernando*, occupied the #1 slot on the UK LP charts for the whole of October 1976 and stayed in the UK top 100 LP charts for a whole year. The same LP stayed on the U.S. Top 100 LP charts for 34 weeks. For more info, see *Abba* in RefAppx (p. 484) and/or search "Abba Fernando" at [discogs.com](http://discogs.com).
7. Excellent sales for 1970s Scandinavia, where a record went gold at 25,000 sold copies.
Other versions (selection)

— Using the same backing tracks as the original, Abba recorded new words in 1976 to produce five Australian TV ads for the electronics giant National.8
— Using the same backing tracks as the Abba original, German-language lead vocals for Fernando were recorded by Lena Andersson (1976).
— In 1976, Fernando was covered in Czech by Vera Spinarova, in Danish by Janni, and in Swedish by both Agneta Zelén and Sten och Stanley.9
— In 1982, Stéphane et les Enfants d’Asnières recorded Fernando, with very different lyrics, as ‘L’enfant Do’ from the children’s musical ABBAcadabra.
— In the early 1980s the song was used as leitmotif for a Brazilian telenovela character.10 It also featured prominently in the final ‘Waterpark’ episode of the US sitcom Malcolm in the Middle (2000).11
— Several purely instrumental recordings of Fernando were issued, including versions by such doyens of European easy listening as James Last and Richard Clayderman.12
— For detailed listings of thousands of issues and re-issues of Fernando as official recordings, bootlegs, covers, instrumentals, karaoke and tribute band versions, etc. see footnote 13.13

Which Fernando?

The earliest release of Fernando was in November 1975, on the solo album Frida ensam (Lyngstad, 1975). It has Swedish lyrics that differ markedly from

8. ABBA's then manager, Stig Anderson, sold use of the song to National for $1 million, an action that disgusted Benny Andersson (Gradvall, 2014).
9. Later Italian-language versions also exist: e.g. Bianchi (2009) and Baiocchi (2012).
11. It’s used ‘when Dewey’s elderly baby-sitter (Bea Arthur) entertains him with the song, then has to be taken away in an ambulance’ ([songfacts.com](http://songfacts.com/detail.php?id=5501 [160627])).
12. Fernando was arranged and recorded by such popular German acts as Franz Lambert on the LP King of Hammond vol. 1 (1976), James Last on Last the Whole Night Long: 50 Non-Stop Party Greats (1979), and the Munich Symphonic Sound Orchestra on Pop Goes Classic vol. 3 (1989). It was also included on Richard Clayderman Plays Abba (1993), on Panpipes Play Abba (Ricardo Caliente, 1998), and in an esoterically humorous and anarchic 7-minute version by avantgarde New York jazz combo Sexmob on Solid Sender (1999).
13. Two sites have extensive listings of Fernando issues and versions: [1] [thorsven.net/BDABBA/Chansons/c00043.htm#760]; [2] [musicbrainz.org](http://musicbrainz.org/work/51c7156f-3ba0-3fc6-9693-acd5e11d7076). The karaoke version at [EN0v5LNOyQQ](http://EN0v5LNOyQQ) is good for Fernando's verses but marred by irrelevant lead guitar additions in the refrains. I found other karaoke versions on YouTube mostly rather mechanical and synthetic [190611].
those of the English-language version, released in March 1976, and from the Spanish version included on *Gracias por la música* (1980). Even if there are a few differences in the final mixes of the English and Spanish versions (p. 277 ff.), instrumental backing tracks recorded for the original 1975 Swedish version, are basically the same in all three. Even the vocal tracks are *musically* very similar in all three versions. Consequently, descriptions of musical structure in this book apply to all three language versions except where otherwise stated. Please note that differences between the lyrics in Swedish, English and Spanish are discussed in chapter 7 (p. 221 ff.). Differences between the Spanish and English mixes are discussed in chapter 8.

**Copyright matters**

**Musical works**

Since this is a mainly musicological book with the semiotic analysis of music at its methodological core, and since the analysis object is a piece of popular music, it has been necessary to provide readers with numerous transcriptions of music under copyright. In fact, the method of *interobjective comparison*\(^{14}\) used in this book relies entirely on demonstrating similarities of musical structure in a large number of different works. In teaching situations this means listening to a lot of other music, not just to *Fernando*. As for this book, it would, without its musical citations, be virtually incomprehensible and methodologically flawed, because you can’t discuss what’s communicated in a piece of music if it isn’t related to other musical sounds which people have heard and which affect the sort of sense they’ll make of the piece. It’s clearly nonsense to treat a piece of music in isolation from the culture to which it belongs if your aim is to discover what it means.

These rather obvious considerations of method are in direct conflict with restrictive commercial notions of copyright, according to which ‘normal’ commercial publication of this book would entail seeking permission for each copyrighted work cited. Clearing copyright in this way involves [1] time-consuming investigation into who owns the rights to which works in which parts of the world where the book is likely to be sold; [2] applying, not necessarily successfully, for permission to quote from copyrighted works (several

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hundred in Fernando’s case); [3] having in some cases to pay outrageous sums for the right to cite. Previous experience had taught me that such efforts involve an impossible amount of money and bureaucracy.\textsuperscript{15}

In 1991, neither Liverpool University’s understaffed Institute of Popular Music, where I worked at the time, nor the author (paid to carry out other tasks than producing lengthy pop song analyses) could have shouldered the task of clearing all the publishing rights involved in this book, nor could we afford to employ minions to do that work for us. Neither would any publishing house in its right mind relish the notion of the expenses and time required to do the same administrative job. In fact, the only legal way of publishing this work was, and still is, through a not-for-profit corporation, registered in the USA, and devoted explicitly to the dissemination of scholarly musicological work on music in the mass media.\textsuperscript{16}

It’s unreasonable that studies of music requiring citation of copyrighted works cannot be published without major difficulty and expense to scholars and institutions hard-pressed to make ends meet in the first place. It’s even more counterproductive from an educational viewpoint, for if it’s so difficult to quote widely circulated music either as notation or in recorded form, it becomes equally difficult to put that music under the microscope and, consequently, to provide public (published) information and ideas about how music affecting the vast majority of the population communicates ideas, attitudes, ideologies, etc. From this perspective, the requirements of copyright clearance for popular music analysis are an undemocratic imposition. However, copyright laws exist to protect the interests of those of us who compose, arrange, write lyrics, perform etc., so should we not receive remuneration when our works are used by others?

\textsuperscript{15} For example, I had to write scores of letters, spend a minor fortune on phone calls, expedite telegrams, beg friends of friends in Los Angeles to drive round to Hollywood and Burbank, contact the US embassy on several occasions, consult international lawyers, point to breaches in the Helsinki agreement, etc. before Universal Studios / MCA granted me permission to quote even my own transcription of the Kojak theme (see Tagg 1979a: 10). Similarly, Alec Wilder, in his American Popular Song (1972), never received permission to quote a single note of any Irving Berlin song — a stroke of extraordinarily bad luck or of publishing short-sightedness in a book so clearly devoted to an appreciation of US-American song composers’ craftsmanship.

\textsuperscript{16} About musicology of the popular and copyright, see \url{mmsp/160208}. 
As part-time composer and arranger as well as writer of analyses that quote other people’s music, of course I think that we should be remunerated if others make money from our intellectual and artistic efforts without sharing any of that income with us. However, there’s a patent difference between using someone else’s musical work in order to gain financial benefit from its aesthetic use value and in quoting part or whole of that work in a scholarly study from which neither author nor publisher derive profit. Clearly, no-one in their right mind will acquire this book just in order to possess a transcription of *Fernando* which they would then use a basis for re-recording or re-performance of the song from which they could then make money. And it’s even less likely that anyone would be fool enough to acquire this book just so as to possess incomplete citations of the other copyrighted works appearing as music examples. Moreover, (re-)arrangements and (re-)performances of popular music created by others are usually effectuated by ear or by sampling, almost never via the medium of notation. Neither can sales of sheet music, not even of *Fernando* itself, be in any way negatively affected by this book, since the officially published sheet music of scores of Abba songs, including *Fernando*, are inexpensive and are not cluttered, like this book, with verbiage between music examples. Similarly, if you just wanted to possess the lyrics of one of the songs cited in this book, it would, in the pre-internet era, have been far cheaper and quicker to write down those lyrics by ear, or to copy them from the album sleeve, or to buy the official sheet music or the relevant book of lyrics than to invest in this publication. Besides, none of that is an issue today (2019) when song lyrics and even some sheet music can be consulted on line without paying a penny.

For all these reasons, this analysis *in no way* deprives any of the copyright holders whose works it cites of any income. On the contrary, it’s much more likely to generate interest in and increased sales of those works. Neither can reproducing transcribed citations of copyrighted work in any way be considered as furthering the financial interests of the author.

*Access to recordings*

Recordings from which most music examples cited in this book have been transcribed can be accessed on line. Time, money and copyright law permitting, I intend to make short recorded extracts available via my website so they can be actually heard, not just seen.
Verbal (written) works

I make no reference to writings posted on the internet which readers or university libraries must pay extortionate sums of money to access. For reasons given in *The Academic Publishing Protection Racket* ([rants/AcPubPizzo.html](http://example.com/rants/AcPubPizzo.html)), I boycott this iniquitous system which in practice denies most people access to knowledge. Hence virtually no references are made in this book to texts published in JStor, or by the likes of Taylor & Francis, Routledge or Ashgate. It’s also why you can download the electronic version of this book for peanuts.

**Who is this book for?**

Chapters 2-5 and 9-11 contain a lot of musical notation. The ability to read standard Western staff notation in the treble (G) and bass (F) clefs is therefore essential if you want to follow the full argumentation presented in those parts of the book. To make musical argumentation more accessible to anyone unable to decipher notation I offer a feature-length video (*Fernando the Flute: the Film of the Book of the Music*) which can be accessed via my website. Using that video solves enough of the notational literacy problem to let readers follow the drift of the more musical-structural sections. Otherwise, reading this book requires no more than a broad education, interest in music and in its relation to feelings and society plus, of course, an open mind and inquisitive spirit. It can simply be read ‘as is’ in its order of presentation and the notationally challenged can just skip the music examples and nerdy music theory jargon, provided that they can access a recording of *Fernando* and that they possess a sonic image of at least some of the other pieces quoted or referred to. The theory and methodology used in this book is not set out in detail (see pp. 38-41) but should be apparent from its practice. Readers interested in theory and method are referred to chapters 5, 6, 7, 10 and 13 in *Music’s Meanings* (Tagg, 2013).

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17. [Clips/HTML5/Fernando00-04_VP8.webm](http://example.com/Clips/HTML5/Fernando00-04_VP8.webm) [160208]. So far (February, 2016) the video only covers musemes 1-4.
Why the newer editions?

2000 (3rd edition)

The content of the 2000 edition differed little from the 1991 version. Its publication was largely motivated by two factors: [1] the 1991 version was out of print and needed an updated replacement that could be accessed online. [2] Augusto Pinochet, dictator and commander-in-chief of the fascist junta which presided over the CIA-backed terror that struck Chile in September 1973, was back in the news in 2000, at least in the UK, where the House of Lords had ruled that the official Spanish prosecutor’s request for the dictator’s extradition was in full accordance with British law. Pinochet’s leading role in running the torture, ‘disappearance’ and oppression of thousands of Chileans had forced many others to flee and to bring the horrors of the dictator’s brutal brand of fascism to the attention of many Europeans, including Abba. After the Lords’ ruling in 2000, analysing *Fernando* became once again a topical issue in the UK and my Liverpool students at that time no longer needed to be told about Pinochet and the crimes he and his thugs committed against his country and its people.

Why this 2019 edition?

Nineteen years have passed since the 2000 edition. During that time much has happened that impacts on the understanding of *Fernando*. That ‘much’ is summarised in the following 9 points.

1. The horrors of Chile’s fascist régime (1973-1988) seem once again to have faded from the public conscious, at least here in the UK, and need to be retold in brief, so that *Fernando’s* political context can be properly understood. This background is particularly important for those growing up since the *formal* resumption of democracy in Chile (1988).

2. Some of the musematic analysis in the 2000 edition was cursory, lacking depth and convincing substantiation. The offending sections have been given more detailed attention.

3. Since 2000 I’ve used *Fernando* a dozen times in analysis lectures or seminars. Questions and comments arising on those occasions, as well in conversations with some of those who had read the old *Fernando* book or watched the *Fernando* video, have given new ideas relevant to the analysis. I’ve also had time to discover new links and meanings.
4. The internet became a widely available research resource. Music relevant to the analysis of *Fernando* or any other piece became infinitely easier to access, either as online recordings (YouTube, Vimeo, library music sites, etc.), or as notation via the Petrucci Music Library (IMSLP). Information about composers, artists and songs also became much easier to find.

5. A lot of music, as well as other media product, has appeared since 1991. Some of that material has significant structural and/or connotative relevance to the semiotics of *Fernando*.

6. Rewriting *Everyday Tonality* (Tagg, 2015) and formulating the theory and method parts of *Music’s Meanings* (Tagg, 2013) sharpened my view of notation and made me think more clearly about structural resemblance between pieces of music and their paramusical concomitants.

7. Music examples in the 2000 edition were produced using rudimentary notation software which generated messy low-resolution image files that were sometimes difficult to decipher. New, improved and affordable applications have been developed since then and have allowed for the complete resetting of all music examples in the book, including the main transcription. Those notation tasks have been enormously time-consuming. I just hope readers will think it’s been worth the effort!

8. After living in Sweden for 24½ years (1966-1991), I came back to the UK and worked in Liverpool until 2002. After that I lived and worked in Montréal before returning to the UK as a pensioner in 2010. In recent years I became increasingly aware of the Swedish elements at the basis of Abba’s œuvre and found it necessary to include new chapters (9-11) in which I address those Swedish issues.

9. I still hear some curious misconceptions about my semiotic analyses. I respond to those in the next and penultimate section of this preface.

**Curious misconceptions**

I had hoped that the ‘*No analices*’ and ‘Breakfast at Ibotirama’ sections of chapter 1 (pp. 27-37) in this book (also included in the 1991 and 2000 editions) would provide enough clues as to why I think a book like this is necessary. The trouble is that, despite that report from reality, I still sometimes hear that my semiotic analyses are too detailed, my theory and method (pp. 38-41 ff.) too complicated, or that I make mountains out of molehills or, even worse, that by being ‘so analytical’ I ruin people’s enjoyment of music. Sev-
eral other misconceptions about music analysis are in wide circulation and require correction, but here I can do little more than briefly respond, in reverse order, to the two objections just raised.

Analysis v. enjoyment?

The notion that analysis and enjoyment are incompatible is absurd. A motor mechanic enjoying a weekend spin in the family car will, under normal conditions, not be constantly thinking of what spark plugs, distributor head, petrol feed, crank shaft, exhaust manifold or brake fluid are all doing as he/she drives happily along, at least not until something goes wrong, which is when switching to analytical mode comes in handy. Similarly, sustentacular cells and the HPG axis won’t be on the mind of the hormone specialist enjoying unbridled carnal delights with his/her partner, but that kind of analytical knowledge might be useful later in the consulting room when diagnosing a patient’s symptoms and thinking about appropriate medication.

It ought logically to be the same with music. We ought to be able to make or be moved by music without having to think about parallel fifths, partials, pedal points, pentatonicism, Picardy thirds, pick-ups, power chords, pre-delay, prosody or vocal persona. At the same time, we ought all to be allowed to analyse music so we can understand how what is being communicated to whom with which effect. Analysis is especially useful when the music sounds or feels wrong, or when response to the same music varies radically from one population to another, as was the case with Fernando when I returned to Sweden from Brazil in late January, 1984 (p. 37 ff.). The trouble is, at least in the cultural tradition to which I’m supposed to belong, that analysing how music works is not regarded in the same way as analysing the workings of an internal combustion engine or of human hormone production. Unlike car engines or human anatomy, music is often shunted off into an intellectual no-go area. To uphold that conceptual taboo — ’music means enjoyment and enjoyment cannot be analysed’ with its corollary ‘analysis is intellectual hard work and cannot be enjoyed’ — requires the conceptual disjunction of music, including those who make and use it, from the culture, economy and society of which it is part and without which it cannot exist.

I call this patent falsehood the MUSIC IS MUSIC syndrome. It’s closely related to the confused euroclassical18 notion of ABSOLUTE MUSIC which arose with the
development of bourgeois subjectivity and its Romantic penchant for disso-
 ciating public from private, social from personal, work from leisure, objec-
tive from subjective, etc. **ABSOLUTE MUSIC** became an institutionalised
concept in this process which canonised the instrumental works of euroclass-
sical music\(^\text{18}\) at the top of an aesthetic hierarchy: it had its own aesthetics
according to which listening to music in the ‘right way’ was purely a matter of
the emotions, of the **MUSIC ITSELF** and nothing else. In reality, however, **MUSIC IS MUSIC** (e.g. ‘**Fernando** is just an enjoyable pop song, nothing else’) belongs
to the same lump of brainless tautologies as **BUSINESS IS BUSINESS** (e.g. ‘your
job no longer exists but don’t take it personally’) and **ORDERS ARE ORDERS** (e.g.
‘forget your scruples and kill these innocent civilians’). All three ‘**x IS x**’ state-
ments are of course total nonsense, otherwise there would be no music in-
dustry, no War Crimes Tribunal and no International Monetary Fund. You
might as well tell the motor mechanic that **CARS ARE CARS** and the hormone
specialist that **HORMONES ARE HORMONES**.

‘**But your analyses are so detailed, so complicated**’

Yes, they are often quite detailed, but that is necessary if music analysis is
ever to come out of its nineteenth-century **MUSIC IS MUSIC** closet. And yes, the
semiotic analysis of even the ostensibly (but not necessarily) least compli-
cated pieces of music can be a tricky business. My problem has been, as Leo
Sanama suggested in 1980, that I’ve had to act like ‘the one-eyed man in the
land of the blind’\(^\text{19}\).

Susan McClary and Rob Walser (1990: 277) were even more explicit about
what I feel to be the root cause of the problem.

‘If Tagg were in a context in which music semiotics existed as a matter of
course, he could simply refer. But, unfortunately, most of his steps are abso-
lutely necessary — he has to rebuild the whole of Western musical semiotics
before he can unpack the theme from **Kojak**.’

Yes, Western musical semiotics needs radical rebuilding after two centuries
of conceptual domination by the **ABSOLUTE MUSIC** taboo. Reintegrating music
conceptually into the culture and society that both produces and uses it in-

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\(^{18}\) See Glossary (pp. 453-455) for explanation of **EUROCLASSICAL** and related terms.

\(^{19}\) ‘Tagg is de éénoog in het land der blinden’ (**Haagse Post**, 1980-05-31: 54-55). Sanama later
became professor of musicology at the University of Utrecht.
volves investigating how music relates to things other than itself. Linking music to those ‘other things’ demands attention to sonic detail and the adoption of non-logocentric (musogenic) notions of meaning that relate not just to gesture, touch, space, movement and emotion but also to culturally established connotations of time, place, ethnicity, personality, social formations, etc. Much of the theory behind such investigation can come across as difficult only because it’s unfamiliar. Indeed, if only music semiotics existed as a matter of course, [we] could simply refer’. Well, if it doesn’t, we can’t.

Faced with the problem just described, you can adopt one of two general strategies. **EITHER:** [1] throw in the towel, admit defeat, and complain that ‘there’s no-one we can refer to’, that ‘semiotics is passé’, that ‘it’s all too speculative’ or ‘too complicated’, that ‘it demands too much hard work’, that ‘it flies in the face of what we’ve all learnt’, etc. If your mind is running in that direction, there’s no point in reading the rest of this book; in which case you’d better stick or revert to the well-established and much more familiar **MUSIC IS MUSIC** position. There’ll be no challenge to your intellect, nor to your musicality, nor to the established institution you work in, nor to your one-in-a-million chances of landing an academic position that will let you pay off your mortgage before you die. **OR** [2]: you can take the bull by the horns, try your hand at some musematic analysis, experience eureka moments of the magic in music’s meanings and relish the opportunity of contributing to the development of a useful music semiotics.

The second strategy is much more constructive than the first, because the kind of music semiotics used in this book won’t just be useful to you in your own music making and musical enjoyment. It can also play a small part in a larger process of epistemic democratisation that can bring clarity to the murky world of unanalysed non-verbal messages disseminated by the powerful propaganda merchants of politics, religion and consumerism.

**Consequences of eclecticism**

The type of semiotic music analysis used in this book relies heavily on intertextual evidence, i.e. on the fact that items of musical structure found in *Fernando* resemble sounds heard in other music. Those intertextual references (‘IOCM’, see pp. 38-41) are vital in establishing the sounds of the song as part of a vast web of popular musical meaning that covers a huge number and
wide diversity of styles and genres ranging, in the case of *Fernando*, from the euroclassical to New Orleans R&B via military snare drums and *Also sprach Zarathustra* to disco, Swedish *schlager* and traditional music from the Andes. The strongly eclectic character of Abba’s œuvre in general further reinforces the necessity of confronting a much wider range of material than is customary in conservative music studies which tend to keep to well-trodden paths inside a restricted sociomusical territory favouring canonic notions of formalist ‘excellence’ in the unchallenging mental framework of *Music is Music*. That intellectually flawed and shrivelled little world protects itself inside a bubble that shuts out the inconvenient complexity of having to relate music as sociocultural sonic activity to things other than itself.

The contradiction just described presents anyone trying to make sense of a song like Abba’s *Fernando* with a double whammy. [1] You’re lumbered with a burden of textual and contextual proof much greater than that required of scholars in conventional music studies which have been the norm for some time and can refer to established authorities whereas you haven’t and can’t (p. 18). By presenting an alternative you’ll be understood as a critic of the norm and you’ll know that no-one criticises the establishment without suffering the consequences. That’s why I’ve felt obliged to compensate by referring to a very large number of works (the ‘burden of proof’: see Reference Appendix in 8-point font, pp. 481-544). [2] Due to the eclectic character of the music under discussion and its listeners it’s also clearly impossible to stick to conventional types of source reference, typically staff notation and written verbal texts. Since phonograms, videograms, videoclips, radio and TV broadcasts, photos, web postings, etc. are at least as important and relevant to this study, they must also be included on an equal footing with notation and the written word. Such consideration of source referencing has had practical consequences on the production of this book.

*References*

*Glossary*

The *Glossary* (p. 445 ff.) includes explanations of abbreviations and definitions of terms whose meaning may need clarification. The definitions often refer to pages in the main text for a more detailed explanation.

† (superscripted ‘†’) in the main body of text or in footnotes indicates that the
word or expression immediately preceding it is explained in the Glossary, e.g. ‘rock ‘n’ roll’ = See Glossary for explanation of the term ROCK ‘N’ ROLL (as opposed to ROCK* or ROCK AND ROLL*).

Dictionaries and translations

Collins Spanish Dictionary (London, 1982)
Dicionário Português-Inglês (Porto, 1983).
Le petit Robert (Paris, 1970)
Swedish Dictionary (Prisma, Stockholm, 1993)
Wiktionary en.wiktionary.org/wiki/

Translations into English are my own except where otherwise stated.

Reference appendix (RefAppx)

To save space and to avoid confusion about which appendix to consult when checking source references, this book has only one reference appendix (abbr. ‘RefAppx’). Other substantial reasons for including ‘everything’ in one appendix, as well as all the icons and abbreviations used to save space, are explained at the start of the Reference Appendix on page 481. The following icons are also used in footnotes throughout the book.

Main space-saving icons and characters

To save space, URLs are shortened, where possible, by replacing the internet address prefixes http://, http://www, https:// etc. with the internet download icon 🍎. Moreover, dates of access to internet sites are reduced to six-digit yymmdd strings in square brackets. For example: ‘🍎 audionetwork.com [160704]’ means a visit to the AudioNetwork site (https://www.audionetwork.com/) on the 4th of July 2016.

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 reduced to ‘‥msM28q6MyfY’ (symbol + 11 chars).
Vimeo file addresses are reduced to the Vimeo icon V followed by their unique internal file number, e.g. V195141265 (10 chrs.) instead of https://vimeo.com/195141265 (27 chrs).

The author’s own site, tagg.org, is reduced to the single icon D; for example http://www.tagg.org/ptavmat.htm is abbreviated Dptavmat.htm.

Excessively long or user-unfriendly URLs (e.g. http://www.mtosmt.org/issues/mto.09.15.5/mto.09.15.5.adams.html) are stored as user-friendly Redirect URLs at D xrefs/, for example D xrefs/RapFlow.htm (18 chars) instead of http://www.mtosmt.org/issues/mto.09.15.5/mto.09.15.5.adams.html (63 chars).

English-language Wikipedia articles are indicated by the W icon followed by the title of the relevant entry in italics, e.g. W Fernando (song). Other Wikipedia articles are indicated by the same W icon plus the requisite two-letter language code, e.g. W IT (Italian), W sv (Swedish), W ES (Spanish), etc.

± is used to mean ‘more or less’ / ‘roughly’ or ‘about’ / ‘circa’ (‘c.’).
≈ is used to mean ‘approximately equals’
• means ‘See Glossary’, e.g. ‘PROSODY•’ = see PROSODY in the Glossary.

Musical abbreviations

Note names

To distinguish between, for example, E as the note E, E as lead-sheet chord shorthand for a tertial major triad with the note E as its root, and E as the key or mode in which the note E is tonic, the following typographical conventions are used.

Table 1: Typography for pitch-specific note and chord names

<table>
<thead>
<tr>
<th>Denotation type</th>
<th>Symbol</th>
<th>Typography</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>note</td>
<td>e</td>
<td>lower-case sans-serif</td>
<td>e is a major third above C</td>
</tr>
<tr>
<td>lead-sheet chord</td>
<td>E</td>
<td>upper-case sans-serif</td>
<td>... from B7 to E...</td>
</tr>
<tr>
<td>key (Tonart)</td>
<td>E</td>
<td>upper-case serif</td>
<td>...is a V-I cadence in E.</td>
</tr>
</tbody>
</table>

Scale degrees

Heptatonic SCALE DEGREES OF INDIVIDUAL NOTES are expressed as simple arabic numerals topped with a circumflex accent — 1 2 3 4 5 6 7 [8=♭].
To avoid ambiguity and to save space, scale degrees on the minor third, sixth and seventh are preceded by ‘$'$ (b$\flat$, b$\natural$, b$\sharp$), those on the major third, sixth and seventh by ‘$\natural$’ (A$\natural$, A$\flat$, A$\sharp$).

$\hat{4}$, $\bar{6}$ and $\hat{8}$ indicate, without qualification, scale degrees on the perfect fourth, fifth and octave respectively. ‘b’ is used to indicate a diminished and ‘$\#$’ an augmented interval. For example, $\#\hat{4}$ (‘sharp four’) is a scale degree on the augmented fourth, b$\bar{5}$ (‘flat five’) on the diminished fifth.

**Chord symbols**

Tertial chord designations, both relative (e.g. I vi ii V7) and absolute (e.g. A F$\#m$ Bm E7) follow the conventions set out in chapter 7 of *Everyday Tonality II* (Tagg, 2015).

**Acknowledgements**

Thanks to Pedro van der Lee (born Buenos Aires, 1949; died Göteborg, 1997) for his friendship, humour, insight, time, and for all his comments and help with Latin American parts of the study. Also for help with the 1991 and 2000 editions I’d like to thank to Teresa Allwood (Göteborg) and Pete Wade (Liverpool) for help with Spanish, Line Grenier (Montréal) for useful criticism, Coriún Aharonián (Montevideo, 1940-2017) for comments and provision of relevant music comparisons, my Chilean colleagues Benny Pollack and Felix Zamora (Liverpool) for keeping the faith, and Giorgos Yakovakis for providing us with free *retsina* at his Eureka Restaurant (Liverpool) in celebration of Pinochet’s extradition hearing. Also to be thanked for providing ideas for earlier editions are students at: College of Music and Department of Musicology, University of Göteborg; College of Music, Piteå; Musicology Department, Humboldt University, Berlin; Music Department, Carleton University, Ottawa; Ädelfors Folkhögskola, Skurups Folkhögskola; 12ª curso latinoamericano de música contemporânea, Tatuí (Brazil); Department of Politics and Communication, School of Music and Institute of Popular Music, University of Liverpool.

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Goffredo Plastino (Newcastle-upon-Tyne), Ola Stockfelt (Göteborg) and my popular music analysis students at the Université de Montréal (2002-2009). Thanks also to Stéphane Roth (Paris) for reminding me I must finish this book so it can be translated and published in French. Finally, I’m indebted to Kaire Maimets (Tartu) and Tim Wise (Salford) for engaging in nerdy and very useful discussions about IOCM\(^{20}\) pieces and their relevance to this book, and for providing invaluable encouragement.

Moreover, thanks to the people of Ibotirama (Brazil) for unwittingly having provoked me to write the 2000 version of this book (see pp. 28-37). If anyone is, or ought to have become, ‘the future’ or ‘the world’ (as in ‘We are the’…), they are.

\(^{20}\) IOCM: interobjective comparison material; see Glossary and p. 39.
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1. Abba at Ibotirama

Si quieres estar feliz, no analices
(Milton Nascimento, 1982)

¿No analices?

‘If you want to be happy, don’t analyse’, sang Milton Nascimento in 1982. I didn’t agree then and I still don’t. As long as not everyone is perfectly happy, there’s a need to remove whatever it is that obstructs happiness. To do that successfully, you first need to identify the obstruction and its causes. That thought process will inevitably involve some critical reflection and intellectual detachment, especially if the well-being of one person or group of people depends on the misery of another, or if symbols representing happiness are ambivalent or contradictory. In all such cases, analysis is going to be much more of a key than an obstacle to happiness.

Now, music analysis is never all fun and games. In fact sometimes it can seem ludicrous, not least if you’re analysing such a tiny slice of cultural reality as Abba’s *Fernando*, which was just one of the fifty hits produced at just one point in history by just one group of artists in just one small part of the world. Still, these microscopic dimensions never deterred me from the task of analysing Abba’s *Fernando* because that song can, as we shall see, be understood as a musical microcosm expressing something far more substantial than the mere entertainment value conventionally ascribed to such European middle-of-the-road mega-hits. So why all this verbiage about one single pop tune produced so many years ago? Why make a mountain out of a mole hill? Why analyse? Why worry? Why bother?

In one way I would have preferred to pretend that ignorance is bliss. In fact I never originally planned to write this book but students and colleagues had in the 1980s pestered me for some time to commit the English version of my ‘live *Fernando* analysis’ to paper. On top of that, something happened to me

1. *No analices*, by Claudio Cartier and Paulo Cesar Feital, is the final track, sung solo unaccompanied, on the Milton Nascimento album *Anima* (1982).
2. In 1994 I was a media curiosity. ‘He’s even written a whole book about Abba’s *Fernando*!’ was how a short piece about my appointment at Liverpool University was announced on BBC’s *Northwest Tonight* ([https://www.bbc.co.uk/news/uk/151106](https://www.bbc.co.uk/news/uk/151106)).
one morning in the back country of Brazil, something that radically changed my mind and convinced me to ignore Nascimento’s no-analices exhortation.

**Breakfast at Ibotirama**

One hot Saturday evening in January 1984, at about eight o’clock, I boarded a bus at Brasília’s *rodoviario* for the twenty-five hour journey to Salvador Bahía. Seated next to a quiet but friendly young Korean gentleman who had just set up shop in São Paulo, I soon found myself nodding off in the tropical night of the Goiás uplands. At sunrise we stopped at Barreras (Bahía) but I dozed off again. We were definitively jolted into a new day when the bus descended into the valley of the Rio São Francisco and we were bumping along an unmetalled road that ran on a low embankment through a swamp. The bus driver announced that we would soon be at Ibotirama where we would have to wait for the ferry and where we could get some breakfast.

It was only 08:15 but the sun had already stoked the morning up to a pleasant 25°C. Ibotirama itself lay on the other side of the wide river, while downstream to the north you could see construction work on a large bridge which has long since replaced the ferry. The settlement on the west side of the river, where we got out of the bus, consisted of a wide piece of rusty red dirt road and several buildings, mostly earth-walled dwellings with corrugated iron roofs. The bus driver gesticulated in the direction of one shack sporting a Coca-Cola sign. Armed with small change to buy our way through the dozens of kids with lean limbs and swollen bellies that had swarmed round the bus, my Korean companion and I made a B-line for the breakfast hovel.

In the middle of the earth floor of the shack stood a couple of rickety Formica-top tables. The loud hum of a noisy old gas refrigerator propped up against one wall accompanied the buzz of flies already swarming round a

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large poster of the Polish pope which was pinned with rusty tacks to the opposite wall. Woytiła was portrayed complete with transported gaze, hands clasped in prayer and a caption to the effect that faith moves mountains. In the kitchen a small, thin, dark-skinned woman was stirring a large saucepan of black beans. The only drinks she sold were Coca-Cola and Guaraná, while choice of food was restricted to a sort of cake, as I understood her, made from chicken grease, manioc meal and edible flower seed.

As I stood in the doorway of that shack with my cake and Guaraná, mentally pinching myself that this was all real (‘this isn’t a TV documentary because TV can’t convey smells’), a silver-grey metallic Ford of Brazilian manufacture roared into the settlement and ground to a halt, sending undernourished children, mangy dogs and scraggy hens scurrying in a cloud of orange dust. As the cackle and kerfuffle died down, the driver switched off his engine and stepped out, enacting what looked like a ‘whiter-than-white’ detergent advert, complete with spotless white shirt and an immaculate pair of white Levis. As he opened his car door, the full frequency hi-fi mix of the last refrain of Abba’s Crejo en angelitos (i.e. ‘I believe in angels’, the Spanish version of I Have A Dream; see ex. 1, p. 30) blasted forth from the solid state in-car stereo housed in the patent leather dashboard of that shiny chunk of mobile metal. With the Polish pope poster behind her, the woman serving in the flea-bitten breakfast shack started humming along with that Abba refrain and continued to sing the hook line (crejo en angelitos, see ex. 1), even after the driver of the Ford had turned the music off and had slammed the car

4. Guaraná is a Brazilian shrub whose red berries a firm called Antarctica use to make the soft drink ‘Guaraná Champagne’, as much like champagne as is Coca-Cola and containing about as little guaraná berries as Coke contains coca plant. The drink’s brown coloured bottle contains 300 ml and proudly sports the text indústria brasileira refrigerante on its label. The beverage is usually referred to as Guaraná plain and simple without the euphemistic qualifier ‘champagne’.

5. Angelito = ‘little angel’ (diminutive of angel). The Collins Spanish Dictionary (1971) records the transcendent and fairy-tale connotations of the word angelito in Latin America: ‘dead child; ¡angelito! (Argentina, Mexico) you’re not that innocent!’ etc. Of anjinho (diminutive of anjo) O Dicionário Português-Inglês (Porto, 1983) paints a similar semantic picture: ‘little angel; dead child; innocent person’. When I was in Ibotirama my daughter was nine years old. I wondered how many angelitos / anjinhos in Ibotirama never reached their ninth birthday? See also Will I Be An Angel, Daddy?, a nineteenth-century parlour ballad by Charles Collins and John Francis in which a little girl on her deathbed asks if she will see her mother when she gets to heaven (The Parlour Song Book, 1972: 185).
door shut. The silvery ‘angel-dust’ sounds of Stockholm’s Polar Studio mix of Abba’s Agnetha and Anni-Frid —sonic counterparts to the whole Waterloo-style glitter of the Swedish group’s album covers and press releases— seemed to me to have descended as abruptly as that Ford with its cleaner-than-clean clad occupant, metallic finish and solid state stereo, as incongruous and inscrutable as the arrival of baby Superman to his poor but honest earthling foster-parents in the rural US mid-west. No, it was worse because, as I had to keep telling myself, this was real: both the abject rural poverty in which I stood and the hi-tech, clean-machine culture that had burst into it were in one place at the same time.

Ex. 1. Tritone hooks in Abba’s (a) I Have A Dream and (b) Fernando

Perhaps I should not have been so shaken. True, I already knew that Brazil was one of the world’s richest countries with one of the world’s poorest populations: I’d seen that from the safe distance of a car window two days before at Taguatinga, Brasilia’s (then) giant favela with a population greater than that of the futuristic federal capital its inhabitants serve. I also knew that North American and Western European corporations had massive interests in the country. As a visitor from Sweden, I had seen the outsides of Ericsson’s, SKF’s and Saab-Scania’s huge plants in São Paulo (Sweden’s most important industrial city in 1984) and I knew that profits made by such companies on cheap Brazilian labour —mostly men that had had to abandon their families here in the North East of the country— contributed extensively

6. Please note the similarity of the tritone hook lines in Example 1. The Fernando tritone hook —museme 8 (‘m8’) — is discussed at length on pages 176-190.

7. Abba recording engineer Michael Tretow is very clear about the shiny, angelic aspect of Abba’s vocal sound. ‘[Y]ou could… overdub by altering the pitch even more. It sounded thinner and brighter. You combine that with the original vocals. That made them sparkle like angel dust’ (☞ Abba: Supertroupers, 2004: ± 0:29:15-0:31:00).

8. On favelas and satellite suburb development in the Federal District (Taguatinga, Ceilândia, etc.), see ‘Revisiting Brasilia’ (2012) basementgeographer.com/revisiting-brasilia/ [151029].
to the material affluence of the privileged classes in that cold and sparsely populated country to which I was soon to return.\textsuperscript{9} I also knew that our part of the world (North America and Western Europe) had played its part in overthrowing Brazil’s democratic government in 1962 and in supporting the dictatorship, still in power in 1984, that had imprisoned, tortured or killed countless innocent individuals and that had sold off, in record time, most of the nation’s assets to foreign capital: US, (West) German and Swedish, for example. I knew, too, that OECD nations, like the one in which I was at the time a resident, were responsible for the sort of IMF loans that continued to cripple the finances of practically every Latin American nation and for having created the myth of ‘the Brazilian miracle’ in whose reality I now stood, together with Guaraná, seed cake, Polish pope, Swedish Abba, metallic Ford, in-car stereo and undernourished, fatherless children.

Although this background knowledge, and a deeply held dislike of capitalism with all its development aid hypocrisy, may have helped me resist the temptation of adopting a convenient guilty conscience which might have let me avoid the real issue, I was nonetheless embarrassed, never having been so far away from home and never previously having had to fight or buy my way through a throng of hungry children in order to still my gringo hunger and quench my ‘first-world’ thirst. Even the seed cake was too much for my squeamish stomach. By the time the ferry finally arrived I felt quite ill.

First off the ferry was a bulldozer. Would it be used for improving the road or for making arable land out of the swamp we had driven through earlier that morning? It did neither. Instead, it smoothed out the orange earth of the approach ramp and trundled straight back on board. We climbed into the bus and rolled slowly on to the ferry too. Arriving at the other side, the bull-

\textsuperscript{9.} Ericsson, SKF and Saab-Scania are three Swedish multinationals. Every other phone I saw in Brazil in 1984 was an Ericsson Dialog or Cobra. The company plant in São Paulo was a vast protected complex next to the rodoviario (ftnt 3, p.28). SKF (Svenska kullagerfabriken = ‘The Swedish Ball Bearing Factory’) has its home base in Göteborg, home of Volvo, by which city’s university I was employed while visiting Brazil. Swedish companies were not the biggest foreign businesses in Brazil during the dictatorship, but their work force and economic clout in the country was out of all proportion to their work force at home and to Sweden’s own population of a mere 8½ million in 1984, i.e. about half the population of Greater São Paulo the same year. For documentation of the exploitative nature of Swedish capital in Brazil during the dictatorship, see Brudenius (1978) and p. 364.
dozer repeated its ramp-levelling operation and waited to drive on board again. We drove off the ferry and continued one or two blocks to the bus station where even larger hordes of scantily clad and underfed children, barefoot and with kwashiorkor bellies, swarmed around the bus. Similar scenes were enacted at every stop we made that day in the Bahian sertão.¹⁰

Fig. 2. (a) Approaching the east bank of the Rio São Francisco at Ibotirama in 1984; (b) Bahian sertão country east of Ibotirama.¹¹

As we eased out into the scanty bushland east of Ibotirama, a few hours after arriving at the west bank of the Rio São Francisco, my mind started running repeats of that strange stop for breakfast. A whole host of feelings, ideas and questions seemed to have exploded like a bomb right beside where I had been standing. Why wasn’t the bulldozer being used to dig irrigation channels on the dry side of the river or to drain the swamp on the other? What was I doing there? What can a European music scholar taking a week’s holiday on the road in Brazil do about any of this obvious exploitation and injus-

¹⁰ Sertão: inland, hinterland, back-country, wilderness, backwoods, bush, scrub.
¹¹ Photos taken by the author in January 1984.
tice? Why do North Americans and rich Brazilians like so much metallic glitter in what they buy to hear and see? What on earth were Abba doing there? What is Sweden — music produced there, music teachers who work there, companies based there — doing in Brazil? Are we all doing the same thing? Was I part of that mindless glitter too? And what do all these questions have to do with each other? I certainly had no ready answers then and one or two of the few I have today are contained somewhere in these pages.

The reason for my visit to Brazil in January 1984 was that I had been invited to give lectures and seminars in popular music analysis at the twelfth Cursos latinoamericanos de música contemporânea at the São Paulo State Conservatory in Tatuí. After the courses, I took a ten day holiday, hoping to see a bit more of Brazil and to meet more Brazilians. After three days in Brasilia, I was on my way to visit an anthropologist living in Salvador. Then, after visiting friends in Rio for a few days, I would have to fly back from a pleasant 28°C back to an inhospitable -15°C. One of the pieces I had prepared for my analysis classes in Tatuí was Abba’s Fernando whose refrain starts with the same sort of tritone hook over the dominant as that which had just issued forth from the rich Brazilian’s car stereo and had caused the woman stirring black beans in her shack to burst into Crejo en angelitos (ex. 1, p. 30). That particular motif, about which more later, was, as I’d argued in the article on which my seminars in Tatuí were based (Tagg 1979b), one of longing, of saudade.12

Whether or not the longing that Abba seemed also to be expressing at the start of the refrain in I Have A Dream (‘I believe in angels’) or Fernando was the same as what the woman in the café at Ibotirama felt as she stirred her beans, singing the phrase beneath the gaze of the Polish pope on the poster, I shall never know. It’s possible that the Central European tonic-dominant character of much Bahian popular music makes many Abba ballads of the euro-mainstream type — like The Winner Takes It All, One Of Us, Chiquitita, I Have A Dream and Fernando — reasonably acceptable, clearly also singable, to the people of the Brazilian North-East.13 On the other hand, the glittering

12. The Dicionário de português-inglês (Porto, 1983) gives the following translations: ‘longing; yearning; nostalgia; home sickness’. Saudades are the warm sort of feelings you get when you really miss or would like to see someone or something but cannot. Dê-lhe saudades minhas means ‘remember me to him’, ‘give him my very best wishes’; tenho muitas saudades dela means ‘I miss her very much’, etc.
studio sound of Abba’s music, as shiny as the aluminium bodywork of the Brasilia-Bahía bus and as gleaming as the metallic finish of the car containing the solid state in-car stereo playing that sound, struck me as insulting and ludicrous. I felt almost as incongruous myself, used as I am to a hearty breakfast, hot and cold running water, washing machine, microwave oven and electric toaster. I also assumed that I was allowed to be in the company of loved ones, to bring up my daughter and, unlike the parents of the Ibotirama children, able to provide for her and help her. So, I had in one sense behaved as imperiously as the washing-powder-white man with his dazzling car and incandescent recording of Abba, since I had also barged and bought my way cheaply, like some deus ex machina or gringo ex autobús, through that hungry mass of children who needed to eat whatever I was about to throw down my own gullet. But that is not the whole story.

I had been invited to Brazil by Latin Americans who had specifically asked for help in analysing that ‘international’ music of which Abba were a small part and with which the North Atlantic metropoles were then inundating the rest of the world. Since the Abba incident at Ibotirama I’ve often wondered what I could possibly have to say about music (or about anything else) that could ever be of any use to the majority of human beings in this world, i.e. to those who have to worry where their next meal is coming from, whose families are involuntarily split so that the corporate élite in ‘my’ part of the world can keep amassing wealth by exploiting the cheap labour of people like those millions of nordestinos forced to leave their homes and families in rural misery to work for North American, Western European or Japanese companies in the urban misery of places like São Paulo. Nevertheless, the

13. i.e. more based more on dominantal, ‘functional’ harmony, including more leading notes and V-I progressions (see EUROCLASSICAL TONALITY in Glossary (p.453-455)) than the less ionian, blues- and rock-based types of Anglo-North-American pop music. Many melodies from the Brazilian northeast are also mixolydian (Tagg, 2014: 104-105).

14. Many Latin Americans use the word metropolis to denote the industrialised, capitalist ‘first’ world (whose top ten of worlds?) rather than in the general sense of ‘the main city, esp. of a country or region’ (New Collins English Dictionary, 1982). Metropolis is therefore taken here in the Spanish-American sense of ‘metrópolis: (of empire) mother country’ (Collins Spanish Dictionary, 1971), transferred to the conditions of modern imperialism in which North American and Western European ‘capitals’ (and capital) are ‘metropoles’, since they also rule the southern hemisphere as though they were part of the same country or region. Michael Tretow was engineer on all Abba recordings.
The fact that Latin Americans had actually asked me to help analyse some of the musical messages issuing forth from my part of the world gave me enough courage to face all the issues that had converged in those few moments at Ibotirama. This book is one result of that encouragement.

So, what on earth were Agnetha Fältskog, Anni-Frid Lyngstad, Björn Ulvaeus and Benny Andersson, engineered into such a glittering soup of sound by Michael Tretow, doing at Ibotirama? It’s highly likely that Abba will have meant quite different things there and in Europe for the same reasons that 1970s TV shows like Dallas, Dynasty, L.A. Law or Falcon Crest were not perceived in the same way by people living in my part of the world as by the TV audience viewing the same soaps on Rede Globo in the favela. In our part of the world, where the pedlars of consumerist propaganda (‘advertisers’) perversely assume that we all want to amass objects of affluence—despite ever-rising unemployment, a dismantled public sector, mortgage serfdom and an outmoded individualism that perpetuates pitiful paths for the pursuit of personal happiness (usually at the expense of everyone else entangled in the Great American Dream)—, the tinsel trappings of L.A. Law or Falcon Crest, or of shiny new cars with metallic finish and, more modestly, of Abba’s silvery sounds, all shine forth as fetishes compatible with the religion of commodity fetishism that vainly promises to relieve us from the drab alienation of individual and collective powerlessness. Such ‘happiness’, by its very omnipresence in and around every other TV show and publicity spot, can almost seem real. However, it’s far less likely that such clean-machine kitsch can effectively create the same illusion of reality, let alone attainability, for people of thesertão or favela, far more likely that glamorous cars and laser-lit discos will come across as quixotic trappings in whimsical fairy stories, as CD-crisp angelitos in the Great Beyond and as glitzy gloss-finish mirages of a land that must be even more ‘never-never’ than it is for us.

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15. Nordestinos means people from the North-East (Nordeste) of Brazil, i.e. the states of Bahia, Sergipe, Alagoas, Pernambuco, Paraíba, Rio Grande do Norte, Ceará and Piauí. The Nordestino population of São Paulo and Rio de Janeiro is greater than that of the Nordeste itself.

16. Rede Globo: Brazil’s largest and most commercial TV network. Favela: slum, shanty-town. Dallas, Dynasty, L.A. Law, Falcon Crest: highly popular and globally disseminated US TV soaps from the 1970s and 1980s. All four series were set in opulent and glamorous surroundings.
It was these events and ruminations that provoked the radical revision and expansion, in the early 1990s, of a very old piece of work. Those few minutes in up-state Bahía contain a wide range of material, cultural and existential issues: Abba’s music coming out of that car in that situation is at the centre of it all. Crejo en angelitos at Ibotirama, by its active acceptance (the woman humming it) and its contextual incongruity, underlined that music very definitely carries affective messages\(^\text{18}\) that are inevitably related to concurrent paramusical messages\(^\text{19}\) and which can be conceived of as part of, or as contributory to, the musical ‘work’ or ‘product’. In addition, ‘Breakfast at Ibotirama’ illustrates how those musical and paramusical messages are also inextricably linked and modified by their reception and re-creation in individual and social contexts, i.e. where, when and by whom, with what personal/social/economic/cultural history and under which personal/social/economic/cultural conditions. I am referring here to connections of clear disparity, the most striking of which are the following:

- between (a) the poverty of the place, with neither electricity nor running water, with the squalor-cum-stench of sewage running in furrows through rust-red dust and (b) the production costs behind the car owner’s music, recorded using a minimum of twenty-four tracks in hi-fi Dolby stereo sound with Aphex exciter;
- between (a) the plight of the woman in the shack or of the undernourished children and (b) the benign, transcendental gaze of the pope reflected in the caption that faith moves mountains and in both Abba’s and the woman’s belief in incandescent angelitos.\(^\text{20}\)

By such polarisation I’m alluding to congruent and disparate connections between ‘us’ and ‘them’ that were made musically clear on that occasion.

17. Abba recording engineer Michael Tretow is very clear about the shiny, angelic aspect of Abba’s vocal sound. ‘[Y]ou could… overdub by altering the pitch even more. It sounded thinner and brighter. You combine that with the original vocals. That made them sparkle like angel dust.’ See Tagg (2007a: 05:50-06:17).


19. i.e. lyrics, actions, pictures, etc., e.g. the words ‘crejo en angelitos’.

20. \textit{Will I Be An Angel, Daddy?} Heart-rending nineteenth-century parlour ballad by Charles Collins and John Francis in which a little girl on her deathbed asks if she will see her mother when she gets to heaven (\textit{The Parlour Song Book}, 1972: 185; see also footnote 5, p.29).
This, the musical expression of connections between ‘us’ and ‘them’, is rea-
son enough to look closely at any European or North American song that
deals directly or indirectly with the ‘third world’ in general or with Latin
America in particular, with ‘us’ and ‘them’, with ‘here’ and ‘there’, i.e. with
oppression, strife, suffering, misery and their opposite numbers — liber-
ation, peace, security and happiness. Abba’s Fernando is one such song. One
stumbling block in our understanding of these contradictions and connect-
ions consists of illusory representations of happiness in our own part of the
world. Some of those illusions are discussed in the last chapters of this book.

**Meanwhile, back in Sweden**

There’s another personal reason for the first appearance of this book in 1992.
As we’ll see in chapters 00 and 00, left-wing intellectuals had, in the wake of
Sweden’s provincial sequel to the student movement of 1968, propagated a
notion of Abba as the cultural and musical devil incarnate. Although readily
qualifiable even then as a left-wing intellectual, I had always quietly ad-
mired the eclectic competence and singability of Abba tunes but felt little
motivation to express much disagreement with what I thought were political
allies on the ‘Abba = Coca-Cola culture’ issue. Then, nearly two years after
Waterloo and six months after Fernando, my own band, performing what you
might call left-wing rock cabaret, released an album which was given con-
siderable airplay and even sold quite well in Sweden. We’d had a lot of fun
in the studio and several rock critics gave us good reviews, saying things like
‘thank goodness at least some lefties have a sense of humour’. Most left-
wing commentators, on the other hand, branded our sound as ‘commercial’,
a derogatory epithet in those circles and days, suggesting that sound effects
recorded on my Revox, a few extra overdubs, a little fun with reverb and
delay, all mixed into an enjoyable pastiche of Swedish dansmusik, were not
the hallmarks of ‘progressive music’. Such notions of ‘progressivity’ in mu-
sic had annoyed me for some time, what with rock being first decadent US-
imperialist rubbish, then the true progressive spirit of the young urban pro-
letariat and then declared dead. Such silly posturing about rock in general
and about our album in particular provoked me into looking for ways of an-

21. One tabloid (Aftonbladet) even had us as its nº2 ‘tip of the week’ after Bob Marley.
alysing meaning in popular music and is partially responsible for whatever sort of research profile I’ve been lumbered with ever since.

It was in the autumn of 1976 that I first used Abba’s *Fernando* in analysis classes. My students at that time couldn’t agree whether the song should be interpreted as for or against the liberation process in Latin America and nor could I, which was one reason why I’d made it part of my teaching in the first place: *Fernando* needed looking at in some detail, I thought. I made a first transcription and short analysis of the piece, but still couldn’t decide if I liked it or not. In fact I’m still ambivalent about the song. This confusion has, however, produced interesting side effects, because it was from those vulgar Marxist discussions about pop in the mid-seventies that I had to develop the sort of semiotic analysis that has been at the core of practically everything musicological I have written since. That analytic method is explained at length in other publications\(^{23}\) and this work is no more than an example of how such method can be applied to one song that says, in music, so much about some of the most important issues of its time. The only problem was, and still is to a large extent, how to talk about such musical meanings.\(^{27}\) Since releasing the 1992 and 2000 versions of this book I’ve further developed and expanded the semiotic method used in those earlier editions. Since that method is explained in considerable detail elsewhere,\(^{24}\) I’ll restrict what follows next to a very basic account of its main points.

**Rudimentary musematic semiotics**

Given that music, despite its virtual omnipresence in audiovisual media as meaningful non-verbal sound, still gets put somewhere near the bottom of the heap of sign systems seriously considered in academic discussions of culture and society, this book starts with what most people first notice about it: it consists of *sounds* causing listeners to respond in one way or another. That’s the simple reason why chapters 2-6 deal overwhelmingly with the identification and meaning of each of *Fernando*’s constituent *musemes* (≈ minimal units of musical meaning) and their combination both inside the limits

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23. See footnote 27 (p. 42).
of the *Extended Present* (chapters 3-5) and as processual patterns (chapter 6). This focus means that reference to the music’s social, cultural and historical context, though often unavoidable, isn’t the main issue in chapters 2-6. This ostensibly structural focus that may worry some social scientists or cultural theorists, particularly those who neither read nor play music, but I’m adamant that thorough examination of the music as sonic materiality (it is after all also sound) is absolutely essential for two interrelated reasons.

[1] It’s impossible to understand how music can mean anything beyond itself, including its sociocultural functions, if it’s thought to contain no (Peircean) signs; it simply cannot exist in a context if it isn’t also considered as ‘text’ containing signs. To link text and context, as in this book, musical signs have to be structurally identified. [2] Identifying musical signs as items of sonic structure can, for a plethora of reasons, be an epistemic nightmare. Suffice it here to say that musical discourse contains very few elements of direct iconicity referring to anything outside themselves. Indeed, the *indexical* quality of much musical discourse (Karbušicky, 1986) requires the establishment of relationships of causality or proximity between the music under analysis and whatever it may be connected to through bio-acoustic stylisation, acoustic iconicity, synaesthetic analogy or social practice. Still, it’s impossible to jump straight into that stage of the semiotic discussion without any empirical or lexical grounds for suggesting that a particular item of musical discourse has a particular meaning, quite simply because we have no museme dictionary and because reception tests are too cumbersome to conduct and evaluate for every single piece of music you need to analyse. That’s why a two-stage procedure is necessary.

The first stage of analysis involves intertextual comparison between musical structures in the analysis object —here that’s Abba’s 1975 studio recording of *Fernando*— and similar musical structures in other pieces of music conceived within the same broad musical culture as the analysis object. Those ‘other pieces of music’ constitute *interobjective comparison material* —IOCM for short— that bears structural resemblance to *Fernando* (the analysis object). The second stage involves finding links between those musical structures in the IOCM and their *paramusical fields of connotation* —PMFCs for short—, i.e. words, pictures, actions, social habitat and functions, etc. connected to the IOCM.\(^{25}\) Thanks to this two-stage process, valid semiotic connections can be
extrapolated between musical signifiers in the analysis object (*Fernando*) and their potential signifieds in the form of PMFCs linked to the IOCM. Even so, *direct* reference to the musical culture inside which interobjective comparison of musical structures is conducted is quite rare in chapters 3-6. That’s because I work from the assumption that the people I asked for help (including myself) in finding structural parallels (the IOCM) to the music of *Fernando* all belong to the same broad heterogeneous musical culture as Abba and the majority of Americans and Europeans who ever heard the tune. This implies that nearly all the IOCM (interobjective comparison material) presented is culturally significant in a wide sense and that only very few structural parallels had to be discarded as clearly foreign to the international musical *lingua franca* of most Europeans and Americans.

Of course, the meanings of *Fernando*, or of any other piece of music, are in no way constant or immutable. In the same way that the glitzy opulence of US teleproduct held, as suggested earlier, different connotations for audiences in different cultures with different economic conditions at the same time, it would be absurd to think that *Fernando* or *Crejo en angelitos (I Have A Dream)* could affect both me and the woman in the breakfast shack at Ibotirama in the same way at the same time. Similarly, the connotations of Abba and of their *Fernando* cannot be expected to be the same for UK students in 2018 as for Swedish students in the mid 1970s, not just because most of the former weren’t even a twinkle in father’s eye when *Fernando* was released and are consequently without experience of the conditions under which the song was originally produced and received, but also because these two different contexts, although contained within the same general Northern European framework of popular music culture, are separated by decades of devastating political, economic and cultural change —Reaganism, Thatcherism, greed as a virtue, the fall of the Berlin wall, unemployment, the mystification of ‘market forces’, the privatisation of public services, the dismantling of the welfare state, etc. Such radical change over several decades is bound to affect the way in which people living in basically the same type of society will interpret the same song differently at different times in recent history. This

26. By *America* I mean the whole continent, not just the USA.
book chiefly focuses on one historical context relating to the production and interpretation of meaning in Abba’s *Fernando*, more specifically on the original context of the song’s production and reception: Sweden in the mid-1970s. It also focuses on Abba’s English-language studio recording of the song, even though certain aspects of the Spanish and Swedish versions are discussed in chapters 00 and 8.

**How the rest of the book runs**

After establishing, within the historical context just mentioned, the meaning of individual musemes in the piece and their combination into larger units and processes of meaningful sound (chapters 3-6), chapter 7 deals with the combined meaning of lyrics and music. After the presentation of three sets of lyrics, *Fernando* is examined in a wider historical and social context, focusing on the music’s link to contemporary conflict in Latin America, to Chile in particular and to issues of international solidarity. After discussing possible identities of the fictitious Fernando (chapter 8), chapters 9 and 10 zoom in on the Swedish background to Abba’s œuvre and to the political climate in which *Fernando* was released and received. That background prepares the ground for issues examined in chapter 11 — the *progg* movement, the ‘Coca-Cola culture debate’, Abba’s role as entertainers and *Fernando* as a pop song. Conclusions based on the book’s musical and historical presentations are drawn about the ideological message of the song, the final conclusion being that, even if readers choose to disagree with any prior conclusion, there is no avoiding the issue that songs like *Fernando* can (and do) convey ideological messages mediated by musical structures that acquire particular spheres of connotative meaning in particular historical, social and cultural contexts. Chapter 12 is an epilogue consisting of reflections on why such detailed analysis of a song from multiple perspectives is necessary in today’s cultural and intellectual climate.

There is very little heavy theory in this book, nor does it contain any exposé of analytical method other than that presented on pages 38-41. Theory and method underpinning this Abba analysis can be found in other publications, particularly in *Music’s Meanings* (Tagg, 2013). Essentially, this book just puts those ideas into practice: it focusses mainly on the musical material and its relation to the sociocultural sphere of which it is part.
Next

After presenting a full transcription of the English-language mix of Fernando and two lists/diagrams of its musemes (chapter 2), I’ll start the analysis by looking first at the song’s constituent items of musical code (musemes), i.e. the musical-semiotic elements from which ideological meanings seem to have been constructed (chapters 3-6).

27. See Music’s Meanings (Tagg, 2013), in particular Chapters 5 (Meaning and Communication), 6 (Intersubjectivity), 7 (Interobjectivity), and 10-13 (Vocal Persona; Diataxis; Syncretism; Sign Typology). See also Tagg (1979a, 1981, 1987, 2015) and Tagg & Clarida (2003).
2. Transcription and musemes

**Notation and transcription**

The transcription on pages 48 through 72 is a graphic representation, in standard Western staff notation, of Abba’s English-language studio recording of *Fernando* (1975-6).

**Why bother?**

The transcription serves four purposes.

[1] To derive any use from a book devoted to the analysis of a piece of music, readers need to access to that music. Although I can refer and, in the case of an e-book, include hyperlinks to the recording under analysis, the entirely non-aural medium of a hard-copy book must also include the analysis object in some sort of visible (graphic, printable) form. Therefore, even though several important parameters of musical expression are non-notatable, a detailed transcription, in standard Western staff notation, of a recording like Abba’s *Fernando* puts more musical information on the page or screen than can any other widely decipherable way of graphically representing the sounds of music.

[2] The transcription process focuses analytical attention on structural detail that is easily overlooked if studied in a solely aural listening mode. That sort of sonic detail can have semiotic significance.

[3] As an exercise involving the graphic representation of sound, transcription inevitably draws attention to what both can and cannot be encoded in staff notation. Transcribing *Fernando* is in this respect no exception: both notatable and non-notatable sounds are treated as essential elements in the analysis of the song.

[4] If, as is the case here, the transcription includes bar numbers, timings, section markers, etc., readers can at a glance locate points in the recording at

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1. For discographical details of *Fernando*, see Abba (1976) in the Reference Appendix (p. 481). Numerous instances of the recording are also posted on YouTube [151028].

2. See “‘Not the sort of thing you could photocopy’ — a short idea history of notation with suggestions for reform in music education and research’ (Tagg 2013a). Western staff notation is well suited to encoding monometric music in just- or equal-tone temperament. *Fernando* is basically monometric and uses equal-tone temperament.
which particular events occur. For example, ‘the reprise of museme 2 (SUNRISE) in bars 56-58’ lets you see, if you turn to that point in the transcription (p. 60), that the event in question occurs at 2:33 in the recording. So, if you want to hear that event in context and if you have access to the recording, you only need to press PLAY, on your audio device or in your audio playback software, just before its real-time counter reaches 2:33 in the song and to let it run for a few seconds.

Problems and limitations

A transcription can never be the music it so incompletely encodes, but it can act as a basic visual representation of chiefly rhythmic and tonal events, as long as the music lends itself to such transcription. It’s also important that whoever reads the notation is able to supply enough of what is not visible on the page to make it sound right, at least in his/her own head. It’s with such ‘reperformability’ in mind that I often re-record my transcriptions to check if they actually sound like the musical events they’re supposed to represent. I can then make necessary adjustments to the transcription until its reperformance comes close enough to the original. I have done so with Fernando.

One recurrent transcription problem is that non-motivic elements in the middle or towards the back of a mix — e.g. simple strumming or long held notes — can be neither heard nor transcribed precisely if they’re part of a homogenous backing texture accompanying more motivic material in the form of tunes or riffs that are aurally staged in a more prominent ‘up-front’ position. This observation certainly applies to the guitar parts in Fernando’s refrains: that’s why those parts are not put into staff notation but indicated by chord shorthand followed by either laisser-vibrer slurs (e.g. E7 – A ) or by basic accompanimental descriptions like ‘AcGt simple strum E7 – – – –’. Similarly, with the exception of the melodic fills in bars 41-42 and 45-46, pitches played by the string section in Fernando’s refrains were also indistinct and had to be extrapolated. This indistinctness was exacerbated by copious

3. See footnote 2, p. 43.
4. See ‘Figure/ground = Melody/accompaniment’ in Tagg (2013: 425-446).
5. ‘E7 – A ’: see b. 77-80, p. 65. ‘AcGt simple strum E7 – – – – –’ means an E7 chord strummed in simple down-up strokes on acoustic guitar (b. 77 ff., p. 65).
amounts of reverb masking the precise panning position of different sound sources in a general wash of multiple audio return signals.\textsuperscript{7}

Another transcription problem was that the flute parts in bars 38, 41-42, 45-47, 76, 79-80 are not so much inaudible as absent.\textsuperscript{8} I also found it difficult to transcribe exact note values for the snare drum at several points in verse 1 (b. 19-21, pp. 51-52), even though my MIDI recording of the transcription convincingly resembled those sounds in the Abba original. I had a similar issue with the drumkit pattern in the refrains (b. 39-55, 76-110): the groove I had transcribed and rerecorded sounded quite convincing but it’s unlikely to be identical to whatever was played at the original recording session.\textsuperscript{9}

On the other hand, I had little or no difficulty with either the bass line or the chords. The audible flute parts and the refrain vocals were also easy to transcribe.\textsuperscript{10} Vocal pitches in the verses presented no problem either, but relaying their nuances of articulation was no simple task, as illustrated in example 2 which compares the straight quavers of one phrase in the commercial sheet music version with my transcription of the same phrase whose note values come closer to what Frida actually sings in the recording.\textsuperscript{11}

\begin{ex}
\textbf{Ex. 2. Vocal phrasing in \textit{Fernando’s} verses (v1, b. 19-21, pp. 51-52)}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example2.png}
\end{figure}
\end{ex}

\textsuperscript{7} There are two main types of sound reflection: [1] \textsc{echo}, where return signals are heard as distinct repeats of part or whole of the input signal, and [2] \textsc{reverb}, where multiple return signals merge into one overall spatial impression (Tagg, 2013: 298).

\textsuperscript{8} These flute passages are all audible on Abba’s Spanish recording of \textit{Fernando}. Reasons for their suppression in the English version are discussed on p. 000 ff.

\textsuperscript{9} Transcribing drumkit patterns is difficult if, like me, you’re not a drummer, but there’s a workaround. On line you can find numerous drumkit patterns written out and recorded in \textsc{midi}. Just select the pattern sounding most like whatever you’re transcribing and alter it slightly to make it sound more similar to what’s in the transcription piece. I used that trick to produce the drumkit notation for \textit{Fernando}.

\textsuperscript{10} The male backing vocalist’s lower notes sometimes vary and are occasionally intoned rather approximately (e.g. ‘Fernando’ $\downarrow \uparrow$ $\bar{g}_{#3}$-$f_{#3}$ in bars 55-56, 89-90, etc.).

\textsuperscript{11} i.e. closer to the performance as ‘articulated’ or ‘interpreted’ See also, for example, articulation complexities at the words ‘Fernando’ in bar 18 (p. 51) and ‘since many years I haven’t seen a rifle in your hand’ in bars 65-67 (pp. 61-62).
Conventions and practicalities

To accommodate the transcription in landscape page layout, the following vertical space-saving devices are used.

- Two separate parts/instruments, typically piano and acoustic guitar (AcGt), are often combined in a single stave (e.g. b. 16, p. 51 ff.).
- The vocal range of the tune, from $e_3$ (165 Hz) to $b_4$ (494 Hz), involves three leger lines (for $f#_3$ and $e_3$) if notated conventionally for the lead singer’s alto voice but only one leger line (for $a_4$ and $b_4$) if written as if for a tenor. That’s why the vocals are notated entirely as if for a tenor voice (in the treble clef with $8\text{va bassa}$).

As shown in the Table of Musematic Occurrence (p. 75), *Fernando* consists of three easily identifiable recurring episodes: [1] instrumental intro ($i_1$) and interlude ($i_2$); [2] verse ($v_1, v_2, v_3$) and [3] refrain ($r_1, r_2, r_3$ and $r_4$, the fade-out). Start points of these episodes, including their timecode location, are clearly marked (e.g. ‘$v_3$’ at 2:20, b. 64, p. 61). Moreover, to simplify comparison with *Fernando* as actual sound, each page of the transcription includes at least one timecode location while *every bar is numbered* to facilitate identification and location of sounds referred to in the text.

Drum kit notation conventions are set out in figure 3. Standard drum kit panning positions are given in footnote 12.

**Fig. 3. Drum kit notation key for *Fernando* refrains**

![Drum kit notation key](image)

It’s likely that the recording, before mix-down and excluding eventual dub tracks, occupied around twenty channels on the desk: between five and eight for the drumkit,12 two for flutes, three for the original vocals, one or two for synth sounds, one or two for electric guitar sounds, and one each for acoustic guitar, piano and bass. These tracks are listed in column 1 of Table 2.

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with their transcription abbreviations in column 2. Column 3 lists the transcription bars in which the sound of each track occurs. Column 4 shows their aural stage position (F=front, M=mid-range, B=Back, L=left, R=right, C=Centre; CR=slightly right of centre; FM=slightly behind stage front, etc.). Column 5 (Description) speaks for itself.

**Table 2. Basic details of tracks in the transcribed recording**

<table>
<thead>
<tr>
<th>Track identity</th>
<th>Abbreviation</th>
<th>Audible in bar n°s</th>
<th>Aural position</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Flutes</td>
<td>Fl</td>
<td>2-12, 29, 56-62, 67-70, 72-75</td>
<td>[1] L [2] R both M</td>
<td>2 end-blown flutes (descant recorders emulating quenas? m1a, m2). Flute 1 only (L) for fills (e.g. b. 67, 69).</td>
</tr>
<tr>
<td>Synth sound 1</td>
<td>Synth</td>
<td>9-37, 64-76</td>
<td>R M</td>
<td>Verses only: clean, flutey, harp-like sound (m3a)</td>
</tr>
<tr>
<td>Synth sound 2</td>
<td>Synth</td>
<td>39-55, 77-114</td>
<td>C MB</td>
<td>‘Silvery’ string emulator in refrains (m9)</td>
</tr>
<tr>
<td>Strings</td>
<td>Vlns (+ Vlc, Dbs)</td>
<td>7-9, 56-60, 79-80</td>
<td>LC M</td>
<td>Military ‘Boléro’ snare drum (m4)</td>
</tr>
<tr>
<td>Snare Drumkit</td>
<td>Dr</td>
<td>9-26</td>
<td>C M</td>
<td>Military ‘Boléro’ snare drum (m4)</td>
</tr>
<tr>
<td></td>
<td>Dr</td>
<td>39-55, 77-114</td>
<td>See fnnt 12, p.46</td>
<td>Full pop-rock-disco drumkit (m10)</td>
</tr>
<tr>
<td>Lead vocal ♂</td>
<td>Voc ♂</td>
<td>13-56, 64-114</td>
<td>C F</td>
<td>Frida sings m5-m8, m11 — a clear voice in alto/mezzo range (e₂ to b₄)</td>
</tr>
<tr>
<td>Backing vocal ♂</td>
<td>Voc ♂</td>
<td>26-37, 64-75</td>
<td>C MF</td>
<td>Agnetha more quietly sings parallel thirds/sixths in sync with Frida</td>
</tr>
<tr>
<td>Backing vocal ♀</td>
<td>Voc ♀</td>
<td>39-55, 77-114</td>
<td></td>
<td>Björn sings parallel to Frida’s hooks in the refrain (m6, m8 but not m11)</td>
</tr>
<tr>
<td>Electric guitar</td>
<td>ElGt</td>
<td>13-55, 64-114</td>
<td>CR M</td>
<td>Bright, jangly, trebly, sound for long l.v. chords and arpeggiated l.v. figures; some tremolo*</td>
</tr>
<tr>
<td>12-string acoustic guitar 1</td>
<td>AcGt</td>
<td>2-25, 62-63</td>
<td>CL M</td>
<td>Verses only: <em>tremolando senza misura</em>, quasi charango, (m1b), bright, trebly sound</td>
</tr>
<tr>
<td>12-string acoustic guitar 2</td>
<td>AcGt</td>
<td>39-55, 77-114</td>
<td>CL M</td>
<td>Refrains only: simple 🎸🎵🎵🎵 chord strum (m10); bright, open sound, probably plectrum (some chorus?)</td>
</tr>
<tr>
<td>Piano</td>
<td>Piano</td>
<td>7-36, 48-76, 86-114</td>
<td>L M</td>
<td>No audible low or lower-middle register; bright, clear sound, compression.</td>
</tr>
<tr>
<td>Bass guitar</td>
<td>Bass, BsGt</td>
<td>13-114</td>
<td>CR F</td>
<td>Verse: light pizz., ½ bar (m3c); Refr.: ‘R&amp;B/habanera’ arpeggiated rock bass (m10a)</td>
</tr>
</tbody>
</table>

* l.v. = *laisser vibrer*, i.e. let the strings vibrate, no damping.
Transcription

Flute

Synth

Vlns

Drums

Misc.

Ac.

Gtr.

Bass

Crescendo bars 1-6 controlled at final mix. Full D8 output at bar 7

Timings start in bar 2 and apply to English version

pp

tremolando

pp pp
Fernando transcription, bars 7-11
Fernando transcription, bars 12-15
Fernando transcription, bars 16-19
Fernando transcription, bars 20-23
Fernando transcription, bars 24-28
Fernando transcription, bars 29-33
Fernando transcription, bars 34-38
Fernando transcription, bars 39-42
Fernando the Flute (IV) — 2: Transcription and musemes

Fernando transcription, bars 43-47

you and me, for liberty, Fernando. Thou we've never thought we could lose, there's no regret
Fernando transcription, bars 48-51
Fernando transcription, bars 52-55
Fernando transcription, bars 56-60
Fernando transcription, bars 61-65
Fernando transcription, bars 70-72
Fernando transcription, bars 77-80
Fernando transcription, bars 81-85
Fernando transcription, bars 86-90
Fernando transcription, bars 91-94
Fernando transcription, bars 95-98
Fernando transcription, bars 99-102
Fernando transcription, bars 103-106 (r3)
Fernando transcription, bars 107-110/114 (fade)
Musemes

The process of extracting discrete musemes and museme stacks from any piece of music is primarily one of identifying structural differences between the piece’s constituent elements and of observing those individual elements, and their uses, in other pieces of music. Many of those elements in Fernando can be transcribed while others either need to be extrapolated or are entirely unnotatable.

Figure 4 (‘Table of Musemes’, p. 74) shows, in abbreviated form, Fernando’s eleven main notatable musemes, while figure 5 (‘Table of Musematic Occurrence’, p. 75) displays the points at which each of them occurs in the recording. Musemes are principally numbered in order of their first occurrence: museme 1 (m1a, ‘quenas’) in bar 1, m2 (‘sunrise’) in bar 7, but m11 (‘regrets’) not until bar 46. Musemes are given names for mnemonic reasons. Naming criteria can be poïetic/structural (‘drums’, ‘appoggiaturas’, ‘anacrusis’, ‘tritone hook’, etc.) and/or paramusical/connotative, the latter based on intertextual (interobjective) observations made in chapters 3 and 4 (‘sunrise’, ‘regrets’ etc.). Please note that musemes 1, 3, 7, 9 and 10 are in fact museme stacks consisting of several musemes heard simultaneously, for example the ‘quena turn’ (m1a) together with the tremolando ‘massed charangos’ (m1b); or the ‘in paradisum plink-plonk’ (m3a) together with both the electric guitar ‘angel harps’ (m3b) and the ‘tiptoe bass’ (m3c).

Among the less readily notatable elements of musical meaning, not listed on pages 74 and 75, are: [1] the chord change from A to F#m (I→vi; e.g. bars 14-16, pp. 50-51) as well as the longer pattern A F#m Bm E7 [A] (I vi ii V [I], e.g. b. 13-24, pp. 50-53); [2] the change of melodic profile in the refrains from m8+m6c (b. 39-45, pp. 56-57) to m8+m6d (b. 50-56, pp. 58-60) and their different syntactical positions; [3] differences in aural spacing and positioning between verse and refrain; [4] irregular periodicity in the verses compared to more regular in the refrains. Point [1] is discussed in conjunction with m3 (p. 93 ff.), points [2]-[3] in the ‘Processes’ chapter (p. 203 ff.), point [4] in the context of m5a (p. 129 ff.), as well as in chapter 6 (p. 209). Finally, significant timbral features are discussed in conjunction with the museme of which they’re a part (e.g. the ‘tiptoe’ sound of m3c, p. 103 ff.).
Fig. 4. Table of Musemes

- **m1a**: ‘quena’ or ‘mañana turn’
- **m1b**: ‘massed charangos’ and stasis

- **m2**: ‘sunrise’

- **m3a**: ‘in paradisum’
- **m3b**: ‘angel harps’
- **m3c**: ‘tiptoe bass’

- **m4**: ‘Boléro snare’

- **m5a**: appoggiaturas
- **m5b**: string fill

- **m6**: ‘Fernando’

- **m7**: tritone anacrusis

- **m8**: tritone hook

- **m9**: ‘silver strings’

- **m10a**: ‘Fats Domino bass’
- **m10b**: ‘soft disco drums’

- **m10c**: ‘straight 8s’
- **m10d**: ‘offbeat l.v.’

- **m11**: ‘regrets’
<table>
<thead>
<tr>
<th>i1</th>
<th>v1</th>
<th>v2</th>
<th>r1</th>
<th>i2</th>
<th>v3</th>
<th>r2</th>
<th>r3</th>
<th>r4</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRO</td>
<td>VERSE 1</td>
<td>VERSE 2</td>
<td>REFRAIN 1</td>
<td>INTERLUDE</td>
<td>VERSE 3</td>
<td>REFRAIN 2</td>
<td>REFRAIN 3</td>
<td>FADE</td>
</tr>
<tr>
<td>b1-12</td>
<td>b13-25</td>
<td>b26-38</td>
<td>b39-55</td>
<td>b56-63</td>
<td>b64-76</td>
<td>b77-91</td>
<td>b92-10</td>
<td>b107-114</td>
</tr>
</tbody>
</table>

First half: 2 mins, 1 second
Second half: 2 mins, 12 seconds

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**Legend**

1a quena flutes
1b massed charangos
2 'sunrise'
3 angel harps etc.
4 bolero distant drums
5a appoggiature (vox, flute)
5b appoggiature (vln)
6 'Fernando'
7 tritone anacrusis
8 tritone hook
9 soft disco
10 'second line'
11 'regrets'
Figure 5 (p. 75) is an overview of musematic occurrence in *Fernando*. It’s main use is in the discussion of processual meaning. The exact locations of museme occurrences are set out in Table 3.

**Table 3. Exact locations of museme occurrences in *Fernando*¹³**

<table>
<thead>
<tr>
<th>Icon and name[s]</th>
<th>Occurs in episode[s] (bars)</th>
</tr>
</thead>
<tbody>
<tr>
<td>m1a</td>
<td>quena, mañana, Andean flute, &amp;c.</td>
</tr>
<tr>
<td>m1b</td>
<td>mass charangos + open stillness ( <em>:o_o</em>: etc.)</td>
</tr>
<tr>
<td>m2</td>
<td>sunrise, Zarathustra</td>
</tr>
<tr>
<td>m3</td>
<td>angel harps, paradise, tiptoe bass</td>
</tr>
<tr>
<td>m4</td>
<td>Boléro snare</td>
</tr>
<tr>
<td>m5a</td>
<td>appoggiaturas</td>
</tr>
<tr>
<td>m5b</td>
<td>string fills</td>
</tr>
<tr>
<td>m6</td>
<td>Fernando</td>
</tr>
<tr>
<td>m7</td>
<td>tritone anacrusis</td>
</tr>
<tr>
<td>m8</td>
<td>tritone hook</td>
</tr>
<tr>
<td>m9</td>
<td>soft disco</td>
</tr>
<tr>
<td>m10</td>
<td>Fats Domino second line</td>
</tr>
<tr>
<td>m11</td>
<td>regrets</td>
</tr>
</tbody>
</table>

---

¹³. Apologies for the crude icons, particularly for m6 (‘Fernando’) with its sombrero and moustache; see p. 000-000 for discussion of ‘Fernando’ as a stereotype.
3. Musemes 1-4: instrumental backing

m1: instant altiplano

Ex. 3. Fernando, bars 1-6

The recording starts with a long, held A major chord with no bass register but with sustained notes in the treble, melodic interest in the upper middle register, etc. Bars 1-6 contain three accompanying and one (partially) foreground museme. Apart from the ‘string wallpaper stasis’ function of the string pad (m1b2),¹ these musemes, set out in Figure 4 (p. 74), are referred to as MASSED CHARANGOS (m1b1) and IN PARADISUM (m3a) while the melodic museme, listed as m1a, is variously named QUENA, THE HISPANIC FLOURISH, THE MAÑANA TURN, etc.

¹. The Swedish expressions stråkskog (= string forest) and stråktapet (wallpaper) cover both types of string pad (‘filling’). The ‘string halo’ (‘silver strings’ or Streichenglorienschein) is used by Bach in the Matthew Passion to ‘clothe’ the figure of Jesus in an glittering aura of otherworldliness. For further discussion of string pads, see The Dream of Olwen analysis in Tagg & Clarida (2003).
As shown in the Table of Musematic Occurrence (Fig. 5, p. 75), m1a appears in the introduction, as m1a1 and m1a2 (b. 1-6, 9-10; pp. 48-49), and as m1a3 in verses 2 and 3 (b. 29, p. 54; b. 67-69, p. 62). I’ve labelled this melodic museme QUENA because the motif is played either on quena or on a similarly sounding end-blown flute. Museme 1a1 has also been called SPANISH TWIRL or FLOURISH, for reasons that will shortly become evident, and the MAÑANA TURN due not only to its perceived hispanicity but also to a fortuitous visual likeness between the tilde (¬) topping the letter ‘n’ in Spanish words like mañana, niño, etc. and the symbol in Western notation for the turn as a melodic ornament closely resembling the ♩♩♩♩♩ of m1a (see end of ex. 4).

Recorders (flûtes à bec, flauti dolci, Blockflöte), quenas and other types of end-blown flutes (with studio reverb in Fernando) playing melodic figures similar to m1a can be heard on La flûte Indienne (1966/68) and in library music pieces like Spanish Autumn (♩♩♩♩, Exotic Flute (♩♩♩♩, Inca Flute (♩♩♩♩), Cordigliera (♩♩♩♩) and Wine Festival (exx. 4-8, p. 79). Sung or played on other instruments, similar rhythmic-melodic patterns are found in tunes like Lady of Spain (ex. 9, bars 3 and 7), the two Granadas (ex. 10, 11) and the seguidilla aria from Bizet’s Carmen (♩♩♩♩ for ‘[Sé]-vi-[lle]’: ex. 12, bar 3), as well as in the parlando rubato opening to Simon and Garfunkel’s appropriation of the Los Incas version of El cónedor pasa (♩♩♩♩, ex. 13). Common PMFCs (paramusical fields of connotation) for the pieces of interobjective comparison material (IOCM) in examples 4 through 13 (pp. 79-80) are southern climes, with particular reference to Spain, or to South America, an Andean-Indian region being the most likely bet in the latter case. These PMFCs are reasonably unequivocal in their ‘hispanicity’ but the Fernando quena museme is, as we’ll see shortly, connotatively more precise than that.

2. Quena [kena]: Andean end-blown flute (Fig. 6; Fig. 10, p. 89).
3. The ♩ in m1a3 is replaced by ♩ over Bm in bar 69.
4. At least its timbre is not that of, say, a transverse Western concert flute, or of a ney, bansuri, kaval, shakuhachi, spilåpipa or panpipes (zampoñas).
Ex. 4. Hans Haider: *Spanish Autumn* (Selected Sounds)
—‘Spain, South America, country + people’

Ex. 5. Gerhard Trede: *Exotic Flute* (Selected Sounds)
—‘impression,’... ‘journey over exotic landscape’

Ex. 6. Inca Flute (CAM) —‘quena’.... ‘Bolivia, Peru, N. Argentina, sadness and melancholy, valley’

Ex. 7. *Cordigliera* (CAM) —‘Carnival, festivity in the valley’

Ex. 8. Trevor Duncan: *Wine Festival*, part (c) (Boosey & Hawkes)
—‘gay, exotic, Mediterranean’

Ex. 9. T. Evans: *Lady of Spain* (1931)
Let’s narrow down the IOCM to correspond more exactly with m1a, focusing on examples with a tempo giusto no faster than moderato and a quasi-pentatonic melodic profile. Excluding, for those reasons and for the time being, examples 4, 7, 8, 9, 10, 11 and 12, we’re left with ex. 5 (PMFC JOURNEY OVER EXOTIC LANDSCAPE), ex. 6 (Andean-Indian regions, SADNESS, MELANCHOLY, GROSS).
VALLEY) and ex. 13 (INCAS and a large CONDOR PASSING OVERHEAD —Fig. 7a). The common denominator of connotation in those three pieces of IOCM is pretty clear from a European or North American perspective: probably Andean-Indian, with a rural view expansive enough to accommodate the passing (overhead) of a single, very large bird — a condor, for example.

However, if we focus instead on m1a’s flute sound and ignore both tempo and tonal idiom, we’re left with SPAIN, AUTUMN, SOUTH AMERICA, COUNTRY (ex. 4), JOURNEY OVER EXOTIC LANDSCAPE (ex. 5), INCA, QUENA, BOLIVIA, PERU… SADNESS, MELANCHOLY, VALLEY (ex. 6), WINE FESTIVAL, EXOTIC, MEDITERRANEAN ex. 8). That’s not the same connotative sphere as before: despite the similarity of flute sound in examples 4-6 and 8, the Andean connotation (ex. 5-6) is contradicted by SPAIN (ex. 4) and MEDITERRANEAN (ex. 8), and there’s no real clarity about HAPPY (ex. 8) v. SAD (ex. 6). That said, folk flute phrases resembling m1a can, thanks to their use in library music and film or TV underscore, be heard as adding a SIMPLE, HONEST, HUMAN, ‘AUTHENTIC’ NATURVOLK, ETHNIC ‘WORLD MUSIC’ (‘EXOTIC’) aspect tinged with INNOCENCE and MELANCHOLY.

More importantly, m1a is only one element in m1 which is in fact a museme stack, a syncritic unit, a composite ‘now sound’. Museme 1a is simply melodic foreground figure inside m1. It’s set in relief against an accompanying background environment consisting of m1b (see next) and m3a (p. 93 ff.).

6. e.g. Brigg Fair, Emptiness, Celtic Union, Beautiful Pain etc. and their characterisations at audionetwork.com (search ‘folk flute’) [160202]. I also exploited the HONEST, LONELY, INNOCENT FOLK FLUTE trope in St. Patrick’s Hymn (Tagg, 1998b), as did Marc Knopfler (1984) in Irish Boy (Cal). See also the use of flute for film music’s ‘innocent girl’ archetype, e.g. Scandalo (Ortolani, 1976), Maladolscenza (Caruso, 1977), Pour Barbara (Morricone, 1981). For explanation of the ‘Indian’ and música andina aspect of m1a and m1b (pp. 277-280).
All variants of m1b share one obvious trait: they all are all long, held, rhythmically, metrically and melodically unconfigured single, accompanimental chords. Well, that’s how they look in notation, even when, as in Fernando’s verses, they change from A to F#m, Bm and E. Indeed, that motoric stasis is, as we’ll see, part of their function in providing a background of stillness against which the melodic foreground figures of flute and vocals can stand out in relief. That said, m1b and its variants are more than mere chordal Polylilla spackling potential cracks in the musical texture because they have particular sonic characteristics. The tremolando charango sound (m1b1: b. 3-6, 9-25, 62-63) is one of them, whether or not doubled by piano (b. 13-25, 62-63), the ‘silver strings’ sound of m1b2 another, and the brightly equalised and reverb-rich laisser vibrer downstrokes on electric guitar (m1b3) yet another. In other words, the musical backing in bars 1-6 may be stationary but it isn’t ‘neutral’ and it isn’t, for example, anguished, cheeky, dull, dark, dense, heavy, lugubrious, mechanical, round, small, stern or threatening.

The quasi-parlando senza misura tonic A major tremolando on what might be 12-string guitars in the Fernando recording (m1b1) has been given a substantial boost of treble frequency so that the rapid percussive quality of plectrum or fingernail ‘scratching’ is in evidence, resulting in a sound reminiscent of massed balalaikas, bouzoukis, cimbalons, mandolins or charangos. Such sounds over static or slowly changing harmonies are not only to be heard in examples 5 (Exotic Flute, p. 79) and 13 (El cóndor pasa, p. 80) but also in recordings by popular ‘ethnic’ artists like Gheorghe Zamfir on Les Flûtes Roumaines (1970), especially on such tracks as Balada Sarpelui (1976b: violins only) and Doina din Arges (1976a: piano and violin tremolandi, cimbalon swirls). The latter, originally conceived as a lament for the devastation of the 1970 Danube floods in Romania, was also used later as title theme for the BBC TV series The Light of Experience (1976), which ambitiously covered the history of human knowledge. Both inundated plains and the history of
knowledge from time immemorial constitute large stretches of space, time and thought. It’s therefore no surprise to find plains and other large, empty, motionless spaces manifested in terms of static harmony, often tinged with an ‘ethnic’ or exotic element providing distance in time, culture and/or place, as in the film music extract In the Mountains (ex. 14), or in such pieces as Borodin’s On the Steppes of Central Asia (ex. 15), ‘On the Prairie’ from Copland’s Billy The Kid Suite, (ex. 16), or as in practically any library music purporting to conjure up this sort of connotative semantic field.7


Ex. 15. Borodin (1880): On The Steppes Of Central Asia – opening

7. See tracks like Evolving Dawn and Stillness (audionetwork.com), or Lonesome Traveller 2 and Spirit Of The Hills (unippm.com); see also the end of Mussorgsky’s Night on a Bare Mountain. For more about stillness and open spaces in music, see Tagg (1982a, 1989a, 2013: 420-423). Search also keyword PANORAMIC in library music sites. See also ‘m9: Chordal padding’ (pp. 190-192).
Now, the static harmony under review here isn’t linked only to the calm grandeur of nature; it can in euroclassical contexts also be understood in terms of a drone and of the drone as synecdoche for archaic folksiness and peasant simplicity which harmonic practices among the aristocracy and merchant classes had supposedly superseded. It’s in this way that Handel (ex. 17: shepherds, not city dwellers, watching over their flocks), Bruckner (ex. 18: shepherds watching over their flocks) and Beethoven (ex. 19: shepherds working in the fields) depict the pastoral idyll. Schubert (ex. 20: shepherds tending their flocks) further reinforces this idyllic landscape with his serene and pastoral settings.

Ex. 16. Copland (1941): ‘On The Open Prairie’ from ballet suite *Billy The Kid*

Ex. 17. Handel (1741): Pastoral Symphony from *The Messiah*

Ex. 18. Bruckner (1881): Symphony No.4 – opening ‘In der Wald’


(ex. 18: alone in the woods), Beethoven (ex. 19: cheerful on arrival in the countryside), Schubert (ex. 20: the village hurdy-gurdy player) and Mahler (ex. 21: alone in the timeless cool of sunset), not to mention Vaughan Williams (e.g. *The Lark Ascending, Fantasia on Greensleeves*), all use drones or static harmony in conjunction with either rural yesteryear, or with supposedly timeless outdoor spaces, as in the Mahler example and as at the start of Ives’s *The Unanswered Question* (ex. 22, p. 86), whose pianissimo sustained chords are described by the composer as connoting ‘the Silences of the Druids Who Know, See and Hear Nothing’.

**Ex. 21. Mahler (1912): ‘Der Abschied’ from *Lied von der Erde***

8. ‘Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande’.
10. Text translation: ‘the sun departs behind the mountains; evening descends in every valley, its shadows full of coolness’; source Hans Bethge’s *Die chinesische Flöte*, based on poems written during the Tang dynasty (618-907).
Ethnic qualifiers

Sustained chords played in slow or senza misura time are often used in film and television contexts to conjure up a mood of calm in large open spaces, but they need to be combined with some sort of ‘ethnic’ melody instrument if the folksy character of those large outdoor spaces is to be established at the same time. This means that a very general sense of calm rurality (nature as a meditative, recreative leisure resource) can be particularised to various degrees. Such ethnic melody instrument qualifiers as Fernando’s quenas are not only to be found in examples 15, 16 (continuation) and 18 but also in library music pieces like Saffron and Green, Shannon Fen, Horizons Unlimited, Meadowsweet, Shepherd’s Song, Folk Ballad II or Tema Medievale.

The balance between melodic-rhythmic profile and quasi-static drone-like accompaniment is delicate in this sphere of musical connotation. The rurality and calm of the first museme stack in Fernando (m1+m2a) or in Mahler’s Abschied (ex. 21) is not as abstract as Hymas’s At Peace (1978) or the opening of Ives’s The Unanswered Question (ex. 22). Nor is it as socially/musically ‘populated’ as the start of Beethoven’s Pastoral Symphony with its much

11. For example, the start of Pink Floyd’s Shine On Crazy Diamond (from Wish You Were Here, 1974) has been used on Swedish TV to underscore the lonely wastes of the Norwegian-Swedish border in a documentary called Över kölen and to underscore pictures of the sea, with plenty of horizon and huge nuclear submarines invisible in the depths, with a feeling of ominous eternity in a documentary about the stockpiling of nuclear weapons. Such calm in large open spaces does not have to be ominous, but it is usually lonely and frequently sad, as argued in the discussion of nature as a mood music category (Tagg 1982a: passim; 2013: 420-425).

12. Saffron and Green, Shannon Fen, Horizons Unlimited and Meadowsweet are by Trevor Duncan on Boosey & Hawkes’ Recorded Music for Film, Radio and TV, SBH 2991. Shepherd’s Song, Folk Ballad II or Tema Medievale (Santiseban) are in the CAM collection.
quicker tempo, more affirmative rhythmic patterning, more regular periodicity and almost immediate crescendo into a tutti statement of the main theme. That aspect of Beethoven’s pastorality contains too many people (tutti) who are too lively (tempo, rhythm and periodicity) and too close (dynamics) to qualify as pastoral in the meditative ‘wide-open-spaces’ sense of the mood.\(^\text{13}\)

It should also be clear that in considering the combination of m1a and m1b we are dealing with an area of connotation which is far more precise than just folksy, calm or outdoors. The exotic rural environment of Fernando is not, for example, the wide open spaces of Eastern Europe or Central Asia: we are not in Hungary with the slow rubato con vibrato ed espressione portamenti and trills of ‘gypsy’ violinists in the harmonic minor accompanied by cimbalon and piano swirls over chords of the dominant minor ninth in the introduction to a csárdás, nor are we in the Russian ethnic cultural sphere with accordions and balalaikas rustling away in parallel thirds and with characteristic formulae like the $\overline{5-4-\dot{1}}$ melodic cadence,\(^\text{14}\) all in the minor key.

It’s less clear that we aren’t somewhere in the Mediterranean (as in examples 4, 7, 8, 9), but the lack of phrygian cadences (ex. 4 and 7) and flamenco style guitar probably rules out a stereotypical Spain, at least as imagined in the popular music of Northern Europe and North America. Naples and Venice are two other locations also suggested by the presence of small string instruments played tremolando, for example the mandolins in the library music piece Mare di Marcellina, annotated as ‘Neapolitan band with hurdy-gurdy and plectra, Neapolitan ally, fishermen’);\(^\text{15}\) but the Italian mandolin, like the bouzouki of Greek popular music, tends to play more melodically than the charangos of Fernando’s m1b. And neither mandolin nor bouzouki are very likely to be played in a fourthless hexatonic mode like that of Fernando’s flutes in bars 1–6.

The combination of m1a and m1b can be summarised as connoting large,

\(^\text{13. For more on the nature-related subcategories ‘pastoral/calm’, ‘ethnic/national’, ‘bucolic/light action’, and about nature as a leisure resource, see Tagg 1982a.}\)

\(^\text{14. For ‘nationalist’ melodic cadences, see Tagg (2015: 190-193).}\)

\(^\text{15. Description of pieces in the Boosey & Hawkes Recorded Music Library.}\)
open spaces in a (for Northern Europeans and North Americans) far-off, exotic rural region, probably in the Andes (Peru, Bolivia, Chile) and perhaps something resembling the scene shown as figure 9.

Fig. 9. Bolivian altiplano (© Manfred Schweda)

An individual (the melodic instrument) is thrown into relief as a figure against this background, adding an idealised simple, human, folksy, innocent, honest Naturvolk aspect tinged with melancholy, as suggested rather stereotypically in figure 10 (p. 89). The generous reverb acoustically enlarges the impression of space and the whole ‘scene’ (landscape painting in sound, complete with ethnic individual) is faded in at the mixing console, coming into complete sonic ‘focus’ (normal dB output level) at bar 6. It’s a sort of establishing shot in sound.

16. I’m assuming here the reader’s familiarity with analogies between the melody/accompaniment dualism of most Western music and the figure/ground dualism of European visual art, as well as between these two on the one hand and the monocentric individual/environment dualism of Western thought in general. For more about this, see Maróthy 1974: 22 ff., Tagg 2013: 425-445).

17. See section on reverb and the urban soundscape in Tagg (1990 and 2013: 439-441). See also anaphonic names given to reverb templates on studio effects units and synthesizers, e.g. (in ascending order of reverb time) ‘locker room’, ‘recital room’, ‘concert hall’, ‘cathedral’. For more about populated rural environments in music, see Tagg (1989) on big towns and small towns as musical mood categories.
m2: sunrise

Lifting to lighter areas

I’ve called museme 2 (b. 7-9, 51-53) SUNRISE because it so strongly resembles, both melodically and harmonically (though obviously not in terms of instrumentation and pitch range), the grandiose Sonnenaufgang (= ‘sunrise’) passage found near the start of Richard Strauss’s tone poem Also sprach Zarathustra (ex. 23).

Ex. 23. R. Strauss (1896): Also sprach Zarathustra — sunrise: full symphony orchestra (reduced)

According to the philosophical novel by Nietzsche which provided the programme for Strauss’s tone poem, Zarathustra, after ten years of meditation in the wilderness, ‘arose one morning with the dawn and, turning to the Sun, said “Thou tremendous Planet, where would be thy happiness if thou hadst not those to whom thou givest light?”’ Strauss scholar R. Specht describes example 23 as ‘a nature mood in the aspect of sunrise... The nature theme shines with increasing brightness until the climax of sunrise is reached.’

The Zarathustra sunrise music became widely popular after its use in Kubrick’s 2001 (1968) where it accompanied the visually spectacular ‘earthrise’, as seen from the moon, and, more familiarly, in the Dawn of Man segment of the same film when, after aeons of fear and ignorance, it literally dawns on the big ape that he can use a large bone instead of bare hands to kill animals. After 2001 (1968), the Zarathustra sunrise music became the most popular musical trope of grandiose opening in Western media. It has been used (and abused) in countless different contexts, for example to mark Elvis Presley’s grand entry on stage in Las Vegas, or to underline the epic proportions of a monolith chocolate bar in Charlie and the Chocolate Factory (2005), as well as to advertise a fabric softener, office machinery and a spoof casino.

There are also some important correspondences between m2 and the sunrise of ex. 24 (key, crescendo, tempo, melody rising to the major 6th and the octave). Indeed, waking up (e.g. the ‘ups’ and/or ‘outs’ of ‘Wachet auf’, ‘l’Éveil de la nature’, ‘et resurrexit’, ‘ascendit in cœlos’), getting up, etc. often


20. ‘Eine Naturstimmung im Anblick des Sonnenaufgangs... das Naturthema strahlt in gewaltiger Steigerung immer leuchtender auf bis zum Höhepunkt des Sonnenaufganges’ (op. cit. p. iii).

21. See TV Tropes [tvropes.org/pmwiki/pmwiki.php/Music/AlsoSprachZarathustra] [151130]. For analysis of the Strauss trope in popular culture see Leech (1999).

22. Ravel: Daphnis et Chloé. Note the distinction between réveil (alarm clock, sudden action and sound) and éveil (more gradual process).

23. i.e. the ανάβασις (anabasis = ascent, going upwards) of Affektenlehre, see Schmitz (1955: 176-183), Bartel (1997: 179-180).
provokes a rise in musical pitch (anábasis/ανάβασις) and volume according to the sense of ‘high’ and ‘low’ as understood in the musical tradition I belong to. However, a gradual rise to a high point from which the process is not reversed (i.e. the initiated process does not continue into its own descending motion) is equatable neither with processes which both ascend/increase and descend/decrease, nor with those which rise too suddenly. This means that parallels to m2 cannot be found in the fanfare-ish reveille leaps of the ‘call to attention’ type, nor with rising phrases that continue into a descending revocation of the preceding ‘up-and-out’. Thus, while m2 is comparable to the sunrise examples (23 and 24), to the waking of the soul in Haydn’s Seasons (ex. 25, p. 92) or to the ‘upwards in thy embrace’ idea in Schubert’s Ganymed (‘aufwärts an deinen Busen’ in ex. 26), it cannot be considered in terms of ‘sudden lift’ (ex. 27a) or ‘gradual rise and fall’ (ex. 27b).

By the way: if you think it’s rash to call m2 SUNRISE because only two of the four musical quotations relevant to this museme (ex. 23-24) actually have sunrise as an explicit PMFC, please note that I’m using the label SUNRISE metonymically, as a metaphorical mnemonic for something which, like a sunrise, proceeds simultaneously from low to high, from dark to light and from weak to strong.

24. For further discussion of unidirectional and bidirectional runs and their relationship to musical episodicity, see the Romeo & Juliet and A Streetcar named Desire chapters in Tagg & Clarida (2003).
By the time Simon and Garfunkel get to that point in the track, the music has progressed from the static parlando rubato of the introduction (ex. 13, p. 80) and low register in the minor key (Dm) during the first eight bars of the verse to high register with parallel thirds on the tonic and third of the subdominant relative major (Bb), moving up to the third and fifth (subdominant) and down to third and fifth over the tonic relative major. This double process resembles the position of m2 in Fernando. Moreover, in the Simon & Garfunkel version of El cóndor pasa, the passage just quoted (ex. 28) is firstly sung to words which also embody a ‘rise’ out of the melancholy of the A section (from ‘I’d rather be a hammer than a nail’, etc.) to a semantically lighter, more cheerful sphere (to ‘sailing away... like a swan’).
Due to the similarities, already mentioned, between El cóndor pasa and Fernando's m1 and to the continuation of these similarities into m2, it’s quite plausible to assume — remembering the commercial success of the Simon and Garfunkel track predating Fernando by six years — that the process from m1 to m2 in Fernando may have acted as a reminder of the same process in El cóndor pasa, both musically and with its verbal connotations, i.e. from static melancholy to ‘rising out of’ that state. This parallel will seem no less reasonable if you bear in mind that the excerpt quoted as ex. 28 is played for the second time by quena flutes in parallel thirds at a similar pitch to that occupied by the flutes in Fernando. This parallel reinforces the interpretation of Fernando's Andean altiplano connotations, at least in the ears of a normal grown-up living in mid-1970s Sweden (see pp. 238-263).

**m3: in paradisum**

*m3a and m3b: angel harps and milksap*

Poco staccato e leggiero arpeggio figures, played in Fernando by piano and by what sounds like harp, flute or even pizzicato violins but is more likely to be a synthesiser, are reminiscent of motifs from Fauré's *Requiem* (ex. 29) accompanying the angels (angeli) who will lead (deducant) our souls into heaven.

Ex. 29. Fauré (1888): *Requiem* - 'In Paradisum deducant te angeli’

At the very end of *Ein deutsches Requiem* (ex. 30, p. 94) Brahms (1869) uses rising harp arpeggios to accompany the arrival of the blessed (Seelig) soul at its final destination in paradise.26

25. ‘In paradisum deducant te angeli’ = Angels will lead you away into paradise.
26. ‘Blessed are they that die in the Lord’ (Revelation, 14:13).
Ex. 30. Brahms (1869): *Ein deutsches Requiem*. Final bars

Ex. 31. J S Bach (1722), arr. Gounod (1853): *Ave Maria*

Ex. 32. Schubert (1825): *Ave Maria:
‘Jungfrau mild, erhöre einer Jungfrau Flehen’, etc.

It’s also with similarly ‘sincere faith’ that Tosca, accompanied by angelic arpeggios (ex. 33), insists that she has acted when relieving the misfortunes of others, offering prayers to heaven, putting flowers on altars, donating jewels to the Virgin’s mantle, etc. 27
The ‘plink-plonk’ pianisation of angel harps occurs in romantic keyboard music, as shown in the Sibelius quote (ex. 34, p. 95), swaying with an ethereal I→vi shuttle (b. 4-5) similar to Fauré’s notion of paradise.²⁸

27. ‘…quante miserie conobbi aiutai… con fè sincera la mia preghiera ai santi tabernacoli salì… con fè sincera diedi fiori agli altar… [e] gioielli della Madonna al manto’.

28. The popular Cantique de Noël (Adam, 1847), a.k.a O helga natt, O Holy Night, etc., also features angel harp accompaniment on piano throughout: see Björling (1954).
Moreover, Hollywood film music often includes harps, used in a similar fashion to that shown in examples 29-30 and 33, to score scenes associated with transcendence, either in religious contexts or, as in ex. 35, in connection with a more secular sort of sincerity, devotion and love.

Ex. 35. Skinner (c.1940): Cue ‘The Man I Marry’ from The Irishman.
To give an idea of the sort of effect composer Frank Skinner (1950: 99) seems to have had in mind with the harp and strings of bars 7-16 in example 35 (and to see how this writing contrasts with the different moods both before and after this passage), here’s the timing sheet corresponding to ex. 35.

0:00.0  Music starts after O’Toole’s line: ‘I’m sorry’.
0:01.5  The look on his face denotes disappointment.
0:03.5  Slowly Maureen lowers her head.
0:08.5  She says: ‘I too’.
0:09.3  O’Toole walks towards Maureen.
0:12.0  Maureen starts to turn.
0:14.5  She says: ‘Forgive me’...
0:17.3  Maureen looks up at O’Toole and says: ‘Philip told me how it happened’.
0:21.3  She pleads with him to be her friend and continue to help her cause.
1:02.3  Fade full out. Start to fade in...
1:12.0  ...(new) dialogue starts… ...end music.

The mood of this extract is reasonably clear. Its context in the film is best grasped by remembering that O’Toole is the swashbuckling Irish ‘hero’ (helping the English against the French!) and Maureen the heroine (the ‘love interest’). They are together fighting for the same supposedly noble cause and are tragically but nobly in love. Skinner (1950: 99) comments his scoring of this scene as follows:

At twelve seconds (0’12”), I would have to create a feeling of tragedy as Maureen realized that she had hurt his feelings... At 0’17.25” she softened her speech and at 0’21.25” I planned to employ the love theme in a slightly different manner.

A comparison with other statements of the love theme in the film reveals that tempo (here slower) and orchestral arrangement are the clearest distinguishing marks. For Maureen’s pleading in ex. 35 and for the noble cause aspect of her relationship to O’Toole —no sex, fun or pining with desire or longing in this statement of the theme—, Skinner has used angel harps playing their devotional rising broken chords: the angelic aspect of love is present instead. Here it’s worth adding that similar fields of film-musical connotation are apparently produced by the slow-moving arpeggiated tertial triads on piano that permeate Arvo Pärt’s Spiegel im Spiegel (1978).
Given that the Pärt piece has so often been used to signal serious transcendence, it seems quite likely that Fernando musemes 3a (IN PARADISUM) and 3b (ANGEL HARPS) might also relate to things heavenly, devotional, religious and romantically beseeching, a bit other-worldly, transcendental, angelic and pure. But those Fernando musemes are, as I’ll explain after a few necessary structural observations, more connotatively precise than that.

Example 37 shows Fernando musemes 3a and 3b as four arpeggiated chords: the A major tonic (I) (b. 1-6, 9-15), then the tonic and subdominant relative minor triads (F#m = vi, Bm = ii), then the dominant major triad (V) (b. 13-38, 64-76). A-F#m-Bm-E is of course the familiar vamp chord loop I-vi-ii-V in A, a progression virtually identical to that in examples 33 (Puccini, p. 95: E♭-Cm-Fm-B♭) and 38 (Tchaikovsky, p. 99: G-Em-Am/c-D) whose four chords constitute vamp progressions in E♭ and C respectively. Now, a key-specific vamp sequence’s third chord can, as a simple tertial triad, be subdominant relative minor (ii) or subdominant major (IV). Example 38’s third chord (Am/c=ii₃) illustrates this equivalence in one way: it’s a simple subdominant relative minor triad (ii) but in first inversion (ii₃) i.e. not with the G major piece’s 2 (a) but with its 4 (c) as bass note. Another way of conceptualising the equivalence of ii and IV in a vamp is to compare their tetrads: ii₇ and

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29. Of Pärt’s Spiegel im Spiegel Holden (2003) wrote: ‘it is fast becoming a movie soundtrack cliché, ... used to telegraph instant profundity by Tom Tykwer in Heaven and by Mike Nichols in... Wit.’ On the use of Pärt’s music in film, see Maimets (2013). For films using Spiegel im Spiegel, see [link to film documentation].

30. This interpretation is reinforced by the fact that Friedhofer’s harp (ex. 17, p. 84) starts its arpeggiations with a cut at 1:30 to a ‘monastery in view’.
IV₃ contain the same notes. In G, for example, ii⁷ is Am⁷, containing a c e g, while IV₃ is C₆, containing c e g a. It’s for these reasons that I-vi-ii-V and I-vi-IV-V can be considered as the same basic key-specific progression. Here the expression ‘I-vi-ii/IV-V’ will act as shorthand for that equivalence.³¹

Ex. 38. Tchaikovsky (1892): Pas-de-deux from The Nutcracker Suite³²

The wide-ranging I-vi-ii-V arpeggios of the Tosca aria (ex. 33: Eb-Cm/eb-Fm/eb-Bb/eb) and the Nutcracker pas-de-deux (ex. 38: G-Em-Am,C-D), are, like examples 29-32 and 34-35, certainly linked to beauty, transcendence or paradise, but they are both quicker, richer and more expansive than Fernando’s m3a and m3b. That’s why paramusical discussion of those musemes needs to focus on IOCM featuring not only I-vi-ii/IV-V progressions but also accompaniment figures more closely resembling those in Fernando. Given the museme labels IN PARADISUM and ANGEL HARPS, the obvious repertoire to check for IOCM comprises all those TEEN ANGEL songs from the ‘milksap’ period of Anglophone pop history.³³ There’s no room here to quote from more than just a few tunes (ex. 39-44) in that vast repertoire containing the following three elements: [1] I-vi-ii/IV-V progressions; [2] lyrics making frequent quasi-religious references to ‘angels’, ‘prayer’, ‘devotion’, ‘true love’, etc; [3] ‘angel harp’ arpeggio figures (like m3a and m3b), of the ‘innocent-and-pure’ or ‘bell chime’ sort and mostly played on electric guitar.

³¹ For discussion of vamp and key-clock progressions, see Tagg (2015: 262-264, 270, 404-412).
³² Progression: I-vi-ii³-V in G. Па-де-де: Танец принца Оригата и Феи Драже = Pas-de-deux: Dance of Prince Orgeat and the Sugar Plum Fairy, first two bars, from The Nutcracker Ballet Suite. Thanks to Kaire Maimets for drawing examples 33 and 38 to my attention.
(often with light dampening of each note), or else by ‘clink-clink-clink’ piano,\textsuperscript{34} or on pizzicato strings.

It might also be advisable to restrict references to such common traits of ‘symphonies for the kids’\textsuperscript{35} from the late fifties and early sixties to just a few songs such as: \textit{Tell Laura I Love Her} (Ray Peterson, 1960), \textit{Countin’ Teardrops} (Emil Ford and the Checkmates, 1960), \textit{Dream Lover} (Bobby Darin, 1959), Diana and \textit{Lonely Boy} (Paul Anka, 1957, 1959) plus \textit{Blue Angel} (Roy Orbison, 1960).\textsuperscript{36} However, to give the uninitiated reader some idea of the type of material under discussion, here’s a series of quotes from other songs in the same genre, all of which are accompanied in a similar manner to that described above. They all include I-vi-ii/IV-V harmonies with ‘pizzicato’, arpeggiato or piano ‘clink-clink-clink’ accompaniment and lyrics containing notions like \textit{Prayer}, \textit{Devotion}, \textit{Heaven}, \textit{Angel}, \textit{Sincerity}, \textit{Innocence}, \textit{Young Love}, etc. These traits are typical for not just the next few examples but also for countless other songs of their ilk.

\textbf{Ex. 39. Sam Cooke (1959): Only Sixteen (I-vi-IV-V in Ab)}

\begin{quote}
\begin{music}
\set StaffUnits 7
\set StaffLines 2
\set MusicLines 3
\set Dynamics none
\set StaffDistance 1.3
\set RhythmNumbering none
\set TimeSignature \time \frac{3}{4}
\set Dynamics none
\set StaffLines 2
\set StaffDistance 1.3
\set TimeSignature \time \frac{3}{4}
\set Dynamics none
\set StaffLines 2
\set StaffDistance 1.3
\set TimeSignature \time \frac{3}{4}
\set Dynamics none
\set StaffLines 2
\set StaffDistance 1.3
\end{music}
\end{quote}

\textsuperscript{33} Vamp progressions of the 1957-1962 pop period in the USA can be heard as the harmonic epitome of what Jerry Lee Lewis is reported to have called ‘milksap’ sung by ‘all those goddam Bobbies’ (Bobby Darin, Bobby Rydell, Bobby Vee, Bobby Vinton and their sound-alikes). I regret that I have neither Lewis’s original quote nor its source. My secondary source is Swedish Radio series, \textit{Rockens Roll}, on the history of rock by Tommy Rander and Håkan Sandbladh (c.1974). It may well be that ‘milksap’ should be written ‘milksop’ but spoken with a North American accent ['milsæp]. Lewis was referring to the period in US pop history when Elvis Presley was in the army, Little Richard had turned religious and both Jerry Lee Lewis and Chuck Berry were in jail, in other words after the proto-rockers but before the Beatles. It was the period of the high school hop, crew cuts, ‘clean America’, Paul Anka, Neil Sedaka, ‘shalalalala’, ‘doobie doobie doo’, etc.

\textsuperscript{34} See Stan Freeberg’s 1956 pastiche of \textit{The Great Pretender} (Platters, 1955).

\textsuperscript{35} Expression used by Ahmet Ertegun in interview for BBC radio’s \textit{The Story of Pop} (1975).

\textsuperscript{36} To this category belong also \textit{Come Softly To Me} (The Fleetwoods, 1959); \textit{Wait For Me} (The Playmates, 1960); \textit{Judy} (Bobby Darin, 1958); \textit{Nobody But You} (Dee Clark, 1958; \textit{Am I The Man}? (Jackie Wilson, 1960).
If you were only 16 when *Only Sixteen* was first released, you’d be 32 in 1975 when *Fernando* first came out. That’s old enough to reminisce about what might have seemed like a more innocent time of life (‘too young to know’). It was also a time predating *Sergeant Pepper*, prog rock, reggae and punk, a time when pop tunes all seemed simpler. Even teenage fear of romantic rejection could be couched in simple verbal and harmonic terms accompanied by sprightly arpeggiations, as in example 40.37


Now, if teenage love is as beautiful (‘I loved her so’ [ex. 39]) or cruel (‘I will surely die’ [ex. 40]) as it appears to be inscrutable (‘Why must I be a teenager in love?’ [ex. 41]), then only supernatural forces can intervene in matters of the heart (‘I ask the stars up above’ [ex. 41]; ‘my one and only prayer’ [ex. 42]; ‘I pray[ed]…’ [ex. 43, 44a], etc.). No adult awareness here of personal relationship dynamics: just a mystical belief system consisting of STARS, SKY, ABOVE (ex. 41, 43), DREAMS (ex. 42), HEAVEN (ex. 43, 44a, 44c) and, most com-

37. NB. The *Oh! Carol* bass line, identical to *Fernando* museme 10a (see p. 00 ff.).
monly, the loved one as ANGEL (ex. 43, 44a, 44b, 45). The only mention of any social aspect of love is in terms of idealised heterosexual monogamy (‘wedding ring’ [ex. 42]; ‘I want to marry you’ [ex. 44d]).

Ex. 41. Dion and the Belmonts (1959): Teenager In Love (I-vi-IV-V in G)

Ex. 42. Conway Twitty (1958): Only Make Believe (I-vi-IV-V in C)


Ex. 44. (a) Shelley Faberes (1961): Johnny Angel (vamp in C); (b) The Crew Cuts (1955): Earth Angel (vamp in Eb); (c) Rosie and the Originals (1960): Angel Baby (vamp in C; (d) Paul and Paula (1962): Hey Paula! (vamp in G)
The long and short of the IOCM in examples 39-45 is, as demonstrated in The Milksap Montage video (Tagg, 2007b), that m3a and m3b relate, as suggested earlier, not only to a semantic field involving the heavenly, devotional, religious, romantically beseeching, other-worldly and transcendental, but to all those things seen through the prism of idealised young love, angelic and innocent, all tinged with nostalgic reminiscence of pop music produced in the USA for a teenage market during the milksap years around 1960. Little wonder then that Fernando musemes 3a and 3b occur in conjunction with the song’s verses whose lyrics reminisce (‘I remember long ago’, ‘Do you remember?’, etc.) about important experiences shared with another individual (‘We were young and none of us prepared to die’, etc.).

Finding IOCM for m3c was a tricky task: rising common-triad tertial arpeggios played leggiero e poco staccato on bass guitar just don’t seem very common in popular repertoires, including the euroclassical, relevant to Fernando. True, the fact that none of those asked to induce IOCM for this study mentioned music containing anything resembling m3c might have meant that the museme was unremarkable and that it went unnoticed; but that is highly unlikely since m3c is easily perceptible in all three mixes of the tune. Now, rising tertial triad arpeggios played on electric bass, do occur in reggae but no-one associated in that direction, presumably (i) because m3c doesn’t contain the characteristic skipped downbeats of many reggae bass lines (ex. 46); (ii) because the rest of Fernando is devoid of other elements that could have helped lead to a reggae identification of the museme.
One possible interpretation of m3c came from a student who called it the ‘tiptoe bass’. Running with that kinetic anaphone as a hypothesis, it seemed like a good idea to check for similarities in ‘tiptoe music’ for stealth situations in animated film. I scoured Tom & Jerry cartoons for segments containing cats on tiptoe creeping up on mice. I also checked similar scenes in eighteen Tex Avery cartoons. Then I searched on line for various combinations of TIPTOE, MUSIC, STEALTH, CREEP (UP), SNEAK and PIZZICATO. That led to a few library music pieces and to games music tracks like Zelda: Spirit Tracks—Stealthy Music. Much of what I found contained leggiero e staccato sounds (minimal decay —typically mid-range xylophone, marimba, woodwind, etc.), but although there was some pizzicato, none of it came in the form of arpeggio patterns played on a plucked string bass instrument — with one exception (ex. 47).

Ex. 47. A. L’Estrange (2010): Elfin Magic (Audio Network library, bass line at start)

![Ex. 47. A. L’Estrange (2010): Elfin Magic (Audio Network library, bass line at start)](image)

The Audio Network library music staff characterise this piece, with its arpeggiated Gm→Db3 tritone shuttle, as ‘[m]agical, haunting vibes’..., adding that it is ‘[i]nspired by the sound-world of... Danny Elfman’, a connection reinforced by the pun in the piece’s title about Elfman, elves and Elfman’s association with the quirky Gothic horror-comedy whimsy of Tim Burton movies. It’s a semi-comical stealth tiptoe with a history going back through the themes for The Addams Family (1964-66) and Alfred Hitchcock Presents (1955-65, ex. 48), through silent film Misterioso pieces in Motion Picture Moods for Pianists and Organists (Rapée, 1924) to The Sorcerer’s Apprentice (ex. 49) and the start of The Hall of the Mountain King (Grieg, 1891). While these stealth pieces demonstrably relate to tiptoe movement, they are, as suggested in figure 11 (p. 105), incompatible with m3c in other ways.

38. ‘Question bass’ (frågebas) and ‘tiptoe bass’ (tåspetsbas) were epithets offered by students at SÄMUS (Särskild Ämnesutbildning i Musik), Piteå, in March 1980.
40. e.g. Misterioso #1 (Otto Langey, p. 165), Misterioso infernale (Gaston Borch, p.169), Misterioso #2 (Adolf Minot, p. 171) — all in Rapée (1924).
41. The Hall of the Mountain King, filed under ‘Sea storm’ in Rapée (1924: 51), was presented as ‘tiptoe music’ on the BBC children’s TV channel: see CBeebies Melody, Series 1, Episode 15 ‘Tip Toe Troll’, 2014-06-29 G bbc.co.uk/programmes/p021vr30.
Differences between these two tiptoe images can be stereotypically characterised as those between stealthy, dark, comical mystery (fig. 11a) and light, bright, dainty but erotically tinged young female innocence, grace and beauty (fig. 11b). Musically, the burglar sneaking off with his swag is more likely to be associated with examples 47-49 — quirky, semi-comical stealth tiptoe — while the girls practising en pointe in a classical ballet class more likely connect with examples 29, 30-34, 38, and especially example 50 (p. 106) — the shiny, light, long-legged tiptoe. In fact, figure 11b distils the choreographic style of at least one online performance of *The Dance of the Hours* (ex. 50) down to one freeze-frame.  

42. Used as TV title theme for *Alfred Hitchcock Presents* (NBC, 1955-65).  
43. There’s no room here to discuss erotic aspects of classical ballet — foot fetishes, lengthened legs, Louis XIV’s high heels, (Caucasian) flesh-coloured point shoes, horizontally flared micro skirts (tutus), anorexic ballerinas, narcissism, mirrored walls, the Paris Opera’s Corps de Ballet as a 19th-century prostitution racket, etc. See instead, for example, *Dancing for Degas* (K Wagner, 2010) and *The Black Swan* (2011: ‘the sadomasochism of an unnatural art form’); see also fn. 44 (p. 106).
The pizzicato figures in example 50 resemble Fernando’s tiptoe bass (m3c) more closely than does any of the IOCM cited earlier. The resemblance is threefold: [1] as with m3c, example 50’s rising arpeggios span a pitch range of over one octave from bass to mid register; [2] example 50’s pizzicati, like the Fernando tiptoe bass, stop on each arpeggio’s top note, leaving a hiatus ‘in the air’ before presenting another exclusively upward gesture; [3] like m3c, the Dance of the Hours arpeggios are broken chords on simple tertial functions \((I = D\text{ and } V7 = A7)\). It’s for these reasons that m3c can be interpreted as much closer to the light, bright, dainty type of tiptoe than to any other.

Examples 51 and 52 (p. 107) complete the IOCM for m3c. Their slow, plucked, rising arpeggios (unidirectional in example 52), consisting of simple broken chord patterns without accidentals, also bear considerable resemblance (though less than example 50) to the combined effects of Fernando’s m3a, 3b and 3c. It should be noted that examples 51 and 52 both have religious associations. Mascagni has scribbled imitando la preghiera (= imitating prayer) at the start of his manuscript of the Intermezzo which represents, in concentrated emotive form, time spent in church away from the opera’s main activities of honour killing and vendettas, while the Massenet Méditation, marked Andante religioso, accompanies the heroine’s reflections about a dubious declaration of ‘pure love’ from a confused, and highly suspect, ascetic prelate. We are in other words back in the metaphysical borderlands between this world and the alleged next. Indeed, among the most frequently requested or recommended pieces of euroclassical music for UK funerals — when the deceased is imagined as ‘passing on’ from this world into an ineffable beyond — you’ll find not just Elgar’s Nimrod (1899) plus the Adagios by Albinoni (1708) and Barber (1938) but also several of the Angel Harp and

44. See, for example, the 2008 Indianapolis performance by young ballerinas in tutus and point shoes (☎️ gmBF1bOIKOA); see also the animated ostriches, long thin legs and body feathers shaped like tutus, doing the Dance of the Hours in Disney’s Fantasia (1940).
TIPTOE BASS pieces cited in this chapter. Those tiptoe funeral favourites are: Mascagni’s Intermezzo (ex. 51), Massenet’s Méditation (ex. 52), the ‘In paradisum’ from Fauré’s Requiem (ex. 29, p. 93), the Ave Marias by Bach/Gounod and Schubert (ex. 31-32, p. 94), the ‘Vissi d’arte’ aria from Puccini’s Tosca (ex. 33, p. 95) and, of course, Pärt’s Spiegel im Spiegel (ex. 36, p. 98).45, 46, 47

Ex. 51. Mascagni (1890): Cavalleria Rusticana — Intermezzo, b. 20-23

Ex. 52. Massenet (1894): Thaïs — Méditation, b. 3-6.


46. Several of the seriously popular pieces cited as IOCM in this chapter are by euroclassical one-hit wonders —Dukas, Mascagni, Massenet and Ponchielli. Delibes (1876) and his ‘Pizzicati’ from Sylvia could have been another. Are those composers remembered for anything aside from their ‘hits’? EUROCLASSICAL: see Glossary (p.453-455).

47. For a discussion of Romantic piano arpeggiation, see the Dream of Olwen analysis in Ten Little Title Tunes (Tagg & Clarida, 2003: 231-249).
This section on Fernando’s tiptoe bass would not be complete without remarking how unusual it is to find a bass part in twentieth-century, Anglophone, non-reggae popular song which, with the obvious exception of breaks and intros, does not sound constantly throughout the entire number. Indeed, in Fernando’s verses the bass line includes as much silence (beats 3 and 4 in each bar) as sound (beats 1 and 2). These ‘top-of-arpeggio’ hiatuses make m3c diverge from the standard rock practice of playing together with the bass drum all through the song. (Besides, bass drum, hi-hat, toms and cymbals are also absent from the verses.) Instead, m3c is performed simultaneously with and has a similar leggiero arpeggio configuration as m3a and m3b (p. 93-103). m3c also contains the same straight quaver movements as m3a and, together with m3a and m3b, it contrasts with the ‘bolero march’ snare drum idea (m4) in verse 1. In short, m3c can be interpreted as enhancing the light (not dark, not heavy), positive, devotional, angelic, innocent, youthful, religious, otherworldly, heavenly character of m3a and m3b.

m4: ‘bolero’ Ex. 53.

Museme 4 (m4) has many variants in Fernando, one of which (b.12-14) appears as example 53. All variants are played on snare drum in a tempo and mode of execution similar to those heard throughout Ravel’s Boléro (ex. 54), even if that popular piece of IOCM is entirely in $\frac{3}{4}$\textsuperscript{48} The Fernando snares are mixed at relatively low volume and panned left and right centre back, a stereo position compatible with the DISTANT DRUMS notion alluded to in the lyrics at the start of verse 1, (‘Can you hear the drums, Fernando?’, b. 12-13), just after m4 emerges from the song’s SUNRISE (m2, p.89 ff.).

Ex. 54. Ravel (1928): Boléro snare pattern

\begin{align*}
\text{Tempo di bolero } \mathbb{Q} = 72 \\
\begin{array}{cccccccc}
& & & & & & & \\
\text{3} & \text{3} & \text{3} & \text{3} & \text{3} & \text{3} & \text{3} & \text{3} \\
\end{array}
\end{align*}

The most obvious PMFC for Ravel’s Boléro, at least for non-Hispanophones like myself and most of my students, is SPAIN. Indeed, Ravel had been commissioned to orchestrate, for ballet purposes, a collection of very Spanish pi-

\textsuperscript{48} At least, Boléro was the m4-related IOCM most frequently mentioned by my popular music analysis students in the 1980s and 1990s. 3/4 v. 4/4: see ftnt. 50 (p. 109).
ano pieces with the very Spanish title *Iberia* by (the very) Spanish composer Isaac Albéniz (1908). Now, since copyright issues prevented the realisation of that project, Ravel had to write his own Spanish-style ballet piece. Initially he called it *Fandango*, a title that soon became *Boléro* (*bolero* in Spanish). For its première at the Paris Opera in 1928, ballerinas-cum-impressarios Ida Rubinstein and Bronisława Niżyńska included the following passage in their programme notes.

‘Inside a tavern in Spain, people dance beneath the brass lamp hung from the ceiling’… [The female dancer] leaps ‘on to the long table… [H]er steps become more and more animated...’

The original Spanish connotations of Ravel’s *Boléro* are in other words clear enough and may well reinforce the Spanishness of *Fernando’s Mañana* Turn (m1a), at least in the ears of non-Hispanics who may be unaware of differences between Spanish and Spanish-American types of bolero. That said, *more and more animated* may be more crucial than *Spain* in the semiotics of the *Boléro* snare drum. One reason is that Ravel seems to have been more interested in what he called the piece’s *insistent* character than in its Spanishness. After all, the piece’s reiterated theme and the relentless looping of the short snare drum pattern (ex. 54) are heard from start to finish. *Boléro*’s overall processual interest derives from one long, single, unidirectional timbral, registral and dynamic ‘increase’ that spans the entire piece. Put another way, film director Akira Kurosawa was hardly thinking of Spain when commissioning *Boléro*-like music for *Rashōmon* (1950), nor was Kiji Kondo when recording his *Boléro* pastiche for a game in the Zelda series (ex. 55).

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50. The Spanish bolero, in 3/4 like Ravel’s *Boléro*, is not the same as, for example, the Cuban bolero, in 2/4 (or 4/4), as in the bolero-son (*≈* rumba), bolero-mambo, etc.
So, if not Spain, what is the connotative value of the *Boléro* snare drum in these audiovisual productions from Japan? I’m unable to explain its use in the Kurosawa movie[^52] but the Zelda *Boléro* music (ex. 55) is the object of extensive exegesis.

‘When played, this teleportation song transports Link to the Triforce Pedestal in the centre of the Death Mountain Crater, near the entrance to the Fire Temple. This is the only way in which Link can get to the central area of the crater as a child, where a patch of Soft Soil (and by extension, a Gold Skulltula) can be found.’[^53]

I have no idea what that means, but I suppose that the Triforce Pedestal, Death Mountain Crater and Fire Temple, as well as teleportation and reverting to a childhood state, are all momentous phenomena.[^53] If that supposition is not entirely erratic, I will, if I enter the game, expect to deal with superhuman forces over which I would under normal circumstances exert no control. I also suppose that Kondo’s *Boléro* pastiche (ex. 55) is there to help me make kinetic or emotional sense of that suspension of reality. But how would that work? Part of the explanation comes from examples 56-58.

**Ex. 56. Holst (1922) ‘Mars’ (opening) from *The Planets***

Example 56 shows a short excerpt from the start of Holst’s *Planet Suite*, just enough to hear the first tritone (Db in bar 5) and the insistent military rhythm beaten out on timpani and tapped out by col legno strings, all in an asymmetric 5/4 march. The planet on musical display here is ‘Mars, the Bringer of

[^51]: [zelda.wikia.com/wiki/Bolero_of_Fire][160125]. NB. Ravel’s and Kondo’s snare patterns are identical and their tempi very similar.

[^52]: See [W] *Boléro* [160128] citing interview with Hayasaka Fumio who was in charge of music in several Kurosawa films, including Rashōmon.

[^53]: [zelda.wikia.com/wiki/Bolero_of_Fire]. This source (whose English I have corrected) also informed me that the Gold Skulltula embodies Evil in the shape of a huge spider. See also [Y] ‘The Legend Of Zelda - Bolero of Fire’ at [Y] 5WSymBiYhqA [160128].
War’. There’s very little let-up in the piece. Aside from thirty-odd bars in the middle, the | J  J  J  J  J  J  J | figure marches implacably on to reach the irregularly repeated $\text{fff}$ horror chords as its final destination in total and violent destruction.\textsuperscript{54}

Slightly less dissonant devices occur in the Imperial March from Star Wars whose memorable hook is cited as example 57. It’s a more symmetrical version (4/4) of merciless military evil, represented visually by the impregnable Death Star and by Darth Vader in his dark helmet.\textsuperscript{55} Its musical representation lies in the march’s ominously repeated $Gm \rightarrow Ebm$ shuttle and in the relentless $\frac{5}{4}$ of tutti strings playing percussively, loud, preciso e marcato.\textsuperscript{56}

**Ex. 57. John Williams (1977) ‘Imperial March’ from Star Wars**

![Musical notation for the Imperial March from Star Wars](image)

Tonally less ominous than Mars or Darth Vader, but just as militaristically persistent, is the snare pattern in the ‘Conquest of Paradise’ theme from the film 1492 (1992, ex.58). Viewing that movie, we know that military might, greed, ignorance, bigotry and disease will inevitably destroy Paradise and its inhabitants, all in the name of God, king and country: the insistent $\frac{3}{4}$ helps hammer home that inevitability.

**Ex. 58. Vangelis (1992): ‘Conquest of Paradise’ theme from 1492\textsuperscript{57}**

![Musical notation for the Conquest of Paradise theme from 1492](image)

\textsuperscript{54} The military 5/4 rhythm is present in bars 1-37 and 96-165 (just before the final horror chords). It is absent between bars 65 and 95.

\textsuperscript{55} ‘Dark Helmet’ is the name of the comical Darth Vader character in Mel Brooks’s hilarious Star Wars parody Spaceballs (1987).

\textsuperscript{56} The $\frac{5}{4}$ figures propel from $Gm$ into $Ebm$ on beat 4 in bar 1, back from to $Gm$, not on beat 1 of bar 2 but on beat 3. Propulsion destination does not have to be on beat 1.
Examples 56-58 are all associated with OVERWHELMING, POWERFUL, VIOLENT, WARLIKE and DESTRUCTIVE forces of evil that are also MERCILESS, RELENTLESS and UNSTOPPABLE. While POWERFUL, UNSTOPPABLE or INSISTENT might be used to qualify Boléro-type snare patterns in general, at least if performed by a large ensemble, the other adjectives are less appropriate. This difference is due to a combination of tonal and timbral issues in examples 56 and 57, more precisely the accentuated tritonal or semitonal sonorities (plus the ‘horror’ chords, not shown) and the nonsense-Latin lyrics of example 58, sung in unison by a full choir in a minor mode with churchlike reverb to create an ‘O Fortuna’ sort of effect (Orff, 1936). Even if those structural elements and their PMFCs are absent in the actual Boléro examples (54-55) and in Fernando’s m4, the snare drum figures are decidedly present. This implies that INSISTENT, PERSISTENT, POWERFUL and UNSTOPPABLE may be more relevant as connotative descriptors for Boléro-type snare patterns in general. That would at least partially explain how the pattern might work in the Zelda example (ex.55), with its minor and diminished triads linked to all the ‘momentous phenomena’ in the game narrative. This line of reasoning is borne out in the observations that follow about the snare drum’s military uses and about the intrinsically propulsive character of Boléro-style rhythm patterns, played on snare (ex. 53-55, 59), or by other instruments (ex. 56-57).

The snare drum’s military connection should need no explanation. ‘Gus’ Moeller, a US authority on military drumming, put it like this:

‘[The snare drum] is essentially a military instrument... When a composer wants a martial effect, he instinctively turns to the drums.’

The snare drum is a loud, easily portable instrument whose sound, when played with sticks rather than brushes or the hand, has both body (mid register) and, more notably, a strong, sharp, crisp attack that is reinforced and

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57. Vangelis uses the La folia chord progression throughout this piece. Is that to suggest 15th/16th-century Europe? The words are just pseudo-Latin nonsense syllables.

58. ‘Fortuna Imperatrix Mundi’ — Fate as the evil and fickle empress of the world — is the first, last and best-known part of Orff’s Carmina Burana (1936). ‘O Fortuna’ has become a popular media trope, e.g. [1] in Excalibur (1981), when King Arthur and his knights ride into battle (slaughter); [2] arranged by Trevor Jones in Last of the Mohicans (1992: more slaughter); [3] in Beowulf: Prince of the Geats (2007) as Beowulf discovers the holy sword with which to slay the Helldam (yet more slaughter). For other uses of this ubiquitous music, see Ø Fortuna in popular culture [160129].

59. Moeller (1925/1982) as cited in Ø Snare drum [160129].
extended by the vibrating wires of the instrument’s snare device. The fact that this sort of sound pierces ambient noise and can be heard over a considerable distance makes the snare drum ideal for military situations where concerted, synchronised movement is the order of the day, when troops need to move forward in an orderly manner, in the same direction, at the same time, ‘as one man’ and, preferably, with a common purpose, be it on parade or marching into battle.

Forwards movement is intrinsic to the snare or snare-drum-like rhythms under discussion. Now, in military marches, feet usually hit the ground at somewhere between 112 and 124 bpm. While the bass drum in a marching band is usually hit on every or every other footstep — $\frac{4}{4} \frac{4}{4} \frac{4}{4}$ or $\frac{4}{4} \frac{4}{4} \frac{4}{4}$ (once every half second or second in $\frac{4}{4}$ at $J=120$) —, snare drum patterns run at a higher surface rate, e.g. $\frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4}$ $\frac{4}{4}$. This means the time between notes on snare drum normally vary from a minimum of one note per footstep ($\frac{4}{4}$) through two ($\frac{4}{4}$), three ($\frac{4}{4}$) and four ($\frac{4}{4}$) to six notes per footstep ($\frac{4}{4}$ $\frac{4}{4}$) or even faster. The point is that feet tend to hit the ground on the regularly recurring longer notes ($\frac{4}{4}$) and that synchronisation of those steps will be more exact if they are immediately preceded by shorter notes. Put simply, $\frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4}$ moves forward more convincingly into $\star \frac{4}{4}$ than does $\frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4}$ $\frac{4}{4}$, but something like $\frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4} \frac{4}{4}$ $\star \frac{4}{4}$ propels movement into $\star \frac{4}{4}$ with even greater impetus and precision.

So far, then, the Boléro-like patterns just discussed seem to relate not so much to Spain (although that’s also possible) as to the military and to forces, literal or metaphorical, marching with determination towards a common goal. Now, moving forward in the same direction at the same time ‘as one man’ certainly fulfils an important function in the military, but it’s also relevant to sports events where physical prowess (including force) and concerted effort (energy, synchrony and coordination) are, as in battle, essential to success (victory) and where an impressive public display of strength and order, as in a parade, can be an essential aesthetic ingredient. Indeed, that seems to be a likely reason for the striking similarities between music for sports and for the military.60

60. For more on sports music, incl. military crossovers, see Tagg & Clarida (2003: 410-417, 426, 428, 475 ff., 605-606, 624).
The \[ \frac{3}{4} \] of example 59 illustrates the sort of semiotic convergence just described. Now, as the word ‘Olympic’ implies, it’s not just team sports that require the sort of dogged effort, energy and coordination with which such snare-drum patterns are associated: it applies just as much to individual athletes\(^{61}\) and, more importantly, to cohorts of partisan spectators who share a quasi-religious sense of belonging and common purpose that they identify with and project on to whoever they’re rooting for. Indeed, rousing music blaring through a sports venue’s sound system can help fuel the fans’ partisan spirit. At least that’s the case at the home grounds of the Widnes Vikings, the Wigan Warriors (UK rugby league teams) and Sheffield Wednesday (English football league), where Vangelis’s *Conquest of Paradise* (ex. 58) is reported to have been relayed to partisan spectators before the start of matches.\(^{62, 63}\) But do these big, bellicose mass-event uses of *Boléro*-like rhythms really have anything to do with *Fernando’s* m4?

The answer is yes and no: **YES**, because of obvious rhythmic similarity between, say, \[ \frac{3}{4} \] (Fernando, b. 14), \[ \frac{3}{4} \] (Vangelis, ex. 58) and \[ \frac{3}{4} \] (Williams, ex. 59); and **NO**, because of at least three other factors. [1] m4 is placed towards the back of the mix (and of the listener’s head), not loud, not ‘up front’. [2] m4 is not part of a large-scale symphonic, military-band or electronic texture; [3] *Fernando’s* main foreground (melodic) figure is carried by neither powerful brass (ex. 56-57, 59), nor by a large mixed choir à la *Carmina Burana* (ex. 58) but by a lead vocalist. It’s for these reasons that m4 is unlikely to connect unequivocally with troops parading at a tattoo or marching into a pitched battle, or with Olympic ceremo-

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61. See KPM producer Ron Singer’s sports music observations in Tagg (1980: 7).

62. [1] For more, see [Conquest_of_Paradise_%28song%29 (160128)].

63. By football is meant a team sport in which feet, rather than hands, are important. Even the music for Danny Boyle’s humanistically patriotic opening ceremony for the London Olympics (Underworld, 2012) contains an everlasting forward-driving drum pattern of a similar type: \[ \frac{3}{4} \]. Check also the world cup chant South Africa: Calling You (constant \[ \frac{3}{4} \]) at [audionetwork.com/browse/m/track/calling-you_63586?category=23601&siwhu (160130)]. Try also the \[ \frac{3}{4} \] of the grandiose library music piece Kirov at [audionetwork.com/browse/m/track/apocalypse_3976?category=23296 (160130)].
nies, or with hordes of football fans in a big stadium: m4 simply cannot make such paramusical connections when it is blended, as in *Fernando*, into a calm, static texture whose other ongoing ingredients (m1 and m3) relate, as shown earlier (pp. 77-89, 93-108), to stillness and open spaces, to heaven, lightness, angels, devotion and transcendence. That’s why it’s wise to consider m4 in relation to *Boléro*-type rhythms in smaller-scale pieces featuring a single lead vocalist (ex. 60-63).

Ex. 60. Staff Sergeant Barry Sadler (1966): Ballad Of The Green Berets

First up is Staff Sergeant Barry Sadler’s restrained, lump-in-the-throat rendition of an infamous piece of Vietnam war propaganda. The song’s flams and paradiddles are played crisp, clean and clear on snare drum in a controlled military manner. Although miked quite closely and, unlike m4, audible in detail from start to finish, they are never loud or overpowering. They provide a precise, professional, well-measured military movement forwards that gives acoustic space to Sadler’s potentially mellow baritone. The only trouble is that Sadler clips phrase endings as short as his military haircut. It’s a technique or mannerism that not only cuts vocal flow; it also prevents timbral or tonal embellishment, which, in its turn, eliminates the risk of the vocals coming across as too mellow, or too dramatic, too emotional, etc. In simple musical terms, the MEN WHO MEAN JUST WHAT THEY SAY can for Sadler

64. 1966 is contemporary with some of the most heinous war crimes committed by US forces in Vietnam, the most infamous being the 1968 Song My massacre (*Thảm sát Mỹ Lai*), in which women were gang raped and around 500 unarmed civilians, including infants, were killed. These atrocities first became public knowledge in November 1969 (*My Lai Massacre* [160201]). Sadler’s Ballad was also used, sung in unison by a male-voice choir, as title music (*PV5MyvMPHkM*) for the opprobrious *The Green Berets* (1968), starring John Wayne as ‘heroic’ Colonel Kirby and featuring the Vietnamese National Liberation Front as a gang of commie criminals (see *‘Ballad Of The Green Berets’* and *‘Green Berets (film)’* [160201]).
never be $\left\{ \begin{array}{c} \frac{1}{4} \text{C}\text{hy}\text{d} \\frac{1}{2} \text{C}\text{y}\text{d} \\frac{1}{4} \text{C}\text{y}\text{d} \\frac{1}{2} \text{C}\text{y}\text{d} \text{.} \end{array} \right.$ They have to be $\left\{ \begin{array}{c} \frac{1}{4} \text{C}\text{hy}\text{d} \\frac{1}{2} \text{C}\text{y}\text{d} \text{ ?} \ \frac{1}{4} \text{C}\text{y}\text{d} \text{ ?} \end{array} \right.$, even though their lives are filled with drama — ‘jump and die’ (verse 1), killed in action, a young widow left on her own with a baby boy (verse 5), etc. Those men cannot risk being seen and heard as ‘drama queens’ because they must appear ‘brave’ and be ‘America’s best’ (lyrics, verses 1, 2 and 6). Clipping potentially long notes is a way of stifling or swallowing feelings of hurt (facing death or severe injury, thinking of loved ones, etc.), which is why the start of this section included a characterisation of Sadler’s vocal delivery as restrained and ‘lump-in-the-throat’: it keeps to the precise, straight and narrow path laid down by a reliable, professional soldier on military snare drum. Sadler’s voice and the snare are on the same side, so to speak. Things are different with the Boléro-type figures in examples 61-63.

Ex. 61. Gilbert Bécaud (1961): *Et maintenant* 67

This Bécaud song is unashamedly dramatic. Its vocal persona expresses desperation, complaint, cynicism and resignation as his world crumbles into the painful pointlessness of losing ‘her’. 67, 68 Unlike SSgt Sadler’s *Green Beret*, the

66. See lyrics at scoutsongs.com/lyrics/balladofthegreenbaret.html [160201].
67. Rough translation: 1. And now, what can I do with all this time what will my life be? 2. And with all those people who mean nothing to me…? 3. And now, what…? Into what void will my life slide? 4. You left me the whole world but without you it's so small… 5. And now…? I’ll laugh at it all so as not to cry. 6. I’ll burn through entire nights. In the morning I’ll hate you. For the song’s English lyrics see ftnt 68.
**Et maintenant** persona is not on the same side as the Boléro-like march figure; instead he’s fighting a losing battle against its relentless \(\frac{\text{m4}}{\text{m3}} \text{ march of Fate.}

**Running Scared** (ex. 62) is another dramatic separation-anxiety song using the same Boléro-style march-of-fate motif as **Et maintenant**. Here the male vocal character has yet to lose ‘her’ but he’s scared witless that Destiny will rob him of her love.

Ex. 62. Roy Orbison (1961b): Running Scared

The disaster of lost love is particularly tragic and the Boléro-style motifs particularly inexorable in **It’s Over** (ex. 63). Orbison ends the song by belting out its title fortissimo on \(b4\-a4\) as drums and accompanying instruments ram home the victory of cruel Fate who has the final word ‘now that it’s over’ —RATA-TATA-TAT, RATA-TATA-TAT.

Ex. 63. Roy Orbison (1964): **It’s Over** (last 3 bars)

Do these last three pieces of IOCM mean that Fernando's m4 relates to the inexorable march of implacable Fate? The answer is once again ‘YES and NO’. It’s YES because, as with the mass-event sports IOCM, it also shares obvious

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68. The English lyrics to **Et maintenant** —‘What Now, My Love (Now That It’s Over)?’ (see Presley (1973))— are just as dramatically hopeless as those of the French original. Among its more tragic lines are: ‘How can I live through another day watching my dreams turn into ashes?'; ‘Here come the stars tumbling around me'; ‘Now that you’re gone I’d be a fool to go on... No-one would care, no one would cry if I should live or die’. For the French lyrics see ex. 61 and footnote 67 (p. 116).

69. The lyrics end with a reversal of fortune: she chooses the song’s ‘me’, not the rival ‘him’ as Orbison’s melodic line follows a previously unheard chord sequence up to a victorious fortissimo a4, buoyed up, not weighed down, by the song’s unstoppable \(\frac{\text{m4}}{\text{m3}}\) pattern.

70. Fortuna, imperatrix mundi = Fate, empress of the world, as in the ‘O Fortuna’ sections of *Carmina Burana* (Orff, 1936: see also ftnt 58 (p. 112)). ‘What now, my love, now that it’s over’ is the first line of the English version of **Et maintenant** (see ftnt 68).
rhythmic traits with the ‘cruel fate’ examples (61-63). In fact, the YES AND NO answer applies to virtually all the PMFCs discussed in connection with examples 54-63. On the YES side, this means we can expect m4 to connote something Hispanic (the Boléro connection), something military (like the Green Beret snares), something scary (Running Scared) and something dramatic, fateful and inexorable (like The Conquest of Paradise, Et maintenant and It’s Over). Fernando’s lyrics conveniently have it all: HISPANIC (‘Fernando’, ‘the Rio Grande’), military (‘bugle calls’, ‘guns and cannons’, ‘rifle’, ‘fight for freedom’), SCARY (‘so afraid’, ‘made me cry’) and FATEFUL (‘eternally’, ‘prepared to die’, ‘never thought that we could lose’, ‘fateful night’).

On the NO side we have two crucial factors that seriously moderate the ‘convenient’ connections listed on the YES side. [1] As already suggested, although m4 has a clear motivic presence, it’s not an up-front ingredient in the mix but rather an integral part of the background accompaniment to first the flutes (m1a) and then to the vocal line (m5): it’s not a ‘main player’ in dialogue with those foreground figures. [2] m4 occurs only in the second part of the introduction and during verse 1; more precisely it’s audible during no more than 17% of the recording’s total running time. This second point raises a small but important issue of music semiotics.

The appearance of m4 as ‘distant drums’ coming out of the SUNRISE (m2), just before the first line of the lyrics — ‘Can you hear the drums, Fernando?’ — never caused any problems in analysis classes but its disappearance at the start of verse 2 did because of the words ‘They were closer now, Fernando’, ‘they’ being the previously ‘distant drums and bugle calls’. ‘Surely’, the objection goes, ‘if the drums were distant in both words and music during verse 1, and if the lyrics at the start of verse 2 say the drums “were closer now”, wouldn’t it be logical to bring the drum sounds up closer in the mix so that they reflect rather than contradict the lyrics.’ Sure, but if you test that prosaïc, literal, logical alternative in practice, you’ll find it produces a much less convincing effect than silencing the snare drum track altogether at ‘They were closer now’. The reason is that there’s a palpable switch of narrative

71. m4 starts at 0:13 (bar 8) and ends at 0:56 (=42’); Fernando’s total duration is 4:11 or 251’.
   43 ÷ 251 × 100 = 17.131 (≈17%).

72. I’ve demonstrated this difference at 1:05:24 in Fernando: the Film of the Book of the Music, 1 (†) /Clips/HTML5/Fernando00-04_VP8.webm [160202]).
mode in the lyrics between verse 1 and verse 2, a change that has little to do with whether the drums in the lyrics are literally near or far. More important is the verbal shift from verse 1’s external scene description (‘starry night’, ‘firelight’, ‘strumming your guitar’, ‘sounds... from afar’) to verse 2’s internal and emotional account (‘every minute seemed to last eternally’, ‘so afraid’, ‘not ashamed’, ‘made me cry’, etc.). Using music to clarify a switch in focus from an external to an internal psychological reality is a common filmic device that causes few viewer-listener eyebrows to be raised. For example, at 0:23:11 in The Mission (Morricone, 1986), lively carnival music is both seen and heard until 0:24:17 when the soundtrack switches to music focusing on the dark, destructive jealousy festering inside the De Niro character’s head, even though the visuals keep showing revellers dancing on into the night.73 Besides, if m4’s dB output had been raised significantly for verse 2, it would have become a ‘main player’ in dialogue with the recording’s foreground figures and the central dialectic of the Abba recording would have more closely resembled that in the Bécaud and Orbison examples (61-63), that is to say between the first person of the lead vocals and an oppressive, military-style march of fate. As we shall see in Chapter 6, that is not the main musical or verbal dialectic in Abba’s Fernando.

Before summarising this chapter it’s worth adding that to find out, as precisely as possible, what the connotations of Fernando’s m4 might be, I had to examine every Boléro-type rhythm I could think of that resembled m4 in any substantial way. During that process I discovered that it was not enough to consider just tonal, temporal, rhythmic, registral and timbral factors. I also had to deal with the museme’s position in the mix and to investigate its role inside or outside the accompanimental museme stack. Only then was I able to establish that as a musical structure it truly resembled almost all those found in the IOCM (examples 54-63, pp. 108-117) and that it could be connected, at least theoretically, with the PMFCs associated with that IOCM, but with one important exception: due to its position in the mix, m4’s connotations were also in the background, part of the general scenery, placed and perceived at a distance.74

73. See footage at 1:05:24 in the video cited in footnote 72. Another example is the disco scene from an episode of The Saint (1978); see pp. 207-208 or Tagg (2013: 554).
Summary

This chapter has dealt with musemes 1-4. With the exception of SUNRISE (m2), their function is, a bit like a stage set, to provide a general background (or backcloth) to the particularity of the main melodic figure throughout the verse sections of Fernando. Musemes 1, 3 and 4 together build an ongoing museme stack that acts as musical ‘scenery’ against which the lead vocalist’s statements stand out as foreground. In other words, musemes 1, 3 and 4 constitute an accompanimental environment containing various elements. Some of these —the QUENA FLUTES’ MAÑANA TURNS (m1a) in particular and, to a lesser extent (due to their more repetitive character), the TIPTOE BASS (m3c) and, even less, the BOLÉRO SNARE (m4)— are motivic enough to be identifiable as partial figures contained within that same environment.

Museme 1b can be summarised as connoting STILLNESS and CALM (no chord change, no melodic direction, no percussion, no bass movement, nothing loud or accentuated, all quasi senza misura) in a LARGE, OUTDOOR, NON-URBAN OPEN SPACE which, thanks to the initial one-chord tremolando on an unfamiliar ‘WORLD-MUSIC’ sort of instrument, probably sounds EXOTIC to Northern European and North American ears. The QUENA sound and MAÑANA TURNS (m1a) narrow the ‘world-music’ exoticism down to a location where such instruments and turns of phrase are commonplace. Given the contemporary audience’s familiarity with such sounds in 1976 (see p. 238 ff.), the musical ETHNICITY referenced at the start of Fernando can be identified as ANDEAN (p. 277 ff.). These short flute phrases can be thought of in terms of AN INDIVIDUAL THROWN INTO AUDIO RELIEF, as a rather fleeting figure against the more constant, exotic, all-embracing, wide-open-spaces background. The flute phrases add a SIMPLE, HUMAN, FOLKSY, HONEST, ROMANTIC, ‘AUTHENTIC’, possibly LONELY and INNOCENT NATURVOLK aspect tinged with the sort of MELANCHOLY that often seems to go with the use of FOLK FLUTES in the modern media.75 The generous REVERB acoustically ENLARGES the impression of SPACE and the whole ‘scene’ (a kind of landscape painting, complete with ethnic individual) is faded in at the mixing console, coming into complete...

74. It’s also possible to think of m4 as a carefully chosen theatre prop: it’s there to make the stage set more interesting, suggestive and convincing, but it’s not used by any main character in the play in any on-stage action.
75. For references to INNOCENCE IOCM and PMFCs, see p. 81, esp. ftnt. 6.
sonic ‘focus’ (normal dB output level) at bar 6. It’s a sort of establishing shot in sound. At that point the Zarathustra Sunrise idea (m2) changes chord from A to D and introduces, in clear 4/4 metre, a broad, rising gesture proclaiming the imminent entrance of something or someone important.

As the sunrise proclamation reaches its top note back on the recording’s original tonic chord (A), the initial background resumes, this time with the entry of the boléro-style snare patterns (m4) continuing in m2’s regular metre and adding a distant, insistent, fateful, military and Hispanic aspect to the scene/accompaniment. At the same time the rather ethereal, slightly bell-like synthesiser plink-plonk figures (m3a) become audible.

Eight seconds later (0:24) the lead vocals, discussed in the next chapter, enter on to the audio stage and are placed in front of the audio scenery that’s already in place, with two additions: the bright, shimmering laisser-vibrer chords on ‘clean’ electric guitar (m1b3) and the tiptoe bass (m3c) with its light, bright, dainty, classical ballet type of rising pizzicato arpeggios. The basic ‘scenery’ is now complete and in place for verse 1. One final aspect of the ‘scenery’ (accompaniment) in Fernando’s verses is the I-vi-ii-V ‘vamp’ chord sequence so familiar from countless songs of the sincere young love and teen angel devotion type produced during the milksap era of Anglophone pop music.

All ingredients of the musical ‘scenery’ just summarised apply to all three verses of Fernando except for: [1] the removal of m4 (boléro) at the start of verse 2, a matter already discussed (pp. 118-119); [2] the replacement of m4 with rising angel harp arpeggios on (clean) electric guitar (m3b) for verses 2 and 3. The inclusion of these arpeggios adds to the light, bright, dainty, classical character of the tiptoe bass (m3c) and enhances the transcendental aspect of the sincere young love and teen angel devotion qualities of those arpeggios performed over the vamp sequence A-F#m-Bm-E (I-vi-ii-V).

**Coda: The Little Drummer Boy**

This coda offers a different perspective on the accompanimental musemes of Fernando’s verses. That perspective comes from the music cited as example 64 (p. 123), the opening bars of Abba tribute band Bjorn Again’s 1992 version of The Little Drummer Boy, a song written in 1941 by US music educator Katherine K Davis, probably with a junior school choir in mind. The song first
reached a wider audience with the 1955 release of a version by The Trapp Family Singers who were later portrayed as the singing children in *The Sound of Music* (1965), the biggest grossing film musical of all time. *The Little Drummer Boy’s* success is equally impressive: by 1976, the year of *Fernando*’s release in English, the song had been recorded by Joan Baez, The Beverley Sisters, Johnny Cash, The Ray Conniff Singers, Bing Crosby, Bob Dylan, Jimi Hendrix, The Jackson 5, Anita Kerr, Johnny Mathis, Henry Mancini, Nana Mouskouri, Frank Sinatra, The Supremes, The Temptations, Andy Williams and Stevie Wonder. It became a virtually obligatory track on any Anglophone commercial artist’s Christmas album and one or another version of the tune featured high in the sales charts every year from 1958 to 1963, as well as in 1966, 1967 and 1975.\(^\text{77}\) Now, given that Western adults tend to regard Christmas as ‘a family occasion’ … ‘for the children’ (i.e. for grown-ups regretting the loss of their own childhood), some of the song’s appeal may be due to the first-person child perspective that Katherine K Davis, also a grown-up, wrote into the lyrics.\(^\text{78}\) It could also be due to the childlike repetition of the drum onomatopoeia ‘pa-rā-pa-pa-pūm’ (\(\text{j} \text{j} \text{j} \text{j} \text{l} \text{l} \text{l} \)) that she also included, or to the tune’s child-friendly conjunct intervals and restricted range (a sixth). Whatever the case, *The Little Drummer Boy* became, and has remained, a popular item of Christmas kitsch ‘for the whole family’. But what has this to do with *Fernando*? The answer should be clear if you compare example 64 (p. 123) with the start of *Fernando* (b. 1-11, p. 48-49) because Bjorn Again’s *Little Drummer Boy* is a *Fernando* parody.

Despite some problems with production values, Bjorn Again’s parody is quite astute in several ways. [1] They’ve adapted *Fernando*’s m1a (\(\text{j} \text{j} \text{j} \text{l} \text{l} \text{l} \text{l} \text{l} \) — *QUENA FLUTES*) in parallel thirds to fit the rhythm and pitch profile of the

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76. See ‘*The Little Drummer Boy*’ and ‘*Katherine Kennicott Davis*’ [160209]. For info about the popularity of the song, see footnote 77 (p. 122). There are several YouTube versions featuring children’s choirs (e.g. Springdale FUMC Children’s Ministry (n.d.)) to which several youngsters have commented ‘we’re doing it at my school, too’.

77. *The Little Drummer Boy* was very popular before and after 1976. Other versions have been recorded by Justin Bieber, Boney M, David Bowie and Bing Crosby, Boyz II Men, Glen Campbell, Rosemary Clooney, Marlene Dietrich, Earth Wind and Fire, Carola Häggkvist, Emmylou Harris, Rolf Harris, Whitney Houston, Joan Jett, Grace Jones, Alicia Keys, Kiri Te Kanawa, New Kids on the Block, Pentatonix, REO Speedwagon, Ringo Starr, The Three Tenors, Die Toten Hosen, Westlife with Dolores O’Riordan, Terry Wogan and Neil Young.

78. For adult nostalgia about childhood, see footnote 82 (p. 125).
vocal line’s repetitious ‘[pa-] ra-pa-pa-pum’ (\(\text{jil\ jil}\)), orchestrated almost identically and in the same register as m1a. [2] They’ve used augmentation to turn the \(\text{jil\ jil}\) of ‘Come, they told [me]’ (ex.64, b.10) into their own SUNRISE figure — \(\text{jil\ jil}\) (ex.64, b.5) — which replaces the \(\text{jil\ jil}\) of the Abba-Zarathustra SUNRISE (m2), not only with very similar instrumentation in the same register as Fernando, but also following the SUNRISE’s chord changes from I to IV and back (A\(\rightarrow\)D\(\rightarrow\)A in Fernando, C\(\rightarrow\)F\(\rightarrow\)C in example 64). [3] They’ve assigned m1b to a balalaika-like synth preset that creates a rudimentary ‘folk lute’ tremolando sound lacking the ethnic specificity of m1b’s MASSES CHARANGOS, while a string pad, like the strings in Fernando bars 1-6, holds down the static tonic chord. Those two elements take care of m1b. [4] Starting in bar 8, after their marginally modified SUNRISE, Bjorn Again introduce a direct citation of Abba’s TIPTOE BASS (m3a) and MILITARY BOLÉRO DRUMS à la m4.

Ex. 64. Bjorn Again (1992): The Little Drummer Boy (start)

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79. For more about ‘folk lute’ tremolandi (charango, balalaika, mandolin, etc.), see Tagg & Clarida (2003: 466 ff.). Bjorn Again’s generic balalaika-like sound very much resembles the koto sample preset (was it #35?) on my old Korg M1 synthesiser.
The only *Fernando* musemes missing from their parodic musical landscape are m3a (*IN PARADISUM*) and m3b (*ANGEL HARPS*), but these both turn up later in the Bjorn Again recording. Apart from the band’s explicit references to *Fernando* as a piece of music, can any other ‘meaning’ be ascribed to the Abba tribute band’s *Little Drummer Boy* that might be relevant to the musical semiotics of the Abba song? The most obvious connection is the drum.

The little drummer boy in the Christmas song’s title has, unlike the three Wise Men with their fancy grown-up gifts (gold, frankincense and myrrh), ‘no gifts to bring the newborn king’. Instead he just plays his drum for baby Jesus who, the lyrics inform us, smiles back in appreciation. This story of simple, childlike generosity tallies nicely with pre-consumerist Christmas notions of giving.80 It also appeals to our suppressed sense of altruistic innocence and sincerity in the cynical world of greedy grown-ups. If only...

Fig. 12. Depictions of ‘The Little Drummer Boy’ from (a) catholicsistas.com (2011); (b) a mass-produced Christmas card (c. 2006).81

The song’s little drummer boy is often depicted in the sort of cutesy teddy-bear style visualised in Figure 12. Many adults seem to find such images endearing, probably because they function as a kind of reified antidote to their own alienation, like a cuddly toy comforting them for the loss of childhood innocence in the cruel world they have to inhabit.82 Of course, the idealised young boy is also pictured with a suitably sized drum hanging from his neck, and most versions I’ve heard of the song contain some sort of constant snare-drum or snare-drum-like pattern in addition to the repeated drum on-

80. It’s also a direct parallel to Christ’s lesson of the widow’s mite: two lepta was all the widow could afford to give to the poor; see Mark 12:41-44 and Luke 21:1-4.

81. Fig 12(a) is at catholicsistas.com/2012/12/the-little-drummer-boy/ [160210]; 12(b): I bought this card to illustrate relevant points in *Fernando: the film of the book of the music* (Tagg, 2007a).
omatopoeia (‘pa-rā-pa-pā-pūm’ — ♬♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♫ Special Forces (United States Army) [160211].
Here I need to underline that this isn’t the first time I encounter the paradoxical lumping together of CHILDREN with WARFARE in the same broad field of connotation. No, a previous study revealed that the only one of ten title tunes to elicit MILITARY or WAR responses from 607 reception test subjects also clocked up more responses in the CHILDREN category than all the other nine title tunes put together.85 Something strange is going on but I don’t think the musogenic pairing of CHILDREN with WAR is a fluke. Unfortunately, I cannot pursue the matter any further here.86

One final point about possible military connections of m4 needs to raised. I’m referring to the fact that the combination of high flutes à la m1a and military-style drumming à la m4 in example 64 resembles the eighteenth-century fife and drum sound of British Empire troops on parade or of Ulster’s Orangemen marching provocatively through Belfast streets in celebration of the Protestant victory at the Battle of the Boyne (1690),87 while there is nothing overtly military, aggressive or bellicose about the paramusical connotations of The Little Drummer Boy. On the contrary, he is, according to the lyrics, young and innocent, devoted, sincere and religious, all of which are central items of connotation discussed in the long analysis of musemes 1-3. Even the military snare, which, as we’ve already argued, is at a distance in the Fernando mix and in the back of the listener’s head, as well as in the lyrics (‘Can you hear the drums, Fernando?’, ‘the sounds of distant drums... coming from afar’) is also, it seems, at a substantial historical and cultural distance from the sort of death and destruction inflicted by aerial bombardment, drones, roadside bombs and guided missiles in today’s high-tech warfare.

85. Tagg & Clarida (2003: 397-430, 783 [category 2401], 784 [cat. 2750-275*]).
86. I suspect it has to do with how the military, to justify its existence and to recruit young men and women to its ranks, needs to present itself attractively by focusing not just on parades and nice uniforms but also on bravery and comradeship.
87. Orangemen are members of The Orange Order, so named in memory of King William of Orange, who led Protestant troops to victory over Irish Catholics at the Battle of the Boyne in 1690. Orange Order members are convinced that Ulster (the six counties of Northern Ireland) must remain part of the UK and not become part of an Irish State. Orange marches occur annually on 12 August to celebrate Protestant victory in 1690. Its members wear orange sashes on such occasions as they march to the sound of fife and drum bands playing tunes like The Sash My Father Wore (Y pYr9I7mung, PInHseH8jY [160211]). These marches are divisive and sectarian, provoking resentment and confrontation especially when they pass through Catholic areas (e.g. Drumcree/Portadown).
Fernando's fighting is in other words distant not only in space (‘afar’) but also in time (‘I remember long ago’, ‘Now we’re old and grey’, ‘since many years’, eighteenth-century imperial troops, Orangemen, etc.). We'll return to the dichotomy between here/now and there/then in chapter 6.

In the next chapter, I'll try to explain how the lead vocalist relates as foreground figure to the semiotically rich ‘background scenery’ discussed in this chapter.88

88. I am indebted to Kaire Maimets for invaluable help with this chapter, especially for sharing insights about Boléro-type rhythm in Tõnis Mägi’s Koit (1988), Estonia’s best known political pop-rock ballad.
4. Melodic musemes 5 & 6

m5: legato sincerity

Museme 5 comes in two guises. One is m5a, the appoggiatura chains (ex. 65)\(^1\) that dominate the vocal line in Fernando’s verses. The other is m5b, the legato string fill that occurs just twice in each refrain (p. 168).

m5a: appoggiaturas

Structural description

Please first note the difference between *appoggiatura* [apədʒaˈtuːra], a ‘leaning note’ (from Italian *appoggiarsi* = to lean, \(\ddagger\)), and *acciaccatura* [atʃakaˈtuːra], a ‘smudged’ or ‘bruised’ note (*schiaccare* = to bruise, crush, \(\ddagger\)). There are many appoggiaturas in Fernando, no acciaccaturas.

Ex. 65. Occurrences of m5a appoggiaturas in Fernando, b. 14-15, 27-28, 63-67 and 22-23, 34-37, 73-74: (a) solo vocal; (b) written as euroclassical grace notes; (c) vocals in parallel thirds; (d) flutes in interlude.

Each variant of museme 5a in example 65 consists of between two and seven consecutive pairs of legato-slurred neighbouring notes chained together in scalar sequence. Each pair of slurred notes in each sequence constitutes an *appoggiatura*. Except for example 65d, Fernando’s m5a is an entirely vocal feature, solo in verse 1 (ex. 65a), in parallel thirds in verses 2 and 3 (ex. 65c). Example 65b sounds exactly the same as 65a: alternative notation is presented merely to show that note 2 in each pair was, in eighteenth-century euroclassical circles, heard as tonally more significant (the ‘\(\ddagger\)’ in ‘\(\ddagger\)’), even though it is articulated as a weaker ‘offbeat’ preceded by the appoggiatura’s stronger

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\(^{1}\) Appoggiatura strings and chains are explained on page 138. Appoggiatura is an Italian noun whose plural should be *appoggiature*. I had to adopt the less correct plural form *appoggiaturas* to avoid confusing non-Italophone students.
note 1, conceptualised as an onbeat grace note (♩) that ‘steals’ half of note 2’s duration (♩♩). Appoggiatura is Italian for the act, gesture or feeling of leaning: the grace note (♩, note 1 in the pair) is ‘leant on’ and moves smoothly (legato, slurred) into the weaker second note (note 2). This ‘leaning’, an essential characteristic of the appoggiatura, is discussed later (p. 133 ff.). An appoggiatura exhibits the following poetic traits.

1. It’s a pair of consecutive neighbouring notes of basically equal duration whose first —‘NOTE 1’— is onbeat and moves seamlessly into a weaker offbeat second one —‘NOTE 2’.

2. It’s normally preceded by an upbeat located either at the same pitch as note 1 or no further than one scale degree from note 1 in the pair.

3. If harmonised, notes 1 and 2 in the pair are sounded consecutively over the same root.

4. If played on a bowed instrument, both notes are included in the same bow stroke; if played on guitar, the string is not re-plucked for note 2: it is executed as a hammer-on in ascent and as a pull-off in descent.

Since all pairs of slurred consecutive notes in example 65 exhibit traits 1-3 (trait 4 is inapplicable to m5a), all its note pairs can be regarded as appoggiaturas. The only trouble is that to qualify as appoggiaturas according to strict euroclassical harmony textbook rules, the note pairs must meet another condition: note 1 in each pair has to be an onbeat ‘dissonance’ —which in academic tertial harmony circles means any scale degree except ♭, ♯ or ♯♯ in relation to the underlying root—, and note 2 must be its offbeat resolution on to ♭, ♯ or ♯♯ in the root note’s tertial triad. That restriction disqualifies half the note pairs in example 65 from the status of appoggiaturas because they go in the opposite direction —from onbeat consonance to offbeat dissonance instead of from dissonance to resolution. Is that a useful distinguishing trait? Let’s see how it works with Bach and Mozart.

Ex. 66. J.S. Bach (1729): Instrumental intro to duet ‘So ist mein Jesus nun gefangen’ from the Matthew Passion

![Musical notation image]
In bars 1 and 2 of example 66 (Bach), the grace notes d and b are onbeat dissonances on 4 and 2 that resolve down to 3 and 1 (c and a) respectively over the underlying Am₅ triad. Similar observations apply to the example’s other grace notes: they conform to the FROM DISSONANCE TO CONSONANCE definition of appoggiatura just given. The same goes for the four consecutive scalar appoggiaturas in bar 2 of example 67 (Mozart): ab g is 4-3 and f eb is 2-1 (9-8) over an underlying Eb major triad, while d c is #4-3 and bb ab 2-1 over an Ab tertial triad: Mozart’s four appoggiaturas are in other words four quick textbook ‘dissonances with resolution’.

Ex. 67. Mozart (1779): Sinfonia Concertante in Eb (K362), I, b. 281-283.

Example 68’s note pairs start by following the same pattern. Bar 1 contains two consecutive appoggiaturas in parallel sixths at [1] setz- and [2] -en. The 4 and b6 (f, ab: a 4 ‘double dissonance’) resolve to b3 and 5 (eb, g) over Cm; [2] the 9 and 4 (d, f) ‘resolve’ to 8 and b3 (c, eb) over Cm.

Ex. 68. J.S. Bach (1729): Final chorus (start) from the Matthew Passion

However, the figures in parallel thirds at Tränen (=tears) on beats 2-3 in bar 3 of example 68 aren’t harmony textbook appoggiaturas because the C+ chord (c eb ab, bar 3, beats 2½-32) is treated first as if it were an offbeat ‘resolution’ (?!?) of the onbeat C⁹ ‘grace-note dissonance’ (c-eb-bb-db —bar 3, beat 2), then as if it were an onbeat ‘dissonance’ resolving on to a C⁷ ‘consonance’ (C-

2. Yes, ‘C+’ is enharmonically incorrect for a triad containing c, eb and ab rather than c, eb and gb. ‘C+’ is just so much shorter than more ‘correct’ labels and less confusing for most students than having to decipher figured bass shorthand.
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...). Now, since neither C+ nor C7 is a harmony textbook consonance, the parallel thirds at Tränen in example 68 do not conform to the dissonance-plus-resolution definition of appoggiatura. Similarly, Bach’s appoggiaturas in example 69 go just as often from onbeat consonance to offbeat dissonance as in the opposite direction. It’s for these reasons that all slurred note pairs in example 65 (m5a), as well as all in examples 66-70, will be called appoggiaturas, whether they go from onbeat dissonance to offbeat consonance or in the opposite direction.

Ex. 69. J.S. Bach (1737): Gloria (‘Et in terra pax’) from Mass in B Minor.

If, as we’ve just seen, Bach didn’t always follow the harmony textbook dissonance-to-consonance appoggiatura rule, there’s no reason why it should apply to Abba. To make this principle quite clear, please consider the intro to I Have A Dream (ex. 70, bars 2-3). It contains a scalar sequence of six descending appoggiaturas, all over a tonic root in Bb. The first, third, fifth and sixth of these are dissonance-to-resolution figures (eb_d = 4-3; c_bb = 2-1; a_g = 2-1 [over Gm3]; g_f = 6-5), while the second and fourth go from melodic consonance to ‘dissonance’ (d_c = 3-2; b_b_a = 8-7). Whichever way the go, they will all be considered appoggiaturas in this book.

Ex. 70. Abba (1979a): I Have A Dream (start)

3. The fifth appoggiatura in the string (a-g over b_b = 7-6) is more like a dissonance-to-consonance figure even if Bb6 doesn’t technically qualify as a ‘resolution’. It’s still an appoggiatura. Diligent readers will recall that the hook line of I Have A Dream was sung in Spanish (‘crejo en angelitos’) by the woman in the breakfast hovel in Ibotirama (p. 29). N.B. note 1 in the I Have A Dream extract’s appoggiaturas is highlighted by an acciaccatura (♭, not ♭).
Appoggiatura semiotics

In his Essay on the True Art of Playing Keyboard Instruments, Carl Philipp Emmanuel Bach (1794/1974: 87) characterises appoggiaturas as ‘the most essential embellishments’. He continues:

‘They enhance harmony as well as melody. They heighten the attractiveness of the latter by joining notes smoothly together and, in the case of notes which might prove disagreeable because of their length, by shortening them while filling the ear with sound. At the same time they prolong others by occasionally repeating a preceding tone’…

Now, while it’s probable that C P E Bach is talking about Vorschläge in general and that an acciaccatura is just as much a Vorschlag as is an appoggiatura, it’s clear that he’s not referring to the former — the grace note that ‘bruises’ or ‘smudges’ the full note it precedes — but to the latter, to the grace note that ‘leans’, to the appoggiatura. After all, acciaccaturas have a basically percussive quality: they don’t ‘enhance harmony’, they don’t ‘join notes smoothly together’, and they don’t ‘shorten some notes’ while ‘prolonging others’: appoggiaturas do all of that. So, what, if anything, do appoggiaturas signify?

Without going into detail about the expressive character of Vorschläge in general, it’s not unreasonable to argue that appoggiaturas, like those of m5a or examples 66-69, were heard — in eighteenth-century euroclassical music performed at a slow or moderate tempo — to enhance the expressiveness of a melodic phrase and its underlying harmony. This notion becomes more plausible if an appoggiatura under examination is subjected to simple commutation. For example, try replacing the suspended grace notes at the start of the well-known aria ‘Che farò senza Euridice’ from Gluck’s Orfeo e Euridice (ex. 71a, p. 134) with straight consonances (ex. 71b). This ‘de-appoggiaturation = banalisation’ effect is even more tangible in the Handel example and its commutation (ex. 72a, b).

4. In everyday German, Vorschlag (pl. Vorschläge) means suggestion or proposal. In music theory it literally means a ‘pre-hit’ or ‘pre-strike’, i.e. a note that is sounded just before a main or principal note. For Vorschläge and musical rhetoric, see Schmitz (1955: 176-183).
5. To ‘enhance the harmony as well as melody’… and ‘heighten the attractiveness of the latter by joining notes smoothly together’, as C Ph E Bach put it; see also p. 135 and Leonard Bernstein (1976: 135-140) on the appoggiatura as a ‘pleading’ gesture.
There should be no need for further quotes and commutations of eighteenth-century euroclassical music to illustrate this point. However, if you’re still unconvinced, try ‘de-appoggiaturising’ any of the following passages.

1. Bach’s *Matthew Passion* (1729)
   a) the duet ‘So ist mein Jesus nun gefangen’ (ex. 66; also the flute obligato appoggiaturas in parallel thirds, especially at ‘Schmerzen’). What happens to our sadness at Jesus being taken prisoner and our sympathy with the pain he had to endure if you take away the appoggiaturas?
   b) the alto aria ‘Lebet, sterbet, ruhet hier’ (two *oboи da caccia* obligati and at the words ‘bleibet in Jesu Armen’). Where is the comforting, laying to rest, staying in the arms of Jesus, etc. without all the appoggiaturas?
   c) the final chorus ‘Wir setzen uns’ (ex. 68) at the words ‘mit Tränen nieder’, ‘Ruhe sanfte’, ‘soll dem ängstlichen Gewissen ein bequemes Ruhekissen und der Seelen Ruhstatt sein’, ‘höchst vergnügt’... ‘schummern da die Augen ein’, etc. What effects would the removal of appoggiaturas have on tears of sadness, feelings for the loved one laid to rest, laying your head on the pillow, closing your eyes and falling contentedly asleep?

2. Gluck’s *Orfeo e Euridice* (1744), in aria ‘Che farò senza Euridice?’ (ex. 71)
   a) at the words ‘Ah! Have Pity!’: how distressed is Orpheus really?
   b) at the words ‘the world has never known such grief’: how devastated is Orpheus without the appoggiaturas?

The list could have been made longer but these few references, as well as examples 66-69 and 95-98 (p. 147 ff.), should suffice to substantiate the idea that appoggiaturas can increase the grace, pathos and general expressive quality of a melodic line in eighteenth-century euroclassical music, even more so if played or sung in parallel thirds or sixths so that double suspensions can be prepared, created and resolved. None of which means, as
claimed in several widely circulated articles purporting to explain the tear-jerking popularity of Adele’s *Someone Like You* (2011), that appoggiaturas are magic bullets of emotionality. Schankler (2012) dismantles that myth in three ways: [1] by showing that the musical structures in question are not appoggiaturas; [2] by pointing to several other, more plausible tear-jerking parameters at work; [3] by demonstrating that the scholarly text presented as ‘evidence’ (Sloboda, 1991) has been seriously misrepresented. No, appoggiaturas are no magic button you press to bring tears to listeners’ eyes or goose pimples to their skin. However, the commutations proposed above suggest that they do have some sort of effect relating to emotion. The question is: what sort of effect?

Leonard Bernstein (1976: 135-140) suggested that a descending appoggiatura can have the character of pleading, of someone saying ‘please’, of ‘asking nicely’. Sure, that is one possible interpretation of the figure as a paralinguistic anaphone in which the musical ‘sign’ (the descending appoggiatura) resembles the prosody of a verbal utterance vocalised in a particular way, like the ‘please’ suggested in example 73a (p. 136), with an initial accent tailing off smoothly as it descends no more than a tone or two in 250-300 milliseconds, the duration of one quaver at $\frac{j}{1}=100-120$. Example 73b, which approximates a more submissive or questioning sort of pleading, corresponds better with a soft, smoothly rising appoggiatura, whereas the ‘non-appoggiatura’ PLEASE! of example 73c doesn’t plead at all: it’s a marker of emphatic disapproval, an initial attention-grabber for an exhortation like ‘Don’t walk around naked in front of your grandmother!’.

6. As we’ll see later (p. 147 ff., p. 303), such appoggiaturas were stock-in-trade of the Viennese classical idiom. Since it would be superfluous to quote any more examples to prove the point, I’ll limit my ICM to just two Mozart pieces: [1] *Eine kleine Nachtmusik* (K525) 1st movement, b. 6-8, 12-18 (incl. frequent reprises); 2nd movement, b. 2-3 (incl. reprises); [2] Bars 17-21 in 2nd movement of Piano Concerto no. 21 in C (K467, the *Elvira Madigan* theme). See also examples 95-100 (pp. 147-149). If you’re still sceptical about this view of the effect of appoggiaturas, I suggest ‘de-appoggiaturising’ any Viennese classical appoggiatura and to register if there is or is not any difference of expressive value between the appoggiatura and non-appoggiatura versions!

7. This false science of the appoggiatura started with ‘Anatomy of a Tear-Jerker’ in the *Wall Street Journal* [wsj.com/articles/SB10001424052970203646004577213010291701378] and continued with a string of derivatives, including *Another Take On The ‘Appoggiatura’* and *The Ballad Of The Tearful: Why Some Songs Make You Cry* (both Feb., 2012). Schankler’s excellent refutation of this pseudo-science was posted on 28 Feb. 2012 [all accessed 160318].
As paralinguistic anaphones, descending appoggiaturas of the type shown in example 73a type aren’t necessarily connected with pleading: they’re just as similar to the prosody of sympathising, consoling, comforting, regretting, even apologising. Appoggiaturas of that type iconically connote whatever it is that all those types of vocal utterance have in common. That ‘whatever’ can be described as a momentary **soothing** of emotional discomfort, a semantic field of connotation suggested by the verbal concepts linked with the Bach commutation exercises on page 134. Momentary soothing as the type of common denominator just mentioned becomes clearer if a descending appoggiatura is understood semiotically not just in terms of prosody but also as a *kinetic* anaphone, typically of smooth, moderated gestures associated with grace, kindness or gentleness, for example a simple caress or a friendly hand on the shoulder. These are not effusive gestures involving the whole body, nor even just arms or legs. They are much more likely to be small, smooth (legato) gestures of the hand, compatible with the duration and articulation of the sort of appoggiaturas under discussion.

By now it should be clear that m5a doesn’t consist of any old appoggiaturas but of appoggiaturas moving *stepwise in unidirectional scalar sequence*, performed smoothly in a manageable pitch range without much sound treatment, all at an easy pace over standard tertial harmonies. That’s why the appoggiaturas in examples 74-76 are largely irrelevant to the semiotics of m5a: the Del Shannon and Cream examples (ex. 74, 76) are chromatic and don’t proceed in scalar sequence; example 74 also runs at a much higher tempo, as does the Dusty Springfield tune (ex. 75), while the Cream riff (ex. 76)...

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8. **Soothe** [suːθ] (v.) to calm, relieve, assuage, allay ≈ تهدئة, تسكين; 使 …缓 和; calmer; lindern; lenire, alleviare; alcalmar, aliviar; успокаивать; scalmare, aplacare; lindra are approximations of soothe in Arabic, Chinese, French, Italian, Portuguese, Russian, Spanish and Swedish. ‘Emotional discomfort’ has to be present if sympathising, consoling, regretting or apologising is to have any point. In pleading, the emotional discomfort is the embarrassment of having to ask a favour, of being dependent on the good will of another, fear of irritating the interlocutor or of being denied the favour.

9. At J=100, each appoggiatura (auses) in *Fernando’s* verse 1 lasts 600 ms.
76) is performed much louder and more forcefully in unaccompanied unison and in a much lower register (8\textsuperscript{va} e 15\textsuperscript{a} bassa).

**Ex. 74.** Del Shannon (1961): *Runaway* — organ solo (start)\(^\text{10}\)

The appoggiaturas of examples 77-79, on the other hand, resemble those of m5a quite closely and on several counts.

**Ex. 77.** Anon. Arab-Andalusian Trad (nd): *Lama bada yatathana*\(^\text{11}\)

**Ex. 78.** Ahmed Abdul-Malik (1958): *Ya Annas* (=*Oh People*)\(^\text{12}\)

**Ex. 79.** Umm Kulthūm (م, 1969): *Alf Leila wa Leila*\(^\text{13}\)

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\(^{10}\) Transcription taken from Lilja (2013: 78).

\(^{11}\) Original title *لما بَدَا يَتَتَنَّى*; transcribed from memory and checked against numerous versions on YouTube, for example Chamamyan (2006); see also under *LAMA BADA* in reference appendix. The lyrics, in old Arabic, start ‘When she appeared with her proud walk, my love seduced me and her gaze enslaved me’. For various translations of the lyrics to this song, see [EE HyjCNLE](https://shira.net/music/lyrics/lamma-bada.htm), [ravishdears.wordpress.com/2010/12/02/rich-complex-and-beautiful-lamma-bada/](https://ravishdears.wordpress.com/2010/12/02/rich-complex-and-beautiful-lamma-bada/) [all 160316].

\(^{12}\) From LP *Jazz Sahara*. Transcription of melodic line at 0:33-0:41 in [yx-wexmv0tg](https://160315).
Examples 77-79 keep to the mode of the melody, they move at a tempo similar to Fernando’s in a singable register, and they’re presented in (mainly) unidirectional scalar sequence (five in bar 1 of ex. 77, six at the end of ex. 78, four twice in ex. 79). Another important similarity is that, like m5a, note 1 in each pair repeats note 2 of the previous one (e.g. g_ab, ab_g, g_f, f_eb, eb_dcb, db_c in ex. 78). Since the units (note pairs) in such sequences are joined by overlapping repeated pitches, they can be thought of as links in an **APPOGGIATURA CHAIN**, while scalar sequences of contiguous pitches without repeated note overlaps (e.g. the ab_g, f_eb, db_c, bb_ab in example 67 (p. 131)) can be called **APPOGGIATURA STRINGS**. One final point of correspondence is that the proportion of rising (fewer) to falling (more) appoggiaturas in examples 77-79 is similar to that of m5a.

Given the striking structural similarities just enumerated, it’s tempting to ask if those Arabic appoggiaturas have any paramusical connotations that could shed light on the semiotics of m5a. Well, example 78, an instrumental number, may not be much paramusical help but **Lama bada yatathana** and **Alf Leila wa Leila** (ex. 77, 79) are both intense and poetic love songs in which grace and beauty, as well as pleading, consoling and other utterances or actions compatible with ‘the soothing of emotional discomfort’ (p. 136) are present in the lyrics. Still, however attractive that semiotic link may appear, it has to be qualified as speculation — and for three good reasons. [1] I am no expert in musics from the Arab world and therefore unable to provide a reliable opinion about the expressive qualities of appoggiaturas in those traditions. [2] However closely the appoggiaturas in examples 77-79 may resemble those of m5a (and they do), they also include structural features ‘foreign’ to the broad European mainstream idiom in which Fernando is conceived. For example, **Lama bada yatathana** (ex. 77) is in the **Nahawand mode** and ⁹⁄₈ time, the Abdul-Malik tune (ex. 78) in **Hijaz Kar**, almost

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13. Original title **اﻟـْفَـﻠِـﻴـﻠـَـﮥَ وُاﻟـِـﻠِـﻴـﻠـَـﮥَ** (=‘1001 Nights’); transcription of sax solo (repeated) at 1:51–2:06 in QMIW_quYC68 [160315]. For more info about this song, including complete transliteration and translation of one Kulţūm radio performance, see shira.net/music/lyrics/alf-leyla-wa-leyla.htm [160316]; see also footnote 11 (p. 137).

14. Thanks to Kaire Maimets (Tartu) for suggesting this terminology.

15. **Nahawand** runs like the ‘harmonic minor’ scale of Western music theory: ¹ ₂ ³ ⁴ ⁵ ⁶ ⁷ (c d eb f g ab b* in C); **Hijaz Kar** runs ¹ ² ³ ⁴ ⁵ ⁶ ⁷ (c db e* f g ab b* in C). See ‘Maqamat, flat twos and foreignness’ (Tagg, 2014: 114–120) for more about these tonal issues.
every note in the *Alf Leila wa Leila* extract (ex. 79) is treated to melodic embellishment, and all three are performed either in unison, or heterophonically, without underlying tertial harmony. [3] It’s unlikely that the listening repertoire of those millions of Westerners who’ve heard *Fernando* will include enough music from the Arab world to significantly affect the store of symbols available to them on hearing the Abba song. That’s why this Arabic line of inquiry has to be abandoned. Where else, then, apart from in eighteenth-century euroclassical music, can we find IOCM relevant to *Fernando*’s m5a and its mainstream audience?

I have to confess that I could not bring to mind any relevant appoggiatura strings or chains from the mid-to-late nineteenth-century euroclassical repertoire.\(^{16}\) This blank may well be down to inadequate knowledge on my part, but it could also be due to changing norms of dissonance treatment in the transition from Viennese classicism, where suspensions are rarely longer than their resolutions, to romanticism, where suspensions are more often than not longer than their resolutions. In fact, the latest euroclassical references I found for m5a were to Beethoven (ex. 80) and Schubert (ex. 81-82, p. 140). Although technically similar to m5a in their treatment of appoggiaturas, the connotations of examples 80 and 81 are rather different, the Beethoven example being the start of a sonata nicknamed ‘The Tempest’, while the first Schubert quote is ‘To be sung on the water’.

Ex. 80. Beethoven (1802): Piano Sonata 17 in D minor, Op.31 no.2 (start)

As notation, examples 80 and 81 (p. 140) look like m5a but, considering the rate at which each appoggiatura is articulated —every 0.3" and 0.2" respectively as opposed to every 0.6" in *Fernando*\(^{17}\)—, they do not sound similar enough and can be discarded as IOCM for m5a. However, the Schubert lull-

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\(^{16}\) That lacuna in my passive repertoire may be linked to the lack of operatic IOCM in this book, although the latter is almost certainly attributable to my inability to hear most operatic voices with any sense of pleasure. EUROCLASSICAL: see Glossary (pp. 453-455).
aby appoggiaturas in example 82 (at Mündchen, [um]weh’n dich, Unschuld), may not look like those of m5a but they come closer as sound to the individual descending ‘leaning notes’ in Fernando than do those of examples 80 or 81.

**Ex. 81. Schubert (1823): Auf dem Wasser zu singen (start)**

Even the PMFCs in example 82’s lyrics align with the gestures of comforting, caressing and gentleness described earlier (pp. 134-136). Moreover, not only do the Schubert lullaby appoggiaturas have the same duration as Fernando’s (±0.6”); they also occur, like those of m5a, over simple tertial chords in a major key, all of which is more compatible with a grown-up pathos for childlike innocence, sincerity, simplicity and beauty than are the longer, more sensuous or tortured suspensions of high romanticism.

Although appoggiaturas like those of m5a seem to be rare in the Romantic classical repertoire, they do occasionally appear, as either strings or chains, in parlour song (ex. 83, b. 2; ex. 84, b. 1, 3, 4), Country music (ex. 86, b. 2, 4, 8-9, 10) and pop ballads in slow or moderate tempo (ex. 85, 88-94).
The lyrics of *Woodman Spare That Tree*, *I Cannot Sing The Old Songs* and *The Rhythm Of The Rain* all express regret and nostalgia for various aspects of an idealised past. Example 83’s sense of loss at losing the old tree, 84’s ‘foolish tears’ and 85’s ‘what a fool I’ve been’ certainly illustrate types of ‘emotional discomfort’ that could do with a soothing appoggiatura or two.

In *The Fighting Side Of Me* (1970, ex. 86, p. 142), appoggiatura chains in bars 2, 4, 8 and 10 underline the pathos with which Country star Merle Haggard pleads for a reactionary, pro-war view of US patriotism. Haggard’s pride is wounded by those appalled at his nation’s crimes. He takes such opinion as an insult and expresses his hurt through the lyrics and the controlled cracking of his voice that for split seconds here and there sounds like a tough guy hinting at repressed anger and choked tears. The appoggiaturas can be heard as part of that control, of a ‘soothing’ that draws attention to the ‘emotional discomfort’ invoking it. This interpretation makes sense if you replace Haggard’s appoggiaturas with on-beat consonances, as in example 87.

19. Since Cuban charanga flautists like Richard Egües learnt from Tulou’s Viennese-classicism-based *Méthode de flûte* (1852), their improvisations often include Mozartian appoggiaturas (Miller: 2013, chapters 3-4, 8, esp. pp.109,240). See also ex. 184, p. 303 (Bellman).

20. Since the minor third between $\flat$ (b) and $\natural$ (g sharpened) constitutes a single step in the doh-pentatonic mode of this tune that contains no 4 (a), b-g# is a regular pentatonic appoggiatura.

21. In ex. 86 these audio flashes of vocal ‘cracking’ occur at ‘in this country’, ‘things they believe in’, ‘have fought to keep’, ‘warning’, ‘fighting side’ (end of refrain), etc.
Example 88 shows the hook line in Sweden’s 1968 Eurovision Song Contest entry. At first glance it seems to tick all the right boxes: it runs at a tempo not much slower than *Fernando* over major-key tertial harmony, and it consists of a descending scalar chain of three pairs of notes, each of whose note 1 repeats its preceding upbeat: $c_b\, c_b\, d_b\, b_a\, a_g$. However, this visual impression is deceptive, as are also the solely tonal similarities between example 88 and museme 5a, because Hederström, instead of leaning on note 1 in each pair and tailing off smoothly into a weaker note 2 (see p. 130), articulates both notes quite equally: he doesn’t sing them as appoggiaturas.

The same sort of ‘non-appoggiatura’ articulation is heard in the Swedish pop song (*svensktoppslåt*) cited as example 89, although, thanks to its parallel thirds and straight tertial triads (no $ê$), its scalar chains more closely resemble *Fernando’s* m5a (ex. 65c, p. 129) than do those of example 88.

22. See also reasons for discarding examples 80 and 81 as IOCM (p. 139).
23. *Det börjar likna kärlek banne mej* = It’s starting to feel like love, damn it!’
Abba’s Agnetha, on the other hand, though not in parallel thirds, performs the scalar chains of Den jag väntat på (1968, ex. 90) more like appoggiaturas than was the case in examples 88-89. Her articulation is closer to that of Frank Sinatra in the middle sections of Strangers In The Night (ex. 91).

More clearly similar to m5a —as sound— are the appoggiatura chains of examples 92 (b. 3-4) and 93 (b. 3, 5), which, like examples 88-91, all originate not in the UK or the USA but in continental Northern Europe.

Examples 88-93 have one other thing common: their lyrics all contain elements compatible with the ‘soothing of emotional discomfort’ (p. 136 ff.).

24. Translation: ‘We two aren’t Romeo & Juliet, the couple made famous by Shakespeare’. This song belongs to the ÖSvensktoppen genre.
25. Single appoggiaturas in A occur throughout Omkring tiggarn från Luossa (Hootenanny Singers [incl. Björn Ulvaeus], 52 weeks on svensktoppen, 1972-3).
26. ÖSvensktoppen song title: ‘The one I’ve waited for’. Lines quoted: ‘The single look you gave, I felt so weak and realised right away that something was happening’.
27. Examples 88-90 are Swedish, 92 Estonian, while 91 and 93 are of German origin. Kaempfert (W), who wrote Strangers In The Night, was from Hamburg and worked mainly in Germany. He also booked Sheridan and the Beatles at the Star Club in the early 1960s.
The lyrics of example 88, 90 and 91 are about the worry and excitement of falling in love, example 89 about ‘our’ love not being like that between Romeo and Juliet, 92 about the fleeting nature of a passionate summer night, and example 93 about both everlasting love and being forgotten.


If it was difficult to locate convincing examples of scalar appoggiatura strings or chains resembling m5a in the euroclassical Romantic repertoire,\(^{30}\) it was no easier to find them in mainstream English-language popular song recorded since the 1950s: examples 85, 86 and 88 were among the few I found that came even close. Concerned that this inability to find relevant IOCM might be due to inadequate repertoire knowledge on my part, I spent some days searching for likely candidates. I started with slow rock numbers but came across very little except briefly in the instrumental introduction to *November Rain* (Guns ‘n’ Roses, 1991) and, profusely, just before the chorus in a Bryan Adams recording from 1996 (ex. 94) that veritably wallows in its pleading and longing (ten appoggiaturas in under eight seconds).\(^{31}\)

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28. The lyrics of *Suveöö* (‘Summer Night’) translate from Estonian into English as ‘There are many nights in poems where every moment is like an undying find’ (ex. 92), followed by ‘These nights are… dreamed with eyes open… Why are they encountered so rarely in life?’ Thanks to Kaire Maimets and Kadri Rehema (Tartu) for this reference.

29. ‘And if this song was just for me, every note and every word would be for you because love deep in your heart never perishes and is as strong as a prayer. Don’t forget that a part of it is immortal. So when you forget my name, I leave this song here for you.’ Appoggiatura chains were also found in Michelle’s *Große Liebe* and *Straße der Sehnsucht* (2012).

30. EUROCLASSICAL: see Glossary (pp. 453-455).

31. \(J=92 = 0.652 \text{ beats/sec.} \times 3 \times 4/4 (12) = 7.83 \text{ sec.} (0.65'' \text{ per appoggiatura})\). Thanks to Kaire Maimets and Kadri Rehema (Tartu) for the Guns ‘n’ Roses and Bryan Adams IOCM.
Then, mindful of the Adele appoggiatura issue (p. 135), I let YouTube play me through all her hits, only to draw a total blank. Nor did I find scalar appoggiatura strings or chains in African-American styles (soul ballads, R&B, funk, hip-hop, etc.), nor in electronic dance music (techno, etc.), nor prog rock, nor metal, nor industrial, nor in any Beatles tune. That’s when I started on styles whose tonality is more compatible with the dominantal (ionian-tertial), European sound of Abba hits like *Chiquitita*, *I Have A Dream* and *Fernando*. That search resulted in the European SCHRÄGER-style IOCM cited as examples 88-93.33 Appoggiatura strings and chains in the tonal idiom of ionian-mode tertial harmony seem in other words not only to be common in eighteenth-century euroclassical music; they also turn up in popular song of the parlour ballad and schlager type. If that is so, the musical gestures examined here can, in the broader context of internationally disseminated music of the late twentieth century, be understood as repertoire specific. And if that is so, our appoggiatura strings and chains will need to be considered not only as prosodic or kinetic anaphones relating to the ‘soothing of emotional discomfort’ but also as either style indicators or genre synecdoches defined by the repertoire[s] in which they most frequently occur. The semiotic question here is which: style indicator or genre synecdoche?

The answer is probably both. The appoggiaturas in the context of *Fernando’s* verses alone are style indicators because, if they are the norm —‘they dominate the vocal line’ (p. 129)—, they determine or indicate the ‘home style’ in that context and cannot logically ‘refer out’ to anything else. It could also be argued, from a poïetic viewpoint, that they are part of Abba’s own ‘home style’, as suggested by the appoggiaturas in Agnetha Fältskog’s pre-*Fernando* song *Den jag väntat på* (1968; ex. 90, p. 143) and by stylistic similarities in the pre-Abba output of Björn Ulvaeus in the Hootenanny Singers.34 However,

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32. See footnote 19 (p. 141) for a counter-argument to this observation.
33. SCHRÄGER: see p. 322 ff. and Glossary (p. 469).
34. e.g. *Omkring tiggarn från Luossa* (Hootenanny Singers, 1972; ftnt 25, p. 143). For appoggiaturas as part of Abba’s ‘home style’, see p. 303 ff.
the likelihood of m5a functioning as a genre synecdoche, rather than style indicator, increases if you enlarge the context to the complete song because the refrains contain no such vocal gestures. Besides, Fernando’s verse and instrumental sections already feature several genre synecdoches — the Andean sound of quena flutes and charango, the Hispanic mañana turn, the military-Hispanic Boléro drum — while the words speak of memories, of ‘long ago’, ‘the Rio Grande’, etc., i.e. of another time and place, not ‘here and now at home’. Since m5a co-occurs with that presentation of a verbal and musical elsewhere, it would not be rash to consider it also as part of that same semiotic elsewhere. And if the appoggiaturas are considered in the larger international context of popular song, mainly of Anglo-American provenance, in the late twentieth century and of their audiences, it’s likely that m5a will act as reference to repertoires that diverge stylistically from the (then) contemporary mainstream, which, as noted earlier, rarely includes appoggiatura strings or chains. That means m5a will most likely act as a genre synecdoche, a musical sign type that refers out from a ‘home’ style to another style, and from that other style to paramusical phenomena associated with that style. So, to which ‘other styles’ does m5a refer and with what paramusical phenomena are those other styles associated?

According to the account just given, only two major repertoires relevant to Fernando and its reception in the mid 1970s seem to feature appoggiatura strings or chains to any significant extent: eighteenth-century euroclassical music and popular European styles descending from that tradition — parlour song and schlager, the latter including Swedish genres like svensktoppen and dansbandsmusik. If you were Scandinavian and in your forties when Fernando was released, you might well have heard Abba’s appoggiaturas as stylistic ‘home territory’, as style indicators of the broad schlager tradition with which you were already familiar. If, however, you were younger, or if you lived in the Anglophone world and had formed listening habits around The Beatles and other pop or rock styles from the 1960s and early 1970s, you would be less familiar with that schlager tradition. On the other hand, it would at the time have been hard to avoid exposure — at school, at church,

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35. See Svensktoppen, Dansband, and Chapter 11, especially p. 000-000.
36. The most popular genre in Sweden was, in the mid-1960s, old-time dance music: see gammaldans section in chapter 9, p. 285 ff.
on the radio, etc.— to euroclassical music, or to have been unaware of the higher status it was accorded in public policies regarding the media, education and spending on the arts. It’s from this perspective that Fernando’s m5a can be understood as a genre synecdoche. It’s similar to the appoggiatura strings and chains that are so common not in 1970s pop-rock (‘home’) but in eighteenth-century euroclassical music (‘elsewhere’).37 It’s also a repertoire associated, in Sweden at the time of Fernando’s release, with notions of refinement and aesthetic value.38 Examples 95-98 (p. 147), taken from works composed between 1749 and 1781, provide evidence of the stylistic habitat and identity of appoggiatura chains and their connotations.

The key paramusical concept in examples 95, 97 and 98 is MERCY (misericordia, eleison)39 —contemplating it or pleading for it. In the Haydn extract (ex. 96) it’s a combination of SYMPATHY and praying for MERCY.40 Whatever the case, the ‘soothing of emotional discomfort’ is in clear evidence and various aspects of pleading, comforting, sympathising or consoling are never far away in the religious texts set to music in those examples.


37. See ‘stock-in-trade’ as qualifier of appoggiaturas in the mid-to-late 18th century (p. 134).
38. See ‘Classical absolutism’ in Tagg (2013: 89, 94-99), including Riemann and his idea of ‘the masses’ and their ‘arsehole art’. [T]he first probable reason for the staying power of absolutist [music] aesthetics in Europe is that it worked for a long time as a reliable marker of class membership. Even today, adverts for financial services are much more common on classical format radio than on pop or Country stations. NB. Appoggiaturas remained a feature of popular song in Sweden for a long time (p. 303).
39. Eleison/ἐλέησον = have mercy, aorist imperative of ἑλεῖν (v., have pity/mercy).
40. Sympathy: ‘Quis non posset contristari | Christi Matrem contemplari | dolentem cum Filio?’ (Who cannot be moved to tears seeing Christ’s Mother suffering with her Son?); pleading: ‘Flammis ne urar succensus, | per te, Virgo, sim defensus | in die iudicii (Lest I be burnt in flames, let me, [Holy] Virgin, be defended by You on judgement day).
41. The Magnificat is taken from Luke (v. 1, 46-55) and reportedly spoken by Mary after the ‘immaculate conception’. The words come near the end of the canticle: ‘He [God] remembering His mercy’ (continues ‘hath holpen his servant Israel’).
Examples 99 and 100 have no words on which to base any observations about specific paramusical fields of connotation (PMFCs). They are included merely to underline how appoggiatura chains performed over simple ionian-tertial harmonies in a similar tempo to Fernando's are thoroughly style-typical for the repertoire to which they belong.

42. *Stabat Mater* (Dolerosa), a thirteenth-century hymn whose words imagine the suffering of Mary, mother of Jesus, standing by the cross as he hangs there (*juxta crucem… dum pendebat*), also includes the elements of sympathy and pleading (see footnote 40).
43. *Laudate Dominum omnes populi quoniam confirmata est super nos misericordia ejus* = Praise the Lord, all peoples, for his mercy upon us has been confirmed.
44. The appoggiatura chain occurs just before *Christe eleison* (Christ, have mercy).
Most of the IOCM relevant to m5a has consisted of short descending scalar passages of which several were in parallel thirds or sixths (ex. 68, 89, 94, 95, 99, 100a). Now, two-voice tertial parallels (in thirds or sixths) are so common in the instrumental and verse sections of *Fernando* that they themselves warrant some sort of discussion. After all, the vocal lines in verses 2 and 3 are sung by two female voices in tertial parallels (b. 25-37, 63-75) and the two flutes are treated similarly (b. 1-2, 5-11, 56-62). While the sung tertial parallels consist entirely of scalar appoggiatura chains (m5a; ex. 101c), the flute parallels appear also in m1a (‘quena’, ex. 101a) and m2 (‘sunrise’, ex. 101b).45

Doubling motifs or melodies at the third or sixth is so common in dominantal (ionian-tertial) tonality that it can semiotically do little more in *Fernando* than indicate the vast body of music featuring the device. Since that repertoire includes the ‘high lonesome’ parallel thirds of bluegrass as well as busy

45. For discussion of m1a (quena), see pp. 78-80; for m2 (sunrise), see pp. 89-92.
semiquavers in the late Baroque, I’ll restrict IOCM here to popular song of direct structural and cultural relevance to Fernando. Examples 102-104 come from the same German schlager tradition as examples 93 (p. 144) and 132 (p. 173). Tertial parallels were stock in trade of this tradition which dominated Swedish-language popular song through much of the 1960s before the definitive emergence of Anglophone pop and rock into the Swedish mainstream.

Ex. 102. Lolita (1961): Rosen werden blüh’n

Ex. 103. Anneke Grönloh (1963): Das Leben kann schön sein

Ex. 104. Heintje (1967): Mama

Three examples of schlager-influenced Swedish-language pop from the 1960s have already been cited as IOCM for m5a. The last of those (ex. 90) was a recording by Abba’s Agnetha Fältskog. Example 105 cites another.

46. For the high tertial parallels of bluegrass-related music see, for example, Monroe (1966), High Lonesome (1994), Tagg & Clarida (2003: 353, 473), Everly Brothers (1959), Hollies (1973), etc. For euroclassical tertial parallels see, for example: [1] ongoing accompanimental semiquavers at ‘Wonderful, Counsellor’ in the Hallelujah chorus from The Messiah (Handel, 1741), or the start of the opening chorus in the St John Passion (J S Bach, 1724); [2] melodic tertial parallels in the Christe eleison section of the B Minor Mass (J S Bach, 1737), or in the homophonic duet passages of the Sinfonia Concertante for Violin and Viola, K364 (Mozart, 1779); see also euroclassical tertial parallels in ex. 68, 69, 95, 99, 100a.

47. For discussion of schlager, see p. 322 ff., of svensktopp, p. 000 ff.

48. TRANSLATIONS: [ex. 102] Roses will bloom when we meet again; [ex. 103] Life can be so good, so wonderfully good if you’re not lonely and on your own; [ex. 104] Mama, when life brings worry and pain, I think only of you. Mama, your heart beats for me.
With its parallel sixths and thirds, this *svensktopp* hit illustrates the schlager element in what became Abba’s tonal idiom, most clearly in *Fernando, I Have A Dream* (ex. 70, p. 132) and *Chiquitita* (ex. 113, p. 154). Now, even if schlager was the main influence on Swedish popular song in pre-Abba times, the dominantal style under discussion here is not solely a Northern European affair because *Mama* (ex. 104) and *En sång om sorg och glädje* (ex. 105) are in fact both *Italian*.50 Indeed, Northern European musicians seem to have found tertial doubling of the melodic line entirely compatible with musical notions of the Mediterranean in general (ex. 106).

It’s also very likely that these ‘sunshine’ connotations were reinforced by the popularity of package holidays that gave rise to charter-flight hits like *Viva España* (1973, ex. 131, p. 172), *Jag vill resa bort* (Sven Ingvars, 1974), *Hasta la vista* (Schytts, 1974)51 and *Una paloma blanca* (1975, ex. 107, p. 152). *Una paloma blanca* is a particularly interesting specimen of the genre because not only does the tune of its intro and refrain run entirely in parallel thirds; it also features, like *Fernando* and the *B* section of *El cóndor pasa* (ex. 28, p. 92),

49. ‘A Song About Sadness and Happiness’: ‘Through everyday life there flows a melody made by two people in intimacy and sympathy’; ©Mario & Giosy Capuano.

50. *En sång om sorg och glädje*, originally released in 1972 as *Union Silver* by Glasgow band Middle of the Road, is by Mario Capuano (©), who also wrote for Bobby Solo, Rocky Roberts, Mina, Peggy March, Nana Mouskouri and Demis Roussos (W it. *Mario_Capuano* [160422]). Heintje’s *Mama*, (© 1940 as *Mamma son tanto felice* and later recorded by Pavarotti, is by Neapolitan composer Cesare Andrea Bixio with words by Bruno Cherubini, partisan and descendant of famed composer Luigi (W it. *Bixio_Cherubini* [160423]).

51. *Jag vill resa bort från snö och is* = ‘I want to get away from snow and ice’. The lyrics to *Hasta la vista* (Schytts, 1974) started ‘Malaga med sol och stränder många svenska hjärtan tänd’ [=Malaga with sun and beaches fired up many Swedish hearts]; its refrain included the words ‘I dina spanska ögon jag ser en tår’ [=In your Spanish eyes I see a tear]. For more about Swedish charter holidays in the 1970s, see © Willis (2014).
end-blown flutes in parallel thirds and, unlike Fernando and El cóndor pasa, minichromatic tertial parallels redolent of holidays in Greece (ex. 108).52


Ex. 108. ‘Greek sunshine holiday’ motif in (a) Una paloma blanca; (b) Zorba’s Dance52

Now, Greece and Spain may be the most popular sunshine holiday destinations for Northern Europeans but for North Americans Mexico is much closer. One of the most familiar examples of sunny tertial parallels from south of the border is the frenetic Jarabe Tapatío (ex. 109, \( \frac{3}{4} \), \( \text{J.} \geq \text{132} \)), used as Mexican festivity cue in, for example, Speedy Gonzales cartoons.53

Ex. 109. Jarabe Tapatío a.k.a. the Mexican Hat Dance (trad., cit. mem.)

Another famous icon of Mexican ‘sunshine thirds’ is the less hectic mariachi favourite Cielito Lindo (ex. 110).

‘It has become a non-official symbol of Mexico, specially in Mexican expatriate communities around the world or for Mexicans attending international events such as the Olympic Games or the FIFA World Cup.’54

52. Zorba’s Dance (Theodorakis, 1964) has been transposed into F to facilitate comparison. For information about this piece and tourism in Greece, see Tagg & Clarida (2003: 467).
53. imdb.com/title/tt0048649/soundtrack [160424].
A third source of Mexican tertial parallels is in norteño/tejano music. Melodic parallel thirds or sixths are omnipresent in, for example, the hugely popular love ballad **Volver Volver** (ex. 111).56

A fourth source is the **CORRIDO**, a time-honoured popular tradition of ‘message songs’ still very much alive both in Mexico and, as illustrated in Grupo la Meta’s **El Quemazón** (ex. 112, p. 154), among US Latinos. To grasp the genre’s topicality please note that Grupo la Meta was a **CONJUNTO** consisting of five young second-generation Californians who supported Vermont senator and social-democrat Bernie Sanders in his bid for nomination as presidential candidate for the US Democratic Party in 2016.

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54. [W] **Cielito Lindo** [160424]. It’s on the repertoire of every mariachi band (see **MARIACHI** (various) in RefAppx) and has been recorded by numerous artists, including Placido Domingo and Luciano Pavarotti. The song is also known as ‘Canta, no llores’ (=sing, don’t cry) or the ‘Ay Ay Ay’ song (loc. cit.). Swedish rock artist Jerry Williams (Sven Erik Fernström), who toured Sweden with the Beatles in 1963, recorded a ¾ version of the song in 1962, without parallel thirds, under the title **Hello Goodbye** or **Twistin’ Patricia** (J Williams, 1962).

55. **TITLE**: lit. = beautiful little sky, i.e. my little darling. **LYRICS** = Because singing, little darling, gladdens [our] hearts.

56. **Volver Volver** has been performed and/or recorded by Ry Cooder (1977, with Flaco Jimenez), as well as by (all [W] [160424]) Plácido Domingo (with Josep Carreras and Alejandro Fernández), Freddy Fender and Flaco Jimenez, Ana Gabriel, Los Lobos, Moderatto (Mexican rock) and Linda Ronstadt. It was also featured in the Colombian telenovela **La hija del mariachi** (= The Mariachi’s Daughter) [W] ZUcwR1FFqUM [160424]. The photo of Fernández is from the front cover of his CD **Más con el número uno** (2001).
154  Tagg: Fernando the Flute (IV) — 4. Vocal verse museum

Ex. 112. Grupo la Meta (2016): El Quemazón (corrido for Bernie Sanders)\textsuperscript{57}

Ex. 113. Herb Alpert & the Tijuana Brass (1964): Mexican Shuffle

A fifth source of widely circulated sunny tertial parallels is the highly successful, perky, ‘happy trumpet’ pop style of Herb Alpert’s Tijuana Brass and their emulators.\textsuperscript{58} There’s no doubt about the influence of mariachi trumpets on Alpert’s work (ex. 113),\textsuperscript{59} nor about its Mexican PMFCs, including the band’s name —Tijuana, not Burbank, for the brass—, their attire —matador bolero jackets and mariachi garb—, not to mention the titles of a significant number of their recordings, including Mexican Shuffle.\textsuperscript{60} Of course, there’s no brass, happy or sad, in Fernando, Chiquitita or any other Abba song: the Tijuana Brass connection is in-

\textsuperscript{57} TITLE: El Quemazón = the big fire. LYRICS: ‘He’s the man with a vision to better this country. He’s running for president but the rich don’t want him’. For translation of the complete lyrics, see \url{democraticunderground.com/12511577637 [160424]}.

\textsuperscript{58} One of those emulators is Pedro Gonzales and his Mexican Brass with their 1967 LP Happy Trumpets. ‘Happy Trumpeter’, on the 1961 Bert Kaempfert album That Happy Feeling, was later arranged differently and recorded by Alpert as ‘Magic Trumpet’ (1966), to which the theme for BBC TV’s Match of the Day (Stoller, 1970) bears an uncanny resemblance. For evidence of Alpert’s immense popularity see footnote 61.

\textsuperscript{59} [In Tijuana…] ‘Alpert [heard] a mariachi band [at] a bullfight… [He] adapted the trumpet style to the tune [he’d previously been working on], mixed in crowd cheers and other noises…, and renamed the song The Lonely Bull… Originally the Tijuana Brass was just Alpert overdubbing his own trumpet, slightly out of sync.’ \textsuperscript{W} Herb Alpert [160424].

Fig. 15. Herb Alpert in bolero jacket, 1966, and two Tijuana Brass members (L) dressed as mariachi musicians.
cluded here solely as additional evidence of the ubiquity of tertial parallels in both European and North American pop from the 1960s, the 1970s and after. But there’s more to all this melodic parallel movement than its mere tertiality, because a perusal of the device in Fernando, Chiquitita and the vast majority of popular music IOCM presented earlier reveals that it is carried: [1] by vocals in both Abba songs and in IOCM examples 28, 70, 89, 94, 102, 103, 104, 105, 107, 110, 111 and 112; [2] by flutes in Fernando, as well as in examples 4, 8, 28, 64, 106 and 107.

Virtually all the material just referred to comes from schlager, from Latin popular song, or from music with Latin connotations. If parallel thirds on acoustic guitar are added to the equation (ex. 114 and 117 (p. 161)), the balance tips in favour of the Latin-American connection. Also, Fernando and Chiquitita are distinctively Hispanic apppellatives. The latter is a double diminutive of chica (= girl) whose single diminutive form, chiquita, is familiar to Anglophones in the guise of Chiquita Brands International, successor to the infamous United Fruit Company, and the world’s biggest distributor of bananas, 66% of which are exports from Central America and the Caribbean.

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60. Among Tijuana Brass tracks with Hispanic/Mexican titles are (in chronological order):
   [1962] The Lonely Bull (El Toro Solitario), Mexico, El Lobo, Tijuana Sauerkraut, Acapulco 1922;

61. Between 1965-10-16 and 1967-04-27, Herb Alpert & the Tijuana Brass ‘had at least one album in the Top 10‘ (81 consecutive weeks)… ‘In 1966, over 13 million Alpert recordings were sold, outselling the Beatles. That same year… Alpert set a new record by placing five albums simultaneously in the Top 20 on the Billboard Pop Album chart, an accomplishment that has never been repeated.’ [W] Herb Alpert [160425].


63. See Table 2 in [W] Banana. See also [W] Banana republic, especially the section about Guatemala, plus the extract from Pablo Neruda’s poem ‘La United Fruit Co.’ [160426].
The lyrics of the song cited in example 115 address a little girl (una chiquitita) ‘chained by [her] own sorrow’ with ‘no hope for tomorrow’. Her ‘love’s a blown-out candle, all is gone and it all seems too hard to handle’; she’s ‘so sad, so quiet’, etc. However, the lyrics assure her that ‘heartaches come and go’ and that she’ll be ‘dancing once again’ with ‘no time for grieving’. She’s exhorted to try again, ‘like you did before, sing a new song, Chiquitita’.

This Abba song, with its CHEER-UP! lyrics and sunny parallel thirds, was part of a UNICEF event staged in the UN General Assembly in January 1979 to mark the start of the International Year of the Child, since when Abba have continued to donate half of Chiquitita’s royalties to UNICEF.64 The UN event came eight years after The Bangladesh Concert (1971) but prefigured both Band Aid’s Do They Know It’s Christmas and USA for Africa’s We Are The World (1984-5) by several years. Whatever the chronology of these mass-mediated benefit concerts and charity events, images of suffering children—in Biafra, Vietnam, Bangladesh, the Horn of Africa, etc.—were far from uncommon on TV screens in the urban West, and charitable reactions from concerned citizens in the ‘developed’ part of the world which I still inhabit were not rare. On the other hand, children suffering in Latin America, those living

64. UNICEF, The United Nations Children’s Emergency Fund, was originally created by the United Nations General Assembly (1946-12-11), ‘to provide emergency food and health care to children in countries that had been devastated by World War II’. Since then its main activities have been in developing countries where child death rates are still ‘appallingly high’ (UNICEF) [160426]. Among artists other than Abba to appear in the 1979 event, hosted by David Frost, were The Bee Gees, John Denver, Earth Wind & Fire, Kris Kristofferson, Rod Stewart, Donna Summer and Jackie De Shannon.
in the poverty and violence of a favela or barrio dominated by drug gangs, or whose parents were forcibly ‘disappeared’ by the death squads of US-backed fascist dictatorships under Operation Condor in countries like Brazil, Chile, Argentina, Bolivia or Uruguay, didn’t seem to provoke as much sympathy. That relatively low degree of concern was, I thought, disturbing. It also struck me as paradoxical from the viewpoint of music semiotics because by the time of Fernando most of us had heard — in tunes like Jarabe Tapatío, Cielito lindo, Volver Volver and Mexican Shuffle — so many easily accessible major-key Latino (or ‘Latino’) ditties running in tertial parallels that we ought logically to have empathised more easily with the delights and distress of Latin Americans than we did with the plight of those whose musical culture many of us would have found unfamiliar, if not incomprehensible. Moreover, no-one living in Sweden at the time of Fernando’s release in 1975 could have escaped knowledge of the horrors that had befallen the Chilean people since September 1973. And even if they had somehow both managed to avoid TV news altogether and failed to register the arrival in Sweden of numerous refugees escaping fascist dictatorships in Latin America, they would have at least been aware of Speedy Gonzales (1955), that cheeky cartoon character and ‘the fastest mouse in all Mexico’. They would have been familiar with the little mouse’s penchant for fiestas featuring infectious tertial parallels (ex. 109, p. 152); and they would have noticed Speedy’s loyalty to his fel-

65. Barrio is used here in the Venezuelan, Dominican and US sense to denote a slum (favela = shanty town) or poor part of a city. I first became aware of the plight of children in Latin America after seeing Buñuel’s film Los Olvidados (1950) in 1962 or 1963.

66. These issues are discussed briefly in Chapter 00 (p. 000 ff.). John H Coatsworth, provost of Columbia University (New York), calculated that the number of victims in Latin America alone under Operation Condor (1970-78, 1981-90, 17 years) far surpassed that of the Soviet Union and the Eastern Bloc 1960-1990 (30 years). One particularly repugnant type of action directly against children occurred in Argentina during the military dictatorship. Its fascist forces ‘transferred’ (=abducted) infants from their ‘disappeared’ (= killed) ‘subversive’ parents to childless military and police couples professing the ‘civilised Christian’ values favoured by the sick régime (see, for example ‘Children of the Dirty War’ (New Yorker, 2012-03-19) and Dirty War [160426]; see also footnote 8, p. 226).

67. For example, as an educated and quite eclectic musicologist and musician, I can cite a fair number of Latin American tunes (as I do in this book) but I only know one (1) Vietnamese tune, without lyrics (Giải phóng miền nam, see Huynh Minh Sieng (nd)), and can bring to mind absolutely none at all (0, zero) from Bangladesh, the Horn of Africa (including Ethiopia) or Southeastern Nigeria (ex-Biafra).

68. That part of Fernando’s history is recounted in Chapter 7 (p. 221 ff.).
low Mexican mice, to those little Latino guys trying to get a small share of the mountains of cheese hoarded on the US side of the border by bulbous Sylvester, ‘el gringo pussygato’. What could illustrate more entertainingly the gulf between rich and poor north and south of the US-Mexican border? How could the need for organisation, courage and resourcefulness in the struggle for equality and justice have been presented more engagingly to a broad public? Those are rhetorical questions. The non-rhetorical question is why those of us living on the gringo pussycat side of the geopolitical border, at least before the dissemination of images from the horrors in Chile (1973-4), were apparently less aware of human suffering in Latin America than we were of human suffering elsewhere.

Simplifying matters drastically, two types of explanation can be offered, one overtly political, the other less so. The first type of explanation concerns issues addressed in Chapter 7 (p. 236 ff.) — corporate power, financial exploitation, media ownership, market economy propaganda and the notion of Latin America as the USA’s own backyard. The other set of explanations has two perspectives. One is the notion that human suffering caused by natural disasters (‘acts of God’) merits our solidarity — ‘it isn’t their fault’, so to speak —, whereas pain, injustice, death and destruction caused by greed, arrogance, cynicism, oppression, moral sloth and market forces are more likely to be regarded as somehow less deserving of our sympathy, ‘because’ (!?) the misery is caused by human, not divine, action. The second perspective is semiotic. It relates to ethnic stereotyping and involves, in a ‘first world’ context, attitudes to Latin America. It’s in this light that Speedy Gonzales may be part of the problem rather than of its solution.

Example 116 presents a synchronised comparison between the start of the Pat Boone single Speedy Gonzales (1958) and a condensed version of the transition in Fernando from intro/interlude into verses 1 and 3.

69. Tom (mouse) always beats Jerry (cat)! See also Speedy Gonzales (1955) in the RefAppx.
70. See Monroe Doctrine and America’s backyard.
71. The disturbing implication here is in my view also cynical, in that the suffering seems to be regarded, at least partially, as the victims’ own fault. It’s a position which falsely assumes that charity is apolitical and that alleviating human suffering inflicted by other humans is too troublesome because it’s involves politics.
(♩♩), played on acoustic guitar in *Speedy* and by flutes in *Fernando*. Those scalar runs occur over a V function (E) and culminate on a static tonic chord (A). In *Speedy* the tonic chord soon disappears (ex. 116, b.2), leaving room for Boone to deliver a short, literally *parlando* (‘Ο spoken’) introduction which mentions ‘old Mexico’, ‘adobe haciendas’ and ‘the plaintive cry of a young Mexican girl’ (*una chiquitita*?). Also in bar 2 of example 116, *Fernando*, arriving on the tonic (A), sets a scene of similarly ethnic-exotic Latinamericanicity using solely *musical* means: with its ongoing tremolando charango/guitars and the rest of museme 1 we’re not in Mexico but in Andean open altiplano scenery (see pp. 77-89 and 277 ff.).

Ex. 116. *Speedy Gonzales* intro (Pat Boone, 1958, transposed from B) synchronised with transition in *Fernando* from i2 to v1 and v3.73

A female vocalist then enters, *quasi parlando*, in both tunes (ex. 116, b.4-8). Instead of ‘adobe haciendas’ and ‘a plaintive young Mexican girl’ (*Speedy*), the Latin American scene set verbally in *Fernando* includes ‘a starry night’ (‘moonlit’ in *Speedy*), ‘distant drums’ and the ‘Rio Grande’. While the *Fernando* vocalist’s delivery can, as I’ll argue shortly (p. 165 ff.), be characterised as serious and sincere, the female voice in *Speedy Gonzales* is raucous and

72. *Latinamericanicity* is a direct translation of the Spanish word *latinoamericanicidad*. It’s an abstract noun denoting a set of traits perceived as Latin American (see Glossary).

73. *Fernando* 1’s bar 1 cites the transcription’s bar 61 (p. 61), just before the start of verse 3, but it’s also similar m1a’s sequential descent into the start to verse 1 (bars 8-12, pp. 49-50). Bars 13-20 (v1) and 64-71 (v3) in the *Fernando* transcription have been compressed into the four bars of example 116’s ‘Fernando 2’ line to highlight.
verbally no more articulate than its three consecutive bursts of ‘LA-LA-LA-LA-LA-LA-LA-LA’ allow. The effect is probably intended as humorous in that the vocal sound resembles less ‘the plaintive cry of a young Mexican girl’ and more the sound of an understandably exasperated wife.74 Despite this obvious difference of verbal content and vocal delivery in example 116, the two vocal lines share three structural traits in common: [1] they’re both delivered in a quasi-recitativo manner; [2] they’re both accompanied by tremolando guitar[s] without ongoing motoric groove; [3] they both follow the milksap vamp progression I-vi-ii/IV-V (A, F#m, Bm/D, E).75

Treating those traits semiotically in reverse order, the vamp chord sequence acts as style flag for post-rock’n’roll North American pop from around 1960—the milksap era. In Speedy Gonzales (1958) it’s an indicator of a (then) contemporary popular style, whereas in Fernando it’s more likely a genre synecdoche referring from pop in the mid-1970s to an easily identifiable repertoire of ‘golden oldies’ issued fifteen years earlier, including the naïvely romantic world of their lyrics laden with simple and achingly sincere TEEN-ANGEL love and devotion.76 That connotative semiotics is reinforced by the fact that the milksap repertoire includes a fair number of recordings which, like Speedy Gonzales and Fernando, start with a parlando or quasi-senza-misura introduction, a formal device that can also, either sung as recitative or simply spoken, initiate a Mexican corrido performance.77 However, the most obviously ‘Latin’ musical cue in example is the opening scalar run in parallel thirds (ex. 116, 117). Such runs don’t appear only in quasi-Latin songs like Speedy Gonzales, Fernando and Chiquitita: they are also generically ‘Latin’, at least according to the online tutorial Latin and Classical guitar lesson: parallel thirds.78

74. I had assumed that the LA-LA-LA-LA phrases in the intro to Speedy Gonzales were sung by a man because the vocal persona made me think of the pepperpot ladies from Monty Python’s Flying Circus (List of recurring Monty Python… characters). In fact the LA-LA-LA voice belongs to (Q) Robin Ward (Speedy Gonzales (song)). See also footnote 79 (p. 161).
75. See under Chapter 3, esp. pp. 98-103, and MILKSAP in Glossary.
77. Milksap recitativo introductions are found in, for example, Poetry In Motion (Tillotson, 1960), Do You Love Me? (Contours, 1962; Poole, 1963), Teen Angel (Dinning, 1960), Runaround Sue (Dion, 1961), Take Good Care Of My Baby (Vee, 1961). Examples of senza misura corrido introductions are [spoken] in El corrido de Chanito (Culiacan, 2015) and El corrido del diablo (2011), and [sung] in Así dice el corrido y así fué (Traviesos, 2012), La Adelita (nd), El corrido de Goku (Chavez, 2015).
Ex. 117. Instrumental, introductory scalar runs in parallel thirds: (a) Speedy Gonzales (Boone, 1958), (b) Fernando (Abba, 1975), (c) Chiquitita (Abba, 1979b).

The similarities between transitions to verse in Fernando and the start of Speedy Gonzales, set out in example 116 (p. 159), are certainly striking but that doesn’t mean that Fernando is necessarily predicated on the Pat Boone ‘oldie’, even less that Fernando in any way plagiarises Speedy Gonzales, because, as just mentioned, senza misura introductions and vamp progressions are heard in numerous other teenage hits circulating in North Atlantic nations around 1960. On the other hand, I don’t recall another song from the milksap genre and era to feature not just those two structural traits but also: [1] a Hispanic song title (‘González’, ‘Fernando’); [2] verbal references to Latin America (‘Mexico’, ‘Rio Grande’); [3] scalar tertial parallels on acoustic guitar or flutes (ex. 117). It’s here with issues of verbal and musical stereotyping that we can reconnect with Speedy Gonzales as a potential semio-political problem.

Considering first the Pat Boone recording’s verbal portrayal of Speedy as an irresponsible and niggardly two-timing drunkard, the ‘young Mexican girl’ of the song’s introduction emits her ‘plaintive cry’ with good reason, except that the vocal persona behind that ‘cry’ sounds more a like nagging housewife than a chiquitita crying for help. It’s in this way that the song’s narrative becomes little more than a burlesque based on white US-American stereotypes of a working-class Mexican slob (Speedy) and his understandably bitter wife (Rosita). The humour in Speedy Gonzales cartoons, on the other hand, is, as suggested earlier, quite different because the recurring butt

78. Latin and Classical guitar lesson: parallel thirds is at Keyder (2012) [160429]; it’s subtitled ‘something you’ll find a lot in different styles of Latin and classical music’; see also Guitar Lesson: Soloing with 3rds - Tutorial with TAB (2015) at WSXWoR3DKnA [160429]. For corrido runs in parallel thirds on guitar, see, for example, Benjamín Argumedo (Miguel y Miguel, nd/2015) and Corrido de Pancho Villa (Jara, 1970). There are also parallel thirds on acoustic guitar in Víctor Jara (ex. 206, p. 396 ff., b. 56-58, 69-70, 74-79).

79. Speedy, who is of course Mexican, comes across in the lyrics as a greasy, unhealthy, working-class Mexican slob who’s enthusiastic about green stamps given to Tequila drinkers in the local cantina. His T-shirt is stained by a ‘floozie’s’ lipstick and he neglects his wife and home (‘roaches’, ‘leaking roof’, ‘no coke’, ‘no enchiladas in the icebox’, etc.). For a summary of racist US Latino stereotypes — Latin Lover, Domestic, Male Buffoon, Harlot, Female Clown, Bandito — see Brownface! (http://brown-face.com/).
of ridicule is neither Speedy nor his fellow Mexican mice but the big ‘gringo
cat’. That said, even if the Speedy Gonzales cartoons side sympatheti-
cally with the ‘little guys’, stereotypes (which demand simplification and
one-sided exaggeration to work) are, in any animated short that’s supposed
to make us laugh, not so much unavoidable as indispensable to the creation
of entertaining and easily identifiable caricatures, moods and settings. Still,
problems arise if the stereotypes, positive or negative, are ethnic and if
knowledge of the culture represented by those stereotypes includes little
else. In such cases our understanding of and identification with that culture
and its people will inevitably be impoverished. That’s why, for example,
cheerful Speedy Gonzales stereotypes, including the sunny tertial parallels
of the *The Mexican Hat Dance*,\(^80\) while encouraging us to identify with Latin
American ‘delights’, don’t do much to help us to empathise with Latin
American ‘distress’.\(^81\) It’s in this way that Abba’s unhappy *Chiquitita* is diffi-
cult to reconcile with the unhappy real *chiquitita* in figure 16b (p. 156). More-
over, as I try to explain in chapter 00, even *Fernando* is affected, albeit to a
lesser extent, by this same sort of semiotic incongruity.\(^82\)

Having discussed tertial parallels in the wider perspective of popular song
traditions from Northern Europe, the Mediterranean and Latin America, it’s
now time to summarise discussion of m5a, the *Fernando* museme subjected
to more tertial parallel treatment than any other and the museme that domi-
nates the song’s vocal line in all three verses.

\(m5a: a\) short summary

We’ve seen that m5a has countless equivalents in the pre-romantic euroclas-
sical tradition and some in popular ballads of the non-African-American
type. We’ve also noted that m5a is often performed in tertial parallels over
standard tertial harmonies, an idiomatic trait in Mediterranean and Latin
American as well as in Northern European popular song (schlager). From
these observations it’s possible to summarise, in very general terms, the
museme’s signification in the following terms. Since *Fernando* received ex-

\(^80\) a.k.a. *Jarabe Tapatio*: see example 109, p. 152.
\(^81\) ‘Delight and distress’: see discussion on page 157.
\(^82\) Part of the problem is alienation at home in the ‘north’ and its annual antidote in a happy
holiday destination in the ‘south’ where the sun shines, where there are plenty of sunny
tertial parallels.
tensive airplay in Europe and North America in top-forty or middle-of-the-road programme formats — pop, rock, disco, etc. —, the appoggiaturas in *Fernando* (1975) can be understood as connoting paramusical phenomena *outside* that sociomusical sphere in that part of the world at that time. Museme 5a would more likely have suggested notions of the ‘deep feeling’ and ‘great sentiment’ of pre-rock European schlager, or of sunny, melodic latinness or, not least, of the euroclassical tradition with its popular connotations of ‘Olde Worlde refinement’, of ‘grace’ and ‘class’.\(^\text{83}\)

**The verse’s vocal line**

In this section I first describe how the melody or main foreground figure in *Fernando*’s verses relates to the accompaniment or background discussed at length in chapter 3. I also discuss how various structural devices (rhythmic liberties, irregular periodicity, etc.) affect the character of the appoggiaturas and tertial parallels examined previously in this chapter.

**Monocentric panning**

As with most recordings of popular song, the vocal line of the verse in *Fernando* is panned centre front. This stereo localisation recreates the physical position of the vocalist or soloist performing live in relation to their accompaniment, i.e. in the middle and at the front of a stage, backed and flanked by a sonic semi-circle of accompanying musicians and instruments or singers, and as the *focal point* in a one-way projection of sound from this semi-circle to the auditorium (figure 17). This duality between melody and accompaniment, a musical parallel to that between figure and ground in visual arts and historically related to monocentrism and bourgeois notions of the individual, has been discussed at length in other publications to which readers are referred for explanation of the phenomenon.\(^\text{84}\)

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83. *Appoggiaturas* are very rare in rock music. Their absence there makes their presence in a pop tune like *Fernando* more conspicuous as reference to genres where they do occur.
In *Fernando*, the dualism just mentioned not only implies that the singer is the central ‘reference point’ of the piece but also that her mouth is placed nearer the listener’s ear, not through proximity to the recording mic but through the relative volume given to the main vocal channel(s) in the mix. It’s a mixing procedure that creates a closeness of confidentiality between singer and listener. The electronically produced and perceived acoustic distance between singer and listener is clearly not the same as that between accompanying instruments and listener. Moreover the generous amounts of reverb given to the guitars and flutes not only emulate large spaces; they also create a sense of distance between the source of the sound and the listener’s ears. It’s more than likely that quite a lot of reverb has also been applied to the main vocal track(s), but the perceived duration of that reverb is less than that accorded to quenas and charangos. It’s in this way that Anni-Frid Lyngstad, *Fernando’s* lead singer, has been put into acoustic close-up and the flutes and charangos further away, as suggested in figure 18.85

**Fig. 18. Montage. European model, with headset and fashionable poncho, backed and flanked by quenistas and charanguistas on an Andean altiplano.**86

84. See ‘Figure/ground = Melody/accompaniment’ in Chapter 12 of Tagg (2013: 425–446). See also ‘Fernando as flute’, p. 273 ff.
85. When mixing a track from far-off to close-up, you can use four tricks: (1) increase relative mix volume, (2) decrease ratio of reverb to original signal (3) decrease length of reverb, (4) pan centre. This low-reverb, pan centre-front mix puts the track inside the listener’s head, so to speak. See also comments by Tony Gurrin (UK National Film School) in Tagg (1980).
86. Original photos: see figures 9-10 (pp. 88-89) and Image Credits (p. 000).
The next question is what, apart from what the lyrics tell us, does our stage-front narrator mediate? Her aural stage placement suggests confidentiality and her ongoing appoggiatura chains connote, as argued earlier, the ‘soothing of emotional discomfort’, something refined rather than vulgar, ‘deep feelings and great sentiment’ in moderation, etc. But there is more.

Recitatival fervour

Ex. 118. Fernando — vocal line, verse 1, bars 14-21; N = as notated in commercial sheet music; R = as recorded.

As notated roughly in the ‘R’ lines of example 118 and in the transcription (b.12-37, 63-75), Fernando’s lead vocalist, Anni-Frid Lyngstad, takes rhythmic liberties in her interpretation of words which in the sheet music version of the song are written as regular quaver movement (‘N’ in ex. 118). This aspect of interpretative license highlights the parlando, rubato, recitatival character of the verse, an effect heightened by the division of musical flow into irregular periods. Taking bars 12, 17, 21, 25, 30, 34, 63, 68 and 72 as upbeat figures (see transcription, p. 48 ff.), the melody of each verse consists of phrases spanning three main periods: [1] 2 + 3 (=5) bars; [2] 2 + 2 (=4) bars; [3] 3½ bars. Such irregular periodicity is uncommon in European and North American popular song whose phrase lengths are normally arranged in multiples of four bars. The divergence of the Fernando verses from that quaternary norm is particularly striking, not only with regard to their division into three instead of two or four main periods, but also considering that none of its phrase lengths is of equal duration. The harmonic rhythm in the verses of Fernando is also irregular: [1] A: 3 × ¾ bars; [2] F#m: 2 × ¾; [3] Bm: 2 × ¾; [4] E: 2 × ¾ + 1 × ¾; [5] A: 2 × ¾. Similar asymmetric patterns can be found in country blues and in other types of rural music where singers alter the regular length
of a phrase to suit the amount of syllables which have to fit in, or to facilitate breathing. They are, however, unusual in mainstream pop music.  

The kind of periodicity and harmonic rhythm found in Fernando’s verses is occasionally found in the rarely sung ‘verse’ introductions to 32-bar jazz standards but it’s more common in recitatives, psalm chants and other types of intoned parlando pieces or passages where verbal narrative takes pride of place over metrical articulation. Of course, this does not mean that musical expression is unimportant in recitatives; it’s just that by allowing verbal rhythm to override musical metre, recitatival presentation contrasts strongly with the most common and popular forms of strophic vocal melody, including that in Fernando’s refrains.  

Since recitatival presentation, irregular rhythmic articulation and asymmetric periodicity are unusual in postwar pop, it could be argued that Fernando’s verses constitute not so much a type of vocal expression in which words are necessarily more important than music, but rather a device conveying a sense of emotionally heightened verbal narrative which gives the impression that the words are particularly important. This notion of heightened verbal narrative is also substantiated by considering the vocalist’s small crescendos, portamenti, interpretative phrasing, accentuation, etc. and her shifts in vocal timbre. Moreover, the average delivery rate of sung syllables is much higher in the verses than in the refrains (2¼ compared to 1½ syllables per second). There is, so to speak, ‘so much more to say’ in the verses.  

All these expressive devices create an impression of urgency, concern and sincere involvement, the feeling that there’s a lot to tell, that the story is emotional and honest, demanding a respectfully engaged and intense sort of delivery, and that it’s all too important to be subjected to the constraints of a metrically and periodically regular pop-rock singalong.

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87. 4x4 bar metricalation is one important feature distinguishing urban blues (or ‘rhythm and blues’, e.g. Muddy Waters, Chuck Berry) from country blues (e.g. Charlie Patton, Blind Lemon Jefferson, etc.) and citified country blues (e.g. John Lee Hooker).

88. In the verse, 65 syllables are delivered in 30”; in the refrain 57 syllables are delivered in 39” (65 ÷ 30 = 2.17; 57 ÷ 39 = 1.46).
Melodic profile and process

The m5a appoggiaturas and their paramusical connotations, discussed above, are contained within each verse’s three periods. These are visualised diagrammatically in figure 19, where each appoggiatura is represented by a slur, the top note in each period \( (e_4 \overline{f#_4} \overline{g#_4}) \) by a thin horizontal line and each final bottom note by a short, thick horizontal bar \( (a_3 \overline{b_3} \overline{a_3}) \).

Fig. 19. Overall profile of melodic line in verses of Fernando

Each melodic period has an ‘arched’ or ‘tumbling strain’ pitch contour.\(^89\) It rises quickly to its top note and descends more slowly to a pitch lower than the one it started on. Period 1, consisting of a short rising phrase addressing Fernando \( (c#_4-e_4, \text{ a minor third}) \) and a longer descending phrase \( (e_4-a_3, \text{ a fifth}) \) stating what the female persona has to tell him, is repeated sequentially, one diatonic step higher, as period 2 \( (d_4-f#_4, f#_4-b_3) \). Period 3 is pitched another diatonic step higher \( (e_4-g#_4) \) and, with its \( \frac{3}{4} \) bar of extra syllables, descends a whole major seventh to the verse’s original lowest note \( (g#_4-a_3, \text{ a major seventh}) \). It contains no initial ‘Fernando’ address and consists of just one single, longer phrase of what the vocalist’s first person has to tell him. The sequential process of top note (and register) from \( e_4 \) via \( f#_4 \) (increased intensity) to \( g#_4 \) (even more) highlights the start of period 3 and its subsequent ‘extra words’ as the verse’s main melodic and verbal target. Its importance is also underlined by the change from \( a_3 \) to \( b_3 \) as end note in period 2 and by the simultaneous shift of harmony to E7, and the slightly delayed (the ‘extra’ \( \frac{3}{4} \) bar) final V-I cadence in A. In short, all the potential connotations of deep feeling, sincerity, urgency, confidentiality, pleading, consoling, etc. discussed on pages 133-166 are sequentially intensified by the processual devices just described and brought to a targeted conclusion.

\(^{89}\) For melodic profile (pitch contour) categories, see Tagg (2013: 183).
Museme 5b is in one sense out of place at this point in the analysis because it occurs only in *Fernando*’s refrains (b. 41-43, 45-47; 79-81, 83-85, etc.), never in the instrumental or verse sections. But this is in another sense the ideal moment at which to deal with it because, thanks to its legato articulation and slurred onbeat ‘dissonances’—it includes the note pair f♯_e / ♯â—three times—it’s closer than any other museme in the song to the appoggiaturas of m5a. It’s in this way that m5b can be heard as a momentary audio flashback in the refrain to what the verses were all about. That interpretation can be backed up by three other observations. [1] Each unit in m5b is basically an augmentation of m1a, the mañana turn, another museme which, like m5a, is exclusive to the verse and instrumental sections. [2] The final six quavers in m5b —f♯ g♯ f♯ e c♯ e— are virtually identical to f♯ g♯ f♯ e c#, the pitches of m1a (jjjl l mañana) in bars 1-2, 5-6, 9-10 (intro), 29-30 (verse 2) and 67-68 (verse 3). [3] An instrumental fill is not just a matter of padding a melodic blank between vocal phrases; it can also function as ‘conversation partner’ in dialogue with the vocal line it punctuates. Now, the motivic material in m5b derives not from the refrain but from other episodes in the song, and it always occurs in direct response to m6 —’FERNANDO’— whose narrative identity can only be surmised from lyrics in the verses, not in the refrain. Considering also that quena flutes are heard playing m5b in the Spanish-language mix of the song, the ‘conversation partner’ of this museme can be understood as momentarily representing ‘Fernando’ (whoever he is) or as the far-away, long-ago world he inhabits, with its honour, friendship and difficulties, all from the viewpoint of the main melodic line’s vocal persona. As suggested above, the main function of m5b is to act as momentary reminder of ‘what the verse were all about’.

90. For the FROM DISSONANCE TO CONSONANCE aspect of appoggiaturas, see pp. 130-132.
91. For the legato properties of appoggiaturas, see pp. 119, 120, 126, 133.
93. See ‘Who is Fernando? (1)’, p. 172 ff.
Of course, the use of legato string obligati or fills like m5b in popular song is extremely common in connection with ‘love’, ‘deep feelings’, etc. as a general field of paramusical connotation. The equation NON-DISSONANT, MELODIC LEGATO STRINGS = ROMANTIC LOVE is so well established in music for the moving image that further explanation of the phenomenon seems superfluous.\footnote{Most Hollywood love scenes between 1927 and 1960 sport sumptuous legato string scoring. Here are a few examples: Driscoll and Anne kissing on the boat in King Kong (Steiner 1933); Olivia de Haviland’s and Errol Flynn’s romance in Captain Blood (Korngold 1935); Robin and Maid Marion planning their future together in The Adventures of Robin Hood (Korngold 1938); John Wayne proposing to Miss Dallas in Stagecoach (Hagman 1939); Bette Davis and Paul Henreid in Now Voyager (Steiner 1942); Barbara Stanwyck as femme fatale Mrs Dietrichson in Double Indemnity (Rózsa 1944); luscious Laura (Raksin, 1944); the G.I. and the Geisha in Sayonara (North 1957); Romeo and Juliet (Tchaikovsky 1869 or Rota 1968). Most of these examples are on Fifty Years of Film or Fifty Years of Film Music (1973).}

\textit{m6: ‘Fernando’}

\textbf{Ex. 120. Museme 6}

\begin{center}
\begin{tabular}{cccc}
\textbf{(a)} & \textbf{(b)} & \textbf{(c)} & \textbf{(d)}
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{cccc}
\includegraphics[width=0.2\textwidth]{4.png} & \includegraphics[width=0.2\textwidth]{5.png} & \includegraphics[width=0.2\textwidth]{6.png} & \includegraphics[width=0.2\textwidth]{7.png}
\end{tabular}
\end{center}

\textit{Llorando, cantando, pensando}

Museme 6 is the only one heard in both verse and refrain of Fernando. Placed at the end of the phrase, it has a syntactic function as melodic cadence for mla. With its weak-strong-weak accentuation $\updownarrow | \updownarrow | \downarrow$, m6 is ideally suited to the articulation of Spanish words like \textit{Maria}, \textit{Señora}, \textit{querida}, \textit{contigo}, \textit{sincero}, \textit{recuerdo}, \textit{Tequila}, \textit{Sevilla}, \textit{Grenada}, \textit{España}, \textit{mañana}, \textit{cantando}, \textit{flamenco}, \textit{fandango}, \textit{pensando}, \textit{belleza}, \textit{llorando}, \textit{tristeza}, \textit{partido}, \textit{destino}.\footnote{Translations: \textit{querida} beloved (fem.), \textit{contigo} with you (sing.), \textit{recuerdo} I remember, \textit{belleza} beauty, \textit{tristeza} sadness, \textit{pensando} thinking, \textit{cantando} singing, \textit{llorando} crying.} Museme 6 is also ideal for the setting of such standard Spanish trisyllabic song expressions as \textit{mi canto}, \textit{la vuelta}, \textit{su puerta}, \textit{mi alma}, \textit{la noche}, \textit{y siento}, \textit{el viento}, \textit{la playa}, \textit{tan solo}, \textit{en pena}, \textit{los años}, \textit{el mundo}, \textit{el pueblo}, \textit{no puedo}, \textit{de todo}, \textit{mi vida}, \textit{te quiero}, \textit{tus ojos}, \textit{tu pelo}.\footnote{Most of these phrases are taken from tango lyrics (Vilariño 1981). They mean: my song, that time, her gate, my soul, the night, and I feel, the wind, the beach, so alone, in pain, the years, the world, the people, I can’t, at all, my life, I love you, your eyes, your skin.} All these words and phrases must have been sung countless times in the Hispanicophone world.
True, the rhythm created by these words and phrases is also common in other Neo-Latin languages — *Madonna, Milano, Lisboa, Janeiro, Ceaușescu*, etc.— but set to a descending melodic formula, as in m6, it has a distinctly Hispanic flavour. This observation is illustrated in examples 121 through 131, all of which draw on either Hispanophone popular song (ex. 121-123) or on stereotypical Anglophone or Northern European notions of Spanish and Latin American music (ex. 127-132).

**Ex. 121. Los Gallos (Spanish trad. Chicho Sanchez Ferlosio)**

![Music notation for Los Gallos]

In example 121, the \( \text{z} \mid \text{z} \) figure is at [gall]-o nero, [gall]-o rojo, el dia and [cant]-aría. In example 122 it’s notated \( \text{z} \mid \text{z} \) and occurs at [oj]-os tienes, [es]-as cejas, dos cejas and los dejas.

**Ex. 122. Malagueña Solerosa (Mexican trad.)**

![Music notation for Malagueña Solerosa]

**Ex. 123. Osvaldo Farrés (1947): Quizás (© Nat King Cole, 1958)**

![Music notation for Quizás]

*Quizás* (ex. 123) features the m6 figure twice at both *pensando* and *[hast]-a cuando*, while it occurs just once, at *presencia*, in *Hola Soledad* (ex. 124).

97. Here, at the start of the refrain in *Quizás*, \( \text{z} \mid \text{z} \) is immediately preceded by \( \text{z} \mid \text{z} \text{z} \text{z} \text{z} \) (m7) and a tritone motif almost identical to m8 (see pp. 175-189).
The ‘Fernando’ in *San Fernando* (ex. 125) is articulated a little differently to m6 (\(\text{\textbullet}_{\text{\textbullet}}\) instead of \(\text{\textbullet}\text{\textbullet}\)), but *La casa de Fernando* (ex. 126) includes a descending m6 at pensando, esperando and twice at its own ‘Fernando’.

Like m1a (the \(\text{\textbullet}\text{\textbullet}\text{\textbullet}\text{\textbullet}\) ‘mañana turn’), m6-type figures (\(\text{\textbullet}\text{\textbullet}\)) seem also to be a reliable signal of Hispanicity in music emanating from non-Hispanic parts of the world. Bizet’s *Carmen* contains several such ethnically specific end-of-phrase markers, including the one at [Lil]-las Pasta (ex. 127).

In example 128 (p. 172), Broadway composer Vincent Youmans uses \(\text{\textbullet}\text{\textbullet}\text{\textbullet}\), at [Car]-i-oca and a polka), in a song about dancing in Rio de Janeiro, where they speak Portuguese. It seems that, in 1933, \(\text{\textbullet}\text{\textbullet}\text{\textbullet}\) could, at least for movie-going North Americans, connote a more general sort of latinness.

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98. *San Fernando* (Lucho Bermudez) and *La casa de Fernando* (Raúl Saladén) are both Colombian porros.
Tagg: Fernando the Flute (IV) — 4. Vocal verse musemes

Ex. 128. Youmans (1933): *The Carioca*

The Hispanic flavour of m6’s (Å7)-6-5 | ♩ ♩ ♩ ♩ melodic cadence is clear in examples 129-131. Example 129 is a piece of UK library music piece with the inhouse characterisation ‘exotic, Mediterranean..., fiesta, sunny’, while example 130 is a UK skiffle hit that contains the word ‘Fernando’ set to the same Å3-2-1 gesture and a similar Å7-6-5 gesture as m6 in *Fernando* itself.100 The Å7-Å6-5 | ♩ ♩ ♩ ♩ (g#-f-♭-♭) on ‘España’ in example 131 needs no comment.

Ex. 129. Trevor Duncan (nd): Wine Festival. Boosey & Hawkes Recorded Music

Ex. 130. Johnny Duncan (1957): Last Train To San Fernando.

Ex. 131. Sylvia Vrethammar (1973): Viva España

Who is Fernando? (trailer)

With the m6-like articulation of ‘España’ in example 131 (♩♩♩♩) we’ve reached a point at which, in order to discuss the meaning of the museme, it’s necessary to consider the song’s lyrics. That Fernando and m6 are Hispanic seems reasonably clear, as are the Abba song’s English and Spanish lyrics about him as an old friend and comrade-in-arms, but with the Swedish version of Abba’s *Fernando* (pp. 223, 270), with Sylvia’s *Viva España* (ex. 131), Kristina Bach’s *Tango mit Fernando* (ex. 132, p. 173) and Lady Gaga’s *Alejandro*.


100. For Swedish stereotypes of Latinamericanicity, see pp. 308-309. For hispanicisms in mainstream popular music, see Tagg & Clarida (2003: 330-357).
(ex. 133), we seem to be dealing with lyrics about package-tour romance and/or Latin lovers. In examples 132 (b. 2, 4, 8, 10, 14) and 133 (b. 2, 4), even the ♪♫♫ of m6 has been replaced by the more flat-footed ♪♫♫.

Ex. 132. Kristina Bach (1994): *Tango mit Fernando* (refrain)\(^{101}\)

Ex. 133. Lady Gaga (2010): *Alejandro* (hook)

Fig. 20. *'Latin lover’* Rudolph Valentino dances with co-star Alice Terry in *Four Horsemen of the Apocalypse* (1921)

So, is Fernando the Fernando of *Fernando’s* English and Spanish lyrics, or is he a holiday fling, or a Latin lover, as in the Swedish lyrics and in examples 131-133? Or is he a bit of everything? And what does the name Fernando connote?\(^{102}\) Those questions are addressed in chapter 8 (p.265 ff.).

\(^{101}\) Rough translation: ‘A tango with Fernando is never just tango. He took me in his arms and it was like nothing else. Feverishly weightless, I was simply in love with the night’, etc. The melody is performed in tertial parallels (not shown here in ex. 173; see also p. 149 ff.).

\(^{102}\) For a summary of racist Latino stereotypes, incl. Latin Lover, Domestic, Male Buffoon, Harlot, Female Clown, Bandito— see *Brownface!* (http://brown-face.com/).
5. Musemes 7-11: refrain

m7: Propulsive repetition

Museme 7 starts every refrain in Fernando (b. 38, 76, 91) and has a primarily syntactic function. It’s an upbeat figure covering three beats or six syllables (♩♩♩♩♩♩). As m7a it’s also a reiterative figure that repeats the preceding cadence note — the final a of m6d (‘Fernando’), an octave higher — as its first and only note. That device delays and heightens expectation for whatever breaks its repetition. Museme 7 is performed homophonically by all singers and players. Appearing first in the break between verse and refrain, it’s the song’s first real musical gathering point — ‘all together now!’ — and consists of six upbeat quavers sounded as an ascending scale by the flutes (m7b) as a descending figure by the male backing vocalist (σ, small notes in m7a), as upbeat hits on toms (m7d) and, most notably, as reiterated notes by the lead singer (φ, m7a).¹ Its propulsive character is generated not only by a crescendo (m7c, m7d) and a rise in pitch (m7b, m7c), but also, and most importantly, by the reiterated a of m7a. Since the link between short reiterative gestures and kinetic propulsion (READY-STEADY-GO, 1-2-3-GO, etc.) is explained in detail elsewhere,² m7 can here be simply described as an episodic marker³ whose propulsive ALL TOGETHER NOW quality directs attention into whatever follows it. In Fernando that ‘it’ is museme 8.

1. m7c occurs only as anacrusis to the refrain’s final phrase (b. 49, 87, 101). m7a, 7b and 7d also occur in those bars, as well as in bars 42, 80, 95; see p. 197 for m7a (on G#) as anacrusis to the harmonic progression of m11.
2. See Tagg (1979a/2000a: 132-134; 2013: 518-520. The propulsion in m7 is easiest to grasp if its six syllables are imagined as ‘Let me tell you that it’s…’ Is it ‘let me tell you that it’s brilliant’, or ‘revolting’, or ‘time for lunch’, or ‘epistemologically unsound’? Basically, the more you reiterate something short and incomplete, the more it draws attention to what isn’t repeated, e.g. ‘Let, let, let me, let me say that, say, say, say that…’ — say that WHAT?!
3. EPISODIC MARKER: see Glossary and Tagg (2013: 516 ff.).
m8: The tritone hook

Ex. 135. Museme 8

What sort of tritone?

Museme 8 (ex. 135), prepared and highlighted by m7, occurs twice in succession on three occasions in each refrain. Tonally, its most striking trait is the descending tritone between its two accentuated notes, g♯ (△♯7, the major seventh in A) and d♭ (△4, the fourth). On each occasion that tritone, sung by the female lead (♀) as (a) g♯ e d♭ (= (8) △♯7 5 △4), is heard twice in succession doubled by the male backing singer (♂) as d♭-b-g♯ = 4-2-△♯7. Given: [1] that the backing vocals contain the same basic descending tritone as that of the lead vocals (d♭-g♯/4-△♯7 is the octave complement of g♯-d♭/△7-4); [2] that lead vocals carry the melody; and [3] that the male vocal line has been mixed at a palpably lower output volume than lead vocals, the discussion that follows focuses chiefly on the lead vocalist’s △7-(5)-4 figure.

Museme 8 is heard six times in each refrain and occupies over half of its total sung duration. It occurs 22 times during the whole song and is the refrain’s hook line. But it’s also one of the semiotically most problematic musemes in Fernando. Only one example of IOCM — Quizás (ex. 152, p. 189) — bears an unequivocal structural resemblance to it. The Quizás example features a melodic tritone proceeding from tonic upbeat (8) to major seventh downbeat.

4. Underlined scale-degree numerals, e.g. △7 and △4 (in this case the major seventh and perfect fourth in relation to a particular tonic) designate accentuated notes in the melodic formula. Circumflexed numerals in brackets, e.g. (8), indicate that the tone can but need not appear in the melodic formula under discussion. Scale-degree numerals neither underlined nor bracketed designate unstressed tones. I try to keep to the rule that scale-degree numerals be expressed as relations to the implied, immanent or factual tonic. Please note that △4-(3)-(1)-△♭7 (accents on major third and flat seventh), (8)-♭5-(5)-(4)-△3, (8)-△7-(6)-(5)-4 and (5)-4-(2)-(1)-△7 are, in the tonal context of tertial harmony, all interpreted as variations of the same basic melodic tritone formula.

5. The tritone motif is heard twice at the following locations in Fernando: b. 39-40, 43-43, 50-51 (r1); 77-78, 81-82, 88-89 (r2); 92-93, 96-97, 103-4 (r3); 107-8, 111-2 (r4 and fade).
(\hline\text{\(\hat{\Delta}\text{7}\))} and down to the fourth (\hline\text{\(\hat{\Delta}\)}, all over a dominant seventh chord (\hline\text{\(V7\))}, and all repeated with downbeat anticipations i.e. \hline\text{8-\(\hat{\Delta}\text{7-\(\hat{\Delta}\)}\)}, \hline\text{8-\(\hat{\Delta}\text{7-\(\hat{\Delta}\)}\)} (‘\text{pensando, pensando}’). Still, before discussing repeated descending melodic tritones which, like the \text{Quizás} IOCM and m8, are placed at the start of a new phrase or period, it’s worth examining other types of descending melodic tritones to see if they provide any clues to the meaning of m8.

In the original study of \text{Fernando} (Tagg, 1979b), hardly any of the freely induced pieces of IOCM contained anything resembling m8. That’s why IOCM in later studies, including this one, had to be collected by explicitly asking music-making colleagues to supply references containing melodic tritones. Some of that IOCM was highly relevant, as in the case of \text{Quizás} (ex. 152, p. 189),\textsuperscript{6} while others were decidedly spurious. For example, struggling to find relevant IOCM myself, I resorted to playing m8 in retrograde. That produced some ‘false friends’ like the Bartók theme cited as example 136.

\textbf{Ex. 136. Bartók (1944): Intermezzo interotto from Concerto for Orchestra, b. 13-18 (misleading IOCM)}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example136.png}
\end{figure}

Now, while example 136 resembles m8 in that it features a repeated melodic tritone at the start of a new period, it can’t be used as IOCM relevant to m8 for the following four reasons. [1] It’s a rising, not falling, motif. [2] It’s in an asymmetric Balkan metre (\hline\text{\(3+\text{5}\))}.\textsuperscript{7a} [3] It’s in a hexatonic lydian-flat-seven mode.\textsuperscript{7b} [4] It’s not stated over a tertial dominant seventh chord but over a quartal sonority.\textsuperscript{7c} Since the tonal and rhythmic idioms of example 136 aren’t those of Abba’s \text{Fernando}, nor of its usual listeners, any eventual connotations of the Bartók piece would be irrelevant to the discussion of m8. It’s cited here as an example of how misleading it can be to focus on just one or two of several parameters relevant to a museme under analysis and to ignore all the others. None of the IOCM that follows will be as misleading as example 136:

\textsuperscript{6} Many thanks to Coriún Aharonián (Montevideo) for supplying the \text{Quizás} IOCM (ex. 152) in 1980 and for providing me with Nat King Cole’s recording of the song (Farrés, 1947).

\textsuperscript{7} [a] The metre can also be understood as an asymmetric 9/8 (2/8+2/8+3/8+2/8). [b] The heptatonic lydian flat seven mode runs \hline\text{\(1 \ 2 \ 3 \ 4 \ 5 \ 6 \ 7\)} (e \(\#g\# \ a \# b \ c \# d\) in E). The hexatonic mode in example 136 contains no \hline\text{\(\#3\)} (no \(g\#\)); its \hline\text{\(b7\)} (\(d\)) is in bar 6. For more info, see ‘Bartók modes’ in Tagg (2014: 138-145). [c] The underlying held harmony consists of \hline\text{\(e2/e3\)} (bass/cello), \hline\text{\(f\#3\)} (viola), \hline\text{\(e5\)} (vln. 1) and the oscillation \hline\text{\(d\#5\rightarrow c\#5\)} (vln. 2).
it will all have at least some structural and semiotic relevance to m8. That IOCM is presented below in three main categories of descending melodic tritones: [1] precadential tritones, repeated and unrepeated; [2] ‘midway’ or ‘halfway house’ tritones, repeated and unrepeated; [3] initial tritones, repeated sequentially or at the same pitch.

Precadential tritones

Unrepeated descending precadential tritones

The $\hat{5}-\hat{4}$ tritone figure turns up frequently in older types of Scandinavian popular song, where it functions as a precadential melodic device. With its dominant-seventh broken-chord character, m8 may partially resemble the rising or unaccented melodic tritones in schlager tunes like *Lili Marlen* or *Oh mein Papa*, but it’s much more similar to the accentuated descending figures heard in connection with V-I cadences in Scandinavian popular song of the pre-rock-pop era. The first piece of IOCM quoted from that repertoire (ex. 137) comes from a Swedish song of 1920s vintage in which an $\hat{5}-\hat{4}$ tritone figure (d-c#-a-g@) continues via 2 (e) to 1 (d) in a descending melodic cadence over a V-I change (A7-D), as the final phrase in each verse of the song.


In example 137, the connotations of the lyrics to which the descending $\hat{5}-\hat{4}$ tritone figure is set vary considerably from verse to verse. The figure occurs in bars 5 and 6 of the 8-bar period just quoted as well as in bars 13-14 of the longer 16-bar period and in bars 29-30 of the song’s complete 32-bar verse. It’s simply a melodic indicator of an imminent V-I closure at the end.

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8. The rising melodic tritone in verse 1 of *Lili Marlen* (Andersen, 1939) is at ‘vor dem großen Tor’ and in verse 1 of *Oh mein Papa* (Palmer, 1954) at ‘wunderbare Clown’, the same as at ‘so wonderful’ in English versions of the tune (e.g. Fisher, 1953; Calvert, 1953).

9. It can be found in songs by famed Swedish troubadour Evert Taube (e.g. *Den glada bagarn i San Remo, Vals i gökottan*); see also fnnt 22 (p. 182) and *GAMMALDANS* (p. 285 ff., 305 ff., 456).

10. *Axel Öman* a.k.a Skepp som mötas i natten; see Njurling (1924) and Rolf (1991).

11. The *Axel Öman* lyrics quoted in ex. 137 can be translated ‘he was previously engaged to a Malayan’, ‘he sailed away last June straight down to Shanghai’, [no-one] ‘is as bad as Öman was towards his darling Maj’ (sounds like ‘my’, rhymes with ‘Shanghai’).
of a quaternary period in old-time Scandinavian popular music — GAM-MALDANS (pp. 285-291). Similar observations apply to example 138, which cites what must be Sweden’s globally best-known tune.¹²

Ex. 138. O store Gud (1886), refrain b. 1-7: precadential $8\rightarrow 4$ tritone (b. 4-5)¹²

Such tritone descents in conjunction with V-I cadences are so common in music of this type that I take the liberty of referring interested (or sceptical) readers to footnote 13 for further documentation. I’m also restricting IOCM from this repertoire to just two more examples (ex. 139, 140).¹³

Ex. 139. Adolphson (1966): Gustav Lindströms Visa ($6\rightarrow 4$, precadential tritone)

Ex. 140. Alf Prøysen (1955): Lilla Vackra Anna (melodic $6\rightarrow 4$ in V-I cadence); also as recorded by Hootenanny Singers (1971)¹⁴

¹² Transcribed from the 1970 recording by Artur ERIKSON. Erikson’s $E_b$ (4) on the first Gud (=God) in bar 5 differs from the $C$ (2) sung by other artists, incl. Elvis PRESLEY (1967) and Tammy WYNETTE (1968b) at that point. O store Gud has been recorded by hundreds of artists in scores of languages. → O STORE GUD in RefAppx; EN How Great Thou Art; SV O store Gud.

¹³ For more midway and precadential tritone figures, see ‘Briggen San Antonio’ and ‘Omkring tiggarn från Luossa’ (pp. 9 & 68) in Dan Anderssons vackraste visor (Åberg 1971). See also, in Visor från farfårs tid (Kjellgren 1973), ‘Flyg sångens milda, ljuva duva, flyg’ (p. 21), ‘Ebba Brahes klagan’ (p. 32), ‘Kristina Nilssons visa’ (p. 34), ‘En sjömans begravnings’ (p. 82), ‘Elvira Madigan’ (p. 122), ‘Hjalmor och Hulda’ (p. 186) and ‘Kors på Idas grav’ (p. 196). Practically all these tritones are of the ‘push-pull/suck-blow’ type discussed under ‘Repeated midway descending tritones’ (pp. 182-182).

¹⁴ Lilla vackra Anna is a 19th-century Swedish penny ballad (skillingtryck) discovered and republished by Norwegian poet Alf Prøysen in 1955. It became well-known in recordings by Anders Börje (1957) and by Björn Ulvaeus’s pre-Abba band Hootenanny Singers (1971).
What PMFCs does the IOCM for m8 show so far? What words coexist with m8 in the examples we’ve seen? Well, there was Mein Papa being wunderbar and a Happy Baker in San Remo. Then we met Lili Marlene at the barrack gate, after which Pretty Little Anna was promised devotion, as was God (O store Gud), and Axel Öman’s engagement was mentioned. Admiring Gustav Lindström’s whirlpools and currents under the bridges of Stockholm, we then sailed to Shanghai with Axel Öman who ended up betraying his sweetheart—not much paramusical uniformity or clarity of connotation in any of that!15 In fact, all we have to go on so far is a potential style flag for a repertoire of Swedish old-time popular tunes (see pp. 285-291), many of which include a descending tritone in the melodic profile of V-I cadences. This syntactic function corresponds to the use of m8 in its final position in the refrain of Fernando (b. 50-52, etc.) but doesn’t tally with its use at the start of the refrain (b. 38-41). It’s clear that the search for m8-related IOCM needs to dig deeper.

Midway tritones

Unrepeated descending midway tritones

Assuming, as is mostly the case, that the descending melodic tritones quoted in this chapter occur within the framework of a quaternary period (i.e. spanning 4, 8, 16, etc. bars), it becomes clear, by referring to figure 21, that the IOCM cited so far (ex. 137-140) occurs in section Y of a simplified W-X-Y-Z pattern, i.e. just before the end of such a quaternary period.

Fig. 21. Harmonic pattern in old ‘Europop’ quaternary periods.

Descending melodic tritone figures at or just before half cadences, at X in the W-X-Y-Z scheme of fig. 21, seem to be as common in the Swedish old-time (gammaldans) tradition16 as their precadential cousins at Y. Such tritone figures are heard in the following citations, two of them Swedish (ex. 141, 142), one from the British music hall tradition (ex. 143).

15. See footnote 2-38. The Gustav Lindström lyrics cited mean ‘The city rises from lake Mälare’s dark rapids, just where the currents foam and whirl’, while the lyrics quoted for Lilla Anna (ex. 140) can be translated: ‘Little Anna, if you want to belong to me, heart and soul’... For translation of Axel Öman lyrics, see footnote 11, p. 178; see also GAMMALDANS in Glossary.

16. For explanation of GAMMALDANS, see Glossary.
This latest batch of IOCM (ex. 141-143) doesn’t help much in the quest for the meaning of m8 other than demonstrate a syntactic function of half closure. In fact, given that the PMFCs of examples 141-143 are as heterogeneous as those of the previous set (ex. 137-140), the only thing these examples tell us is that the music has moved to the standard tritone tension of a normal dominant seventh chord midway in a quaternary period, at X in the W-X-Y-Z model (fig. 21). One obvious problem is that the search so far has been for any descending melodic tritone motif in popular music conceived in the broad idiom of European dominantal (tertial-ionian) tonality. The search needs refining if it is to be of any semiotic use beyond merely indicating such a vast musical repertoire. That’s why the next batches of IOCM for m8 deal only with repeated melodic tritone figures.

17. TRANSLATION: ‘far away in the dreaming birch woods, embraced by moonlight and sun’...
18. Written in 1944, this novelty song was a pastiche of music hall hits in § like The Teddy Bears’ Picnic (Bratton, 1907) or The End Of My Old Cigar (Worton, 1914). See also Swedish version Far jag kan inte få upp min kokoksnöt (Ramel, 1954).
19. Ex, 141, Dalarapsodi (lit. rhapsody from the Swedish province of Dalarna) is called Swedish Rhapsody in Anglophone parts of the world; the lyrics of ex. 142 are an idyllic description of nature (footnote 17) and example 143 is a music-hall pastiche (ftnt. 18).
Repeated midway descending tritones

Examples 144-146 (pp. 183-184) all show a descending tritone melodic figure (î)-^ê-Ô in both the X and Y positions of the W-X-Y-Z model (fig. 21, p. 180). Melodic tritones in tertial-ionian European popular music traditions like schlager and gammaldans can be understood as a device contributing to a tonal dynamic played out within familiar harmonic-periodic frameworks like the one in figure 21. It’s a dynamic characterised by the dualism between tonic and dominant rather than, say, subdominant, flat subtonic or any other potential counterpoise (= tonal counterbalance) to the tonic. The dominant counterpoise dualism I↔V was well established in Central Europe by the mid nineteenth century when harmonicas and bisonoric accordions, with their tonic-dominant BLOW-SUCK / PULL-PUSH mechanisms, were first produced in large numbers. Relevant to the discussion of m8 is the fact that an intrinsic part of every dominant function played on a harmonica or bisonoric concertina is not only a simple tertial triad. V is not just V, so to speak: it’s usually V7 and can often even be V9. The diabolus in musica of the dominant seventh or ninth falls between the target tonic’s A7 and A (or A and A7) and resides in the suck of the harmonica or the push of a bisonoric concertina, just as the tonic triad dwells in the blow or pull. Examples 146-145 fall in line with this dualism: they are instances of the melodic tritone repeated in both the X and Y (middle, dominant seventh, suck/push) positions, acting as ‘antithesis’ to the ‘thesis’ W (start/tonic, blow/pull) and to the ‘synthesis’ Z (end/tonic, blow/pull). Such dualisms, both harmonic and periodic, are so

20. For explanation of melodic interval figure shorthand ((î)-^ê-Ô, etc.), see footnote 4, p. 176.
22. My Hohner Special 20 harmonica in A plays a tonic tertial triad when I blow into it and, when I suck, a chord of the dominant – E, E7 or E9 depending on how wide I stretch my mouth. Note the major sixths (î6) occurring as ninths in the melodic tritones over V functions in examples 139, 142-145, not to mention all those b6s over A7 in An der schönen blauen Donau (J Strauss, 1867; in D). Bisonoric accordions are like harmonicas in that they also produce different notes depending on whether the bellows are pushed or pulled. Many types of W concertina are bisonoric (e.g. the German concertina, the Chemnitzer concertina, the Anglo [not ‘English’] concertina and the bandoneón). The accordion was, at least up until the arrival of mass-produced electric guitars, the most ubiquitous portable chordal instrument in popular music styles like gammaldans whose harmonies revolved around the basic tonic-dominant dualism (see pp. 285-288).
common in the basically Central European idiom of dominantal harmony that the extension of such thinking to the realm of melodic tritones in popular song belonging to the same broad harmonic, periodic, rhythmic, melodic and metric tradition is hardly a matter demanding further substantiation.

None of this means that repeated midway tritones over V7 totally lack tension. In that they are antitheses to the initial and final tonics, they hold some degree of interest. More important here, though, is the fact that all tritone examples in the next batch of IOCM are repeated, such repetition delaying the inevitable return of the tonic and staying longer in the melodic-harmonic-periodic tension on the unresolved dominant seventh. This delayed resolution is also reflected in the lyrics of the Elvis Presley quotes (ex. 144, 145), performed at a tempo closer to *Fernando*’s than that of the rollicking package-tour paso-doble of *Viva España* (ex. 146).

**Ex. 144. Di Capua / Presley: It’s Now Or Never (O Sole mio). Repeated midway melodic tritone in bars 3-4 (X) and 5-6 (Y) of a slow I-V-V-I 8-bar period**

![Ex. 144](image)

**Ex. 145. Dave Bartholomew / Presley: One Night With You. Melodic tritone in bars 3-4, 5-6 of a slow I-V-V-I 8-bar period (repeated midway melodic tritone)**

![Ex. 145](image)

‘One night with you is what I’m now praying for; ... make my dreams come true’ (ex. 145); ‘It’s now or never, come hold me tight. Kiss me my darling, be mine tonight!’ (ex. 144):

There’s a good deal of tension and longing associated with the tritone phrases occupying half the melodic space in examples 144-145, both performed at a moderate tempo. However, with such longing or tension absent in *Viva España* (ex. 146, p. 184), and with no further IOCM of the repeated descending melodic tritone in the midway ‘X and Y’ position, it seems wise to pursue tritonal investigations in other directions.
Ex. 146. Sylvia Vrethammar (1973): *Viva España*. Repeated midway melodic tritones ($\hat{A}^2-\hat{5}-\hat{4}$, $\hat{8}-\hat{A}^2-\hat{6}-\hat{4}$) at half-cadence over dominant function in bars 3-4 of normal I-V-V-I 8-bar period (position X) and repeated in bars 5-6 as a precadential melodic museme (position Y).23

Here it’s important to note that m8 mostly occurs in the initial W position, not in the X-and-Y midway position. Its presence also in the precadential Y position at the end of each refrain, where it’s part of a final descending $\hat{8}-\hat{A}^2-\hat{5}-\hat{4}-\hat{2}-\hat{1}$ melodic cadence over V-I, as in example 139 (p. 179), is an issue of processual meaning discussed later (p. 199 ff.).

**Initial tritones**

*Initial, sequentially repeated descending tritones*

So far the tritone tension shown in IOCM for m8 (ex. 137-146) has mostly been of a structural, harmonic-periodic character: substantial paramusical correspondence has yet to be established. Since m8, prepared by m7, is the melodic starting point of the refrain in *Fernando*,24 it seems more logical to discuss IOCM containing melodic tritones repeated at the start of new phrases, periods or episodes (ex. 147, 148).

Ex. 147. Schumann (1840): *Du bist wie eine Blume*. Sequentially repeated melodic tritone in bars 1 and 2 of a 4-bar period in slow tempo.

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23. The *Viva España* lyrics run: ‘This is my new music. ¡Viva España! This is what I call romance ¡Viva España!’. The tritone has no word-painting function in this song.

24. Museme 8 is also part of the refrain’s Y-Z sections (see p. 000 ff.).
The Schumann quote (ex. 147, p. 184) shows the second phrase of ‘Du bist wie eine Blume’ from the song cycle Myrten (1840). That phrase is prepared by three reiterated notes (‘ich schau dich’) leading into two consecutive descending tritones —[1] \( db-g^\flat \) (‘an und’); [2] \( eb-a^\flat \) (‘Wehmut’) — sung in a tempo similar to that of Fernando (Schumann \( \text{\textit{\textit{\textbar}}} = \text{Abba \textit{\textbar}} \))

Despite these similarities, the two Schumann tritones run in ascending sequence, the second of which lands as an X-type unrepeated midway motif over a \( C^7 \) pivot chord modulating to \( Eb \).

The correspondences with m8 (repetition, initial position in a phrase, tempo) may be as clear as the paramusical connotations at that point (Wehmut = wistfulness), but the harmonic environment of Fernando’s m8 is quite different to that of the melancholy (Wehmut) in Du bist wie eine Blume. That’s because the repeated Fernando museme is harmonised with one and the same simple dominant chord (\( g^\# \) and \( d^\flat \) in \( E^7 \) as a standard V7), whereas the second of the two Schumann tritones is chromatic and enharmonic (\( eb \) and \( a^\flat = b^\flat \) in \( C^7 \) as \( b\text{VI}^7 \) in \( Eb \)).

**Ex. 148. JS Bach (1729): ‘Ich will bei meinem Jesum wachen’ (‘I would by my Saviour be watching’) from the Matthew Passion. Descending sequence of melodic \( \frac{4}{\text{I}}-\Delta\frac{7}{\text{I}} \) melodic tritones.**

Example 148 (Bach) cites a descending sequence of \( \frac{4}{\text{I}}-\Delta\frac{7}{\text{I}} \) figures (\( \frac{4}{\text{I}}-\Delta\frac{7}{\text{I}} \) is octave complement to the \( \Delta\frac{7}{\text{I}}-\frac{4}{\text{I}} \) of m8), played by the oboe obligato but linked to the words ich will bei meinem Jesum wachen (= I want to watch and wait by my Jesus). Instead of simple repetition with the second tritone becoming a \( \frac{4}{\text{I}}-\Delta\frac{7}{\text{I}}-\frac{4}{\text{I}} \) melodic cadence over a V-I progression, the Bach tritone figure is repeated in sequential form and reaches no cadence until the

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25. The effect would be different, more similar to m8, if \( C^7(b^5) \) were replaced by \( F^7(b^5) \).

26. \( \frac{4}{\text{I}}-\Delta\frac{7}{\text{I}} \) is \( eb-b^b-a^\flat \) over a V-I in \( Bb \) (\( F^7-B^b \)) in bar 2; \( db-ab-g \) in \( Ab \) (bar 3), etc.
final C minor tonic chord in bar 7. The Evangelist-cum-disciple-of-Jesus (tenor) is keeping watch (wachen) and listeners must wait with him (and Jesus) to reach that cadence. In several respects —key position in the melodic context, preparation by quick-note run-ins (§§§§§§§), tempo (Bach $\frac{4}{4}$ = Abba $\frac{4}{4}$), dominantal harmonies under the tritones (Bach’s F7-Bb and Eb7-Ab)— example 148 contains elements that resemble m8 more than any other IOCM tritone quoted so far.

Paramusical connotation linked to example 148 is found in the words of the Disciple of Jesus (sung by the tenor Evangelist), keeping watch with (and over) Jesus in the Garden of Gethsemane. The general gist of the words is that could we but wait with him (not abandon him), all our sins would be forgiven (a much longed-for state). Inferred in the larger cultural historical context of passion plays and protestantism is the widely held view that we are just as likely as the apostles to abandon Jesus and that the Nirvana we long for (being with Jesus, redemption of sins, etc.) is a state we can never attain: we will both let him down and disappoint ourselves. We can do no more than seek and long for this musical passiontide version of the Christian unattainable. The ‘sublime’ can in such contexts only be ‘reached’ musically ‘in paradise’ (ex. 29, p. 93), or in a Hosanna, Sanctus or Alleluia, or be projected on to transcendental notions of ‘absolute’ music.27

**Initial, simply repeated descending tritones**

*Ex. 149. Wolf (1888): Nimmersatte Liebe (Mörike Lieder). ‘So ist die Lieb! Mit küszen nie zu stillen’. Initial, simply repeated tritones (chromatic)*

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It’s from this point that tritone IOCM (ex. 149-152) starts to seriously resemble the first instances of m8 in Fernando’s refrain. With example 149 (Wolf) we plunge once again into the realm of endless longing, only this time it’s not re-

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27. For notions of longing, ‘absolute’ music and the sublime, see Tagg (2013: 89-101).
demption but love (Liebe) that’s unattainable because it’s insatiable (nimmer-satt, nie zu stillen). Still, although the song’s lyrics are filled to the brim with longing, both musical and verbal, it would be rash to interpret m8 as an unequivocal sign of such yearning, given that the Wolf tritones (ex. 149), like those in the Schumann quote (ex. 147) but unlike m8, occur over a chromatic sonority that has no unequivocal dominant function.

Example 150 (Gluck) features a $\hat{4}\hat{1}\hat{6}$ figure at the start of a new period, twice in succession over a simple V7 and sung to the words ‘hear my prayer so sad and sighing’ as Orpheus begs Euridice to leave Hades and return to him. The only differences between example 150 and the initiatory instances of m8 are: [1] that example 150 states a $\hat{4}\hat{1}\hat{6}$ rather than a $\hat{6}\hat{1}\hat{4}$ tritone; [2] that it goes via the ninth ($\hat{4}\hat{9}\hat{7}\hat{6}$) whereas m8 includes no ninth; [3] that it is, unlike m8, sounded over a V-I-V-I, not V-V-I-I, progression. On other counts the similarities between the Gluck example and m8 are substantial.

Ex. 150. Gluck (1762/1774): ‘Che farò senza Euridice?’ from Orfeo e Euridice. Simply repeated $\hat{4}\hat{9}\hat{7}\hat{6}$ melodic tritone in bars 1 and 2 of a 4-bar period

Ex. 151. Righteous Brothers: You’ve Lost That Lovin’ Feelin’. Melodic tritone repeated initiating new phrase, period and section (comments also on next page)

28. LYRICS: ‘Love’s like that (×2): kisses can never satisfy it.’ Remember also the tritonicity of Wagner’s Tristan & Isolde Wagner (1859), Vorspiel zum 1. Akt. Wagner writes that Tristan und Isolde is... ‘a story of ... a longing without end’... ‘about the delight and torment of love’... ‘about... power, honour, chivalry, loyalty and friendship, all swept away like an empty dream; one thing only remains: longing, insatiable longing, desire, hunger, eternal yearning forever renewed’... Wagner had this to say about his music in the overture:... ‘a long succession of connected phrases in which this insatiable longing swells forth from its first bashful statement into the most delightful profusion’ (see Knepler, 1961).

29. The chord under ist die Lieb consists of db fb bb over a held tonic ab. It can be heard as either a subdominant minor sixth chord — D♭m6♭15 (ab db fb bb) — or an incomplete D♭dim♭15 (ab db fb g♭ bb without the g♭). In either case it has no clear V7 function.

30. [1] $\hat{4}\hat{1}\hat{6}$ is not an issue because it’s the octave complement of $\hat{1}\hat{6}\hat{4}$ in V7 or V9 and in the male vocalist’s version of m8. [2] 6 is no problem either because it’s the ninth in V9: see pp. 182-182, including footnote 22, for explanations.
In the Righteous Brothers example (ex. 151), the male vocalist longs for a return to the bliss of a love which his partner no longer shares:

‘You never close your eyes any more when I kiss your lips | And there’s no tenderness when you touch my fingertips; | You’re trying hard not to show it, baby’..... | ‘You’ve lost that loving feeling’....

An initial, simply repeated tritone figure, the first melodic idea of the whole song, is chosen to couch the sentiment of the words just quoted. Now, the harmony of example 151 may cause some confusion at first sight but if you consider: [1] that C11 is really a B♭ tertial triad with a c pedal point, i.e. a mixolydian ‘dominant’ to C—not an uncommon trait in North American and British popular song from the 1950s and onward—; and [2] that the melodic line basically runs down part of the C7 arpeggio (dominant to F, the mean tonal centre of B♭ and C), then the tritone figure in example 151 can be heard as a simple 8-Δ7-5-4 gesture (f-e-c-b♭). That’s exactly the same pattern as m8, sung to the same rhythm in a similar tempo, with the same duration between its two appearances, preceded by an anacrusis (‘you never’...), over a dominant chordal function leading eventually to its tonic. The figure is, however, sung at a lower pitch at a slower tempo, in a different harmonic idiom and in a different pop style (mild gospel flavour in ex. 151).

Nevertheless, despite the differences between examples 144-151 and m8, it should be clear that the (8)-Δ7-5-4 and (5)-4-1-Δ7 figures just described are all potential pre-cadence figures which have been placed near or at the start of a musical period. Since they can’t signal a final cadence in their position at the start of a phrase, period or episode, they must be signalling something else. They state an accented Δ7 and 4 in the same breath, thus creating tritonal tension in a context of ionian tertial harmony. They are then repeated, a procedure that prolongs the tritonal tension and delays its resolution, leading the listener to expect an eventual resolution of the tension. As inferred above, this resolution of tension by means of a final cadence cannot be carried out on the spot if the tritone is stated twice as the first important melodic museme of a new phrase or period, as it is at the start of the refrain in Fernando.

It’s therefore hardly surprising to find modal auxiliary verbs, conditional clauses, notions of longing and states of pleading, waiting, etc. as PMFCs to these musemes when repeated and when occupying the initial position (W). It’s in this way that the tenor Disciple of Jesus in example 148 (Bach) longs to
watch and wait by his saviour when all the apostles have fled Gethsemane, since ‘ich will’, usually rendered as ‘I would’ in the standard English translation, implies wanting to wait but not necessarily doing so. In example 150 (Gluck), Orpheus longs for Euridice to requite his love but can hardly expect a response from her in Hades. In example 144 (O sole mio) the singer implores the object of his desire with a message of longing to hold him tight, while in example 145 (One Night With You) he not only longs for that night with her but also wishes for his dreams to ‘come true’. In example 151 (You’ve Lost That Loving Feeling) the singer’s persona longs to return to the bliss of a love that used to (but cannot) be. These observations can be further substantiated by careful scrutiny of example 152 (Quizás by Osvaldo Farrés, as recorded by Nat King Cole).

Ex. 152. Osvaldo Farrés (1947)/ Nat King Cole: Quizás. Melodic tritone ë-ë-ë, repeated at start of refrain, over dominant chord, with downbeat anticipations and preceded by a 1-note, 4-quaver upbeat at between 100 and 110 bpm.

The Quizás and Fernando tritone musemes are very similar as regards melodic rhythm, relative pitch, accompanying bass figure (see m10), their position at the start of a new period, their dominance of the complete phrase, their repetition, their position after a long upbeat of propulsive repetition on the tonic and their continuation downwards to another note of the tonic triad than the tonic itself. Even the ‘...ando’ of ‘pensando’ and ‘¿hasta cuando?’ in Quizás rhyme with and occur in the same position as the ‘-ando’ of ‘Fernando’ (m6) in Fernando. In Quizás, once again, the lyrics deal with longing:31

[verse] Sempre que te pregunto que cuando, como e donde, tu siempre me respondes Quizás, quizás, quizás. Ya se passan los días y yo, desesperado, y tu, tu contestando ‘Quizás, quizás, quizás’, etc.
The start of the refrain in Fernando is so similar to that of Quizás that readers might be excused for suspecting Abba of plagiarism. While I think that’s highly unlikely, it is interesting to note the popularity of Quizás not only in the Hispanophone world but also in the pizzerias and trattorias of some European cities. Quizás would, at least in 1970s Sweden, most likely be understood as hailing from southern climes, not only thanks to its Spanish lyrics, but also because of the Hispanic musical elements it contains and which were discussed in connection with m5 and m6.

In earlier tritone examples (ex. 137-146), where there was often considerable superficial musical-structural similarity between the musemes of the IOCM and m8, I found neither repetition of the museme under scrutiny nor its location at the start of a musical phrase or period. It’s therefore hardly surprising that no particular PMFCs came to light in conjunction with those examples. However, after investigating descending melodic tritones repeated at the start of a phrase, period or episode, m8 was found to resemble IOCM which proved to share a common connotative denominator of Longing, yearning and wanting (thereby also lacking) a desirable emotional or spiritual experience. Moreover, the IOCM example which most strikingly resembled m8 (ex. 152: Quizás) was associated with Hispanic culture as well as with ‘longing’. End m8

Like musemes 7, 8, 10 and 11, m9 occurs only in the refrain. Museme 9a consists of held chords played on a string synth and seems to have two main

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31. Lyrics. ‘You’re wasting time thinking about what you’d most like, but for how long?’ Verse 1 reads: ‘I long for you, but you always delay things, saying ‘maybe’ (Quizás).’
32. I heard it sung by a Swedish troubadour in a Göteborg trattoria in the summer of 1980.
33. Convincing digital string-instrument synthesis was not available before the late 1980s. m9a is almost certainly played on an analogue string synthesiser, maybe the Univox Stringman, or the Freeman String Symphonizer, or the Solina/ARP String Ensemble. These instruments were all available in the early-to-mid 1970s.
purposes: [1] to enrich the accompanying sonorities with a sort of fitted carpet or wallpaper of sound, padding out any ‘bare holes’—STRING-PADS, as such sounds are popularly known; [2] to provide a shimmering ‘string halo’ of the type accompanying Jesus’s recitatives in Bach’s passions.34

A similar sort of ‘halo’ device was used by dance bands in the late 1950s and early 1960s to cover up and fill in all possible gaps in the musical flow, especially in slow, romantic numbers. Rather like the Romantic church organist’s penchant for voix céleste and vox humana registration in combination on the swell manual to generate silvery but lush, legato chordal sounds, Swedish dance band organists of the sixties and seventies would more or less glue their right hand to the upper-middle register of their Bergman, Philichord, Vox or Farfisa organ35 and shift imperceptibly from chord to chord in slow numbers, encouraging dance partners to get more closely acquainted as they smooshed around the dance floor. With the advent of string-emulating electronic keyboards in the late 1960s,36 bands could more convincingly simulate the rich, silvery sound of symphonic strings and line the prime mating venue of citizens of industrialised capitalist society with viscose pads of lush but glittering sonic textures. Judging from the recording under analysis, such a string-emulating keyboard unit was used to produce m9.36 Museme 9a is further enhanced by the split chords played on electric guitar (m9b) with treble and mid registers as well as tremolo and reverb in clear evidence. Musemes 9a and 9b contribute to the overall shimmering effect of m9, creating a well-padded wad of rich and reverberating, almost amniotic, accompanimental sound.37

The sonic backcloth for the refrain in Fernando also includes real violins playing legatissimo appoggiatura fillers (m5b). ‘Your voice is sweet like violins’, sang Brook Benton (1959), while Johnny Mathis (1959) poeticised ‘Walk my way, and a thousand violins begin to play’. These quotes from the world of popular song in North America, coupled with some knowledge about the

34. In the Matthew Passion (1727), the voice of Jesus is backed by a halo of strings (‘wo der Baß als Christus mit einem Heiligenschein von Streichern unterlegt wird’ (Schlu, 2002/2013)).
35. Bergman, Philichord, Vox and Farfisa are popular electronic organs used at the time.
36. The Freeman String Symphonizer and the Solina/ARP String Ensemble were two such instruments. Since the late 1980s synthesisers provide such effects at the press of a button.
37. ‘It’s like cheap cotton-wool and silk laced with tinsel, like a Mecca ballroom’, said Liverpool musician Colin Hall whose opinion on this sound I asked for in 1991.
The presence of legato strings in Hollywood love scenes, should be enough to establish the ‘slow, harmonious legato strings = love’ equation mentioned earlier and which can also be applied in the interpretation of m9.38

Museme 9 seems in other words to provide a sort of MoR pop sound, mixing musical stereotypes of romance, glitter, dance halls, smoothness etc. in a large and brightly reverberating acoustic space full of easy, pleasant rhythm — a dance hall? In any case, m9 constitutes the general sonic environment for m8, and is modified with considerable clarity by m10.

**m10: Dance band disco**

![Diagram of m10](image)

**m10a: New Orleans ‘habanera’ riff**

Museme 10a is a standard variant of an extremely common riff used in North American pop music from the 1950s. The history of such riffs is of relevance to understanding the musical semiotics of *Fernando*.

In New Orleans jazz and, even more noticeably, in rhythm and blues from the same city and area (e.g. pianists like Professor Longhair, James Booker and Jimmy Yancey), bass figurations often take the form of slightly syncopated arpeggiated figures similar to m10a. The origin of these riffs can be found in similar figures often used in a similar rhythmically / harmonically accompanying fashion in certain dance musics of Latin America, especially of the Caribbean. Such tertial arpeggio figures in the bass or ‘tenor’ register reached North America with the *HABANERA* (during the Spanish-American war) and were followed by the tango, rumba and beguine (Roberts, 1979).

With influences direct from the Caribbean, especially from Cuba, New Orleans rhythm and blues musicians incorporated these figures into their music so that they became an indicator not so much of latinness as of their own New Orleans style. One assiduous user of the device in the 1950s was Fats Domino (ex. 154h, 154m, n, o and, most famously, 154p and q — I Hear Ya Knockin’ and Blueberry Hill), but Elvis’s All Shook Up (ex. 154a), The Coasters’ Poison Ivy (ex. 154b), Lloyd Price’s Lawdy Miss Clawdy (ex. 154f) and Little Richard’s Good Golly Miss Molly (ex. 154l) aren’t exactly obscure examples of highly popular recordings using ongoing arpeggiated riffs similar to m10a.


Ex. 155. Abba bass riffs: (a) I Do I Do I Do (1974c); (b) Ring Ring (1973)
Museme 10a is always played as a riff: it’s not a one-off motif occurring just once or twice in a line consisting of other elements. The riffs cited in ex. 154 do not occur in connection with any particular PMFCs in their lyrics. Such riffs are, however, a typical style trait of a particular sort of North American pop song from before 1960 which shows a certain type of influence from a particular type of R&B. This type of riff, less frequent in pop music from the mid 1960s, turned up again around 1970 in ‘pseudo-oldies’ like *Oh Darlin’* (Beatles, 1969) and was taken on board, often de-syncopated, by numerous Swedish dance bands in the seventies (and after) as thankful material for the sax or bass player (see examples 156-159). It was also, as shown in example 155 (p. 193), used by Abba in *Ring Ring* (1973) and *I Do I Do I Do* (1975), and can be considered part of a ‘fifties nostalgia’ trend in commercial pop from a perspective of economic downturn in the mid 1970s.39


Ex. 158. Flamingokvintetten (1974): *Där näckrosen blommar*41

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39. For more on the retro value of m10a-like figures, see p. 341.
40. *Du gav bara löften* (correct title) is also known as ‘Aldrig mer får jag se dig’.
Judging from this account, \( m10a \) can be regarded as typical of a musical style and environment that were familiar to a large part of those who heard \textit{Fernando} in Northern Europe in the mid seventies. It can, at least in its Swedish mid-seventies context, be considered a standard dance-night musical device which occurred not only in the tunes just cited but in hundreds of other pieces of easy-listening, danceable pop. Its lightly syncopated underlining of a steady pop beat, enhanced by the offbeat split chords on electric guitar (\( m10b \)), was one of the essential ingredients in a musical idiom sporting uncomplicated lyrics about love and/or fun for the (then) under-forties and for their entertainment on the dance floor. Museme 10a lends, in other words, a happy, well-known, pleasantly recreative, familiar, relatively up-to-date but slightly nostalgic and danceable quality to \textit{Fernando}'s refrain.

\[ m10b-d: \text{Mjukdisco}^{43} \]

Museme 10c, with its discrete but full and constant acoustic guitar strums and the equally discrete, high-pitched ‘tick-and-hiss’ effervescence of its hi-hat perpetuum mobile, not only enhances \( m9 \)'s general glitter value; it also adds just enough high frequency movement to link the silvery string-pad’s relative stasis (\( m9 \)) with the dance beat patterns provided by bass and drumkit (\( m10a, m10b \)). The acoustic guitar strumming (\( m10c \)), reminiscent of Björn Ulvaeus’s twelve-string ‘\textit{visa}’ guitar sound in Hootenanny Singers,\(^{42}\) may also act as a possible singalong cue, while the possible presence of maracas, apart from their dance connotations, might also add a soupçon of latinness. However, since neither acoustic guitars nor maracas are particularly prominent in the mix, there’s little point in discussing them any further. Drumkit pattern \( m10b \), on the other hand, is as audible as it is significant.

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41. Example 158 is a \( \frac{4}{4} \) ‘popped-up’ version of example 142 (p. 181).
42. See \textit{Visa} (p. 302 ff.), esp. under ‘Visgrupper, Hootz and Taube’ (p. 307).
In 1976, a Swedish drum-playing student in one of my music analysis classes described m10b as ‘typisk MJUKDISCO’ (= ‘typical soft disco’). A quick check in 1979 through a (then West) German disco compilation album called It’s My Discothek (sic) proved the student’s characterisation to be apposite, at least if the numbers by Laura Leyland (Stop, Stop, Stop, Baby I Like It), Men Vision ((Do The) Disco Dance) and Sara Brightman (I Lost My Heart To A Starship Trouper) were anything to go by. In those tracks, as indeed in the disco anthem Staying Alive (Bee Gees, 1977; ex. 161), the regular disco kick-drum beats (‘four-to-the-floor’) are in clear evidence, as is the 1970s disco-iconic hi-hat ‘open’ on the final quaver of every other bar, all played in strict metre at metronome rates between 102 and 130 bpm (Fernando’s refrain runs at \( \frac{3}{4} = 110 \)). These drumkit traits were in 1975 indicative of what was at the time a typically up-to-date pop-disco sound.

Musemes 10c and 10d (see p. 192), on the other hand, may be compatible with a 1970s soft disco sound but they are not disco style indicators like m10b. The constant quaver movement of the acoustic guitar strum and of e-

\[ \text{Ex. 160. m10b: drumkit pattern in refrain} \]

\[ \text{Ex. 161. Bee Gees (1977): Staying Alive (hook)} \]

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43. Mjuk [mjʊk] = soft. Thanks, Mats, student at the Gothenburg College of Music whose surname I regret not having noted at the time.

44. Those final-quaver hi-hat ‘opens’ may have been the epitome of modernity back in the mid 1970s but they soon became outmoded. ‘The fact that listeners of my age and... cultural background can see yellowy-brown tight shirts, wide collars, flared jeans and platform shoes in a 1970s disco environment after no more than two \( \frac{3}{4} \) bars of wah-wah guitar plus hi-hat ‘open’ on the last quaver of the bar suggests how [connotatively] efficient a genre synecdoche can be’ (Tagg, 2004: 4).
ther maracas or hi-hat (m10c), may possibly be combined with disco elements, as in *Fernando* or as in other ‘soft-disco-pop’ renderings with a ‘Latin’ tinge — for example Sugar Cane’s *Montego Bay* or Andy Martin’s rendering of *South Of The Border* (both on the same *It’s My Discothek* compilation LP from the studios of Boney M)— but they are disco style qualifiers, not indicators, because they flavour the basic disco sound with a pinch of latin spice rather than vice versa.

**m11: Regrets**

The final musematic material to discuss in *Fernando* is presented in example 162. Including a second bar of B7 (not shown), it covers bars 8-11 in the 15-bar refrain (b. 46-51 [r1], 84-87 [r2], 99-102 [r3] in the transcription). It has two main interrelated aspects, one melodic, the other harmonic.

**Ex. 162. m11: ‘regrets’**

![Musical notation](image)

**Sincerity and class**

The melodic aspect of example 162 starts with m7, the propulsive, one-note, six-syllable motif il iiil (see p. 175) at ‘Though we never thought that’ leading into the zl z_h of ‘we could lose’ and the iiil_h of ‘there’s no regret’. These two target motifs, set up by the repeated c# anacrusis (m7), have more in common with the verse’s melodic line than with that of the refrain otherwise dominated by m8 and m6. They can be heard as a momentary audio flashback to the more reflective narrative of the verses, a hypothesis substantiated by three other factors. [1] The lyrics at that point change character from quite positive —‘something [good] in the air’, ‘stars were bright’, ‘shining for liberty’, etc.— to more worrying —‘losing’, ‘regrets’. [2] The sing-along male backing vocalist, otherwise present throughout the refrain but absent during the verses, disappears for four bars. [3] The downbeat at

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45. See [1] il il: the scalar rise up to f# in bars 17-18 (v1), 30-31 (v2), 68-69 (v3); [2] il il il il: the descent to b in bars 20 (v1), 33 (v2), 71 (v3).
'never' comes one bar ‘too soon’, on the first beat of bar 8, not bar 9, of the refrain (b. 48 [r1], 84 [r2], 99 [r3] in transcription). That breaks the 4×r phrase pattern initiated at the start of the refrain and briefly recalls the irregular periodicity of the song’s verse[s] (see p. 165 ff.). It’s the only metric-periodic oddity in the refrain which resumes its 4×r regularity as from bar 8 but which in total spans fifteen (7+8), not sixteen (8+8), bars.

The harmonic aspect of m11 is both syntactical and connotative. Its most important ingredient is the Em6 chord with g in the bass (v6/3: bars 46, 84, 99 in the transcription). Inverted tertial chords, for example a tonic triad with flat seven in the bass (I(b7), e.g. A/g in A) or a minor dominant triad with its third in the bass (v3, e.g. Em/g in A), or any other tertial chord whose lowest note is the third, fifth or seventh and which occurs on an accentuated beat, is unusual in most kinds of pop and rock. Such inversions, however, do turn up in three types of postwar popular music: [1] in pop, rock and disco versions of euroclassical music, e.g. Emerson, Lake & Palmer (1971), Ekseption (1969), Waldo de los Rios (1971);[47] [2] in various types of symphonic or prog rock, e.g. Procol Harum (1967), Genesis (1973), Yes (1973);[48] [3] in a particular type of ‘big-ballad’ chanson, e.g. Charles Dumont’s Mon Dieu (Piaf, 1961/1993), Édith Piaf’s Hymne à l’amour (1950/1993), Claude François’ Comme d’habitude (1967),[49a] recorded by Frank Sinatra (1969) as My Way.[49b] These three styles all relate to the euroclassical tradition, the first two in that they explicitly purport to establish such a connection, the third because it’s a living extension into the twentieth century of parlour-song romances and popular nineteenth-century stage music, both of which inherited the foundations of their tonal idiom from the euroclassical repertoire.[50] Used in a Northern European / North American pop context, such inversions strike a literally ‘serious’ chord in much the same way that euroclassical music itself is sometimes called ‘serious music’. Downbeat thirds, fifths and sevenths in

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46. Readers will remember that the backing vocalist in v2 and v3 is female.
47. Waldo de los Rios’s Symphonies for the Seventies was on the UK charts for 6 weeks in 1971.
48. For more on symphonic rock of the sixties and seventies, see Schuler (1978).
49. [a] The classical tradition has never been a stranger in French parlour song: see Geoffrion (1985) and Vernillat & Charpentreau (1971); [b] Comme d’habitude (Œ Claude François, § Jacques Revaux) was translated into English as My Way by Paul Anka for Frank Sinatra.
50. See Tagg (2015) for inversion section of chord recognition table (pp. 228-229) and for discussion ‘Classical harmony in popular music’ (pp. 267-269).EUROCLASSICAL: see Glossary.
the bass part are two a penny in euroclassical music but unusual in pop, where they often act as genre synecdoche for the classical and its aura of historicity, of ‘class’ and of noble sentiment: they sound, at least momentarily, ‘less trivial’ than the ‘Trivialmusik’ into which they’re inserted.\textsuperscript{51}

\textit{Fernando’s} bass seventh, $b\overset{7}{7}$ in A and the $g\overset{4}{4}$ in the $Em^{6/g\overset{4}{4}}$ chord at ‘never’, is treated according to harmony book rules in that it descends to $\Delta\overset{6}{6}$ in A, i.e. to $f\#$ and the $F\#7$ chord (VI$^7$) of bar 2 in example 162 (p. 197). As such it closely resembles the opening harmonic progressions in Sinatra’s rendering of \textit{My Way} (1969) and in Simon & Garfunkel’s \textit{Homeward Bound} (1966) (see ex. 163, p. 200). The only problem with these two ballads as IOCM for m11 is that they include ‘CLASSICAL SINCERITY’ sevenths in the bass right from the get-go, whereas \textit{Fernando’s} only onbeat inversion ($Em^{6/g\overset{4}{4}}$) occurs at the start of the second half of the song’s refrain. This difference between \textit{Fernando} and the two other songs regarding periodic placement of the onbeat flat seventh in the bass line may have consequences for the interpretation of m8.

\textit{Ambiguity of longing}

To investigate eventual ambiguity about connotations of longing in m8, we have to consider its syntax. We need to know how Abba resolve the SINCERITY-AND-REGRETS ‘crisis’ introduced by m11 with its $v^{6/3}$ chord ($Em^{6/g\overset{4}{4}}$ in A) in the middle of the refrain and to understand how that resolution affects the subsequent m8 at the end of the refrain. For example, does its resolution follow the same procedure from $v^{6/3}$ or I$^{b\overset{7}{7}}$ back to V-I as in, for example, \textit{My Way} (Sinatra, 1969) or \textit{Homeward Bound} (Simon & Garfunkel, 1966)?

Example 163 (p. 200) shows relevant passages from three songs, all set in the same key (D) to facilitate comparison: (a) \textit{Homeward Bound}, (b) \textit{My Way}, (c) \textit{Fernando}.\textsuperscript{52} All three passages start on the tonic triad (D) and change, two bars later, to $v^{6/3}$ (Am$^{6/\overset{4}{4}}$), thence to VI$^7$ (B$^7$). (Please note that the $F\#m^{7/5}$ (ii-$i^{b\overset{7}{7}}$) chord in bar 2 of the \textit{Homeward Bound} and \textit{My Way} extracts in example 163 is ignored for reasons given in footnote 53.)\textsuperscript{53} The first chord progression in example 163 (I-$v^{6/3}$-VI$^7$ = D-Am$^{6/3}$-B$^7$ in D)\textsuperscript{54} then offers the possibility of sequential repetition, starting on the supertonic, in the form of ii-$ii^{7/7}$-$V^{3}$-[V-I] ($Em-Em/d-A/\overset{7}{c\#}$-[-A7-D] in D).\textsuperscript{55}

\textsuperscript{51} See DE Trivialmusik [160510] and Dahlhaus (1967). EUROCLASSICAL: see Glossary.
In *My Way* the first phrase (I-v\(^6\)/3-VI7, shown above), leads into its sequential repetition on the supertonic: ii-iia7-V\(^1\)/3 (not shown), whence it’s easy to return to the tonic (V-I). In *My Way* that second phrase runs: I [Em] did what I had to [Em\(_a\)] do and saw it [A/\(_c\#\)] through [A7] without exce[D]ption.\(5^6\) In *Fernando*, however, the I-v\(^6\)/3 of museme 11 paves the way for a VI7 chord that doesn’t lead to a sequential repetition of the same melodic idea starting on a supertonic triad (ii), but to a string of seventh chords (VI7-II7-V7-I) driving the listener anti-clockwise round the circle of fifths to a V-I cadence. VI7 is

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52. [1] Major triads with b7 in the bass (I\(_b\)/7, V\(_7\), etc.) also occur in Abba’s *Waterloo*, SOS, *My Love My Life*, *Intermezzo* no.1, *The Name of the Game*, I Have A Dream, *The Winner Takes It All* and *Thank You For The Music*. *The Name of the Game* contains one and *One of Us* contains three instances of classically ‘incorrect’ bass voice leading in such chords. In *One of Us* the ‘offending’ sequences are G\(_3\)-D\(_7\)-C-D, Am-Am\(_7\)-D\(_7\) and A\(_7\)-D. I doubt Abba bass player Ola Brunkert will be offended by these observations which give additional support to the argument about the intrinsically ‘serious-classical’ quality of downbeat bass sevenths in pop-rock on their own, regardless of how they’re voice-led. [2] As already intimated, I’m treating I\(_b\)/7 (D\(_7\)/c\(#\) in D, A\(_7\)/g\(#\) in A) and v\(^6\)/3 (Am\(_e\)/c\(#\) in D, Em\(_e\)/g\(#\) in A) as alternatives, not as mutually exclusive chord functions.

53. The fact that *My Way* and *Homeward Bound* go via F\#m\(_5\) (iii/5) to Am\(_b\)/3 (v\(^6\)/3) in bar 2 of example 163 and that *Fernando* doesn’t is immaterial because: [1] it’s the change from v\(^6\)/3 (Am\(_e\)/3, with D’s b7, c\(#\) in the bass) to VI7 (B\(_7\)) and its continuation that are under discussion here; [2] the continued D chord in bar 2 of the *Fernando* extract (ex. 163c), with its f\(#\) and a\[#\] in the melody, could just have easily been F\#m\(_5\).

54. That’s equivalent in A to the A-Em\(_b\)/g\(#\)-F\#7 in *Fernando*, b. 45-47 [r1].

55. That’s theoretically equivalent to Bm-Bm\(_b\)/g\(#\)-E\(_b\) [E7-A] in A (Fernando).

56. The harmonic progression starting on ii (Em) is different in *Homeward Bound* — [Em] On a tour of one-night stands, my [C] suitcase and guitar in hand and [D] every night that’s neatly planned for a [A7] poet and a one man band [D] — but it starts and ends on the same chords as *My Way* and takes the same time to complete the progression with a final V-I cadence.
used so often in tertial-ionian popular music to emphasise, delay or prolong a final cadence that intertextual verification of the phenomenon seems superfluous.\textsuperscript{57} In \textit{Fernando}, however, the use of this VI$^7$-II$^7$-V$^7$-I cadence formula (B$^7$-E$^7$-A$^7$-D in D, F$^#7$-B$^7$-E$^7$-A in A) has important consequences because it changes the syntactical position of m8, of the tritone ‘museme of longing’.

At the start of the refrain, m8 cannot be precadential because it literally \textit{starts} a new phrase, a new period and a new episode (the refrain). However, placed at the start of the refrain’s last four bars it most definitely can because it occupies bars five and six of the eight-bar period that starts halfway through the refrain on m11’s V$^6$/3 chord (Em$^6$/3, now that we’re back in \textit{Fernando’s} original key of A) in bars 46 (\textit{r1}), 84 (\textit{r2}) and 99 (\textit{r3}). Museme 8’s precadential function at the end of the refrain is reinforced by two other factors. [1] The harmonic finality of VI$^7$-II$^7$-V$^7$-I (already mentioned). [2] The m6 (\textit{ʃ|ʃ}, ‘Fernando’) that finishes the phrase it initiates is not left ‘in the air’ on 5 as in the first part of the refrain (f$^#$-e in ex. 164a). Instead its descending profile 8-A$^7$-5-4 continues via A$^3$-2 to end a fifth lower on the final tonic (2-1, the b-a z|zl in ex. 164b). It’s virtually the same melodic cadence as at the end of Axel Öman (ex. 164c and ex. 137 (p. 178)).

\textbf{Ex. 164. m8: different syntax, different effects}

\begin{figure}[h]
\begin{center}
\includegraphics[width=\textwidth]{image}
\end{center}
\end{figure}

To summarise, and to make the distinction between m8 at the start and end of the refrain as clear as possible, this chapter finishes with example 165 (p. 202) which shows the museme at the end of the refrain embedded in a triple finality marker. [1] It’s in bars 5 and 6 of an eight-bar period, in the precadential ‘Y’ position of the WXYZ model of periodicity (fig. 21, p. 180). [2] It’s part

\textsuperscript{57} To verify the ubiquity of this VI$^7$-II$^7$-V$^7$-I formula, try harmonising \textit{Ja-da}, \textit{Side By Side}, \textit{Lazy River} and \textit{Sweet Georgia Brown} in the manner suggested by Ingelf (1976/1: 9-12, 81-85).
of a very final-sounding, one-way melodic descent to a conclusive onbeat tonic. [3] Its coincides with the third of four chords in an anticlockwise circle-of-fifths progression (VI7-II7-V7-I), i.e. over a dominant seventh (V7) that unsurprisingly resolves on to the final tonic (I). You can’t get much more final than that. If there was any longing in m8 at the start of the refrain it’s conclusively resolved here at the end.

Ex. 165. m8 embedded in a triple finality marker in the second half of the refrain
— 1. periodicity; 2. harmonic progression; 3. melodic cadence.

This dual positioning of tritone museme m8 is, in short, the cause of the ambiguity of musical syntax mentioned earlier.

Here we’ve already started on the topic of the next chapter: the semiotics of musical processes in Fernando.
6. Processes

Musical processes

Chapters 3-5 were mostly about individual musemes as discretised units of musical meaning and about their SYNCRISIS.1 Some consideration was also given to SYNTAX2 in the sense of short-term structural processes, so that, for example, the overall directionality of each verse’s appoggiatura phrases (m5a, p.167) and the semiotic difference between m8 at the start and end of the refrain could be clarified (pp. 199-202). In this chapter, discussion of the song’s processes extends beyond short-term syntax to include its DIATAxis,3 by which I mean roughly the same as what conventional music theory misleadingly tends to call FORM.4

As shown in the Table of Musematic Occurrence (p. 74), Fernando contains three episodes, abbreviated i (introduction and/or interlude), v (verse) and r (refrain plus coda/fade-out). i and v consist mostly of common musematic material and are usually grouped together in what follows as i+v. The refrain (r), on the other hand, contains its own exclusive material, except for m6 (\(|\|\|\|\) ‘Fernando’) which is heard just as often in the verses (v). To save the inconvenience of having to consult page 75 each time the order of events and episodic placement of content in Fernando need verification, three visual aids are provided. [1] Figure 22 (p. 204) presents a simplified visualisation of the timings and running order (DIATAxis) of episodes in the song. [2] Table 4 (p. 209) lists the most important structural and semiotic differences between the v+i and r episodes. [3] Table 5 (p. 217) enumerates the exact positions, durations and durational proportions of all episodes in Fernando.

1. SYNCRISIS: musemes stacked ‘vertically’ as ‘now sound’ inside the EXTENDED PRESENT, e.g. m1a+m1b+m3a simultaneously in bars 4-6; for definitions; see Glossary and footnote 4.
2. SYNTAX: see entry in Glossary, especially the third definition ‘[3]’.
3. For definitions of DIATAxis, EPISODE, EXTENDED PRESENT, MUSEME STACK, MUSEME STRING, PERIOD, PHRASE, SYNCRISIS, SYNTAX, etc., see Glossary.
4. FORM (see Glossary) can be either syncritic — SYNCRISIS = form bearing on the simultaneous arrangement of elements inside the EXTENDED PRESENT —, or diacritic — DIATAxis = form bearing on the order in which longer elements, typically EPISODES, are arranged. I need to repeat that discussion and interpretation of what follows in this chapter is based on concepts and methods explained elsewhere in some detail, for example Tagg (2013: 195-262, 383-528) and the short summary in Chapter 1 (pp. 38-41).
From ‘there and then’

The introduction (i1: 0:00-0:26)

Referring to the discussion of individual musemes in chapter 3, the introduction (i1) can be largely understood as presenting an ‘environment’ (symbolised by the altiplano on the left in figure 22) rather than the relationship of an individual or group of individuals to an environment or to each other. That’s because the only melodic musemes to occur in the introduction are played by several instruments in more than one part each. Furthermore, the English and Swedish versions of Fernando have flutes and violins, the only instruments playing melodic motifs in i1, placed slightly left and right as part of the environment, not centre front, as part of the stereo panorama, i.e. not in the focal position of the foreground individual surrounded and set off against the sonic environment. Moreover, neither flutes nor violins play in a predominantly singable register, another aspect rendering them more AC-COMPANIMENT/ENVIRONMENT and less TUNE/INDIVIDUAL.

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5. Figure-ground/melody accompaniment dualism: see ‘Monocentric panning’, p. 163 ff.
6. For the dualism melodic/singable (cantando) and accompaniment/playable (suonando), see Mayer & Dahlhaus (1980), referring to H. Goldschmidt.
From a North American or Northern European ‘hearpoint’, this environment is, as argued in chapters 3 and 4, FAR-OFF, CALM, STILL, WIDE OPEN (m1b), ‘ETHNIC’, probably ANDEAN-INDIAN and possibly LONELY, BEAUTIFUL and MELANCHOLY (m1a). It’s an El Cónador Pasa or Flûte Indienne type of setting that lasts for around ten seconds (b. 1-6), at which point a more CONFIDENT (tempo giusto), OUTWARD, RISING and ‘INCREASING’ figure (m2) appears, a gesture associable with such notions as SUNRISE, DAWNING (of day or an idea), gradual OPENING or grand ENTRANCE. It’s unclear exactly what m2 RISES TO, DAWNS ON or HERALDS IN. It could be any of three things:

1. the ‘distant drums / bolero’ figure (m4) which introduce a small amount of MILITARY THREAT or DRAMA and underlines the HISPANIC identity of the musical environment;
2. the harp-like, bell-like poco staccato arpeggio figures (m3) with their slightly MYSTICAL and RELIGIOUS, HEAVENLY, ANGELIC, DEVOTIONAL and ‘SINCERE’ connotations;
3. the sonic stage entry of the lead vocalist.

In any case the scene is set for the arrival of the melody proper, panned centre front. The type of surroundings (the ‘sonic stage’) she will enter is presented in considerable musical-structural detail: LARGE, CALM, EXOTIC, ANDEAN-INDIAN, FOLKSY, with an element of FAR AWAY AND LONG AGO MELANCHOLY and a small tinge of the THREAT AND STRIFE which seems to be moderated by the OTHERWORLDLY, DEVOTIONAL, HEAVENLY, ANGELIC, MYSTICAL and RELIGIOUS elements linked to m3.

**Verse 1 (v1, 0:26-0:56)**

Verse 1 starts with the accompaniment/environment just described. A rising figure (m2) heralds the vocalist’s entrance. Placed centre front in the stereo panorama, she’s the focal point of listener identification, the individual through whom the character of the environment is interpreted, through whose relationship it is experienced — hence figure 22’s foregrounded model holding a mic and wearing a fashionable poncho. Any other conceivable musical individuals in the environment-accompaniment (e.g. the quena flutes) are, as already mentioned, positioned more towards the panning pe-
riphery. A visual counterpart to this sonic picture-postcard of South America might be a view showing beautiful scenery featuring picturesque poverty with indigenous peasants somewhere on the Andean altiplano, arranged as background props to the pretty European fashion model posing in an ‘authentic’ (‘sincere’) hand woven (‘genuine folklore’) poncho outfit on the front of a glossy magazine (see photo montage in figure 18, p. 164).

Be that as it may, the female lead vocalist addresses the listener in INTIMATE (mix close-up), GRACEFUL, MANNERED, PLEADING, FERVENT and EMOTIONAL BUT CONTROLLED terms (m5). The ‘SINCERITY’ of her message is further increased by the recitativo character of the melodic phrases and their irregular periodicity, as well as by the profile of the melodic line itself (alternate rises and falls as ‘emotional swell’) and by emotive modification of vocal timbre. These melodic phrases are in other words couched in musical terms more common in the LATIN (French, Spanish, Latin American) and EUROCLASSICAL popular repertoire rather than in the UK or North American popular music tradition of the mid 1970s. This ‘Latin’ aspect is also underlined by the recurrent weak-strong-weak trisyllabic museme reserved for the fictitious addressee ‘Fernando’ in the song’s lyrics (m6: J|J.).

Verse 2 (v2, 0:56-1:26)

The table of musematic occurrence (p. 75) shows that verse 2 (v2) contains exactly the same musemes as verse 1, except for m4 —DISTANT DRUMS— which cuts out at the start of the verse. This musical disappearance might have provoked a corresponding verbal disappearance of threat and military strife. It doesn’t. As the musical military drums disappear, the lyrics state: ‘they were closer now, Fernando’. However strange this simultaneous musical disappearance and verbal proximity of drums and strife may seem, the paradox is superficial. Still, since it seems to cause problems in analysis classes, a short explanation is called for.

7. The different mix for the Spanish version of Fernando is discussed in chapter 00, p. 000 ff.
No drums = more ‘drums’

If the verbally stated proximity of drums were mechanistically mediated by mixing the drum sound up front, it would have drowned out the rest of the music. Such a ‘realistic’ solution might work quite well if Fernando had been a documentary or a news report from a skirmish between popular guerilleros and the forces of repression. In that case Abba could have chosen to allude both musically and verbally to helicopters, cluster bombs, sub-machine guns, torture, and other sonically suggestive threat phenomena rather than to the drums, bugles and cannons of yesteryear. However, for reasons given in the lyrics chapter (p. 237), that doesn’t happen and Fernando should be taken for what it is: an MoR pop song in which the threat symbolised by verbal reference to the stylised acoustic symbol of military danger (m4 and ‘drums’) can only become musically real if internalised by the individual expressing the sentiment in question. That’s how the ‘objective’ exclusion of the military snare drum, already in itself an outdated stereotype of poetic license, becomes a musically viable alternative for connoting military strife.

Such apparently paradoxical tricks are often used in film and TV where source music (diegetic music in ‘real’ situations as part of the visual-verbal narrative) is cut from the soundtrack for passages where the internal reactions of a main character become the focal point of the story. For example, in an episode of The Return of the Saint, a murder is committed in a discothèque on the French Riviera. Before the actual crime, source music (a disco dance record) is both heard and seen (people are dancing, the DJ is visible). As soon as the heroine realises what’s happened, the source music is still seen (people keep dancing, the disk jockey is still there) but it is not heard. The ‘real’, ‘objective’, ‘visible’ music is supplanted by internal psychological underscore expressing another reality: the horror of the moment as the camera zooms in on the heroine in the same ‘objective’ environment and we hear what’s happening inside her head, not what the images show. This is psychological and musogenic reality rather than verbal or visual communication. It’s this well-established technique that Abba use at the start of the second verse of Fernando. What the drums symbolise is now so close that it has to be

8. See also pp. 118-119 for a slightly different perspective on this phenomenon.
9. MoR = ‘middle of the road’: see Glossary for explanation.
internalised: ‘They were closer now... I was so afraid... we were young... and none of us prepared to die’. Having hopefully cleared up possible misunderstandings about drums coming closer but disappearing at the same time, let’s return to processuality in Fernando.

Verse 2, continued

The only other obvious difference between \textit{v1} and \textit{v2} is the inclusion of the ‘Inca’ flutes (diatonically adjusted if so) between the first and second phrases (b.29 ff.). These create a responsorial effect from slightly left and right to the singer centre stage: it’s a sort of unequal dialogue between the European female and her exotic flutes. However, the most obvious processual function of \textit{v2} is that it’s musically a virtual repeat of \textit{v1} and therefore implies, at least according to the norms of the popular music tradition to which it belongs, direction towards musical material which will \textit{not} be another repeat.¹¹

The process from the start of Fernando to the end of \textit{v2} can be summarised as follows. After a 12-bar introduction (\textit{i1}, 0:24) establishing an environment and setting a scene of the type described above, two verses (\textit{v1}, \textit{v2}, bars 13-38, c.60”) are presented, taking the listener one third (34%) of the way through the song at 1:24 (b. 38).¹² A definite relationship is established between, on the one hand, a young woman speaking to us in a verbal and musical language we understand but with more expressive fervour than the average Anglophone popular music listener is used to, and, on the other hand, an exotic, beautiful, wide-open, slightly melancholy Andean-Indian environment containing elements of charm, devotion, intangible heavenly hope, the threat of strife and the possible background presence of some picturesque individual(s) with whom the singer seems once or twice to communicate in an unequal sort of musical dialogue. This unequal relationship between melody and accompaniment, individual and \textit{Umweld}, figure and ground, etc. can, as previously suggested, be seen as a reflection of the basically monocentric world view found in most post-feudal bourgeois art, not least in European and American popular music.

¹¹. According to the \textit{READY}, \textit{STEADY}, \textit{GO}, 1-2-3-\textit{GO} principles of our musical culture seems to feed on, \textit{READY}, \textit{STEADY}, \textit{READY} (again) would be highly unusual and 1-2-3-2 a joke! See Tagg (1979a: 133-134, 186-194) for more on propulsive repetition.

¹². 1’24” is 34% of the song’s total duration, 4’11”. For time placement, position in the transcription, duration details, etc. of each episode in Fernando, see Table 5 (p. 217).
To 'here and now' (1)

Refrain 1 (1:26-2:03)

Refrain 1 (r1) is prepared by the repetition of the rises-and-falls in the singer’s relationship to her environment, described earlier. This MELODY-ACCOMPANIMENT or INDIVIDUAL-ENVIRONMENT type of relationship continues into the refrain part of the song where the female vocalist is joined by a male vocalist, mixed further back, singing a syllabically homophonic part during all but four of the refrain’s fifteen bars. Whether this male singer represents Fernando or whether the added voice has just an EVERYONE JOIN IN THE CHO-RUS singalong function is unclear. Whoever he ‘is’ (apart from one of the Abba guys), he plays a part somewhere between musical foreground and background: although not banished to the backstage stereo wings, he’s clearly subsidiary to the female lead. However, despite this similarity in figure-ground relationship between verse and refrain, the refrain shares only one museme in common with the verse-plus-instrumental (i + v) parts of the song —m6, J\|J, ‘Fernando’, the Hispanic-Latin-American name and most common melodic cadence motif in the whole song.

The most important differences between verse and refrain are set out in Table 4 (p. 209) where structural traits appear in roman font and, in italics, more interpretative observations, mostly derived from the PMFCs discussed in chapters 3-5. Column 1 lists various structural parameters whose treatment varies between column 2 —Fernando’s introduction plus verse sections (i+v) — and column 3 —the song’s refrains and coda (fade-out) (r). Reading the columns of Table 4 from left to right, changes from the introduction plus verse into refrain (i+v→r) are summarised in bullet points on page 211.

Table 4: Basic differences between verse and refrain

<table>
<thead>
<tr>
<th>parameter</th>
<th>from verse (i1+v1, v2, i2+v3)</th>
<th>to refrain (r1, r2, r3, r4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>musemes</td>
<td>1, 2, 3, 4, 5a, 6</td>
<td>6, 7, 8, 9, 10, 11 (5b)</td>
</tr>
</tbody>
</table>

13. For disappearance of male vocals in refrain, see §2 under ‘Sincerity and class’, p. 197.
<table>
<thead>
<tr>
<th>Parameter</th>
<th>From Verse (i1+v1, v2, i2+v3)</th>
<th>To Refrain (r1, r2, r3, r4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instruments</td>
<td>charangos, quenas, tremolando, light angel-harps, arpeggios, etc.; far away, long ago, Andean, ‘ethnic’, Latin-American, rural, open space, ethereal, transcendent, partially static</td>
<td>full, constant pop-disco dance backing, guitar strum, silver string-pad, electric guitar; here and now, urban, good time, fun, leisure, glitter and sparkle, disco dance, groove,</td>
</tr>
<tr>
<td>Bass</td>
<td>light rising arpeggios + silence light, classical, ballet, grace</td>
<td>ongoing 1950s Fats Domino riff fun, popular, dancing</td>
</tr>
<tr>
<td>Drums</td>
<td>bolero snare (v1), none (v2, v3) Hispanic, military (v1 only), not dance</td>
<td>full, constant disco drumkit pattern fun, popular, dancing, disco</td>
</tr>
<tr>
<td>Tempo</td>
<td>partly senza misura, andante, ( \text{l}=96-100; \text{partially static then slowish floaty} )</td>
<td>tempo giusto, moderato, ( \text{l}=110 ) regular medium-fast walking pace</td>
</tr>
<tr>
<td>Periodicity</td>
<td>irregular: ( 5+4+3\frac{1}{2} \times 4 = 12\frac{1}{2} \text{ bars} ) relatively unpredictable flow of phrases and harmonic rhythm</td>
<td>more regular: ( 4+3+4+4 \times 4 = 15 \text{ bars} ) much more predictable flow of phrases and harmonic rhythm</td>
</tr>
<tr>
<td>Lead Vocal</td>
<td>interpretative onbeat articulation, recitativo, appoggiaturas, vocal timbre modification, 132 syllables/min. sincere emotions, serious, one person, old times, classical, ‘the words are important’</td>
<td>metrically precise articulation, downbeat anticipation, no timbral modification, no appoggiaturas, 90 syllables/min. singalong chorus, fun, ‘the tune and its rhythm are more important than the words’.</td>
</tr>
<tr>
<td>Delivery</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Backing Vocals</td>
<td>none in v1; female (less dB) in tertial parallels in v2 and v3 ‘one’ person</td>
<td>male (less dB) mostly in parallel motion; singalong, duet, more than one person</td>
</tr>
<tr>
<td>Chords</td>
<td>Static I then m5 over G 1 vi ii V7(^{b} ) A static then G A F(^{b} ) m Bm E7 (^{b} ) US pop ± 1960 (milksap); naïve but sincere ‘teen-angel’ love and devotion</td>
<td>mostly m8 over V7-I V7-I</td>
</tr>
</tbody>
</table>

14. Roman font: structural characteristic; italics: PMFCs and interpretations. The contents of this table explain the choice of images to represent episodes in figure 22 (p. 204).
From emotional fervour and involvement of the ‘Latin temperament’ type and graceful, classical, controlled affective pathos to uniform emotional state in familiar, ‘leisure-time’ surroundings;

From tremolando ‘charangos’, pentatonic quenas, angel-harps and bells to constant R&B-influenced bass riffs from teenage pop ± 1960, typical off-beat guitar, normal twelve-string strum and ‘soft disco’ drumming;

From exotic, large, open, rural, melancholy Indian-Andean space to familiar, pleasant, modern urban environment;

From bass playing with gaps in it or no bass at all, acoustic instruments (mainly) and traditional ‘distant’ military drumming or no drums at all to constant pop-disco bass, electric instruments and full disco drums;

From old-world spaces, silence and lack of constant low frequencies to modern world, no ‘windows of silence’, constant low frequencies, the metronomic regularity of machines, constant electrical hum, etc.

This interpretation of Fernando’s processes from verse to refrain, especially the last point, requires some explanation.

First main batch of processes

Schafer’s (1973) theory of the lo-fi soundscape in industrialised society (traffic, fridges, mains hum, ventilation, etc.) and its difference to the relatively ‘hi-fi’ soundscape of the pre-industrial era, it’s possible to cast some light on an important part of the progression from verse into refrain in Fernando.

Since the human inhabitants of a given soundscape grow accustomed to the sonic environment they live in, popular music tends to reflect the contemporary soundscape rather than that of another time or place. We can in other words expect popular music to ‘reflect’ our own ‘lo-fi’ acoustic environment rather than that of the pre-industrial era: that way listeners will find themselves in acoustically familiar surroundings stylised into musical form by artists living in a similar soundscape. This notion can be corroborated by studying changes in musical idiom between country and urban blues and in other transitions from folk music — with its ‘hi-fi’ and low-volume flutes, violins, unamplified voices, acoustic guitars, etc. — to popular music of the industrial proletariat with its brass bands, accordions, saxophones and, more recently, microphones, amplification, electric guitar and bass, etc., all key factors that increase volume and boost low and mid-range frequencies.

15. For theories of ‘reflection’ (Wiederspiegung) in music, see Riethmüller (1976).
In *Fernando*, it’s particularly interesting to note how the electric bass plays a constant, typically North American popular dance figure of (then) relatively recent origin in the refrains (r) while in the verse sections (i+v) it features classical ballet-like arpeggio figures and ‘windows of silence’.[16] In other words, as far as *Fernando*’s bass line is concerned, we have a modern, constant ‘lo-fi’ soundscape ‘reflected’ in the refrain and a historically or culturally ‘foreign’ verse with fewer low-frequency sounds.

Similar observations can be made about the drums. The ‘hi-fi only’ snares in the *Boléro* march figure (m4) of *v1* do not recur, neither at the same ‘mix distance’ nor playing the same figures, after their disappearance at the start of *v2*. Instead, the refrain sections feature the full-frequency range of a modern drumkit, from cymbal and hi-hat down to the kick drum with its own channel on the mixing desk. The old-style military snare drum of *v1* and the drumkit silence of *v1* and *v2* is replaced by rock-pop snare-drum thwacks on 2 and 4 in the bar, ongoing hi-hat ticking and beefy kicks on a carefully miked and compressed bass drum. Here again we’re transported from an environment with foreign and/or historical connotations (m4 or no drums at all) into a much more up-to-date environment of music and sound that’s closer to ‘home’, more specifically into drumming idioms and recording techniques of the mid 1970s (m10b). So, assuming that we’re hearing *Fernando* at the height of its popularity somewhere in Northern Europe in the mid 1970s, not only will the shift from verse to refrain have moved us in time from historical and pre-industrial times to an urban industrial ‘today’, we’re also carried in space from Hispanic-Indian-Andean areas to our own immediate surroundings, from quasi-pentatonic quenas and tremolando charangos to pop-disco backing tracks.

Moreover, the ‘wide open spaces’ (static or slowly moving harmonies, ‘ethnic’ melody, lack of constant rhythmic accompaniment in middle and low register) are replaced by what can be described as a more crowded or confined musical space (little or no sonic space left over).[17] Such a ‘confined musical space’ might well be a venue with which music in the same idiom as the refrain is associated: that could be a space defined by the four walls of a club,

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16. See ‘m3c: tiptoe bass’ (p. 103 ff.).
17. For more on ‘objective’ and ‘subjective’ reverb, Schafer’s ‘acoustic horizon’, rock music’s ‘wall of sound’ and their interrelation, see Tagg (2013: 439-441).
disco, dance hall etc., or by those of a living room housing a party at the weekend. The ‘confined space’ can also be symbolised more widely by the streets and buildings of an urban area\textsuperscript{18} and its opposition to the ‘open country’ and its ‘open roads’. In English we say we are in the countryside just as we are in town, but while we can be inside a town or city it’s much less common to talk of someone ‘inside the countryside’. Besides it’s unthinkable to ‘go out to the town’ once you’re outside your home in the countryside — you ‘go into town’ — but thoroughly normal to ‘go out into the countryside’ from inside a town, even if you’re already outdoors.\textsuperscript{19}

Returning to the virtually mutual exclusivity of verse and refrain musemes (top line in Table 4, p. 209) and to the modern dance character of the latter, it’s obvious that the disco, the dance hall and the Friday or Saturday night party venue are all locations usually identified with the leisure pole of the work-versus-leisure dualism according to which everyday life seems often to be timetabled. This dualism incorporates a conflict in which the private-individual-leisure-recreation side of the dualism is portrayed in consumerist propaganda (‘advertising’) and considered by a large section of the population as positive, whereas its conceptual opposite, the public-collective-work-politics-society pole, is more likely to be judged as problematic, incomprehensible and unattractive, if not downright boring or depressing. From this perspective it’s worth noting that the shift from verse to refrain in Fernando leads from an exotic El cóndor pasa environment not into an expression of dissatisfaction with contemporary capitalism (a common topic in other types of popular music)\textsuperscript{20} but into Saturday night ‘soft disco’, complete with Swedish dance-band versions of Fats Domino riffs, pop guitar strums and with a hi-hat close struck on the last quaver of every other \textfrac{1}{4} bar, all glued together with a glittering synthesised string-pad.

\textsuperscript{18} Note the expressions used to refer to built-up areas in other European languages, e.g. geschlossene Ortschaft, Tatort, tätort, agglomération.

\textsuperscript{19} For more on “Nature”, the countryside and industry as musical concepts, see Tagg (1982a). English speakers may be in the county and Italians may vivere o andare in campagna, but note that the French are à la campagne and go en campagne, while Germans, Dutch and Scandinavians are all on the country (auf dem Lande, op het land, på landet.)

\textsuperscript{20} In the mid-to-late 1970s such genres would include anarchic punk, cheeky reggae from Trenchtown, even some numbers by my left-wing rock band (Röda Kapellet, 1976)!
The musical change from verse to refrain in *Fernando* is even clearer if you consider that the vocal line changes from recitativo-parlando to metric regularity and from ongoing quasi-classical appoggiaturas (m5) to pop-rock downbeat anticipations (m8, m6: \( \text{\texttt{\textbackslash il\textbackslash l \textbackslash il\textbackslash l \textbackslash il\textbackslash z \textbackslash l}} \)). As mentioned earlier, the irregular periodicity and recitativo character of the verse are devices conveying a heightened narrative affect: what the singer has to ‘say’ (the words and the feelings behind them) seems to be more important than danceability or other regular perpetuum mobile aspects of the music. In the refrain, the proportions are reversed: danceable perpetuum mobile and a singalong tune become more important than verbal narrative. We have in other words progressed from a state of personal involvement and dramatic narrative to short, pleasantly ‘longing’ tritone motifs (m8) over a regular dance beat. Similarly, the pleading, classically mannered and controlled appoggiaturas of the verse change in the refrain into reiterated upbeat figures leading into m8 and its ‘modern’ pop downbeat anticipations ending with the vocative ‘Fernando’ (m6), the only connection with the world outside the modern urban or dance environment. The following four points summarise this discussion of change from verse to refrain.

1. The reflection of soundscape changes from pre-industrial and rural to industrial and urban, from historical to modern and from past to present.

2. The musical environment itself changes from far away and/or long ago —THERE AND THEN— to HERE AND NOW, from Hispanic-Andean-Indian to Northern European, or possibly North American, from open country to enclosed town, from lonely outdoors open space and melancholy to pleasant, recreative indoor leisure and dancing.

3. The attitude of the singer changes from intimate and controlled emotional involvement in an important narrative about experiences from the exotic environment which was her backdrop THERE AND THEN to short, pleasant, ‘longing’ interjections in uniform vocal timbre in the happy ‘home’ (not ‘away’) environment HERE AND NOW.

4. The relation of the singer to her two environments remains central and dominant (panning and mixing) but her apparently nervous and emotional involvement in the verse turns into a comparatively carefree participation in the familiar environment of the refrain. She is a stranger or visitor in the verse, at home in the refrain.
**Briefly back to ‘there and then’**

*Interlude (i2, 2:03-2:21)*

The interlude (i2, b.56-61) between r1 and v3 is short (5½ bars or 18 seconds) and consists of the SUNRISE / GRAND ENTRANCE museme (m2) followed by a reprise, on flutes, of the final string of sung parallel-third appoggiaturas from the verse (b. 35: m5a, ex. 65d, p. 129). In bar 56, the entry of the SUNRISE museme interrupts the final cadence of r1 with a plagal delay (it’s an ‘AMEN’ postponement of finality), at which point both drums and bass forsake the pop disco idiom. They abandon playing altogether in bar 59 when the crotchet triplet figure  così, stuck on a rhythmically lifeless chord of A major since the start of bar 58, slows down the surface rate from \( \rightarrow \) to \( \rightarrow \).\(^{21}\) That leads into the descending parallel-third appoggiaturas on flutes (m5a, ex. 65d) over V7/E7 which, in its turn, acts as a two-pronged, unidimensional episodic marker — descent and ritardando\(^{22}\) — to culminate on a static tremolando chord of A major (b. 63), i.e. in the same, FOREIGN, THERE-AND-THEN scene as at the start of v1, except without the Boléro drums (m4).

Expressed in paramusical terms, the pleasant longing of the woman singing in her modern, familiar, HERE-AND-NOW disco environment (r1) leads, as always, to ‘Fernando’ (\( \rightarrow \)) — m6) and its final descending form (m6d) right into the environment of the verse — first to a rising gesture from dark to light and from weak to strong (m2: SUNRISE), thence into the graceful pleading of quena flutes (m5a2) recalling the emotional involvement of the singer in her THERE-AND-THEN environment and leading back into the calm, wide-open Andean altiplano with its melancholic flute-and-charango tinge of ‘ethnic’ quasi-pentatonicism (m1).

\(^{21}\) For explanation of the broadening, ‘decelerating’ effect of crotchet triplets in \( \rightarrow \) time, see Tagg (2000a: 208-209, especially footnote 442).

\(^{22}\) It’s in fact a double ritardando: [1] the tempo decreases (normal \( \rightarrow \), b. 61); [2] the surface rate decreases from \( \rightarrow \) (b. 58) via \( \rightarrow \) (b. 59) to \( \rightarrow \) (stasis, b. 60-63).
Verse 3 and ‘Fernando the flute’ (v3, 2:21-2:50)

Verse 3 (v3) is to all intents and purposes a tonatim reprise of v2. A young woman is back in the central foreground of the same far-away environment as before where she’s once again sincerely involved in her serious narrative. The only slight modification is that the musical environment of v3 contains two melodic fills on quenas instead of the single one in v2 (none in v1). These fills have a similar responsorial function to that described in connection with v2: they directly respond to the lead singer’s appoggiatura reminiscences and questions, each rounded off with the vocative ‘Fernando’ (m6, b. 67-68, 69-70). So, perhaps the flute and its two melancholically exotic fills (m1a), as subordinate partner in the unequal dialogue with its European songstress, represent the Fernando of the song’s lyrics? In fact, if, as in this song, a person (the vocalist) directs statements and questions specifically at someone called Fernando, then any eventual response is far more likely to come from someone called Fernando than from Fanny, Felipe, Fred or the Finnish working class. Admittedly, no Fernando ever answers verbally to that appellative in the song that bears his name, but hearing him as the ‘responding flute’ does make conversational and musical sense. That’s why, given that the only clear response in the song to the vocative ‘Fernando’ comes from the flute in v2 (b. 29) and v3 (b. 67, 69), this book is called Fernando the Flute: she (the lead singer) calls (vocative) and he (the flute) responds (the melodic fills).23 If that is so, how important are those flute phrases? Are they and the ‘Fernando’ they may possibly represent, foreground figures in the song or are they just part of the scenery? Answering that question involves consideration of two complex relationships: [1] between melodic elements accompanying the vocal line and the rest of the musical environment against which those elements are thrown into relative relief; [2] between the vocal line’s first person and melodically identifiable parts of the accompaniment that respond to her.

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23. Readers finding the hermeneutic license of this book’s alliterative title far-fetched might prefer to interpret the flute as a connotative reminder of Fernando’s ethnic origins, of the nostalgia expressed in connection with him, about his presence somewhere in that environment. For further discussion, see under ‘Fernando as flute’, pp. 273-284.
From the discussion so far, it’s clear that if Fernando is interpreted as present in the music aside from the singer’s ‘Fernando’ utterances (m6: ♩|♩♩♩), then, since the flute gets to ‘say’ so much less than the singer, he/it is a subsidiary figure, more part of the singer’s backdrop than an equal counterpart in any dialogue with her. Observations about the stereo location of the singer centre front and the flutes panned left and right, a bit further back in the mix, certainly suggest that the quena[s], if at all identifiable as individuals, are more likely reifications in the form of location props rather than subjects of real interaction with the main subject of the piece (the female European vocalist). Besides, the only passages in which the flutes can be heard as ‘lead figures’ are those without vocals —the introduction (m1a, m2 in i1, b. 1-12) and the interlude (m2, m5 in i2, b. 58-62) — where, as we saw (pp. 78-81), m1a functions as an accurate El Cóndor Pasa/La Flûte indienne cue, as a particularly unambiguous sonic sign of things ethnic, Hispanic and Andean, and as a stage extra rather than principal actor.

Before discussing the final set of episodes and the song’s overall processuality, it’s worth knowing how much of what occurs when in the recording. Basic data for that discussion is set out in Table 5.

Table 5: Positions and proportions of episodes in Fernando (total duration 4’11”)

<table>
<thead>
<tr>
<th>1. episodes</th>
<th>2. bar n°s</th>
<th>3. timings</th>
<th>4. duration</th>
<th>5. % of 4:11</th>
<th>6. cumulative % of 4:11</th>
</tr>
</thead>
<tbody>
<tr>
<td>i1</td>
<td>1-12</td>
<td>0:00-0:26</td>
<td>26&quot;</td>
<td>10.36%</td>
<td>0%</td>
</tr>
<tr>
<td>v1</td>
<td>13-25</td>
<td>0:26-0:56</td>
<td>30&quot;</td>
<td>11.95%</td>
<td>10.36%</td>
</tr>
<tr>
<td>v2</td>
<td>26-38</td>
<td>0:56-1:26</td>
<td>30&quot;</td>
<td>11.95%</td>
<td>22.31%</td>
</tr>
<tr>
<td>r1</td>
<td>39-55</td>
<td>1:26-2:03</td>
<td>37&quot;</td>
<td>14.74%</td>
<td>34.26% (≈½)</td>
</tr>
<tr>
<td>i2</td>
<td>56-63</td>
<td>2:03-2:21</td>
<td>18&quot;</td>
<td>7.17%</td>
<td>49.00% (≈½)</td>
</tr>
<tr>
<td>v3</td>
<td>64-76</td>
<td>2:21-2:50</td>
<td>29&quot;</td>
<td>11.55%</td>
<td>56.18%</td>
</tr>
<tr>
<td>r2</td>
<td>77-91</td>
<td>2:50-3:22</td>
<td>32&quot;</td>
<td>12.75%</td>
<td>67.73% (≈¾)</td>
</tr>
<tr>
<td>r3</td>
<td>92-106</td>
<td>3:22-3:55</td>
<td>33&quot;</td>
<td>13.15%</td>
<td>80.48%</td>
</tr>
<tr>
<td>r4 + fade</td>
<td>107-114</td>
<td>3:55-4:11</td>
<td>16&quot;</td>
<td>6.37%</td>
<td>93.63%</td>
</tr>
<tr>
<td>end</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>100%</td>
</tr>
</tbody>
</table>

24. See photo montage in figure 18 (p. 164).
Column 1 lists each of Fernando’s nine episodes, column 2 its bar-number location in the transcription, and column 3 its start and end timings in the recording. Column 4 shows the duration in seconds of each episode, column 5 the percentage of the total duration it occupies, and column 6 the percentage of the total duration elapsed up to the start of the episode in question. For example, the interlude (i2) starts in bar 56 at 2:03, virtually halfway (49%) through the song; it ends at 2:21, just 18 seconds later and answers for only 7% of the song’s total duration of 4:11 (100%).

‘Here and now’ for good

Refrains 2 - 4 (r2, r3, r4, 2:50-3:55)

Refrain 2 (r2), followed by r3 and r4 (including fade-out), starts roughly two thirds of the way through the song (67.7%) at 2:50. Now, 67% is often the golden rule point at which climaxes tend to be reached or recaps initiated.25 Starting at the tune’s halfway point at 2:03 (49%), the emotionally involved narrator/singer and her exotic Andean-Indian background have had only the 47 seconds (2:03-2:50) of i2 and v3 at their disposal compared to the 86 seconds (0'00"-1'26") they occupied in the first half of the song (i1+v1+v2). Time in the reflective THERE AND THEN has in other words been effectively halved and the remaining third of Fernando’s total 4:11 (1:21 or 32% from 2:50 to 4:11) is devoted entirely to refrain all the way through to the final V-I cadences repeated during the recording’s fade-out. One way of understanding diatexitic in Fernando (its overall processualty) is in other words to note how the proportions of the INSTRUMENTAL-PLUS-VERSE INTO REFRAIN process during the first half of the song are reversed in the second half.

Roughly speaking, then, two thirds of the first half (from 0:00 to 2:03, 49% of the whole song) consists of i+v (instrumental plus verse), while two thirds

25. For more about the Fibonacci series and the ‘golden rule’ positioning of recaps, see Lendvai (1971: 27, ff). There are two climaxes in the melodic line of the verse: these are centred around its two highest notes, f# (b.18 [v.2.b.31, v.3.b.69]) and g# (b.22 [v.2.b.35, v.3.b.73]), the latter of which is the main melodic high point of each verse; see ‘Melodic profile and process’, p.167).
of the second half consists of \( \text{r} \) (refrain). True, this means that the total duration of exotic Andean environment, emotional involvement and worry (there and then) is more or less equal to the total duration of happy home soft disco (here and now). However, the order in which the two contrasting sections are presented implies a definite direction, in the first half —
- \textbf{from} a lot of \textit{Andean}, etc. \textit{to} a little \textit{soft disco}, etc. (fig. 23a, line 1) —
and in the second half —
- \textbf{from} a little bit of \textit{Andean} \textit{to} a lot of disco (fig. 23a, line 2).

Seen as a totality, these two changes imply one overriding process:
- \textbf{from} emotional involvement and dramatic narrative in a strange but beautiful and exotic environment, with its unreal, devotional and melancholy overtones mixed with distant strife \textit{to} pleasant longing and the probable solution of this longing in a pleasantly recreative, modern and familiar urban environment (whole of fig. 23a).

Fig. 23. Overall diataxis in \textit{Fernando}: [a] as is; [b] inverted.

The obvious question is how would the meaning of \textit{Fernando} change if its overall diataxis —the running order of its episodes shown in figure 23a— was altered to fit that of figure 23b? Would it make any difference at all?
How would it need to be modified to make musical sense? How could the soft disco world of the refrain be made to sound like verses? How could memories on the *altiplano* be made to sound like refrains? And how should the song end? With a fade-out or a final flourish?

In order to answer such questions and to check the viability of the discussion of *Fernando*'s processuality in this chapter, it will be necessary to discuss several other factors relevant to the song, not least how words and music combine to make *Fernando* more than just a ‘piece of music’. It is after all a *song*. 
7. Words, etc.

The main topic of this chapter is *Fernando’s* English lyrics and their interaction with the song’s musical meanings. The song’s Swedish and Spanish lyrics are also discussed in brief. The name Fernando and artwork of relevance to the song are dealt with in chapter 8. However, before offering any commentary, I’ll let the words ‘speak for themselves’ in all three languages.¹

**Just the lyrics**

**English version**

*Verse 1.* Can you hear the drums, Fernando?
I remember long ago another starry night like this:
In the firelight, Fernando,
You were humming to yourself and softly strumming your guitar.
I could hear the distant drums and bugle calls were coming from afar.

*Verse 2.* They were closer now, Fernando.
Every hour, every minute seemed to last eternally.
I was so afraid, Fernando:
We were young and full of life and none of us prepared to die
And I’m not ashamed to say the roar of guns and cannons almost made me cry.

*Refrain.* There was something in the air that night,
The stars were bright, Fernando.
They were shining there for you and me, For liberty, Fernando.
Though we never thought that we could lose, there’s no regrets.
If I had to do the same again, I would, my friend, Fernando.

*Verse 3.* Now we’re old and grey, Fernando,
Since many years I haven’t seen a rifle in your hand.
Can you hear the drums, Fernando?
Do you still remember that fateful night we crossed the Rio Grande?
I can see it in your eyes how proud you were to fight for freedom in this land.

¹ NB. The refrain occurs twice again after verse 3 in all three language versions.
### Spanish lyrics

<table>
<thead>
<tr>
<th>SPANISH</th>
<th>Literal ENGLISH translation</th>
</tr>
</thead>
</table>
| **v1.** ¿Puedes escuchar, Fernando?  
Me recuerda tiempo atrás estrellas y una noche...  
En la lumbre azul, Fernando.  
Tarareabas tu canción con ese suave guitarrear  
Yo podía escuchar esos tambores con un sordo redoblar.  | **v1.** Can you hear, Fernando? / I remember long ago stars and a night in the dark blue light, Fernando. / You were humming your song and strumming your guitar softly. / I could hear those drums quietly rolling. |
| **v2.** Se acercaban más, Fernando  
Y el momento que pasaba parecía eternidad;  
Sentí temor, Fernando,  
Por la vida y juventud nadie pensaba en morir  
Y no siento hoy vergüenza al confesar que tuve ganas de llorar.  | **v2.** They were approaching, Fernando / And the moment that passed seemed like eternity; / I felt afraid, Fernando, / For life and youth: no-one was thinking of dying / And today I’m not ashamed confessing that I felt like crying. |
| **ESTRIBILLO (r).** Algo había alrededor quizás de claridad, Fernando  
Que brillaba por nosotros dos en protección, Fernando.  
No pensábamos jamás perder ni echar atrás.  
Si tuviera que volverlo a hacer, lo haría ya, Fernando.  | **REFRAIN (r).** There was a sort of brightness all around us, Fernando / That was shining for the two of us and protecting us, Fernando. / We never thought we would lose or lag behind. / If I had to go back and do it again, I would, Fernando. |
| **v3.** La vejez llegó, Fernando  
Y con ella una paz que hoy logramos disfrutar.  
Se durmió el tambor, Fernando:  
Pareciera que fue ayer que lo vivimos tu y yo  
Y en tus ojos veo aún aquel orgullo que refleja tu valor.  | **v3.** Old age arrived, Fernando / And with it a peace that we manage to enjoy. / The drum went silent, Fernando: / It seems like it was yesterday we lived (all of) that, you and I / And in your eyes I see some of that pride which reflects your courage. |

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2. The Spanish lyrics are by Buddy and Mary McCluskey (Buenos Aires): see pp. 226-227.
**Swedish lyrics**

<table>
<thead>
<tr>
<th><strong>SWEDISH</strong></th>
<th><strong>Literal ENGLISH translation</strong></th>
</tr>
</thead>
</table>
| **v1.** Varför sörjer du, Fernando?  
Varför klingar din gitarr i moll, vad är det som står på?  
Är det kärleken, Fernando?  
Har hon lämnat dig, din stora kärlek, är det så?  
Den som älskat och förlorat allt vet att sånt kan hända då och då. | **v1.** Why are you troubled Fernando?  
Why is your guitar in the minor key? What is wrong? / Is it love, Fernando? / Has she left you, that great love of yours? Is that the way it is? / Whoever has loved and lost knows that this can happen now and again. |
| **v2.** Sorgen kan va’ tung att bära,  
Men att vänner sviker är nånting man måste lära sig.  
Jag har också mist min kära:  
Vem är du som tror att detta kunde bara drabba dig.  
Har du några glada sånger kvar, så spela, spela, spela dem för mig. | **v2.** Sorrow can be a heavy burden / But being abandoned by friends is a lesson that must be learned. / I too have lost the one I loved. / Who are you to presume that such things only happen to you? / If you still have any happy songs left, please play (×3) them for me. |
| **REFRÄNG (r).** Länge, länge leve kärleken, vår bästa vän, Fernando!  
Fyll ditt glas och höj en skål för den, för kärleken, Fernando!  
Spela, spela melodin och sjung sången om lyckan!  
Länge, länge leve kärleken, den kärleken, Fernando! | **REFRAIN (r).** Long, long, long live love, our best friend, Fernando! / Fill your glass and drink a toast for love, yes, for love, Fernando. / Play, play the tune and sing the song of happiness: / Long, long live love, that (kind of) love, Fernando! |
| **v3.** Ska vi skåla för dem andra,  
Som fick evig kärlek och den tro som bor i varje sång?  
Eller skåla med varandra  
Vill du dricka för den lycka som jag upplevde en gång?  
Det är lika sant som sagt den vackra sagan, den blir aldrig (×2) lång. | **v3.** Shall we drink to the others? / To those who found eternal love and the faith that lives in every song? / Or drink to each other? / Will you drink to that happiness I once knew? / It’s as true as true that such wonderful stories never last long. |

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3. The Swedish lyrics are by Stig ('Stikkan') Anderson (see pp. 228, 269 ff.).
The lyrics: discussion

One obvious point to make about the three versions of the song’s lyrics is that the English and Spanish versions are, with five exceptions (Table 6, keywords underlined), pretty similar, whereas the Swedish version follows a different sort of narrative.

Spanish lyrics

Table 6: Differences between Fernando’s English and Spanish lyrics

<table>
<thead>
<tr>
<th>English</th>
<th>Spanish</th>
<th>Literal translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>v2 ...the roar of guns and cannons... made me cry.</td>
<td>...al confesar que tuve ganas de llorar.</td>
<td>...to admit that I felt like crying.</td>
</tr>
<tr>
<td>r ...shining there for you and me, for liberty...</td>
<td>... brillaba por nosotros dos en protección...</td>
<td>...shining for the two of us and protecting us...</td>
</tr>
<tr>
<td>v3 ...I haven’t seen a rifle in your hand. Do you still remember that fateful night we crossed the Rio Grande? ...how proud you were to fight for freedom in this land.</td>
<td>Y con ella una paz que hoy logramos disfrutar. Pareciera que fué ayer que lo vivimos tu y yo</td>
<td>...a peace that we manage to enjoy today. It seems like yesterday we lived [through] that, you and I ...some of that pride which reflects your courage.</td>
</tr>
</tbody>
</table>

The five differences just listed have one thing in common: the first-person reminiscences in the Spanish lyrics are less concrete and provide less detail than those of the English original. First, the ‘guns and cannons’ of verse 2 don’t turn up at all in the Spanish version. Then, instead of the English version’s stars shining ‘for liberty’ (r1–4) in the ‘fight for freedom’ (v3), they shine in Spanish merely to ‘protect’ the couple (nosotros dos en protección). Similarly, the ‘rifle in your hand’, ‘Rio Grande’ and ‘fight for freedom in this land’ (v3) are all absent in the Spanish lyrics which replace them with vaguer concepts —enjoying peace, remembering old times, recognising pride and courage, the latter with no hint of any feasible context in which that pride and courage could have been put to good use.
There are two possible reasons why the Spanish lyrics can seem like a watered-down version of the original English. One has to do with the prosaic fact that translators of any song lyrics must retain the original language’s prosody in the target language if it’s to sound musically convincing: put simply, each sung phrase must normally contain the same number of syllables of the same duration and stress pattern as the original. At the same time, the translation has to be idiomatic, make linguistic sense and, preferably, provide a reasonably faithful lexical rendering of the original. The trouble is that demands on both prosodic and lexical fidelity often present an unsolvable equation in that one fidelity or the other, usually the lexical, has to be jettisoned. Given the substantial prosodic differences between English and Spanish, it’s quite likely that those who translated Fernando’s lyrics for Abba to rerecord in Spanish chose at several points in the song to abandon lexical fidelity in favour of prosodic accuracy and idiomatic credibility.

For example, figure 24 illustrates how Abba’s preference to sing in English rather than Spanish necessitated the use of subtitles showing TVE’s Spanish viewers the lexical sense of the English lyrics. The subtitle at the moment captured in figure 24 (‘Y hace muchos años’, etc.) is a literal translation of ‘since many years I haven’t seen a rifle in your hand’ (v3), as sung in English by Frida and Agnetha. The subtitle is lexically correct but prosodically inaccurate because the last three syllables — tu mano (‘your hand’) — fit a z|zl motif (m6, p. 169 ff.), not the sung z|l of ‘your hand’. But that doesn’t explain why the l|l of ‘liberty’ is translated protección (l|l) instead of libertad (also l|l).

4. See ‘Llorando, cantando, pensando’ (pp. 169-172) and ‘Scotch snaps’ (Tagg, 2011c).
5. The Spanish version is by Buddy and Mary McCluskey (see next paragraph). It was considered to ‘fit well’ and to be ‘quite idiomatic’ by several participants in my seminar at the Cursos latinoamericanos de música contemporânea in Brazil (1984; see p. 33).
6. On the other hand, the lexically incorrect ‘Y con ella una paz que hoy logramos disfrutar’ (‘And with it a peace that we can enjoy today’) is prosodically correct.
The second plausible reason for the ‘watering-down’ is that Buddy and Mary McCluskey,7 who wrote the Spanish lyrics for Fernando in the late 1970s, were at the time living in Buenos Aires. Those were the days of Argentina’s execrable dictatorship (1976-83),8 of its death squads,8a death flights,8b state baby-snatching,8c detention centres,8d etc. As one of the junta’s naval officers later confessed, ‘[w]e did worse things than the Nazis’.8e These right-wing state terrorists saw ‘reds under the beds’, including musical ‘commies’, everywhere. It wasn’t just revolutionary guys with guitars (e.g. fig. 25d) that were targeted: even internationally famed artists like Charly García and Mercedes Sosa were treated as subversives.10b Sosa, for example, had to flee Argentina after a concert at La Plata in 1979 when ‘security’ thugs first searched her on stage and then arrested both her and her whole audience.9 Under such circumstances (see figure 25 and footnotes 8-10), it would be understandable if the McCluskeys thought twice before producing a translation of Fernando that mentioned GUNS, CANNONS, a RIFLE, LIBERTY and FIGHTING FOR FREEDOM. After all, if your head of state says, as did General Videla in 1976 (fig. 25b, c), that ‘a terrorist is not just someone with a gun or a bomb, but also someone who spreads ideas that are contrary to Western

7. Buddy McCluskey was at the time head of RCA Argentina (Rivas, 2007).
8. 30,000 humans were killed during Argentina's state terror under General Videla (1976-83: Dirty War and El terrorismo de Estado). [a] The worst death squads were those linked to the AAA (Alianza Anticomunista Argentina). [b] In death flights victims were thrown from a great height out of military aircraft into the sea. [c] At least 500 babies were stolen from political prisoners and given to childless couples sanctioned by the junta: see fig. 25a, ftnt. 66 (p. 157) and Osorio (2012). [d] The régime’s most infamous centre of death and torture was the Escuela Superior de Mecánica de la Armada in Buenos Aires (Detention Centres in the Dirty War). [e] The junta naval officer was Adolfo Scilingo, cited in Verbitsky (1996:7); he received a 1084-year sentence for crimes against humanity.
9. It was thanks to an international outcry that those arrested, including Sosa, were released. After fleeing to Paris, then Madrid, she returned to Argentina in 1982. Sosa has performed with many famous artists, including Andrea Bocelli, Franco Battiato, Jaime Roos, Joan Baez, Nana Mouskouri, Pablo Milanés, Holly Near, Milton Nascimento, Luciano Pavarotti, Silvio Rodríguez, Shakira, Sting and Caetano Veloso (Mercedes Sosa). In 1977 Charly García fled to Brazil where he wrote songs with veiled but allegorically clear lyrics, e.g. Viernes 3am, Los dinosaurios, Alicia en el país. Among Anglophone hits banned by the Argentine junta were Rod Stewart’s Do You Think I’m Sexy?, Pink Floyd’s Another Brick In The Wall and most recordings by Donna Summer: see also Andreassi (2014), Irigaray (2009) and Pujol (2007). Music in Uruguay suffered a similar fate under its own right-wing dictatorship (see Fornaro (2014) and Aharonián (nd)). For more about this dark period in Latin-American history and its relation to Abba’s Fernando, see pp. 240-263.
and Christian civilisation’ (McSherry, 2005: 1), and if such arrogantly paranoid zeal is an article of faith in a system of state terror, as in Argentina 1976-83, then no-one is safe, neither the McCluskeys, nor me, nor anyone ‘subversive’ enough to be reading these ‘commie’ words (you).

Fig. 25. Argentinian ‘circumstances’: (a) Grandmothers of the Plaza de Mayo; (b) Dictators and neighbours Videla (L) and Pinochet (R); (c) Henry Kissinger, US Secretary of State, with Videla; (d) Orlando Navarro, ‘disappeared’ in Santa Fé, Sept. 1976; (e) Enriquito Imhoff (1 ½ yrs.), murdered in Rosário, May 1983.10

(a)  
(b)  
(c)  
(d)  
(e)

These distressing circumstances are an inevitable part of Fernando’s contemporary reality. They will regrettably have to rear their ugly head again in this chapter if this analysis of Fernando is to make any sense in the wider global context of the mid 1970s when Abba hits were heard all over the world. But first let’s see what the Swedish and English lyrics can tell us about the song.

10. (a) The Grandmothers of the Plaza de Mayo (Abuelas de la Plaza de Mayo) is an organisation that aims to find the stolen babies whose mothers were killed during the state terrorism in Argentina. (b) General Jorge Rafael Videla was military coup leader and presided over Argentina’s state terrorism 1976-83. He was sentenced to life for the deaths of prisoners and to another fifty years for the systematic kidnapping of children during his ‘presidency’. (c) Kissinger basically gave the vile Videla Washington’s go-ahead to rid Argentina of ‘subversives’, as long as the process went quickly (Campbell, 2003). (d) Novarro studied at the Facultad de Ciencias Jurídicas y Sociales de la Universidad Nacional del Litoral, Santa Fe; (e) Enriquito was an 18-month-old toddler. What can anyone say about that?
Swedish lyrics

The Swedish lyrics contain no mention of guns, cannons, rifles, bugles, liberty, the Rio Grande, fighting for freedom, or of any other identifiable object, location or event. Even the Spanish version’s fear of dying, its generalised ‘pride’ and ‘valour’ are absent in the Swedish lyrics whose only ‘crying’ and ‘losing’ involve romantic love, not an armed struggle for a just cause. The Swedish lyrics are in other words those of a typical YOU AND ME love song. True, the singer is, as in the English and Spanish versions, alone in her conversation-as-monologue with a Fernando who never responds. In the Swedish version, however, it is he rather than she who seems to have ‘the problems’: he has lost the one he loves and she offers him words of consolation in a spirit of complicity similar to that expressed in the very different narrative framework of the English and Spanish versions. Indeed, all three versions rely on a fictional shared experience to construct the couple SINGER-PLUS-FERNANDO as a narrative device. The Swedish words suggest that both he and she must learn to sustain the misfortunes of love in much the same way that LOSING the fight for liberty links with NO REGRETS in the other versions. Moreover, overall verbal processuality is in very general terms similar in all three versions: it proceeds from PROBLEMS in v1 and v2 to CELEBRATION and positive REMINISCENCE of the ‘problem sphere’ in r1, v3, r3 and r4. The obvious question is: how, despite the general processual similarities just mentioned, can the Swedish version’s love-ballad lyrics be sung in the same way and with the same backing tracks as the radically different English lyrics? And what in the Swedish lyrics, apart from ‘Fernando’ (z|zl —m6), is conceivably Hispanic, let alone Latin American, even less Andean, that can reasonably connect with quena, charango and Boléro musemes m1 and m4? Those questions are discussed on pages 236-284.

11. v1 Varför sörjer du…? v2 Den som älskat och förlorat…; v2 jag har också mist min kära… (‘Why are you sad?’, ‘He/she who has loved and lost love’, ‘I’ve also lost my darling’).

12. (a) English: ‘Though we never thought that we could lose, there’s no regrets’; Spanish: ‘No pensábamos jamás perder…Si tuviera que volverlo a hacer, lo haría ya’; Swedish: ‘…att vänner sviker är nånting man måste lära sig’.

(b) CELEBRATION: see section on Mjukdisco (pp. 195-197) and Table 4 (p. 209).
English lyrics

As with the Spanish and Swedish versions, the English lyrics take the form of a monologue in which the female vocalist addresses a supposed conversation partner — Fernando — who never responds verbally to her questions.  

Verses 1 and 2

In verses 1 and 2 she reminisces — ‘I remember’, ‘you were humming’, ‘I could hear’, ‘they were closer’, ‘seemed to’, ‘we were’, ‘almost made me cry’, etc. She recalls events in the form of disconnected flashbacks — drums, cannons, bugles, guitar, crossing the Rio Grande, etc. — and tells of her fears — ‘none of us [were] prepared to die’, ‘I was so afraid’, etc. It’s all in the past tense and, as readers will have doubtless noted, the reminiscences are given a poetic dimension — ‘starry night’, ‘firelight’, ‘... last eternally’, etc. References to places, persons and events may be more concrete than those of the Spanish lyrics but they are by no means unequivocal: the ‘fight’, the ‘losing’ and ‘dying’ could have taken place at virtually any time in any place where they speak Spanish, have a Rio Grande and play ‘ethnic’ flutes. Or could they? I’ll return to that question (p. 236 ff.) after this initial discussion.

In the verse sections of Fernando, clear links of cultural troping are found in a number of correspondences between words and music. These correspondences occur at two levels: (1) discrete and musematic; (2) processual. At the first level, the following correspondences (\(\leftrightarrow\)) exist between the music (\(\downarrow\)) and (\(\uparrow\)) the lyrics:

- \(\downarrow\) m1, m4, m5, tertial parallels \(\leftrightarrow\) a sense of ‘Latin America’;
- \(\downarrow\) m3 \(\leftrightarrow\) ‘stars’, ‘firelight’, etc.;
- \(\downarrow\) m4 \(\leftrightarrow\) the ‘distant drums’ and strife;
- \(\downarrow\) m1b, m10c \(\leftrightarrow\) ‘guitar’;
- \(\downarrow\) irregular periodicity, rhythmic-melodic license \(\leftrightarrow\) emotional involvement, fervour, danger and fear;
- \(\downarrow\) graceful, controlled, fervour (m5) \(\leftrightarrow\) the noble cause of liberation and the sincerity of the vocalist’s first person;

13. Musical response comes in the form of the m1a fills (v2, v3) and of m5b (r1–4) (p. 273 ff.).
• ⚑ the heavenly, devotional (m3) ↔ notions of transcendence, e.g. ‘stars’, the ‘fight for freedom’ with its possible consequence of martyrdom (‘none of us prepared to die’) and ‘… last eternally’;

• ⚑ the quena (m1a) ↔ a man in the lyrics whose origins tallies with the ethnic and cultural origins of those melodic elements.

Refrain 1: seen from here and now

The words of the refrain are more general than those of the three verses. Apart from the ‘stars… in the air that night’ and the vocative ‘Fernando’, there are no references or flashbacks to anything concrete, nor to anyone in the ‘real’ situation of the verses. The refrain lyrics are at a safe mental distance from the fears of the verse (‘though we never thought that we could lose, there’s NO regret’), while obvious symbols of strife from verses 1 and 2 (drums, guns, cannons, bugles, dying, etc.) are all absent in the refrain whose verbal gist seems to be ‘yes, those were good times, Fernando’. The apparent opposition between the musical HERE-AND-NOW of the refrain and the THERE-AND-THEN of verses 1 and 2 takes on a new dimension in combination with the lyrics. This combination of the refrain lyrics, with their generally positive mood and the singer’s delightful longing (m8), transforms the fear, fervour and involvement in the strange but beautifully exotic environment of verses 1 and 2 into nostalgic reminiscing. Of course, it would be absurd to suggest that nostalgic reminiscence can occur in the temporal, social or geographical location which is the object of that nostalgia because there must be distance, temporal and/or spatial (a HERE v. THERE, a NOW v. THEN), for any such reminiscing to take place. This means that the ‘real’ (musical) environment of the verse to which the verbal reminiscences of the refrain refer cannot be prominent in the refrain. Since THOSE-WERE-THE-DAYS and THOSE-WERE-THE-PLACES involve emotional and musical distance in time and/or space to the objects of such reminiscing, the HOME (musical) environment of the refrain (m9, m10 — instrumental, metric, rhythmic, timbral disco leisure familiarity and non-latinness)— can be interpreted as a kind of ‘armchair’ HERE AND NOW position from which the ‘FOREIGNNESS’ of the verses can be viewed at a safe distance.
The switch from $v_1$ and $v_2$ into $r_1$ acts as a catalyst on the rest of Fernando because: (i) it’s the first structural block shift; (ii) it’s the first radical change of mood, taking us from the comparative concretion of fear, problems and involvement to the comparative generality and abstraction of pleasant longing, reminiscence, happiness and familiarity. This shift sets a processual precedent and is, as argued in chapter 6, the main dualism on which the aesthetic dynamic of the whole of Fernando rests. The only links between verse and refrain are, apart from the style-indicative constants of the whole song (the same solo voice, roughly the same tempo, the same metre, the same key, the same basic sort of tonality, the same [verbal] language, etc.) are: (i) the possible latinness of the longing museme and its upbeat (m7→m8 as in Quizás); (ii) the verbal and musical statement of the name ‘Fernando’ (m6).14

Verse 3

In verse 3 ($v_3$) the familiar, happy HERE-AND-NOW, SOFT DISCO musical environment of $r_1$ reverts to THERE-AND-THEN, while the THOSE-WERE-THE-DAYS generalities of the refrain lyrics become more concrete, though, as we’ll shortly see, in a different way. The process from $r_1$ into $i_2$ and $v_3$ is the second of three block shifts of mood. Musically we’re taken back to the ‘other place’, to the THERE-AND-THEN where the song started (bars 55-63 echo bars 7-12). However, no recap of verbal or musical material can be interpreted in the same way as its initial statement, because whatever separates an earlier statement from its recap affects understanding of the recap, even if it’s musically identical to what preceded the insertion of other material. In fact the words of $v_3$ are so influenced by the insertion of $r_1$ after $v_2$ that its main verbs are now, unlike those of $v_1$ and $v_2$, in the present or perfect tense (‘we’re old and grey’, ‘I haven’t seen’, ‘Do you recall?’, ‘I can see’), not in the simple narrative past tense of the previous verses (‘were’, ‘seemed’, ‘made’, etc.).

14. Although the Fats Domino-style bass riff (m10a) may have forerunners in the habanera it cannot be considered a museme of latinness (see pp. 192-195).
One way of understanding perceived musical change in a set of unchanged musical structures is to imagine travelling to a new place and experiencing new things there, returning home for a time and then going back to what was but no longer is the ‘new place’. (It can’t be new if you’ve been there before.) Obviously, even though that place might be identical on your return visit and even though your actions there might be similar to those of your previous visit, the same place can never be experienced exactly as it was before. That’s why listeners are more than likely to hear v3 through the recent experiential prism of (i) v1+v2, (ii) r1, (iii) the shift from v1+v2 into r1. Thus, though structurally well-nigh identical to v2, the music of v3 can’t be semiotically the same as v2. It’s also likely that such change in the perception of identical musical material within the song to what was but no longer is may have contributed to the structural change of tense in the lyrics of v3 from the simple past (v1, v2) to the present or perfect. This switch of tense is underlined by temporal adverbials in v3 — ‘now’, ‘since many years’, ‘still’ — all of which imply water under the bridge and greater temporal distance to whatever the music and lyrics had been hinting at in earlier verses. In other words, the verbal reminiscing in the musical HERE AND NOW of r1 continues into v3 even if the music returns to THERE AND THEN. However, that musical THERE AND THEN has also changed its connotations due to the altered relationship between words and music. Fernando is no longer pictured strumming his guitar under the stars with the distant rumble of battle and the fear of dying in his or the first-person singer’s head. It’s almost as if he’s sitting beside us on the sofa, as if the THERE AND THEN of v1 and v2 had drifted even further away from what once must have been a real HERE AND NOW.

Final refrains

After v3 the refrain comes back with a vengeance and keeps going until the end. It’s the third episodic shift in Fernando: [i] v+v1+v2 → r1; [ii] r1 → i2+v3; [iii] v3 → r3–4 and we’re back on home ground in the HERE AND NOW all the way down to the fade-out, musically with the SOFT DISCO and the vocalist’s PLEASANT LONGING (m8), verbally with the lyrics’ positive reflections and nostalgic reminiscences.
One important point to note in the lyrics of Fernando’s refrains is that they’re all in the past tense apart from the final line: ‘if I had to do the same again, I would, my friend, Fernando’. Linguistically, that sentence follows the ‘conditional II’ pattern which is normally ‘used to describe hypothetical, typically counterfactual situations’.

This grammatical nicety is important if considered in its musical context because the IF... WOULD construction occurs together with m8. Now, that concurrence might be interpreted as proof of congruence between verbal and musical message in that the vocal first-person’s wish to go back and ‘do the same again’ is sung to a museme linked to states of LONGING (m8). But that concurrence is also contradictory: on the one hand, musical processes have moved from the serious, foreign, THERE AND THEN of the verse to the relief, regularity, familiarity and comparative jollity of the HERE AND NOW refrain; verbally, on the other hand, there is now a longing to return from the familiar everyday happiness of the refrain back to the exotic, exciting, threatening setting of the verse. Does the vocalist’s first person really want to ‘do the same again’? Does she really want to return to those foreign places and get involved in a noble but dangerous liberation struggle now that she’s back home in the refrain? After all, the refrain’s final sentence expresses ‘doing the same again’ as a counterfactual clause (‘if I had to’) and puts its consequent into the conditional tense (‘I would’), not into the future (‘I will’), nor into a more determined type of modal present (‘I must’, ‘I want to’, etc.). But there’s more to the contradiction than the mere grammar of conditional sentences and the nuances of auxiliary verbs.

The issue here is that the verbally expressed hypothetical undertaking to return to Latin America to fight the good fight coincides not with the initial statement of m8 (LONGING) but with the RESOLUTION OF LONGING, already discussed, in the descending melodic cadence version of m8 (8-4-2-5-4-2-1), and its final position in the highly directional harmonic progression VI7-II7-V7-I (F#7-B7-E7-A). In the refrains following v3 (r2, r3) these markers of finality don’t lead musically to the situation which the words express the hypothetical intention to revisit: they simply end the refrain and stay conclusively in its HERE-AND-NOW AT HOME environment. It’s in this way that

15. English conditional sentences. Counterfactual: ‘a conditional statement the first clause of which expresses something contrary to fact, as “If I had known”.’ (dictionary.com).
the *modus irrealis* of the words in the last line of the refrain are clarified by the music. Either there’s no solution to the ‘longing’ since the object of longing (returning to fight) is fulfilled in neither words nor music, or else there is no real longing that requires resolution in the first place. If the latter is nearer the truth, the only possible interpretation is that the state of longing in words (to ‘do the same again’) is self-sufficient and that the longing in the music is fulfilled through completion of full V-I perfect cadences at the end of standard four- or eight-bar periods in the familiar, pleasant home setting. This means in turn that there is really only one main process in *Fernando*:

*FROM* problems and involvement in an exotic, exciting environment *TO* happy reminiscences at home about that environment and those events.

This interpretation means that the verbal wish to leave HOME and rejoin a liberation struggle somewhere in Latin America is unconvincing, a bit like saying ‘Come on! Let’s go!’ in a voice that says ‘let’s stay here and relax’. Together with the final occurrence of m8 which tails off down to the octave below (8-47-5-4-2-1) in a harmonic context of regular four-bar VI-II-V-I and V-I sequences (b. 85-91, 100-106, 107-110, 111-114), the initial tritone tension of m8 is patently resolved. These progressions have the final word not only in each refrain but also in the whole song, thrashing out, right though the final fade, *not the ‘longing’ of m8 but release of its tension*.

To make the verbal longing more musically credible and to finish the song in a spirit of greater determination, you could try example 166: it simply lifts the final ‘Fernando’ figure (m6) an octave to end with an ascending gesture (b-b-c#) on the final tonic chord (A), complete with tremolando and crescendo to **ff**. It’s certainly more **GET UP AND GO** than **REPEAT AND FADE**.

Ex. 166. *Fernando* — alternative ending 1

Another way of making the vocal first person’s **IF I HAD TO... I WOULD...** more convincing is to end **r3** in the same way as **r1** in bars 55-56 (pp. 59-60) by re-
placing the final tonic (A) with the subdominant (D) and using m2, the Sun-
rise museme, to end the tune on an extended tonic (A), as in bars 56-58 (pp.
59-60) and as suggested in example 167.

Ex. 167. Fernando — alternative ending 2

In fact, ignoring the tremolando effects, the dramatic crescendos and the ri-
tardando, example 167 shows how Abba themselves actually ended their
live stage performances of Fernando on several occasions.\textsuperscript{17} This ending has
not only the same advantage as example 166 —its outward and upward
thrust is in fact even greater—; it also takes the music to the song’s only pas-
sage (m2 in i2) linking HERE AND NOW (r1) \textit{forwards} into THERE AND THEN (v3). This ending makes the singer’s ‘if… I would’ more convincing because
we might actually be on our way back there to really ‘do the same again’. Even
if we don’t actually get there —it’s an ending— a final burst of the museme
(m2) which twice previously led into THERE AND THEN\textsuperscript{18} now exploits those
precedents to suggest that the song ends by taking that same direction. The
question is: WHERE exactly (if anywhere) is the THERE of Fernando’s THERE AND
THEN?

\textsuperscript{17} See, for example, one Australian fan’s lo-res amateur recording at a 1977 Abba gig in Mel-
bourne: ngXZNCZnM [160522]. Another Abba strategy for ending Fernando in stadium
gigs was to omit the last three notes in the last repeat of m7+m8: [Abba and musicians on
stage] ‘If I had to the same again, I would my friend’ [crowd only] ‘FERNANDO!!’.

\textsuperscript{18} Precedents: in bars 7-12 m2 introduced v1; in bars 56-64 it introduced v3.
Where is ‘there’?

Rio Grande & Mexico

Musical connotations of place have already been discussed at some length. For example, the quena flutes and their \( \text{M} \text{A} \text{N} \text{A} \text{N} \) \( \text{A} \text{T} \text{U} \text{R} \) (m1a) plus the tremoloando charango sound (m1b) were identified as typical of traditional music from the Andes, while the \( \text{m} \text{1} \text{b} \) rhythm of m6 (‘Fernando’) and the snare drum patterns in verse 1 (m4, \( \text{B} \text{O} \text{L} \text{E} \text{R} \) (disambiguation)) were characterised as generically ‘Latin’ or Hispanic. Still, the English lyrics, though less vague than those of the Spanish version, aren’t exactly specific. As noted on page 229:

‘The fight, the losing and dying could have taken place at virtually any time in any place where they speak Spanish, have a Rio Grande and play ethnic flutes. Or could they?’

In fact the only proper noun apart from ‘Fernando’ giving any hint of where \( \text{t} \text{h} \text{e} \text{r} \text{e} \) might be in the English lyrics is in ‘we crossed the Rio Grande’ (v3).

Now, men called Fernando and rivers called Rio Grande are two a penny in Latin America, so let’s narrow down the selection of Rio Grandes to just three long, wide and significant border rivers in the Americas (Figure 26).

Fig. 26. Three large Rio Grandes: (a) border Mexico-USA; (b) border Bolivia-Brazil (flooded); (c) border Minas Gerais-São Paulo states (Brazil).^{19}

Despite the size and significance of Rio Grandes (b) and (c), not to mention the importance of Brazil’s Rio Grande do Sul,^{20} it’s Rio Grande (a) that’s most likely to have been on the cultural radar screen of Fernando’s listeners outside Spanish- or Portuguese-speaking regions in the mid 1970s. Rio Grande (a) is the one that for much of its length marks the border between Mexico and the

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^{19} There are countless Rio Grandes in Latin America (see \( \text{W} \text{W} \) \( \text{R} \text{i} \text{o} \text{G} \text{r} \text{a} \text{n} \text{d} \text{e} \text{e} \) (disambiguation)). Rio Grande (a) is 3,051 km in length and known in Mexico as Río Bravo del Norte; Rio Grande (b) is 1,438 km long, a tributary of the Ichilo which flows into the Mamoré; Rio Grande (c) is 1,100 km in length and becomes the Paraná river which eventually flows into the Rio de la Plata and the Atlantic between Buenos Aires and Montevideo (see also footnote 20).
USA, the one that lent its name to around forty Hollywood westerns, including *Rio Grande* (1950) starring John Wayne. In 1976 it was a familiar geocultural notion for anyone raised on a diet of US media products. It also turns up frequently in accounts of the US-Mexican War (1846-1848) and the Mexican Revolution (1910-1920). Abba’s Björn Ulvaeus seems to have had one or both of those conflicts in mind when writing the song’s English lyrics in 1975:

‘*Fernando* was about two old freedom-fighters from the war between Texas and Mexico. I was lying outside one summer night, looking at the stars and it suddenly came to me’… ‘I knew that the title *Fernando* had to be there and, after pondering a while, I had this vivid image in my mind of two old and scarred revolutionaries in Mexico sitting outside at night talking about old memories’. ([Fernando (song)](https://www.grinditty.com/genres/ABBAs-Fernando-A-song-about-the-Mexican-Revolution))

Another online source reports Ulvaeus as saying that the two reminiscing veterans had been combatants in the Mexican Revolution. In both instances ‘there’ was imagined as Mexico, ‘who’ as two old revolutionaries, and ‘then’ as either c. 1846 or c. 1910. It doesn’t matter which historical conflict Ulvaeus was thinking of because both are compatible with the sound of the song’s drums, bugles, cannons and rifle rather than with the less archaic war sound of, say, a Kalashnikov AK47 or an Apache AH-64. Whatever the case, there’s little or no compatibility between *Fernando*’s music and either Mexican storyline. The point is that although México is, thanks to Rio

20. *Rio Grande do Sul*, Brazil’s southernmost state (pop. 11 million), derives its name from the short but broad outlet — the Rio Grande — joining the vast coastal lagoon *Lagôa dos Patos* to the Atlantic at the port city of (yes!) *Rio Grande*. It’s this Brazilian Rio Grande that gives its name to the British sea shanty *Bound For The Rio Grande* and to Constant Lambert’s choral-orchestral composition *The Rio Grande* (1927).


23. The Kalashnikov AK47 has been the most widely used automatic assault rifle since the 1950s. The Apache AH-64 is an attack helicopter used by US and Israeli forces.
Grande (a), a possible there in the lyrics, there’s nothing very Mexican in the music. Instead there is, as we saw, clear indication of Andean areas situated 6,000 kilometres from Mexico City, almost 8,000 from El Paso. So, what’s going on? Did Abba think the flute and charango sounds of i+v (m1) were Mexican? I doubt it. Or did they think the sound was generically Latin-American and not specifically Andean? I doubt that too. Well, if Abba were aware of the sound’s geo-ethnic habitat, did they think their listeners weren’t or that they wouldn’t notice the mismatch? Or did Abba hope their listeners would recognise the flute-plus-charango connotations as Andean and understand that the song had very little to do with Mexico? Who knows?

The questions just asked are mere speculation. They’re problematic because they’re auteurcentric. They’re fixated on authorial intent instead of directed towards understanding how Fernando, both words and music, were dynamically linked to its context in the real world of its listeners at the time of its release and of its greatest popularity. So, returning to the issue of whether ‘the fight, the losing and dying’ in Fernando’s lyrics could have ‘taken place at virtually any time in any place where they speak Spanish, have a Rio Grande and play ethnic flutes?’, the short answer is NO, it couldn’t. As I try to demonstrate in the next section through discussion of historical events relevant to the song, the there of the fight, of the losing, dying and remembering in Fernando, is quite specific when examined in relation to the reality that allowed its Swedish listeners to invest it with meaning in the mid 1970s.

Chronology

Table 7 presents a chronological overview of events discussed in what follows that are relevant to the understanding of Fernando.

24. Santiago de Chile is 6,525 km in a straight line from Mexico City, 8,050 km from El Paso. See ‘Andean altiplano and the Left’ (p. 240 ff.) for further discussion.

25. For reasons given in the next section (p. 240 ff.) I think the last speculation is the least implausible but even that one begs more questions. Why were the Mexico storylines necessary? Were Abba consciously self-censoring to make the song seem less ‘political’ so it could reach a larger audience? Or were the lyrics written exactly as described by Ulvaeus? In which case how did the song become associated with Chile, or with a Latin lover, or with nothing in particular, but not with Mexico? Or did Abba think the flute and charango sounds of i+v were actually Mexican? Whoops! I’ve gone full circle with these auteurcentric speculations!
Table 7: Chronological overview of some important *Fernando*-related events

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1963</td>
<td>Los Incas release 45 rpm single <em>El cóndor pasa</em> in Paris</td>
</tr>
<tr>
<td>1964-04-01</td>
<td>Military coup in Brazil</td>
</tr>
<tr>
<td>1966-12</td>
<td>Los Calchakis album <em>La flûte indienne</em> released in Paris</td>
</tr>
<tr>
<td>1968-05</td>
<td>Paris student revolt and French industrial strikes</td>
</tr>
<tr>
<td>1969-09-14</td>
<td>Olof Palme becomes Prime Minister of Sweden</td>
</tr>
<tr>
<td>1970-09-04</td>
<td>Allende is democratically elected President of Chile: <em>Unidad Popular.</em></td>
</tr>
<tr>
<td>1971-09</td>
<td>Chilean poet Pablo Neruda receives Nobel Prize for Literature</td>
</tr>
<tr>
<td>1972-06-17</td>
<td>Watergate scandal (Washington DC)</td>
</tr>
<tr>
<td>1973-03</td>
<td><em>Ring Ring</em>: first recording issued under artist name Abba</td>
</tr>
<tr>
<td>1973-06-27</td>
<td>Right-wing military coup in Uruguay</td>
</tr>
<tr>
<td>1973-09-11</td>
<td>Fascist military coup in Chile (Pinochet). Allende killed, terror starts.</td>
</tr>
<tr>
<td>1973-09-15</td>
<td>Víctor Jara murdered in the <em>Estadio Chile</em></td>
</tr>
<tr>
<td>1973-09-23</td>
<td>Pablo Neruda murdered by Pinochet junta agents</td>
</tr>
<tr>
<td>1973-12-09</td>
<td>Chile junta expel Swedish ambassador Hans Edelstam as <em>persona non grata</em></td>
</tr>
<tr>
<td>1974-04-06</td>
<td>Abba’s <em>Waterloo</em> wins Eurovision Song Contest in Brighton</td>
</tr>
<tr>
<td>1975-03-22</td>
<td>Eurovision Song Contest and <em>Alternativ Festival</em> held in Stockholm</td>
</tr>
<tr>
<td>1975-04-30</td>
<td>Vietnam war ends (fall of Saigon)</td>
</tr>
<tr>
<td>1975-08</td>
<td>Hoola Bandoola’s <em>Stoppa Matchen</em> b/w <em>Víctor Jara</em> released</td>
</tr>
<tr>
<td>1975-09-03</td>
<td><em>Fernando</em> backing and Swedish vocals recorded; released in November</td>
</tr>
<tr>
<td>1975-09-20</td>
<td>Båstad demonstration against Davis Cup match Sweden-Chile</td>
</tr>
<tr>
<td>1975-11-25</td>
<td>Operation Condor meeting in Santiago de Chile</td>
</tr>
<tr>
<td>1976-03-24</td>
<td>Fascist military coup in Argentina</td>
</tr>
<tr>
<td>1976-04-12</td>
<td><em>Fernando</em> released in English</td>
</tr>
<tr>
<td>1980-01-03</td>
<td><em>Fernando</em> recorded in Spanish (released not long after)</td>
</tr>
<tr>
<td>1986-02-28</td>
<td>Olof Palme assassinated in central Stockholm</td>
</tr>
<tr>
<td>1988-10-05</td>
<td>Pinochet régime ends in Chile; theoretical return of democracy</td>
</tr>
<tr>
<td>1992-12-22</td>
<td>Archives of Terror discovered in Asunción (Paraguay)</td>
</tr>
<tr>
<td>1998-10-25</td>
<td>UK House of Lords vote for Pinochet’s extradition</td>
</tr>
</tbody>
</table>

The events listed in Table 7 fall into two general categories that together can help reveal *where the THERE in Fernando* is actually situated: [1] ‘Andean altiplano music and the Left’; [2] ‘Chile, Sweden and the USA’.
Andean altiplano and the Left

The first part of chapter 3 presented pretty incontrovertible evidence that the sound of museme 1 (‘quena’ and ‘charango’) is typical of traditional music from the Andes. That section concluded as follows.

‘The combination of m1a and m1b… [connotes] large open spaces in a … far-off, exotic rural region, probably in the Andes… and… perhaps something like the scene shown as figure 9’ (p. 88).

The issue here is whether someone listening to Fernando in Sweden in 1976 could have made that sort of connection and, if so, what else that Andean sound might have connoted.

El cóndor pasa and La flûte indienne

Andean folk performances seem to have started off as a popular music niche phenomenon, first in pre-war Buenos Aires, where a conjunto line-up including quena and charango evolved as standard, then in Paris after World War II. It wasn’t until the mid 1960s, when the Philips and Arion/Barclay labels released recordings by Los Incas (1963) and Los Calchakis (1966), that this sort of music started to reach a wider audience.

Fig. 27. (a) Los Incas: El cóndor pasa (single, 1963); (b) Los Calchakis in 2007

The Los Calchakis album, La flûte indienne (1966), sold well enough to spawn numerous Andean folk-flute follow-ups, including La flûte indienne volumes 2, 3, 4, 5 and 6 (1967-75), as well as Flûtes, harpes et guitares indiennes (1969).

26. The discussion that follows is substantially informed by Pedro van der Lee’s Andean Music from Incas to Western Popular Music (2000) and Fernando Rios’ Andean Music, the Left, and Pan-Latin Americanism (2009). See also Chapter 8, esp. p. 277 ff.

27. Rios (2008: 149-150). Figure 27 shows typical Andean conjunto line-ups: Los Incas with charango and zampoñas, Los Calchakis with quenas, charango and zampoñas. See also Los Frontezíros, p. 278. The Los Calchakis photo is from Le Télégramme, Lorient, 2007-10-13.
In 1967 Los Incas released the LP *Flûtes des Andes* which, like Los Calchakis’s *La flûte indienne* (fig. 28c), contained the track *El cóndor pasa*, a zarzuela instrumental from Peru that the band had recorded as a single in 1963 (fig. 27a). It was that version which Paul Simon had heard in 1965 when he was on the same bill as Los Incas at Paris’s Théâtre de l’Est. Simon obtained permission from the conjunto’s leader, Jorge Milchberg, to use the Los Incas recording as instrumental track over which he and Art Garfunkel went on to dub their English-language vocals (‘I’d rather be a hammer than a nail’, etc.). Released in 1970, *El Condor Pasa (If I Could)*, fig. 28a) was quite successful in the USA and topped the singles charts in Australia, Austria, Belgium, The Netherlands, West Germany, Spain and Switzerland.

More importantly, Simon & Garfunkel included *El Condor Pasa (If I Could)* on their 1970 LP *Bridge over Trouble Water* (fig. 28b) which topped the album charts in over ten countries and sold twenty-five million records worldwide, becoming one of the biggest grossing albums up to that point in time.


30. It reached nº18 on the Billboard Hot 100 and nº6 on the ‘Easy Listening’ charts.

31. CBS never released the single in the UK but a cover by Julie Felix made the Top Twenty. The song was also covered by Perry Como (1970), Paul Mauriat (1971), Yma Sumac (1972), Andy Williams (1970) and a host of others: discoogs.com and El cóndor pasa [160525].

also important to note that *Bridge over Troubled Water* was in the Swedish album charts for 57 consecutive weeks from February 1970 until March 1971, 49 of which it was in the top four and 7 at n°1.\textsuperscript{32b} Moreover, during the summer of 1970 the entirely instrumental Los Incas single *El còndor pasa* (fig. 27a) was in the Swedish charts for 10 weeks and the Los Calchakis album containing the same tune, *La flûte indienne* (vol. 1), for 7.\textsuperscript{32c}

It should be obvious that none of the statistics just enumerated in any way suggest that Andean sounds featuring quena and charango, as in *El còndor pasa*, went unrecognised by a very broad record-buying public in the years between *Bridge over Troubled Water* (1970) and Abba’s *Fernando* (1975-6), even less that those sounds were the preserve of cognoscenti in some sort of ‘world-music’ niche market. On the contrary, this global change in connotative music semiotics relating to Latin America is even detectable in library music production: whereas 1971 collections included titles like *Babassu* (‘romantic, sultry’) and *Ballyhoo in Bogotá* (‘sunny fiesta’) or *Santiago* and *Toma Tequila* (Afro-Cuban rhythms in typical Latin style’), they contained nothing resembling the *Exotic Flute* or *Inca Flute* numbers found in collections produced in the mid-to-late 1970s (see examples 5-6, p. 79).\textsuperscript{33} If library music companies were able to update their tropes of South America to fall in line with what had become a mainstream trend in music semiotics, there’s no reason to assume that Abba or their listeners were unable to do likewise.

Two questions arise from the account so far. [1] Why was the Andean style exemplified by *El còndor pasa* and *Fernando*’s museme 1 so globally popular? [2] What else, if anything, beyond the general notion of a geo-ethnic space, did such Andean sounds connote to a non-Andean, non-Latin-American audience?

*Paris, politics and the Andean sound*

According to Rios (2009), Andean music started to be identified with the political left in 1960s France. He attributes this connection partly to the policies of Général De Gaulle who, fearing a repeat of the 1940 débâcle\textsuperscript{34} and want-

\textsuperscript{33} Babassu and Ballyhoo in Bogotá are in the Boosey & Hawkes library (Recorded Music for film, Radio and TV; London, nd), Santiago and Toma Tequila in the Major Mood Music Library (New York, 1972), Inca Flute and Exotic Flute in the Selected Sounds catalogue (Hamburg).

\textsuperscript{34} 1940 was the year in which the Nazis invaded France.
ing to establish a strong and independent France, took a number of radical initiatives.\textsuperscript{35} One was to create closer ties with nations which, like France, wanted no alignment with either the USSR or the USA. To this end De Gaulle visited 24 Latin American countries in 1963 and 1964 where he repeatedly criticised US meddling in the internal affairs of sovereign states.\textsuperscript{35}

‘This anti-US stance was extremely popular in France, and De Gaulle’s “third bloc” project... linked being “anti-US” with being “pro-Latin America.” Surely realising this, ARION/Barclay of France recorded albums of Latin American folkloric music during De Gaulle’s 1964 tour, including an “Argentina” LP... [plus] “Bolivia” and “Peru” by Los Calchakis’ (Rios, 2009: 7).

Rios (2009: 8-10) also explains how the French Left, accustomed since the Cuban Revolution (1959) to linking Latin-America and its music with revolution, went on to strengthen those links. One result was the Andean-inspired hit \textit{La guérilla} (Lagrange, 1966; fig.30b, p.244), including charango, bimodality and Los Incas’ Jorge Milchberg on quena,\textsuperscript{36} another the famed \textit{La flûte indienne} album (1966; fig. 28c, p. 241). Then followed the 1967 Paris publication of songs by politically left-leaning Latin American musicians and poets like Violeta Parra (Chile), Carlos Puebla (Cuba), Daniel Viglietti (Uruguay) and Atahualpa Yupanqui (Argentina; fig. 30c, p.244). Yupanqui also recorded two albums on the Chant du Monde label\textsuperscript{37} (1968a, b) and was enthusiastically characterised by a \textit{Le Monde} journalist as an ‘Indian revolutionary’.

(By the way, hardly a single radical student night in May 1968 is said to have passed in Paris without hearing \textit{Hasta siempre (Comandante Che Guevara)} (Puebla, 1965) at \textit{L’Escale} (Rios, 2009: 9; see also fig. 30-31)).\textsuperscript{38}

\textsuperscript{35.} Among De Gaulle’s other measures were the following. [1] He called a referendum that in March 1962 led to Algerian independence. [2] In January 1964 he presided over France’s establishment of diplomatic relations with the People’s Republic of China (France was the first Western power to do so). [4] In 1966 he oversaw France’s withdrawal from NATO’s military command structure. [5] In a speech at Phnom Penh in September 1966 he expressed France’s strong disapproval of US involvement in Indo-China and called for US withdrawal from Vietnam as the only way to ensure peace in the region.

\textsuperscript{36.} \textit{La guérilla}, by Serge Gainsbourg, has lyrics that rhyme \textit{guérilla} with \textit{tequila} and \textit{guerrillero} with \textit{sombrero}.

\textsuperscript{37.} \textit{Le Chant du Monde} is a record label affiliated to the \textit{Musée de l’homme}, France’s national anthropological museum (in Paris).
‘Indian’ was a word with lots of cachet among left-wing intellectuals in Europe at the time, but there was little or nothing ‘Indian’ by way of Andean folk flutes or charangos in Yupanqui’s music, nor in that of Puebla or Viglietti. In fact it wasn’t the lyrics that had so much of an effect on audiences outside the committed Left. No, in the early 1970s it was the ostensibly apolitical and entirely wordless ‘Indianness’ of Los Calchakis, of their Flûte indienne and its numerous follow-ups that had the greater impact. Indeed, La flûte indienne volume 4 beat both Imagine (John Lennon) and Gimme Shelter (Rolling Stones) in 1970.

38. Interest in Latin America revolution and music increased with Régis Debray’s imprisonment (1965) and Che Guevara’s torture and execution in Bolivia (1967). Hasta siempre (comandante) is a moving guajira song which since Che Guevara’s murder has mostly been sung in homage to his memory [sources accessed 160527]. L’Escale is a bar/club/restaurant on Rue Monsieur le Prince in the 6th arrondissement, just two blocks from the Sorbonne. It has for many decades been the prime Paris venue for live Latin American popular music. In May 2016 its speciality was salsa.

39. Left: large demo on the Boulevard St Michel; ‘Enseignants Sorbonne contre la répression’ means ‘Sorbonne teachers against repression’. Right: please note (i) the classic poster of a victorious FNL fighter in Vietnam; (ii) the slogan ‘La Palestine vaincra’ (=’Palestine will win’); (iii) the iconic image of Che ‘Mr Revolution’ Guevara.
Stones) into fourth place on the French album charts in October 1971. As Rios (2009: 10) remarks, ‘Andean music and the Left were by now firmly linked together in the French imagination’; he cites the single Che (Los Machucambos, 1970; fig. 30) as emblematic of the coalescence of left-wing politics and the Andean ‘Indian’ sound because it had Carlos Puebla’s Hasta Siempre Comandante (a ‘political’ guajira from Cuba) as its A side and Recuerdos de Calahuayo (an ‘apolitical’ huayno from Peru) on side B.

Given this web of musical and political connotations, it’s hardly surprising that Costa Gavras hired Los Calchakis, with their iconic, highly popular ‘progressive Andean-Indian’ sound, to provide the soundtrack for his 1972 film L’état de siège (‘State of Siege’, fig. 31),

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starring Yves Montand as the CIA operative ‘advising’ Uruguay’s far-right government and its death squads on how to deal with the country’s ‘subversives’, including the Tupamargo guerrillas who kidnap him. During interrogation Montand’s character reveals the true extent of the horrors committed by the US-backed régime that he’s been paid to ‘advise’.

The gradual revelation and increasing public awareness in the West about such horrors are, as we’ll shortly see, central to the question ‘Where’s Fernando’s THERE?’ Key factors in that awakening were at the time US atrocities in Vietnam — the use of napalm and cluster bombs, the Sơn Mỹ Massacre (1968) etc.— that were slow to come to light in mainstream Western me-


41. [a] Thảm sát Sơn Mỹ or the My Lai Massacre at which C Company (1st Battalion, 20th Infantry Regiment, 11th Brigade, 23rd Infantry Division) killed 500 men, women and children. [b] The massacre (March 1968) was not reported in the media until November 1969.
dia, and the Watergate scandal (1972) which, on the other hand, quickly became headline news. Now, Watergate was a piffling matter compared to revelations about COINTELPRO, but it was, at least in Western European eyes, another symptom of rottenness in the USA, a nation which, a mere generation earlier, was more often thought of as a beacon of liberty welcoming the ‘huddled masses yearning to be free’ and as an ally in defeating the Nazis. But now the USA presented itself as an increasingly ugly monster —corrupt, cruel, greedy, unreliable, unreasonable, dangerous, destructive and exhibiting an arrogant disregard for human life. As one US-trained torturer confessed, ‘We did worse things than the Nazis’.

This drastic deterioration of the USA’s reputation abroad could no longer be written off as communist propaganda because criticism of US warmongering had become a matter of mainstream politics. In February 1968, Olof Palme, an anti-communist social democrat who became Swedish Prime Minister the following year, marched with Vietnamese ambassador Nguyen Tho Chan in a demonstration, held in Stockholm (fig. 32), to protest against US aggression in Vietnam. Palme later denounced the US Christmas carpet bombing of Hanoi and Haiphong in 1972 as atrocities on a par with Guernica, Sharpeville and Treblinka.

42. [a] One important reason for the relatively quick reporting of the Watergate scandal is that it coincided with the declassification of information about COINTELPRO, the FBI agency whose mission was to ‘surveil, infiltrate, discredit and disrupt domestic political organisations’, including the civil rights movement, the American Indian movement, the Poor People’s Campaign, feminist organisations, anti-colonial movements and any organisation deemed to be on the Left. COINTELPRO made particularly zealous efforts to discredit Martin Luther King: ‘[a]fter the 1963 March on Washington’, [FBI boss J Edgar] ‘Hoover singled out King as a “major target”’ (W COINTELPRO [160528]). These momentous news items were never reported: they were drowned out by Watergate, a piffling issue of criminal activity in high places compared to the revelations about the FBI’s Counter Intelligence Program (see Chomsky in EJENNYPQUPOW, 16:30-18:35 [160528]). [b] Quoted text from The New Colossus by US poet Emma Lazarus, written in 1883, and engraved on a bronze plaque inside the pedestal of the Statue of Liberty.

43. Argentinian naval officer Adolfo Scilingo: see footnote 8e, p. 226.
fact newspapers in many countries, including Australia and the USA itself, used headlines like ‘Genocide’ and ‘Stone-Age Barbarism’ to draw readers’ attention to the bombing terror.\textsuperscript{44b}

**Fig. 33. Some results of US bombing in Vietnam, December 1972.**

Was the US government swayed by international condemnation of their terror? No. ‘That Swedish asshole’ was President Nixon’s puerile reaction to Palme’s statement. It was a reaction implying that those of us who agreed with Palme — a majority in Sweden — were all assholes.\textsuperscript{45} So, would the USA keep besmirching its own name and become even more of an international pariah? Yes, it would — it already had for a long time — in Latin America.

**Chile, Sweden and the USA**

¡Basta ya que el yanqui mande!  
¿Quién ha ganado la guerra  
en los montes del Viet-Nam?  
El guerrillero en su tierra  
Y el yanqui en el cinema.  

Enough of what the Yanks tell us!  
Who won the war  
in the mountains of Vietnam?  
The fighter in/on his land  
And the Yanks at the cinema.

Words like these, from a song by Atahualpa Yupanqui (1971), must have resonated all over Latin America.\textsuperscript{46} The USA had on scores of occasions violated national sovereignty, sabotaged democratic processes, sanctioned state

\textsuperscript{44a} [\url{W} Olof Palme. [160528]. ’We have many examples’ [of such atrocity] ’in modern history and they are generally associated with a name: Guernica, Oradour, Babi Yar, Katyn, Lidice, Sharpeville, Treblinka. Violence has triumphed in those places. But posterity’s judgement has been hard against those who were responsible. Another name is now added to the list: Hanoi, Christmas 1972.’ \textsuperscript{b} Source [\url{W} Operation Linebacker II, 18 to 29 December 1972 when 15,237 tons of ordnance were dropped on Hanoi and Haiphong.}

\textsuperscript{45} Cited in Militärhistoria/Nyhetsfronten \url{militarhistoria.se/nyhetsfronten/olof-palme/} [160529].
terror and supported the torture and killing of hundreds of thousands of Latin Americans.⁴⁷ In spite of such barbarity, Latin-Americans, including the people of Chile who, encouraged by the success of the Cuban Revolution and, like Yupanqui, sensing ultimate victory (1974) for the Vietnamese, took heart and felt confident enough to take matters into their own hands.

**Unidad Popular**

Fig. 34. Salvador Allende: (not exactly Che Guevara!)

In September 1970 Salvador Allende (fig. 34) was democratically elected President of Chile. He presided over a broad Centre-Left alliance: *Unidad Popular*. The government’s programme included agrarian reform and nationalisation of key economic sectors, most notably the nation’s copper.⁴⁸ During his first year in office things went well but US machinations to oust him soon took effect.⁴⁹ In the run-up to the 1970 Chilean elections, US Secretary of State Henry Kissinger had already clarified Washington’s attitude to democracy as follows.

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⁴⁶ The advent of the talkies (1926) coincides roughly with the Clark Memorandum (1928) stating that the USA need not even invoke the *Monroe Doctrine* to vindicate its meddling in Latin America. The Monroe Doctrine dates from the early 19th century!

⁴⁷ e.g. Guatemala (1954, 1960s), Nicaragua (1939, 1933), Panama (1929, 1946) to name but a few. 79 US interventions in Latin America 1846-1996 are listed by Rosenfelder (1996). The 1964 coup in Brazil, when democratically elected President Goulart was overthrown by the military with support from the Kennedy and Johnson administrations, was the first of several US-sponsored dictatorships: Uruguay, Argentina and Chile were to follow.

⁴⁸ Copper is Chile’s most important export. Like the Norwegians with their oil reserves, Allende’s government considered copper to be the property of the Chilean people, not of Kennecott or Anaconda, the US corporations that had exploited the resources for private profit without any reasonable compensation to the Chilean people or its government; see also *Unidad Popular* [160530].

⁴⁹ US National Security Archive Electronic Briefing Book No. 437, declassified in 2013, documents Kissinger’s thoughts about Chile in autumn 1970. [1] ‘We will not let Chile go down the drain’ (1970-09-12). [2] ‘There’s no way for the U.S. to deny Allende’s legitimacy… [I]f he succeeded in peacefully reallocating resources in Chile in a socialist direction, other countries might follow suit. The example of a successful elected Marxist government in Chile would surely have an impact on… other parts of the world […] the imitative spread of similar phenomena elsewhere would in turn significantly affect the world balance and our own position in it’ (November 1970). nsarchive.gwu.edu/NSAEBB/NSAEBB437/ [160530].
‘I don’t see why we need to stand by and watch a country go communist due to the irresponsibility of its people. The issues are much too important for the Chilean voters to be left to decide for themselves’ (Kissinger, 1970-06-26).  

In November 1970, just after Unidad Popular had formed a government, President Nixon told the CIA to ‘make the [Chilean] economy scream’. The CIA dirty tricks eventually created enough instability for US-backed military thugs in Chile to find a pretext for their brutal coup in September 1973.

Meanwhile, the Unidad Popular years (1970-1973) proved to be an exciting and productive time for the arts and humanities in Chile. In 1971 Chilean poet Pablo Neruda was awarded the Nobel Prize for Literature and two academics working in Santiago published Para leer al Pato Donald (‘How to Read Donald Duck’), one of the twentieth century’s most widely read critiques of capitalist mass culture. During the same period, brightly coloured political street art gave life to blank walls and hope to those who walked by them (fig. 35).

Fig. 35. Unidad-Popular-era murals: (a) ‘Art for the People’; (b) ‘...I have a blood bond with my people’. P. Neruda’ (apologies for the regrettable lack of colour!)  

50. Cited by Goodman (2006); see also footnote 49.  
51. Nixon, in a meeting that included Kissinger (1970-09-15); source: see footnote 49.  
53. [a] Cinema, too, was part of the process. For example, Miguel Littín’s Chacal de Nahueltoro (1969) was a film that gave an identity and voice to those on the margins of society. [b] For hundreds of examples of Unidad Popular street art in colour, search ‘murales unidad popular’ in Google Images (google.co.uk/search?q=murales+unidad+popular) [160601].
Giving life, hope, a voice and an identity to the people of Chile: those were ideals which, in the mid-to-late 1960s, also inspired Chilean songwriters and musicians to develop the *Nueva Canción Chilena*. This genre owes much to the work of Violeta Parra (fig. 36) who, before her death in 1967, had tried to forge a new musical identity for Chileans by setting political themes to musical ideas she had found during her ethnomusicological trips up and down the country\(^5^4\). Artists like Quilapayún (fig. 37a), Inti-Illimani (fig. 37b) and Víctor Jara (fig. 36), all influenced by Violeta’s work, became musical representatives of the genre and of the *Unidad Popular* government they supported.

The sounds of bands like Quilapayún and Inti-Illimani, clad in their emblematic ponchos, with their guitars, charangos, quenas and zampoñas, also reached outside Chile during the *Unidad Popular* period. In Sweden, where there was much sympathy for the Allende government and where a broad-based Chile Solidarity Committee (*Chilekommittén*)\(^5^6\) had been established, the *Nueva Canción Chilena* sound of Quilapayún and Inti-Illimani became popular, partly because of the political sympathies just mentioned, partly

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54. ‘Parra... steered folk music in Chile away from the rote reproduction of rural materials toward modern song composition rooted in traditional forms. Parra tried to incorporate folk music into the everyday life of modern Chileans, establishing musical community centres called *peñas*’ ([Víctor Jara](160531)). *Musica andina*: see pp. 277-280.

55. (a) is publicity shot; note line-up: 2 guitars, quena, bombo; (b) is taken from *L’Eco di Bergamo* ([ecodibergamo.it](nd) [160531]); line-up: percussion, charango, 2 guitars, zampoñas.

56. *Chilekommittén* was founded in 1971 as *Svenska Solidaritetskommittén för Folkfrontsregeringen i Chile*. According to Stieg Larsson, author of the Millennium trilogy, it had 35,000 members.
because it resembled the already familiar ‘progressive-Indian-Andean’ style of _El cóndor pasa_ and _La flûte indienne_.

One feature of the music’s popularity in Sweden and of its link to _Unidad Popular_ was the formation of local bands who made music in the Andean style. Atacama was one such band based in Sweden.⁵⁷ Their 1971 LP _Arriba quemando el sol_ (fig. 38) illustrates how Andean music had become part of an international music semiotics linking flutes and charangos with progressive politics in South America and with Chile in particular. To understand the full import of such links, it is regrettably necessary to devote the next few pages to highly distressing matters.

1973-09-11

It’s impossible to exaggerate the shock that reports from Pinochet’s military coup caused Swedish TV viewers in 1973-74. In fact the first shock didn’t even start with the 9/11 coup but with images from Calle Agustinas in central Santiago in late June 1973, where Swedish TV’s Jan Sandquist — whose face any adult Swede would have recognised (fig. 39a, p. 252)⁵⁸ — and Argentine-born cameraman Leonardo Henrichsen (fig. 39c) were filming army tanks and soldiers firing at fleeing civilians (fig. 39b[i]). Suddenly a military truck draws up on the other side of the street (fig. 39b[ii]) and soldiers are ordered to fire at the Swedish journalists (fig. 39b[iii]). Filming ends as Henrichsen is shot in the chest, falls to the ground and dies (fig. 39b[iv]). Backup footage is smuggled out of the country and appears on TV in many parts of the world, including Sweden, where it was aired on _Rapport_⁵⁸ in late July, 1973.⁵⁹ I vividly remember watching that broadcast and seeing ‘myself’ being shot. I was unable to finish the meal I was eating in front of the TV.

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⁵⁷. Atacama’s members were mainly Chileans with permanent residence in Sweden. My friend Pedro van der Lee started a similar band, Cono Sur, in Gothenburg.

⁵⁸. Sandquist was anchorman on Swedish TV2’s evening news broadcast _Rapport._

⁵⁹. Dozens of copies of this footage exist on YouTube, e.g. ‘Photographer Leonardo Henrichsen filming his death’ [160531]; see also _Leo Henrichsen_. The events were part of the unsuccessful _Tanquetazo_ mutiny. Henrichsen and Sandquist had previously covered sixteen coups in Latin America and had been fired at on several occasions.
The events covered in Sandquist’s report and in Henrichsen’s footage, including his own death, were truly shocking, but they were just a foretaste of what was to happen ten weeks later when the presidential residence (La Moneda) was bombed, Allende killed and Pinochet’s junta installed.\(^60a\)

Initially I failed to understand why the junta would want such an silly-looking individual as official image of itself (fig. 40): Pinochet was pulling the same grumpy face as Charlie Chaplin’s Great Dictator (based on extensive study of Hitler’s speeches).\(^60b\) I soon realised that my reaction was naïve because it became clear that the idea was to cause shock and disbelief, to engender not respect but fear, not reason but violence, not openness but terror. Like Videla in Argentina (p. 226 ff.), Pinochet and those in the Chilean bour-
geoisie that backed his coup believed fervently in the righteousness of rid-
ding the nation of Marxist ‘scum’ in the interest of ‘free enterprise’ and the
‘Christian values of Western civilisation’. Thanks to this religious calling, an-
other politically left of centre was treated not just as an infidel but as a dis-
ease carrier, as something it was their god-given duty to obliterate. In the
same way that the Nazis answered a ‘higher calling’ to dehumanise and an-
nihilate Gypsies and Jews, Pinochet’s state terrorism demonised, dehuman-
ised and destroyed individuals on the political left. Instead of conventional
genocide there was an equally abhorrent fascist politicide.61

Starting on the 11th of September 1973, the military’s murderers went straight
to work. They turned the Estadio Chile into a concentration camp to which ci-
vilians —7,000 in the first ten days— were carted off, tortured and mostly
killed. One of the prisoners in the sta-
dium was Nueva Canción singer-song-
writer Víctor Jara (fig. 36, 41). He was
abducted with his students on the day
after the coup. He had to stand for
hours in a subterranean corridor where he was repeatedly kicked and bat-
tered, then tortured in earnest. Later, in front of other prisoners in the sta-
dium, he had his fingers smashed under a rifle butt and was told ‘Now sing,
you motherfucker, sing!’ When he staggered to his feet and launched into
Venceremos, the Unidad Popular anthem, he was mowed down with machine-
gun fire. So was anyone else who joined in.62

There’s no room here to list, let alone describe, even the tiniest fraction of all
the similar atrocities committed by the US-backed Pinochet régime against
the Chilean people. Instead I’ll just sketch the minimum general background

61. *Politicide*: ‘Killing groups of people because of their political or ideological beliefs.
Deliberate physical destruction of a group whose members share the main characteristic
of belonging to a political movement; the systematic destruction of such groups is not cov-
ered as genocide under the United Nations Convention on the Prevention and Punish-
ment of the Crime of Genocide (CPPCG)’ [160601]. Fascism is difficult to define but one of
its traits is the self-appointed right of a régime to persecute individuals belonging to a
group which doesn’t conform to the ethnic, religious or political ideals of the régime.
by briefly summarising the results of Chile’s national fact-finding commissions set up after the official end of state terror in 1990, and by providing a few useful references, as well as just a few key illustrations (figure 42).

**SOME VERIFIED STATISTICS ABOUT CHILEAN STATE TERROR 1973-1990**

- 35,000 people are known to have suffered human rights abuses.
- 28,000 are known to have been tortured and 2,279 illegally executed.
- 1,248 humans are missing (still desaparecidos after thirty years).
- 200,000 humans were illegally imprisoned and 200,000 suffered exile.
- At least 70,000 children were orphaned.
- Between 10,000 and 40,000 were illegally held in the Estadio Chile.
- An unknown number went through clandestine centres and illegal detention.

**HOW TO ACCESS INFORMATION ABOUT STATE TERROR IN CHILE** (suggestions)

- Visit Santiago de Chile’s Museum of Memory and Human Rights.
- Read the Wikipedia article *Human rights violations in Pinochet’s Chile* and follow its links.
- Watch *The War on Democracy* (Pilger, 2007) and the documentary films of Patrício Guzmán.

The images shown in figure 42 are all from the first few weeks after the coup. They’re included here to give a rough idea of the sort of thing the Swedish public saw in news reports at that time.

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62. For more on Jara’s death, see Tyler (2013). Some of the information I heard first hand in Santiago from an official of the Fundación Víctor Jara when I visited the Estadio Víctor Jara to pay my respects as a ‘British musician and music teacher’ in August 2013. I feel compelled to add that during my short stay in Chile I also learnt of death flights (ftnt. 8b, p. 226) taking off from Valparaíso and heard many other harrowing personal accounts of state terror.

63. *The Rettig Report* (Commission of Truth and Reconciliation) and *The Valech Report* (‘The National Commission on Political Imprisonment and Torture Report’). See also *Caravan of Death*, *Villa Grimaldi*, *Chacabuco*, *Pisagua Prison Camp*, etc.

64. The museum is close to Metro station Quinta Normal. It has an extensive website museodelamemoria.cl; see also *Museum of Memory and Human Rights* [both 160601].

65. The Pilger documentary covers US sponsorship of state terror in Venezuela, Guatemala, Chile (at 1:04:34), El Salvador and Bolivia; it can be viewed in its entirety at john-pilger.com/videos/the-war-on-democracy; the section on just Chile is on YouTube as *Allende, Chile’s Coup, & the United States*, lnq6zA5Kfs [both 160601]. Patricio Guzmán films: *The Battle of Chile*, parts 1-3, *The Pinochet Case* (2001) and *Chile, Obstinate Memory* (1997).
Figures 42a, c, d and e show young civilians being humiliated, beaten and rounded up like cattle in Santiago in the days just after the 9/11 coup. Figure 42b shows Major Armando Fernández Larios (with cigarette and dark glasses), head of operations at the Estadio Chile. Figure 42f shows young women being herded into a windowless room under the stadium where torture of the type shown in figure 42g was inflicted on prisoners. Figure 42h shows the relatively benign but equally fascist activity of book burning.

With similar atrocities committed all over the country, many Chileans sought refuge in the embassies of countries whose governments had enjoyed good relations with Unidad Popular. The Cuban embassy initially harboured many refugees, as did those of Italy and Sweden. Swedish ambassa-

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66. Larios currently resides at a secret location in Miami-Dade county (Florida, USA).
67. Figure 42g, in which an electric cattle prod is applied to the victim's genitals, I first saw at the Museo de la Memoria (ftnt. 64) in 2013. I had to include that appalling photo because I couldn’t find the equally barbarous images I can’t forget since seeing them on Swedish TV in 1973: bodies and brains shattered by dum-dum bullets, rotting in a stagnant pool.
dor Hans Edelstam (fig. 43), while keeping the cool of a distinguished diplomat and ex-army officer, worked courageously to save human lives. When Pinochet’s military attacked the Cuban embassy he put it under Swedish protection, thereby saving hundreds of lives. He also helped sixty-seven Uruguayan and Bolivian refugees, and over 1,200 Chileans escape brutal persecution. During the first three months of the junta’s terror, Edelstam was quite outspoken. In TV interviews about his role as diplomat he was critical of most other European ambassadors (fig. 43a) and explicit about his disapproval of the junta’s violence (fig. 43b). Edelstam was expelled from Chile as persona non grata in December 1973.

Fig. 43. Jan Sandquist interviews Swedish Ambassador Harald Edelstam in Santiago, September 1973: (a) outside La Moneda; (b) at Pablo Neruda’s funeral.

68. Unfortunately, Swedish social-democrat support for Unidad Popular was also shamefully compromised in that Sweden blocked export of Chilean copper during the Allende period and resumed it after the fascist coup (Svedberg, 2009: 47%).

69. ‘When the Cuban Embassy came under tank fire… Edelstam took a Swedish flag and walked in front of the tanks as bullets hurled past.’ He hoisted the flag and claimed the embassy grounds as Swedish territory. He took the Cubans back to the Swedish Embassy, then got them out of Chile. After the incident, the Cuban Embassy in Santiago de Chile remained under Swedish protection for 18 years. See Harald Edelstam; The Black Pimpernel (2007) and Palme (2012), from which I’ve cut the Cuban embassy episode down to 90” and added English subtitles at /Clips/EdelstamPalmeChile.mp4

70. Edelstam said on camera: ‘Det är viktigt att åtminstone någon utav de sextio utländska representanter som finns i Santiago säger sin mening och försöker hjälpa på ett bestämt och kraftigt sätt… och framhåller hur ett europeiskt land ser på situationen här’ (= It’s important that at least one of the 60 foreign representatives here in Santiago expresses their opinion and tries to help in a decisive and forceful way… and declares how a European nation views the situation here.)

71. Pablo Neruda died twelve days after the coup. In 2015 the Chilean government issued a statement acknowledging that ‘it was clearly possible and highly likely that [Neruda] was killed as a result of the intervention of third parties.’ (Pablo Neruda [160603]).
He returned to Sweden as a popular hero. I was not alone in feeling proud to live in a country whose official representative in a fascist foreign country could act with as much humanist courage as he did.\footnote{[72]}

‘Due to his remarkable courage and moral integrity, Edelstam is today considered as a true modern-day hero among millions around Latin America, and particularly so among the hundreds of thousands of Chileans who were forced into exile by the dictatorial régime’ (\textit{VI} Harald Edelstam).

Whatever individual Swedes might have thought of Edelstam and of his actions in 1973, the repression in Chile was for quite some time a recurrent topic in the national media.\footnote{[73]} Nor did interest in the \textit{Nueva Canción} sound, including its frequent use of charangos and folk flutes, exactly wane. On the contrary, although banned in Chile (e.g. Cuncumén, fig. 45),\footnote{[74a]} it flourished elsewhere throughout the decade and beyond.\footnote{[74b]} \textit{Nueva Canción} artists like Inti-Illimani, who were marooned on tour in Europe at the time of the coup, and Quilapayún, who fled first to Argentina, became, along with Patricio Manns and ¡Karaxú! (fig. 46a) perhaps the best known and most widely heard musical representatives of the struggle.

\footnote{[72]} See \textit{Persona non grata, ambassador Harald Edelstam}, a personal account and tribute narrated by Henrik Janbell, a Swede abducted, imprisoned and tortured in Santiago, September 1973. He was rescued by Harald Edelstam: see \url{YywQk5F7bLc} [160604]. Sadly, Edelstam’s civil courage does not seem to have advanced his diplomatic career.

\footnote{[73]} While Edelstam was shunted off to become ambassador in Algeria, Jan Sandquist, thanks to his coverage of events in Chile 1972-73, had become such a respected figure of journalistic integrity in Sweden that he was the reporter chosen by Wideberg to bring a sense of authoritative reality to the helicopter crash scene in his 1976 crime movie \textit{Mannen på taket} (‘Man on the Roof’, based on Sjövall/Wahlöö’s \textit{Den vedervärdige mannen från Säffle} (1971)).

\footnote{[74a]} Víctor Jara (see p. 253) had been a member of Cuncumén in the 1960s. \footnote{[74b]} During this period many recordings of banned music made abroad were smuggled into Chile in considerable numbers (see, for example, Jordán, 2009).
against fascism in Chile. Not a single Chile Solidarity Committee event went by in Gothenburg (where I lived at the time) without everyone joining in the chorus of Venceremos or scanning the slogans in El pueblo unido (fig. 46b).

Fig. 46. (a) ¡Karaxúl!, Francisco Roca and Amerindios at a Chile Solidarity event in Sweden, 1975; (b) Quillayún: El pueblo unido, 45 rpm sleeve, 1973.

Fig. 47. Peruvian street music conjunto (Tokyo, 2005) 75

In Sweden we also started writing our own Chile solidarity songs in the ‘progressive Indian-Andean’ style even if we couldn’t master the requisite instrumental techniques or lay down a convincing cueca groove.76 In fact, so strong was popular support for the Chilean people in Sweden in the mid 1970s that ‘Indian flute bands’, like the one pictured in figure 47,77 turned up regularly on Saturday mornings in Swedish towns to play for people doing their grocery shopping. Whether the bands were collecting for Chile Solidarity or simply busking for their own benefit is not the issue. The issue is, firstly, that none of these musical activities could have become so widely popular without their connection at some point in the connotative chain to notions that made emotional sense to a broad cross-section of the Swedish population; secondly, that the ‘some point’ was a nexus consisting of exoti-

75. Photo © Andrés Monroy-Hernández, April 2005; CC Attrib/Share alike v. 2.0.
76. One remarkable example of a Swedish-made Chile solidarity song was Víctor Jara (Hoola Bandoola Band, 1975: see p. 259 ff. and complete transcription, p. 396 ff.). Also using a faux-cueca 8/4 sort of hemiola metre, I wrote a much less convincing Solidaritetssång för Chiles folk (Röda Kapellet, 1974). CUECA: see Glossary.
77. Or ‘conjuntos andinos folcloricos’: see p. 277:
cism v. solidarity, vulnerability v. collective strength, hope v. despair, justice v. injustice, all of which was embodied in the dynamic between, on the one hand sympathy for the suffering of the Chilean people and, on the other, the will to fight whatever and whoever was causing the suffering.

From Waterloo to Fernando via Båstad

As shown in the chronology on page 238, Abba’s Waterloo won the Eurovision Song Contest at Brighton in March 1974 (fig. 48a). Later that year, Manifesto, a posthumous compilation of Víctor Jara songs, saw its first release (fig. 48c).78 The version of Manifesto I bought in Sweden included an extra track: it was Pete Seeger reading an English translation of a poem written by Jara the morning of his murder and which had been smuggled out of the stadium.79 If you had heard anything from that album and had somehow escaped knowing how Víctor Jara met his fate, you would no longer be ignorant of the terror in Chile.

Fig. 48. (a) Abba: Waterloo (single, 1974); (b) Inti-Illimani on tour in Chile for Unidad Popular (c. 1972); (c) Víctor Jara: posthumous LP (sleeve, 1974).

With Waterloo victorious at the 1974 Eurovision Song Contest, it was Sweden’s turn to host the event in 1975. For many Swedes who not only owned a recording of El cóndor pasa but who also followed with disbelief and indignation the fate of Chile’s Unidad Popular, for those who knew about Harald Edelstam, who had seen Sandquist’s reports from Chile on national TV (dif-

78. Manifesto was of course not released in Chile at that time.
79. Posthumous compilations of Víctor Jara songs varied slightly. Most of them were released in 1975 with different names in different countries (see ○Jara, 1974)). Pete Seeger’s English recitation of Jara’s last poem (‘Somos cinco mil’...), with a short introduction, can be heard at UXKeNMQzqA. It can be read in Spanish as El último poema de Víctor Jara at revista-terminal.cl/web/2013/09/el-ultimo-poema-de-victor-jara/ [both 160607]; quote from the poem: ‘Blood is like medals for the military, Slaughter is the badge of their heroism’.
dicult to avoid) etc., the contrast between Eurovision glitz and human rights abuses requiring urgent action had become unpalatable. That’s one reason why an Alternative Music Festival was organised to coincide with the official Eurovision Song Contest in Stockholm in March 1975.\textsuperscript{80} Among those performing at the alternative event were Francisco Roca of Nueva Canción-related bands Atacama and ¡Karaxú!, and Arja Saijonmaa, celebrated for her interpretation of Theodorakis and Violeta Para songs.\textsuperscript{81} Particularly important in the Swedish context was the participation of Malmö-based pop-rock group Hoola Bandoola Band, who in 1971 had been approached by Abba manager, Stig ‘Stikkan’ Andersson, with a view to a recording contract.\textsuperscript{82a} Hoola signed instead with the alternative label MNW and recorded two albums that had substantial chart success (1972-1974),\textsuperscript{82b} even though MNW had no access to normal commercial distribution channels of the day.\textsuperscript{83}

Hoola Bandoola’s third album, \textit{Fri information}, recorded in August 1975, included a four-minute tribute to Víctor Jara. The song, written by Hoola’s Mikael Wiehe and called simply \textit{Victor Jara} (fig. 49), is in $\frac{9}{4}$ cueca metre with a ritornello featuring quena-style end-blown flute (transcription: p. 396 ff.). The recording was issued not only as a track on \textit{Fri information} in October 1975 but also as B side to \textit{Stoppa matchen!} (=‘Stop the Match!’), a single released in advance of the Davis Cup tennis match between Sweden and Chile, scheduled for the afternoon of 20th September 1975 in Båstad.

\textsuperscript{80} Other reasons: [1] EXPENSE: why do Swedish taxpayers have to pay for organising mindless Eurovision glitz? [2] COMMERCIALISM: why is so much attention given to making money from music and so little to its other values? [3] CONTESTS: it’s ridiculous to grade different musics on a single bipolar scale. [4] STANDARDISATION: like national anthems representing different countries, Eurovision songs are all conceived in more or less the same mould, wherever they come from. See also \textit{SV Alternativfestivalen} [160608] and p. 000 ff.
\textsuperscript{81} Saijonmaa, Finnish singer b. 1944, also sang \textit{Jag vill tacka livet} (Parra’s \textit{Gracias a la vida}) at Olof Palme’s funeral in 1986; see \textit{SV Arja Saijonmaa}. Among other non-Swedish artists at the 1975 Alternative Music Festival were \textit{Ewan MacColl} and \textit{Peggy Seeger} [all 160607].
\textsuperscript{82} \textbf{[a]} ‘That’s something we managed to avert’, said Hoola’s Mikael Wiehe in a 1973 interview. ‘It’s important that the money from our records goes to MNW\textsuperscript{*} so they can record other bands we support’ (Wiehe interviewed by Bengt Eriksson in \textit{Expressen}, Dec. 1973: \textit{hoolabandoolaband.se/intervju_och_deras_vg_mer_toppen.htm} [160607]). \textbf{[b]} Hoola Bandoola’s LP \textit{Vem kan man lita på?} was 16 weeks on \textit{Kvällstoppen} (\textit{kvallstoppen.se}), Dec. 1972 to Mar. 1973, their \textit{På väg} album for 15 weeks, Nov. 1973 to Feb. 1974.
\textsuperscript{83} GLF, \textit{Grammofonleverantörernas förening}, was the Swedish Recording Industry Association’s commercial distribution network For alternative music networks, see p. 376.
‘Boycott the junta!’ was one of the Swedish Chile Committee’s main slogans. The aims were to isolate the Pinochet régime, to raise awareness about state terror in Chile and to shame the media, the government and public opinion into constructive action on behalf of the Chilean people. The *Stoppa Matchen!* / *Víctor Jara* single (fig. 49) played its part in rallying thousands of Swedes to the tiny tennis town of Båstad tucked away in Southwestern Sweden at an inconvenient distance from major population centres (fig. 50).

Fig. 49. (a-b) Single *Stoppa matchen!* b/w *Víctor Jara* (1975); (c) Joan Jara and Mikael Wiehe at the *Fondación Víctor Jara*, Santiago (January 2011).

Fig. 50. *Stoppa matchen!* Båstad demonstration, 1975-09-20.

84. [a] Demonstrator counts vary. 6,500, a widely quoted conservative estimate, means 1 Båstad demonstrator per 1,300 Swedes. That's the equivalent of 46,000 Brits travelling from London to St Andrews (475 km) to stop a golf tournament — it's 536 km from Stockholm to Båstad. [b] Photos (a) and (b) are at the *Museo de la Memória y de Derechos Humanos* (Santiago de Chile); (c) is from *Sydsvenska Dagbladet* (Malmö); (d) unknown.
The police presence at Båstad was unprecedented in Swedish history in terms of man-power, weaponry and cost to the taxpayer. The amount of military installations, arms and equipment at the ready to prevent even just one of us coming within a kilometre of the match venue was excessive.\footnote{a} These extreme measures may have prevented us from actually stopping the match but we did manage to disrupt it substantially by making lots of noise (fig. 50b), by launching lots of balloons and, most effectively, by breaking the din of protest for one minute’s silence to remember those tortured and killed by the régime governing the nation represented in Båstad by the Chilean tennis players. Our demonstration was totally non-violent: no-one was wounded, no-one died and we cleaned up any trash we might have made. Of course the demonstration was, according to other sources, the work of ‘foreign Marxists and criminal left-wing elements’ (the couple in figure 50a?)\footnote{b} who had ‘perversely’ mixed ‘pure sport’ with politics and besmirched the name of a régime (Pinochet’s) that had turned Chilean sports venues into torture centres and death camps (e.g. Estadio Chile, see p. 253).

The notion that ‘sport is sport’ and unrelated to anything political is of course no less absurd than saying ‘art is art’, ‘music is music’ or that entertainment is only entertainment and nothing else. I argued against such illusions in the introduction to this book (pp. 17-18) and will return to it in Chapter 00. Suffice it here to say that with Hoola Bandoola’s \textit{Víctor Jara} (p. 396) and the events in Båstad, sounds in the Andean style became even more firmly linked to anti-fascist politics and to issues of justice in Chile.

The Båstad demonstration was on the 20 September 1975. In November the Swedish version of \textit{Fernando} was released (Lyngstad, 1975) and Operation Condor\footnote{86} was established (in secret) in Santiago. The English version of \textit{Fernando} was released in April 1976. So, where was \textit{Fernando}’s THERE for the Swedish audience at that time? Three factors, summarised next from the account given in this chapter, determine the identity of that ‘THERE’. 

\footnotetext{[a]} In addition to extensive barricades, the forces of law and order were prepared with tear gas, guns, dogs, helicopters, even an offshore patrol boat. ‘[E]\textit{New York Times} (1975) del 19 y 20 de septiembre comentaba la transformación de una ciudad turística “pintoresca” e “idílica” junto al mar en un “fuerte de hierro”’ [\textit{b}] ‘...“elementos foráneos marxistas” y “delincuentes” de la extrema izquierda chilena’ (\textit{El Mercurio}); source for [a] and [b]: Macchiavello (2009: 151-152)
1. It was a country whose musical identity was linked to the **IN...ANDEAN FOLK FLUTES PLUS CHARANGO** sounds of museme 1 or of **LA FLÛTE INDIENNE**-type recordings like **EL CÔNDO PASA**.

2. It was a country where **FIGHTING FOR FREEDOM** and **STARS SHINING FOR LIBERTY** were widely understood as relevant and positive notions.

3. It was a country where Spanish is spoken and where Fernando is not an unusual given name.

In 1975-76 only one nation ticked all three boxes in the Swedish public conscious: Chile. If that is so, it’s fair to ask how, if at all, could Abba’s **Fernando** help Swedish listeners relate to the horrors of what they’d seen on TV and to the Latin-American refugees who’d had to abandon their homes at the other end of the world?

It’s impossible to deal meaningfully with such questions (chapter 11) without some basic understanding of Sweden’s social and cultural (including musical) history (chapters 9 and 10). Before that, however, one loose end in the musical and verbal text of **Fernando** needs to be tidied up. So far it’s only been mentioned in passing (pp.172, 216-217): who on earth is Fernando?

!!! END Latin America in 1970s

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86. **Operation Condor** was ‘a campaign of political repression and state terror involving intelligence operations and assassination of opponents, which started in 1968 and was officially implemented in 1975 by the right-wing dictatorships of the Southern Cone of South America. The program was intended to eradicate communist or Soviet influence and ideas, and to suppress active or potential opposition movements against the participating governments’... ‘Condor’s key members were the governments in Argentina, Chile, Uruguay, Paraguay, Bolivia and Brazil. The United States government provided technical support and supplied military aid to the participants’... ‘According to John Henry Coatsworth, a historian of Latin America and the provost of Columbia University, the number of victims in Latin America alone far surpassed that of the Soviet Union and the Eastern Bloc during the period 1960 to 1990’. 
8. Who is Fernando?

‘What’s in a name?’

As a given name ‘Fernando’ is, at least from a northern European viewpoint, ethnically quite specific. Although currently (2019) outside the top twenty most popular names for baby boys in Iberia and Latin America, it’s much more common in Hispano- and Lusophone parts of the world than its equivalent in other languages (‘Ferdinand’), infinitely more so than ‘Vernon’, its etymological counterpart in Anglophone cultures. There are many well-known Iberian and Latin American Fernandos, for example Spanish Queen Isabella’s husband Fernando II (1452-1516), Formula One driving ace Fernando Alonso (b. 1981) and Spanish football star Fernando Torres (b. 1984).

Two famous fictional Fernandos from Anglophone popular culture are also relevant to the connotative charge of the name: Ferdinand the Bull (fig. 51a) and DJ Fernando (51b).

Ferdinand the Bull is an animated short by Disney (1938)\(^3\) about a peaceable bull who spends his time alone under a tree (The Lonely Bull)\(^3\) contentedly smelling flowers until one day, stung by a bee, he flies into a rage and shows such ferocity that talent scouts from Madrid’s biggest bullring cart him off to the city as ‘Ferdinand the Ferocious’. A woman in the crowd throws a bouquet into the ring for her dashing matador (fig. 51a). Ferdinand just sits down and smells the flowers: he shows no interest in fighting. He’s clearly useless as violent entertainment and is taken back to his tree, his field and flowers. This fictional Fernando is stereotypically Hispanic (bullfighting, Madrid) and a thoroughly likeable character.

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1. Quote from Shakespeare’s *Romeo & Juliet*, Act II, scene II.
2. Fernando II of Aragón married Isabella of Castille. They oversaw the reconquista of Spain, set up the Spanish Inquisition (1480) and financed Columbus’s expedition (1492). Fernando Torres (b 1984) played for Atlético Madrid, Liverpool, Chelsea and Milan. For details of other famous Fernandos, see *Fernando*. For more about the name, see p. 277 ff.
3. [a] The Disney short is based on a story by US author Munro Leaf. *Ferdinand the Bull* is El toro Ferdinando in Spanish. Fernando is the abbreviated form of the much less common Ferdinando (Sp. Ferdinando: ‘el nombre habitualmente usado como Fernando’). [b] With its good-natured, tranquil melody, *The Lonely Bull* (El toro solo), an instrumental tune by Sol Lake, seems to echo the basic sentiments of the Disney short. The tune has been recorded by numerous artists, including Herb Alpert and the Tijuana Brass (1962; see also pp. 154-155), The Ventures (1963) and The Shadows (1963).
DJ Fernando Martinez (fig. 51b), a recurring character since 2001 in the video-game series *Grand Theft Auto (GTA III)*, is just as Hispanic as Ferdinand but he isn’t such a nice guy. His witticisms are those of a man out of touch with everything except his genitals, machismo and sleazy sentimentality. He’s an outrageous white US caricature of an outrageously egoist Latino pimp, petty criminal, fraudster, trickster, smooth talker, sexual predator and womaniser—a despicable ‘Greaser’, ‘Dego’ or ‘Spic’ to put it in crude racist terms. If you ever had to suffer the ethnic prejudices of such stereotyping or if you ever had to endure the behaviour of a rogue like DJ Fernando, you may well find the *Grand Theft Auto* caricature objectionable. If not, you may find it amusing, even liberating, in its acute observation and shameless exaggeration of outrageous attitudes. Whatever the case, DJ Fernando is a blatant Hispanic stereotype familiar to many millions of gamers worldwide.

There are three possible reasons for choosing Fernando rather than another male name of Iberian origin when non-Hispanophones need to generically designate a Spanish-speaking male to other non-Hispanophones. [1] ‘Fernando’ has the Latin prosody of museme 6 (ô|ô; see p. 169 ff.), as indeed do

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4. Two typical DJ Fernando quotes: [1] ‘Women’s rights? What about women’s wrongs? Fernando knows that when a woman says no, she is very wrong.’ [2] ‘Every woman knows: if you can’t support a medallion you can’t support a family’.

5. For explanation of these derogatory terms, see [Wiki List of ethnic slurs](https://en.wikipedia.org/wiki/List_of_ethnic_slurs) [160620]. For a summary of racist Latino stereotypes see [Brownface!](http://brown-face.com/).

names like Roberto and Ronaldo. [2] Also like Roberto and Ronaldo but unlike Jaime [ˈxaime], Jesus [xeˈzus], Jorge [ˈxorxe], José [xoˈze], Juan [xwan] and Alejandro [aleˈxandro], ‘Fernando’ contains no phonemes foreign to speakers of, say, English, Swedish or French. [3] Unlike, for example, Antón, Carlos, Domingo, Enrique, Esteban, Felipe, Marco, Miguel, Paulo, Pedro, Roberto, Rodrigo, Ronaldo, etc., not to mention David [ˈdaːvid] and Martín [maɾˈtin], all of which have obvious sound-alike equivalents in non-Iberian majority languages, ‘Fernando’ has, as we saw earlier, no such similarly sounding name in common use in English or Swedish. [8] The question is which, if any, of the Fernandos mentioned earlier is the Fernando in Abba’s Fernando. Let’s see if cover art for recordings of the tune can provide any clues.

Fernando as cover art

Fernando was included on at least eighteen Abba albums. [9] The album sleeves of seven of those are shown in the thumbnails of Figure 52.

Fig. 52. Cover art for a selection of Abba albums containing Fernando. [10]

7. Please note that /x/ phonetically represents the ch sound in Scottish loch [lɔx], German Bach [bax], Greek Χάρις Αλεξίου [ˈxaris aleksˈiu] (Haris Alexiou), etc.

8. Like ‘Fernando’, Diego is also a common name given to almost exclusively Spanish-speaking males. Unlike ‘Fernando’, it’s the probable origin of the derogatory label Dego or Dago [ˈdɛɡau] in the sense of Greaser (see List of ethnic slurs [160620]).

9. For details, search Abba Fernando at discogs.com/search [160625].
Even if Fernando is track 1 on the A side of, for example, 16 Abba Hits and The Best of Abba (both 1976);¹¹ and even if ‘Fernando’ appears in a larger font than the album title on the sleeve to the French edition of Greatest Hits (1976, fig. 52b), none of the relevant cover art gives any clue as to the identity of Fernando in Fernando. Maybe the single covers are more helpful...

Not really. In Figure 53 only one image has any bearing on the song. It’s Figure 53c depicting Björn and Benny, each ‘softly strumming his guitar’, together with Frida and Agnetha ‘in the firelight’, and some neatly arranged studio stars ‘shining there for you and me’. Figure 53a focuses on lead vocalist Anni-Frid Lyngstad (1975), 53b is yet another generic group publicity shot and 53d a semi-psychedelic abstract design for the DDR single on which Fernando is B-side to the even bigger Abba hit Dancing Queen (1976).

Fig. 53. Selection of covers for Fernando as a single

In short, although the covers of LPs and singles including or even featuring Fernando may well work as marketing devices, they give no hint of Fernando’s identity in the song. That may well be because the majority of records pictured in figures 52-53 contain other notable Abba hits — Waterloo, Mama Mia, SOS, Dancing Queen, Knowing Me Knowing You, Chiquitita, Thank You For The Music, The Winner Takes It All, etc. However, things are different with ‘Fernando’ on the album Frida Ensam (fig. 54).

Fernando is the only chart success on Frida Ensam and its only Abba track. It’s also placed as track 1 on side A, not as, say, track 4 on side B (Greatest Hits), nor as side A, track 7 (The Singles).¹² It would therefore not be surprising if

10. (a) Greatest Hits (Sweden 1976); (b) Greatest Hits (France 1976); (d) The Very Best of Abba (1976e); (e) 16 Abba Hits (Germany 1976); (f) Gracias por la musica (Argentina 1980); (g) The Singles: first 10 years (Sweden 1982); (h) Abba Gold (Europe 1992).
11. The Best of Abba album cover (1976) is yet another generic design, as indeed is that of Absolute Abba (1988) and others.
the Scandinavian purchaser of *Frida ensam* were to establish connections between its album sleeve and the Swedish lyrics to *Fernando* which, as we saw at the start of chapter 7, is a typical *JUST YOU AND ME AND LOVE* song. How does this connection between figure 54 and the Swedish lyrics work?

Fig. 54. Sleeve (cropped) for LP *Frida ensam* containing Swedish version of *Fernando*

Frida, who sings the Swedish lyrics addressing Fernando, is seated in a dark, tastefully furnished room. Light pours in from the left while the right of the picture is in obscurity. This is a very private sphere, most likely at home (attire, posture, furnishings). The room contains a Persian-style carpet as well as a polished, antique-style table, chair and dresser (‘high’ standard of living, *bon goûт*). On the table there’s an exotic looking plant (‘classy’), a long-stemmed cut glass bowl (‘quality’) containing grapes and plums (not tacos or crisps), an empty plate with an as yet uneaten crab on it (not burger and chips), an ashtray (someone smokes) and papers (someone reads). Frida is seated by this table, her legs spread and her right hand planted firmly between them. As illustrated in Figure 55 (p.270), this groin-focused posture was popular as a voyeuristic device in the representation of women on certain types of disco and rock LPs in the mid 1970s. The woman on the left in Fig. 55a has the fingers of her left hand arranged to suggest clitoral stimulation, the woman in Fig. 55b is stroking the *paloma blanca* perched in her groin, while Donna Summer’s facial expression and the placement of her hands (55c) are hardly incompatible with a state of carnal delight.

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12. None of the album’s other tracks were hits (most were just English-language hits with Swedish lyrics): *Jag är mej själv nu* (Young Girl); *Som en sparv*; *Vill du låna en man* (The Most Beautiful Girl); *Liv på Mars* (Life On Mars); *Syrtaki* (Siko Chorepse Syrtaki); *Aldrig mej* (Vado via); *Guld och gröna ängar* (Wall Street Shuffle); *Ett liv i solen* (Anima mia); *Skulle de’ va’ skönt* (Wouldn’t It Be Nice); *Var är min clown?* (Send In The Clowns).
While Figure 54, the *Frida Ensam* sleeve, is not as sexually explicit as the quasi-masturbatory postures in Figure 55, it sends other erotic signals. Particularly striking is the loose negligée type of lace-embroidered dress and the long length of luminous green stocking on her right leg (apologies for lack of colour): it’s the only streak of bright colour and the most eye-catching area in the picture. The stocking finishes half way up her thigh, whose upper part would not have been exposed had her dress been just casually draped and not so obviously hitched up and swept into her groin. With this arrangement of clothing and with her right hand covering her genitals, viewer attention is drawn to that part of her body. It’s a young woman who has either just got out of bed or is about to get back into it. Her eyes seem to stare blankly into the space in front of her as she waits alone by the table with the frugal gourmet supper. Looking at the sleeve of *Frida ensam* while hearing the Swedish version of *Fernando*, you might wonder if she’s waiting for Fernando to emerge from the right side of the picture, maybe from the Torremolinos discothéque where they met earlier that summer. Will they enjoy a nostalgic tête-à-tête followed by a gastronomic and/or corporeal repas d’amour (‘long live love’/*länge leve kärleken*). Will she ask Fernando to take the full wine glass from the table and, as the lyrics say, ‘drink a toast for love’ (*en skål för kärleken*)? After all, an empty plate is there for someone. If it’s not for Fernando, is it a personal invitation to each individual viewer/listener to join her?

But if, as the English lyrics (and their author, Ulvaeus) suggest, Fernando is a fellow revolutionary from a liberation struggle in Latin America,\(^{13}\) then he

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would more likely resemble one of the men in Figure 56a-c and she, as the vocalist’s narrative first person, one of the women in Figure 56b-d. In that case the scene on the Swedish LP sleeve (fig. 54, p. 269) would be a bizarre homecoming.

Fig. 56. (a) Pancho Villa c. 1910; (b) Mexican revolutionary couple c. 1914; (c) Sandinista couple (Nicaragua) ± 1978; (d) Soldadera sandinista ± 1981.

If she and Fernando were lovers as well as comrades-in-arms (maybe the couple in figure 56b or 56c), it’s unlikely that their intimate moments would resemble those of the scene on the Frida ensam sleeve (fig. 54). In fact the English lyrics neither mention nor imply anything romantic or erotic in their relationship. It would hardly be appropriate to express compassion and solidarity with the Fernando of the English lyrics from the perspective of Figure 54 (p.269) because, if they’re both revolutionary comrades they’ve probably seen burning villages, dead bodies, prison cells, etc., and they’ve had to lose all those friends and comrades who perished that ‘fateful night we crossed the Rio Grande’ when ‘we were young and full of life and none of us prepared to die’: she’s neither his lover nor his mistress but his friend (‘my friend Fernando’). The contrast between, on the one hand, cut glass, gourmet supper, mahogany table, Persian carpet, hand-in-groin posture, etc. and, on the other, the altruism, danger, distress, dedication and solidarity of ‘fighting for freedom in this land’ is a bit too incongruous to have worked as poignant irony or Brechtian Verfremdung for the average Scandinavian buyer of Frida ensam in 1975 or 1976. The Fernando of the Swedish album cover and Swedish lyrics (‘long live love’), is, apart from the shared male Hispanicity, quite different to the Fernando of the song’s English lyrics.

So, what sort of Fernando could the average Swede hearing the song on the *Frida ensam* album in the mid 1970s have related to? Only two answers are possible. He's either a well-behaved, politically non-strident Latin American refugee in Sweden or else he's the package-tour romance she met in Las Palmas, Marbella or Torremolinos. The political connotations of Latin American refugees in Sweden in the early and mid-seventies (p. 247 ff.) make the first identity less plausible. The second identity, however, is not only more likely judging from the Swedish lyrics and album cover: it’s also substantiated by the commercial success of several charter tour hits of the same vintage. I’m referring here to songs like *Y Viva España* (Vrethammar, 1973, ex.131, p.172; Fig.57) with its ‘SPANISH WEATHER AND MEN ARE BETTER AND HOTTER THAN SWEDISH’ lyrics, via svenska hits by bands like Schytts and Sven Ingvars (1974; fig. 57), to the George Baker Selection’s *Una Paloma Blanca* (1975; ex.107, p. 152, fig. 55c p.270), with its quasi-Mediterranean, onbeat, ‘oom-pah’ eurohit sound.15

15. *Svensktopp* see p. 000 ff. A few typical Spain-related words from the Schytts and Sven Ingvars package tour hits: *Olé!, Hasta la vista;* ‘Málaga’s sun and beaches fire up many Swedish hearts’ (*Málaga med sol och stränder mänga svenska hjärtan tänd*); ‘Gracias for this time together’ (*Gracias för den här tiden*); ‘I want to kiss you, por favor’ (*…jag vill kyssa dig por favor*); ‘Mediterranean sun and blue sky’ (*Medelhavets sol och himmel blå*).
category of song production in which popular topics considered ‘political’, like solidarity with the people of Chile (pp. 247-263), were in practice taboo, while the avoidance of such issues was considered apolitical and normal. I’ll return to that paradox in chapter 00.

**Fernando as flute**

**Flute response**

As noted earlier (pp. 216-217; 228-229), and refocusing on the English version, the fictional figure Fernando doesn’t reply to the lead vocalist’s lyrics in any language, not even to the direct questions ‘Can you hear the drums, Fernando?’ and ‘Do you still remember the fateful night?’ That said, no oral response doesn’t mean no audible response because, as we also saw earlier, Fernando’s flute statements, however short and sporadic, offer some sort of reply to the lead singer.\(^{16}\) Using the melody-accompaniment dualism as homology to the figure-ground binary of conventional European visual art, or to the individual-environment binary of much storytelling, it’s obvious that Fernando’s lead vocalist is the recording’s central foreground figure (pp. 163-164) because her musical statements tick all the right boxes for melodicity: singable pitch, readily identifiable and reproducible tonal and rhythmic profile, slow-to-medium rate of syllable delivery, phrase lengths compatible with human breathing, prominent centrofrontal placement in acoustic space (panning position, aural staging), etc.\(^{17}\) According to the same basic criteria of melodicity, the next most melodic sounds in Fernando are the flute motifs heard in musemes 1a, 2, 5a, 5b and 7d, as shown in Figure 58 (p. 274).

Of those five musemes only two —m5a and m7d— are sounded in any sort of homophony with the vocal line and then either only once (m5a in bars 72-75, ex. 168, p. 274) or (as m7d) together with all other instruments and the lead vocals as a concerted six-quaver anacrusis to the tritone hook (m8) in each refrain. Excluding m7d from the discussion for the four reasons given in footnote 18,\(^{18}\) the only melodic material shared between flute and lead vocals is found in m5a. That’s where the link between flute and the Fernando of

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17. For more traits of melodicity, see Tagg (2015: 179-201); see also, in this book, ‘Monocentric panning’ (pp. 163-164); for aural staging see Tagg (2013: 298-303).
the song’s lyrics gets interesting because throughout the THERE-AND-THEN of verses 1 and 2 the appoggiaturas of m5a are the exclusive domain of the lead vocalist. The next time they appear is after r2 (HERE-AND-NOW) in the Interlude (12, b.60-61, back to THERE AND THEN) where the descending appoggiatura chain (the last 8 notes of m5a in Fig. 58) is not sung but performed in tertial parallels on flutes echoing the final phrase of v2 and preëmpting verse 3’s final phrase, shown in example 168. That phrase carries the only line in the lyrics giving listeners any clue as to what Fernando might be like as a person — ‘proud to fight for freedom in this land’. Those last 3½ bars of v3 (b. 72-75, ex. 168) constitute the only occasion in the song when lead vocals and flutes perform the same tune at the same time. It’s hardly conclusive proof but it does present circumstantial evidence that the flute[s] in Fernando might in some way ‘be’ Fernando.

Fig. 58. Flute musemes in Fernando

Ex. 168. Fernando ‘proud to fight for freedom in this land’: m5a vocal line doubled at the octave by flutes for final phrase in v3 (b. 72-75).

18. Reasons for not discussing m7d: [1] it’s so short; [2] as episodic marker it has more a syntactic than semantic function; [3] it does roughly the same as all other voices and instruments at the same time; [4] it’s barely audible in the English-language mix.
The most obvious *difference* between vocal line and the flute musemes (fig. 58) is that there’s simply less flute and more lead vocals in terms of the duration of melodic statements and that lead vocals are mixed more centre-front than the flutes.\(^\text{19}\) That hierarchy of audibility led to the characterisation of the interaction between *Fernando’s* lead singer and flute parts as an ‘unequal dialogue’.\(^\text{20}\) It can also be understood in terms of primary and secondary figures in the figure-ground (melody-accompaniment) dualism of much music in Western culture.\(^\text{21}\) Among the common functions of secondary figures in Western popular song are: [1] adding melodic profile to the generality of accompanimental backing heard in intros before the entry of the lead vocals; [2] acting as response to lead vocals (or lead instrument) in call-and-response passages. *Fernando* contains both types of secondary figure: flutes are either the most audible (m2) or the only (m1a) carriers of melody in the intro (i1) and interlude (i2). They are also the sole providers of melodic response to the ‘calling’ vocals in *v2* and *v3*, as illustrated in example 169.\(^\text{22}\)

**Ex. 169. *Fernando*: vocal call and flute response in *v3*, b. 68-69**

![Example 169](image)

This m1a flute fill, a direct response to the vocative ‘Fernando’, is another piece of circumstantial evidence suggesting that the flute might ‘be’ Fernando. This interpretation is reinforced by the fact that the song’s \(\text{m}_{6a,b,c,d}\) museme, to which the vocative ‘Fernando’ is invariably set, is never heard on flute. Put another way, the lead vocalist addresses Fernando twenty times using a museme which never passes the flautist’s lips: Fernando neither calls out his own name nor talks to himself, so to speak.

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19. For different placement of flutes in the Spanish version, see p. 277 ff.
20. *Unequal dialogue*: see p. 206 and pp. 216-217 under ‘v3 and “Fernando the Flute”’.
21. See ‘Figure-ground relativity’ in *Music’s Meanings* (Tagg. 2013: 474-477). The melody-accompaniment dualism is particularly stark in schlager (see p. 326).
22. There’s no melodic responsoriality in *v1*. Inter-phrase fills are instead provided by snare drum figures (m4).
Twelve of the twenty Fernando vocatives (m6) in Fernando occur at the end of lines 1, 2 and 4 in the recording’s four refrains. On each occasion the vocal ‘call’ (‘Fernando’, m6) triggers a response in the form of the fill listed as museme 5b and heard in the English version as a legatissimo phrase played by violins an octave lower (‘8vb’) than notated in figure 59. In the Spanish version, on the other hand, these statements of m5b are clearly audible as quena flute phrases sounded at the notated pitch. The function of m5b as a discrete flashback from the refrain’s HERE-AND-NOW to the THERE-AND-THEN, FLUTE-AND-CHARANGO world of the intro and verses has already been noted (p. 168), including the augmentation device by which flute museme m1a—the grey motif in figure 59—melds into the refrain’s m5b as . The Spanish mix’s inclusion of flutes as prominent feature in m5b reinforces the museme’s flashback function because flutes otherwise belong exclusively to the THERE-AND-THEN sphere (i1, i2 plus verses), not to the HERE-AND-NOW of the refrain. Or do they? It all depends on the listener’s cultural habitat.

At this juncture it’s worth considering the Spanish mix, not in order to produce an additional analysis of Fernando (heaven forbid!) but to investigate the semiotic charge of flute musemes m1a and m5b, and their relation to the identity of the song’s fictional Fernando.
Fernando as flute in the Spanish mix

As just intimated, the most audible timbral aspect of the m5b response to the ‘Fernando’ vocatives in the Spanish version is the flute sound. Moreover, throughout that mix, flute parts are placed slightly more centrally and more up front than in the English version. I have been unable to verify reasons for these differences from the production side but there is one rather obvious perceptual explanation: it concerns listeners’ cultural distance or proximity to the name Fernando and to the sound of quena flutes playing figures like m1a. Let’s start with the name.

As explained on pages 265-267, ‘Fernando’ is, from an Anglophone perspective, a safe linguistic bet for ethnic typecasting of a Hispanophone or Lusophone male. On the other hand, ‘ethnic’ would be a silly qualifier of the name Fernando in a culture where ‘Fernando’ is no more ‘ethnic’ a male name than is ‘Brian’ in the UK. One of countless places where ‘Fernando’ sounds neither foreign nor exotic is Salta in northwestern Argentina (fig. 61a, p. 278): its provincial governor is Fernando Yarade and it has 470 Fernandos listed on line in Telecom Argentina’s White Pages.23 Salta is also a good place to stay when considering cultural proximity to the quena flute sound of m1a because Salta and Jujuy provinces, bordering on Chile and Bolivia (see fig. 61a, p.278), contain a lot of the high, dry Andean altiplano country (puna seca) typically associated with sounds resembling Fernando’s m1a (quena) and m1b (charango), as suggested in Figure 60.24

Fig. 60. Images accompanying Andean music CDs, incl. The Best of Altiplano, vol. 6.

23. See paginasblancas.com.ar/persona/fernando/salta/p-1 and salta.gov.ar/organismos/jefatura-de-gabinete-de-ministros/33 [190619]. I’m assuming 470 Fernandos to be a significant number.
24. See also fig. 9 (p. 88), fig. 10 (p. 89), fig. 18 (p. 164)
Salta is also home to Los Fronterízos, the *conjunto folclorico* in Figure 61b. They found fame as lead performers on the original recording of *Misa criolla* (Ramírez, 1964), one of the earliest postwar pieces of Andean-inspired music to become a hit in the burgeoning international ‘world music’ market. With Eduardo Madeo (left) on bombo and Gerardo Lopez (right) on quena, the band’s speciality was Andean folk music which also involved the charango, as in their 1971 version of *El condor pasa*. While no-one in the band was called Fernando it’s obvious that the music they made—with charango tremolando like *Fernando’s m1b* and, more importantly, a quena timbre resembling that of m1a (\( \text{\textbf{j}} \text{\textbf{j}} \text{\textbf{j}} \text{\textbf{j}} \))—would sound just as familiar, just as normal, just as much ‘home’ in the ears of the band’s fellow Salteños as would the name Fernando.

**Fig. 61.** (a) Map of west-central South America. (b) Los Fronterízos, natives of Salta.

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25. [a] The *Misa criolla* ‘was composed and recorded in 1964, then released as an album in 1965, with the *grupo folklórico* Los Fronterízos’ ([WES Misa criolla [190619]]). The *Missa Luba* ([WEN]) may have been an even greater ‘world music’ hit but the *Misa criolla* came out in versions featuring such celebrities as José Carreras (1987) and Mercedes Sosa (2000). [b] [WES Los Fronterízos; ![losfronterizos.com/Pant_principal.htm [190619]]]. [c] For the growing popularity of Andean music in Europe, see p. 240 ff.

were tunes from Argentina’s far northwest and the altiplano borderlands stretching into Bolivia and Chile (‘Puna seca’ in Fig. 61a). ‘Indien[ne]’ in the album title refers of course to the indigenous Aymara- and Quechua-speaking peoples of those regions that share not only the same ecosystem (puna seca) but also a similar musical heritage comprising various styles with a common instrumentarium, tonal system, etc. It’s this broad cross-border tradition that is often referred to as musica andina (fig. 60, p. 277). However, during the twentieth century it also acquired significance at a national level. Not only had Andean traditional music already found an urban market in prewar Buenos Aires (p. 240); it also became central to the formation of a Bolivian national identity in the 1960s and played a major part in the development of the Chilean Nueva canción in the 1960s and early 1970s. Quena and charango sounds were in other words ‘home’ not just to the folks in Salta (the salteños) or to rural populations on the altiplano but to millions of other South Americans, including those living in the urban HERE-AND-NOW of megalopolises like Buenos Aires and Santiago. In fact the political charge of musica andina and of the nueva canción movements it influenced went deeper than the merely local or national because its distinctive sound, though internationally palatable and influenced by the music of the Spanish colonists, also had precolonial pedigree and was easily distinguishable from later syncretic genres in urban South America like tango, samba or cúmbia. Musica andina came with a longer, more substantially indigenous history, so to speak, and offered a uniquely regional South American alternative to the music of European colonialism. More importantly, its sound became emblematic of popular resistance to US imperialism and neo-liberalism, not least during the Unidad Popular years in Chile (1970-73). Little wonder, then, that the US-backed terrorists in Chile’s military junta announced in the first week after their monstrous 1973 coup that the quena and charango were

27. Incidentally, fronterízos means frontiersmen, ‘borderlanders’.
28. Instruments: different types of quena, panpipes, charango, bombo, etc; see Catálogo virtual de instrumentos andinos (nd). Tonal vocabulary: e.g. bimodal hexatonicism (Tagg, 2013: 436 ff.). Song and dance forms: e.g. cueca, carnavalito, huayno, trote, ballecito, tonada.
29. For the early urban market in Buenos Aires, see p. 240. For the role of musica andina in Bolivia, see Andean Music, Los Jairas, Gilbert Favre. For the development of Nueva canción in Chile, see p. 250, Rios (2008), Violeta Parra and Nueva canción chilena.
30. La Paz (2 mill.) + Buenos Aires (15 mill.) + Santiago de Chile (7 mill.) = 24 million [190606].
Indeed, ‘Nothing that sounded remotely Andean was accepted by the military’. It’s obvious that under such circumstances the Andean sound wasn’t only something nationally and regionally familiar, part of the here-and-now of everyday life; it was at the same time charged with strong connotations of personal and collective pride, independence, equality, justice, democracy and solidarity. x

2½ years after the coup in Chile, Abba released the English-language version of Fernando, complete with its quena (m1a) and charango (m1b). Towards the end of chapter 3 (p. 120) I summarised m1a’s connotations as follows.

‘Given the [Swedish] audience’s familiarity with such sounds in 1976..., the musical ETHNICITY referenced at the start of Fernando can be identified as ANDEAN. The short flute phrases can be [perceived as] AN INDIVIDUAL THROWN INTO AUDIO RELIEF, as a RATHER FLEETING FIGURE against the more constant, EXOTIC, […] wide-open-spaces background. The flute phrases add a SIMPLE, HUMAN, FOLKSY, HONEST, ROMANTIC, ‘AUTHENTIC’, possibly LONELY and INNOCENT NATURVOLK aspect tinged with the sort of MELANCHOLY that often seems to go with the use of FOLK FLUTES in the modern media.34

Several concepts in that summary — a FLEETING FIGURE, someone or something EXOTIC, ROMANTIC, MELANCHOLIC — are hardly compatible with the experience of anyone for whom a quena phrase like m1a was a FAMILIAR, EVERYDAY musical statement, perhaps even the PROUD expression of a NATIONAL AND PROGRESSIVE POLITICAL IDENTITY. Surely flute phrases with such attributes differ from those connoting exotic melancholy?... Well, yes and no. No, because it would be quite normal for a Swedish listener to hear m1a, on its own or with just charango backing, as exotic, as something or someone hailing from foreign climes, and for the same sound to be heard as belonging to the ‘home sphere’ if you lived in Salta or Santiago. But the answer is ‘yes’ when it comes to the relation between m1a and other parts of the music, and to the link between that dialogue and the lyrics; which is exactly where Fernando’s English and Spanish mixes differ — and, as noted earlier, on two counts. [1] The Spanish version’s flutes are mixed slightly louder and more centre-front than in the English version. That adjustment makes the dialogue

32. According to Eduardo Carrasco of Quilapayún, as reported by Nancy Morris (1986).
33. The quote continues: ‘It [Andean music] was replaced by music that was light, inoffensive and devoid of any social or political message’ (Castro, 2016: §4).
34. For references to INNOCENCE IOCM and PMFCs, see p. 81, esp. ftnt. 6.
less ‘unequal’ between lead vocals and Andean figure m1a which, in terms of aural staging, becomes literally less of a peripheral figure in the background and a little more of a central figure sharing the foreground. [2] The HERE-AND-NOW ‘home’ musical environment of the refrains (r1-4) in the English version contains none of the audible flute sound which belongs entirely to the THERE-AND-THEN Andean sphere of the verses and instrumental sections (i1-2, v1-3). This absence of flute in the ‘home’ surroundings (refrains) of the English version must have seemed a bit odd to listeners whose cultural ‘home’ in the HERE-AND-NOW included the quena sound. The Spanish version straightens out this second incongruity by mixing the flutes up to a thoroughly audible level as they play m5b in response to each occurrence of the vocative ‘Fernando’ (m6; fig. 59, p. 276). The flute respondent becomes in other words an audible conversation partner in the HERE-AND-NOW of the song’s ‘home’ environment (r1-4), rather than a figure confined solely to the THERE-AND-THEN sphere (i1-2, v1-3).35

Whether or not the adjustments in the Spanish mix were a conscious production strategy to make Fernando more palatable for those whose cultural home contained Fernandos and quena phrases like m1a is not the issue here. The point is that those adjustments were made by someone on the production side and that students in my analysis classes were able to register the differences on the reception side. That suggests there may have been a need to sonically relocate ‘Fernando’ (and Fernando) for Latin American listeners.36 After all, the song’s lyrics and music each contain two distinct figures: [1] the lead singer’s first-person narrator (‘I remember’, etc.) coupled with the main vocal line (m5a, m6-m8); [2] the second-person addressee (‘you’, ‘Fernando’) coupled with the secondary figures heard on flute (m1a). Not even this patient double parallel conclusively proves that the flute ‘is’ Fernando but it adds further circumstantial evidence to support such a theory. Which is why, apart from reasons of alliteration, this book is called Fernando the Flute.

35. ‘We’re transported from an environment with foreign and/or historical connotations … into a much more up-to-date environment of music and sound that’s closer to “home”… [W]e’re also carried in space from Hispanic-Indian-Andean areas to our own immediate surroundings, from quasi-pentatonic quenas and tremolando charangos to pop-disco backing tracks’ (from ‘Processes’ chapter 6, p. 212).
36. The Spanish lyrics are by Buddy and Mary McCluskey of Buenos Aires (see pp. 226-227) and Latin-American pronunciation is used throughout (/s/, not /θ/, for Z and soft C).
Still, even if the flute ‘is’ Fernando, who he is and what he represents could have varied considerably in the mid 1970s, depending on factors such as: [1] with which language version the listener was most familiar; [2] how familiar the listener was with the types of sound in m1a/m1b (quena and charango); [3] how sensitive the listener was to issues of political repression and human rights abuse in South America. It’s easy to imagine two extreme positions in the interpretation of Fernando’s identity at the time of the song’s release in Sweden. I shall call these positions ‘Extreme Fernando listeners’ (n°s 1 and 2).

Extreme Fernando listener n°1 is a svensktopp fan who likes singable tunes in Swedish with lyrics about love, summer and fun. It’s someone who can’t have avoided El cóndor pasa (p. 240 ff.) but doesn’t know the tune is South American and who lumps it together with ‘ethnic’ flute and penny whistle hits like Una paloma blanca (Baker, 1975) and A Swinging Surfari (Kaempfert, 1960). This person has miraculously avoided TV coverage of the Chile coup (p. 251 ff.), and doesn’t recognise the names Harald Edelstam (pp. 255-258) or Victor Jara (pp. 250, 253, 396 ff.). He/she resents foreigners in ponchos and chullos playing weird instruments on ‘our’ streets while ‘we’ do the Saturday shopping (fig. 47, p. 258; fig. 62, p. 283). It’s someone who believes that sport and entertainment are disconnected from politics and who thinks that Fernando is the package-tour Latin lover in the Swedish vocals, the guy ‘she met in Las Palmas, Marbella or Torremolinos’ (p. 272).

Extreme Fernando listener n°2 is a male Chilean refugee in Sweden who has direct experience of the 1973 coup and who escaped a brutal fate thanks to Edelstam and the Swedish embassy in Santiago. A keen supporter of Allende, he saw Victor Jara perform live before the coup and heard plenty of Andean-influenced nueva canción music at Unidad popular events and in other contexts related to progressive politics in his home country (pp. 257-258, 279). Occasionally seen today (1976) in a poncho and playing quena with comrades as Swedes do their Saturday morning shopping (fig. 62, p. 283), he understands Abba’s museme 1 as a reference to música andina but finds the allusion superficial and unconvincing. He understands that ‘Fern-

37. Paloma blanca had been #1 in Sweden for many weeks before Fernando was released. In 1971 Swinging Surfari was used as title music for the popular SvTV quiz show Vi i femman.
38. Chullo [ˈʧujo]: traditional Andean knitted headgear, as worn in figures 10b (p. 89), 60 (p. 277) and 62 (p. 283).
ando’ in the English lyrics is probably supposed to be someone like him but he doesn’t recognise himself, his own ideas or feelings in the song. As one Brazilian musician told me in 1984, Fernando comes across as ‘fourth-hand Latinamericanicity. That’s kind of alienating if you are Latin American.’

Fig. 62. Charango & quena players outside the state liquor store (Systembolaget) in central Stockholm on a Saturday morning (montage)

The majority of listeners to the English-language version of Abba’s Fernando in Sweden would in 1976 have interpreted the song somewhere between extremes 1 and 2. Everyone would have recognised the flute sound as in some way ‘ethnic’ or ‘foreign’ and anyone who knew El cóndor pasa and had heard guys in ponchos play charango and quena outside the shopping centre or state liquor store (Systembolaget) on a Saturday morning would probably connect the sound with refugees from Chile or Bolivia. Anyone who’d watched TV reports from Chile (pp. 252-256), or who’d seen the Alternativfes-

39. I regret not having noted the name of that Brazilian participant in my analysis seminar at the Cursos latinoamericanos de música contemporânea in Tatuí (Brazil, 1984; see p. 33). ‘Latinamericanicidade quarta mão’ is how he characterised the ‘ethnic’ reference values of m1a and m1b. ‘Third-hand’ was the classification given to the Paul Simon version of El cóndor pasa and I understood ‘second-hand latinamericanicity’ to refer to any sort of Latin-American music played by non-Latin-American residents outside Latin America, typically in Paris (e.g. La flûte indienne).

40. Only the English-language version was issued under the artist name ABBA in Sweden (1976). The Swedish-language version was released as a recording by Frida, i.e. Abba member Anni-frid Lyngstad (1975).
tival on TV (1975, see p. 000), or who’d attended Chile solidarity events may well have heard a vague reference to Chile in Fernando museme 1 and maybe thought of Fernando as a Chilean refugee in Sweden or as a young father struggling to care for his family in a godforsaken Santiago barrio. It’s very unlikely that Fernando’s ‘Andean’ references would engender the spirit of grief, indignation, determination and hope essential to the eventual overthrow of the political evil besetting many South Americans in the mid 1970s. As we shall see in the comparison with the Hoola Bandoola song Victor Jara (pp. 000 ff.), there just isn’t enough energy or conviction in the sounds of Fernando to confirm any listener’s sense of outrage at the crimes being committed, at the time of the song’s release, in the name of ‘Western and Christian civilisation’ by severely repressive US-backed régimes in Bolivia, Brazil, Paraguay and Uruguay, not to mention Argentina and Chile.

Of course, none of this means that Fernando is a pro-Pinochet song. It’s just that it belonged to a well-established Swedish popular tradition in which both words and music served almost exclusively to entertain, to bring cheer, comfort and sympathy, and to celebrate individual feelings rather than catering for the expression of, say, indignation, determination, militancy, courage, collective experience or solidarity. To understand how this contradiction became antagonistic in 1970s Sweden and how Abba came to be seen by many young people on the political left as the devil incarnate (chapter 11), it’s essential to know some Swedish history (chapters 9-10), in particular its popular music traditions (gammaldans, folkmusik, visa, ‘hymnal hits’, schlager, pre-Abba rock, etc.). The legacy of Swedish social democracy (p. 357 ff.) is another chunk of Swedish history indispensable to an understanding of the clash between whatever it was that progg* and schlager* (including svensktopp*) seemed to symbolise at the time of Abba’s Fernando.42

41. Dictator General Videla’s expression (pp. 226-227); see also McSherry (2005: 1).
42. Svensktopp and dansbandsmusik are discussed in chapter 11.
In chapter 7 I argued that most Swedish listeners would, at the time of *Fernando*’s release, be able to connect the song’s ‘Andean’ sounds and the ‘fighting for freedom’ of its English lyrics with the plight of the Chilean people after the fascist coup of 1973. That perspective is certainly central to the semiotics of *Fernando* but just as relevant is the musical and political climate of early-to-mid 1970s Sweden, more specifically the stand-off, mentioned in the preface, between a certain type of left-wing radicalism and populist right-wing notions of normality and entertainment. That contradiction, discussed in chapters 00 and 00, was typified by conflicting attitudes towards Abba, their songs and performances. To grasp such ideological aspects of the band and its output, including *Fernando*, it’s necessary to unravel the strands of the band’s musical background and the values ascribed to that heritage by Swedish audiences of the day. It’s a process that involves basic knowledge of *Swedish popular music phenomena* like *gammaldans*, *folkmusik*, *visa*, and ‘hymnal hits’ (this chapter), about schlager and early rock (chapter 10), as well as about *dansband*, *svensktopp* and *progg* (chapter 11). Before dismissing this *national* focus as nerdy and peripheral, anglocentric readers are advised to consider the possibility that Abba’s *international* appeal may to a significant extent have been contingent on their being *Swedish*.

**Gammaldans**

According to Nylöf (1967), the most popular sort of music in mid-1960s Sweden was not jazz, pop or rock but *GAMMALDANS* (= old [-time] dance [music]). The term was first used in the early twentieth century to denote music for popular European dances from the previous century (waltz, mazurka, polka, etc.) in contrast to what were then more trendy, jazz-related dances (e.g. foxtrot). *Gammaldans* was hugely popular in Abba’s early years and bands booked to play Sweden’s important *FOLKPARK*³ circuit in the 1960s were often asked to perform two ‘old tunes’ (gamla låtar) for every ‘new’ one.³

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1. See [W] entries (EN or SV) for waltz/vals, mazurka, polka, schottis[che] and hambo [161221]. The traditional Swedish polska, in \( \frac{3}{4} \) time, should not to be confused with the \( \frac{2}{4} \) polka.

2. The ‘old’ dances and their music were in fact quite new at the time when compared to the rural folk traditions that had survived for several centuries (see p. 292 ff. and Ling, 1964).
Although *gammaldans* songs aren’t uncommon, *gammaldans* is, as old-time dance music, essentially non-vocal and traditionally unamplified. Its sound is typified by prominent use of accordion (Sw. *dragspel*), an instrument whose popularity in pre-amplification times owed much to its portability, loudness and affordability. It was popular also because its left-hand buttons provided easy access to standard tertial triads and facilitated switching between the style’s most common chords — I, IV and V(7) (see fig. 63b and ex. 170-171). Acoustic guitar and bass are also typical *gammaldans* instruments. Guitarists tend to mark ‘offbeats’ (♩♩♩♩, ♩♩♩♩, etc.) while bass players tend to apply quintal ‘oom-pah’ shuttling (♩→♫). Fiddle and clarinet or flute are also style-compatible, as is a small drumkit (no toms) played with brushes rather than sticks. Trumpet is less usual and saxophone even rarer. Indeed, *gammaldans* tends to be in guitar- and fiddle-friendly keys like G or D rather than in sax- and brass-friendly jazz keys like B♭ or E♭. Last but not least, the vast majority of *gammaldans* tunes are in the major key (ionian mode) and finality is marked by V→I ‘perfect’ cadences.

3. The *folkpark* plays a central role in pre-Abba Swedish popular culture. Ola Stockfelt (© 2017-01-01) told me that even famous foreign bands touring the *folkpark* circuit were sometimes asked to comply with the *TWO OLD FOR EVERY NEW ONE* rule (‘två gamla för varje ny’).

4. *Gammaldans* songs: see examples 137-140, 142 (pp. 178-181) and the end of ftnt. 12 (p. 288).

5. *Dragspel* [ˈdraːɡspel] (= accordion) literally means a ‘pull-play’. As a noun, *drag* [ˈdraːɡ] (lit. ‘pull’) is the opposite of English ‘drag’ [ˈdraɪɡ] (= bore, chore): it means ‘go’ (It. *brio* (‘vilket drag!’ ≈ ‘wow, such power!’). The most iconic *gammaldans* accordion make is probably Hagström (e.g. Jularbo 1953, 1957, 1961; Ruotimaa 2009, 2010; see also ftnt. 6 and 27d).

6. [1] The sound quality and tuning of pianos on site at gig venues varied greatly. [2] Unlike a guitar, an accordion needs no constant tuning. [3] Guitar, bass and eventual wind instruments could tune to the accordion’s fixed pitch at each gig. [4] Accordions were reasonably cheap (Stockfelt, 1983: 241-242) because they could be mass produced while violins were products of skilled artisan labour. [5] In 2017 a decent second-hand button accordion cost between around €210 and €2,100 (Hagström, Dise, Bugeri, etc.) while the average price, including delivery, for a playable second-hand upright piano was ± €3,000.

7. Jularbo’s left hand (fig. 63a) can access 20×6 = 120 buttons (a ‘120 bass’ instrument). Figure 63b shows only 7×6=42 buttons on such a buttonboard.

8. The ‘LUNGE, JUMP AND PUT YOUR FEET DOWN’ groove of the hambo (= ♩♩♩♩♩♩♩♩♫♫♫♫♫♫♫♫) is articulated with skill and clarity by the drummer in *gammaldans* combo *Smörgåsbandet’s* rendition of *Hambo på logen* at Ransäter (Värmland) in 2014 [170103].

9. [a] The tonal idiom is in other words DOMINANTAL. [b] The only minor-key number I recall hearing more than once in a Swedish *gammaldans* situation is the Finnish traditional tune *Säkkijärven Polka* (e.g. [170105]).
As just suggested, gammaldans tunes like Livet i Finnskogarna tend to follow simple dominantal (ionian-tertial) harmonies in $\frac{3}{4}$, $\frac{3}{8}$ or $\frac{4}{4}$. They also usually fall into four- or eight-bar periods that align with the execution of step patterns on the dance floor. Those traits may seem banal to musicians raised on a euroclassical or jazz diet and who think of harmony as the prime parameter of musical expression. Such opinion is of course irrelevant to the aesthetics of gammaldans whose main function, as dance music, is not to enhance the absorption of a motionless individual in complex harmonic processes but to incite people to take to the dance floor and there to maximise their enjoyment of pushing, pulling, spinning, skipping and jumping with their partner in the presence of other couples acting similarly. It’s in other words a matter of groove fitting a jaunty, ‘good-time’ kinetic aesthetic. Producing that groove involves subtleties of articulation, such as the sudden increase in bellows movement on the accordion that runs up to a short ‘jump-friendly’ rest (*) on beat 2 of odd-numbered $\frac{3}{4}$ bars in example 171:


11. ‘Cheerful’, ‘perky’, ‘jaunty’, ‘bouncy’ etc. are rough translations of Swedish adjectives appropriate to gammaldans (e.g. käck, klämmig, klämkäck, pigg, snärtig, hurtig and hurtfrisk).
English has no clear equivalent to *gammaldans* but Anglophone readers may find some of the genre’s closest musical, historical and social parallels in the popular accordion-based musics of German-, Czech- or Polish-American combos who play old-time polkas, mazurkas and waltzes in Texas and the US Midwest. The crisp, perky, fiddle-plus-accordion articulation of popular old-time Scottish country dance outfits like Jimmy Shand and his Band (e.g. 1942, 1952) is also often close to that of *gammaldans*.

Perhaps the most important points about *gammaldans* in relation to Swedish audiences in the 1970s are that: [1] it was hugely popular throughout the

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**Ex. 171. **Drömmen om Elin (Jularbo, 1961), section C (cit. mem.).**

![Music notation](image)

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12. [a] Check at 01:32 in a Benny Andersson Orkester rendition of Drömmen om Elin (2005, ZxbE00shI [170102]), as well as in Jularbo’s original recording (1961, V7gwPsuccxg [161221]) and Livet i Finnskogarna (Jularbo 1953, AESyqiP8sTl [161221]). The articulation is both audible and visible in the Andersson version. A very similar kinetic gesture is the crisply articulated end marker in examples 170 and 171. [b] Subtleties of dynamic accentuation and perky phrasing are particularly clear at 0:37, 1:28 and 2:39 in Trio me’ Bumba’s version of Drömmen om Elin (1966), a *gammaldans* waltz that later acquired the lyrics (P Himmelstrand) used in the Benny Andersson and Trio me’ Bumba versions. [c] Another *gammaldans* articulation device is the fiddler’s up-bow whoosh marking a phrase’s final ‘note-off’. [c] For the *hambo* groove, see fnnt. 8.

13. [a] The Jimmy Shand similarities can be striking, as long as the music isn’t a jig, contains no bVI chords, and no other foreign features like Scotch snaps, harmonic cadences on to vi, melodic phrases ending [8-] 6-5, etc. For evidence of such Scottish traits, see Tagg (2011c and 2015: 191). NB. is rare in the Swedish tradition but can occur in some types of *polska* as a metric articulation pun (ex. 173). [b] Italian *ballo liscio* (e.g. Casadei, 1982) and Tyrolean folk-schlager (e.g. Kastelruther Spatzen, 1985) also share some traits in common with *gammaldans* (tertial-ionian tonality, waltz, mazurka, polka, etc.).
twentieth century;\textsuperscript{14} it was a sort of Saturday-night soundtrack to the country’s transition from a rural to an industrialised urban economy; \textsuperscript{[3]} it was a largely proletarian affair; \textsuperscript{[4]} it had an overwhelmingly recreational function; \textsuperscript{[5]} it was (and to some extent still is) a staple feature of leisure and entertainment linked to mating rituals, to having a good time, to cheerful moods and movement, to weekends and to popular celebrations and festive traditions. Points 4-5 are illustrated on pages 290-291 and labelled \textit{Tjohej!} [\textipa{c\textsuperscript{c}'u:hej}], a gleeful, Swedish ‘whooppee!’ exclamation appropriate to the \textit{gammaldans} aesthetic. \textit{Tjohej!} exists in figure 64b, a 78 rpm disc featuring the band \textit{Glada Spelmän} (= ‘Happy Players’) and entitled \textit{Tjohej - Här dansar Matilda} (= ‘Yippee! Matilda’s dancing here’). ‘\textit{Tjohej!’ also applies to the happy faces and jaunty skipping of the couple in the logo for the Saab employees’ \textit{Gammaldans} Association in Trollhättan (1976, fig. 65b), and in the split second captured in figure 65a, just as the two couples nearest the camera complete a 360\degree rotation while dancing the \textit{snoa} [\textipa{snu:a}].\textsuperscript{15}

Christmas and Midsummer are two festive occasions on which cheery accordion music in the \textit{gammaldans} vein is still \textit{de rigueur} in Sweden.\textsuperscript{16} Figure 64a shows a bass player, a guitarist and four accordionists dressed in the red of Santa’s little helpers, wearing their festive bobble hats, as they play bouncy three-chord major-key Swedish Christmas tunes like \textit{Hej tomtegubbar}, \textit{Nu är det jul igen} and \textit{Räven raskar över isen} at Ulrikas Gård retirement home in the Stockholm suburb of Sollentuna.\textsuperscript{17}

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\textsuperscript{14} See [\textipa{\textsc{v}}] sv \textit{Gammaldans, Dragspel} [170102].

\textsuperscript{15} [\textipa{\textsc{v}}] sv. \textit{Snoa} [\textipa{snu:a}] [170105] (type of \textit{gammaldans}). One \textit{snoa} spin occupies two beats in moderate polka time. To start a spin, the man inserts his right knee against his partner’s right knee (\textit{tjohej!}), allowing the couple to turn in a position parallel to each other before they resume movement face-to-face. The blonde hair swooshing towards the left of the photo indicates the end of such a clockwise rotation, as does the only visible part of the woman in the couple centre front: her skirt has also been spun towards the left of the picture.

\textsuperscript{16} Accordions are also common at birthdays (\textit{Ja, må han/hon levå!}, the social but not musical equivalent of ‘Happy Birthday’), on \textit{Valborgsmässaofton} (30th April, the eve of 1st May, [\textipa{\textsc{v}}] \textit{Walpurgis Night}) and at \textit{kräftskivor} (\textipa{\textsc{w}}) \textit{Crayfish parties}), extremely \textit{tjohej} August occasions peppered with copious amounts of \textit{snaps} and \textit{gammaldans}-type drinking songs like \textit{Helan går}). During my 24½ years in Sweden I never heard, or heard of, \textit{gammaldans} accordion at a funeral or at any official celebration like the Nobel Prize festivities where ‘Hymnal hits’ would be more appropriate (p. 309 ff.).
Midsummer Night’s Eve is another typical accordion occasion for *gammaldans* fun and games. The 1931 poster from Piteå (fig. 65c) promises that festivities will ‘this year be more fun than ever’, with ‘first-class catering’, ‘four comedians’, ‘a super-duper dance floor’, with ‘old and new dance music’ provided by bands like the ‘Merry Players’. And, there’s no mistaking the ‘knees-up’ high jinks intended on the 1972 *Åpp å Gammipapp* album.18

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17. Sollentuna is a dormitory town 20 km northwest of Stockholm. Swedish Christmas songs sung to accordion accompaniment (*Hej tomtegubbar, Nu är det jul igen, Räven raskar*, etc.) are entirely secular (see also p. 317). However, songs like *Stilla natt* (*Silent Night, O helga natt* (*Minuit, Chrétiens* (Adam, 1847)); © © Björling) and *Nu tändas tusen juleljus* (*Fältskog, 1981; ex. 191, p. 312*) are religious, not jaunty and not *gammaldans* (see p. 309 ff.).
Fig. 65. *Tjohejl and gammaldans (2)*\(^1\)
(a) Doing the *snoa*;
(b) Saab *gammaldans* club logo (1976);
(c) Midsummer festivities, Piteå (1931);
(d) accordionist and singer with mic by Swedish maypole in Saltsjöbaden (2013).


19. The event advertised in Fig. 65c occurred just 7 weeks after the infamous [W] *Adalen shootings*. ‘SDUK’ = Socialdemokratiska Ungdomsklubb: see p. 357 ff., esp ftnt. 132. For links to full images in figures 64 and 65, visit [B] mmsp/fernimgs.html [190605].
**Svensk folkmusik**

The Swedish word *folk* [fɔlk] literally means ‘people’, not just ‘folk’ [føuk] in the sense of the common people in pre-industrial cultures, although that’s the meaning often implied in words like *folkdans* and *folkmusik*. In Swedish, *folkmusik* covers a similarly large set of practices as does ‘folk music’ in English: it’s an intricate web of interrelated styles and functions whose complexity has to be drastically simplified here for the purposes of understanding pre-Abba genres. I suggest thinking of *folkmusik*, as it existed in early 1970s Sweden, in three general categories. For want of better labels, I’ll call them **ARCHAIC**, **FOLKVISA** and **SPELMANSFIGURE MUSIC**. The **ARCHAIC** includes everything from herding calls (ex. 172) and intricate *polskas* (ex. 173) to harmonic minor modes bordering on *Hijaz* (ex. 174-175, 177).**FOLKVISA** is exemplified by strophic songs and ballads often in the minor key (ex. 176), and **SPELMANSFIGURE MUSIC** by the quaternary periods and familiar I-IV-V major-key sound of the ‘walking tunes’ (gånglåtar) cited in examples 178-180 (p. 299).

**Archaic folkmusik**

**ARCHAIC** is used here to mean ‘marked by the characteristics of an earlier period’ in relation to the two other types of *folkmusik*. The point is that while *folkvisa* and *spelmanslag* music survived the onslaught of *gammaldans* in the transition from rural to urban society, the ‘archaic’ forms did not. They were, as Ling (1964) noted, moribund and had to be revived.**Key players in that revival were the old *spelmän* (= fiddlers) living in sparsely populated regions of central and western Dalarna (also in Jämtland, Hälsingland and Värmland) and younger musicians, usually from the country’s major population centres, who, in the 1960s and 1970s, sought out those *spelmän* with a view to learning their pre-*gammaldans* skills and repertoire.**

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20. Exx. 172-175, p. 293 and ex. 177, p. 297. See also fn. 26, p. 293.
The music cited in ‘archaic’ examples 172-174 may sound strange to many readers. Example 172 looks like an ethnomusicologist’s attempt to transcribe ‘weird’ sounds from a far-away foreign culture, while example 173, a polska fiddled with beat 2 of many bars anticipated, extended and effectively unnotatable, features rhythmic puns (\(\text{j}\) / \(\text{m}\)), a ‘misplaced’ phrase ending (bars 6-7), irregular periodicity (4+6=10 bars) and plenty of ornamentation. Examples 174-175 and 177 may sound less ‘weird’ in terms of rhythm and articulation, but their use of a quasi-Hijaz mode clearly diverges from the major-minor tonal norm of other popular Swedish idioms.


Ex. 173. Polska från Orsa efter Bleckå & Gössa Anders dä (n.d.)

21. NB. The origins of folkvisa and spelmanslagmusik can be as old as those of ‘archaic’ examples 172-175 (p. 293). Their survival may be to due to tonal compatibility with the internationally hegemonic major-minor tonality of music accompanying urbanisation.

22. Ling reiterated this view in conversation with the author (Göteborg, 1994-09-05).

23. Fig. 66 shows modern boundaries, not the ‘archaically correct’ ones of the 17th century.

24. Indeed, the sources of examples 172 (Transtrand), 173 (Orsa) and 175 (Älvdalsåsen), are all in deepest Dalarna. Mikaelidagen (ex. 174) was originally collected in 1854 (pre-gammaldans era) by Fryklund in neighbouring Värmland. See also Spelman (music).

25. [a] It’s often hard for untrained ears to feel the \(\frac{4}{3}\) groove of a polska played by fiddlers in the ‘archaic’ tradition, e.g. Anders Rosén and Kalle Almlöf (1974) performing Brudpolska efter Bleckå Anders, or Polska efter Isak Anders, Blyberg (Älvdalen); or Flöde’s 2014 recordings of Polska efter Höök Olle, Hambreuspolskan efter Gössa Anders (\(\text{Y}2\)WK9DNyyY) [170112], etc. See also Frisk (2006: 14-17). [b] The archaic tradition can be problematic even for Swedish musicians, as Ola Stockfelt told me (\(\text{Y}1\)70101!): ‘When I was at Axevalla [Folkhögskola] in 1979 or 1980, I was asked to organise tuition in folk fiddle playing. The only teachers available were experts in weird stuff [sic] like polskas from western Dalarna... That wasn’t at all what the students wanted’.

26. The Hijaz mode runs \(\text{A}3\text{G}\text{F}\text{E}\text{D}\text{C}\text{B}^\sharp\text{A}\), i.e. phrygian but with major instead of minor third (Tagg, 2015: 120-133). Example 174 can be heard in the Hijaz mode because its first phrase, ending on e, contains both fi (b\(\text{ }\sharp\)) and g\(\text{ }\#\) (a\(\text{ }\sharp\) and because its second phrase, cadencing on a, contains both b\(\text{ }\sharp\) (b\(\text{ }\sharp\)) and c\(\text{ }\#\) (a\(\text{ }\sharp\)). Example 175 is harmonically Hijaz (‘majorised phrygian’) because of its repeated use of b\(\text{ }\cup\text{G}\rightarrow\text{I}(\text{F}\#)\) as cadence formula.
The sort of music cited in examples 172-175 is in other words very different to what most Swedes were hearing in 1970. ‘Archaic’ folkmusik didn’t sound like euroclassical music, nor gammaldans, nor schlager, nor jazz standards, nor pop. In the ears of Sweden’s folk cognoscenti, the music’s idiosyncratic complexity, its roots in historical tradition and the quasi-mythical status of its skilled musicians (spelmän) were attractive attributes because they reinforced notions of originality, lasting artistic value, advanced instrumental technique and other similarly prized values established in the jazz and euroclassical academy. One recurrent notion was that this type of folkmusik

27. [a] Example 175 cites the introduction to and final chords in Oskar Lindberg’s popular organ arrangement of Psalm från Älvdalsåsen (=Hymn from Älvdalsåsen), renamed in a spirit of national romanticism Gammal fäbodpsalm från Dalarna (‘old cowherding hymn from Dalarna’). [b] Although the key for half the melody would, in conventional euroclassical theory, be identified as B minor, over half of its harmonic cadences, including the last one, are G–F♯ (phrygian cadences bII→I). Moreover: [1] all endings in both intro and coda are harmonised G–F♯; [2] more time is spent on F♯ than on any other chord; [3] the final cadence is G–F♯. Given these points, it’s perverse not to identify the piece’s main tonic as F♯. Besides, two sharps (♯, ♦) are key signature for D ionian, A mixolydian, E dorian, B aeolian and F♯ phrygian (see ftnt 20); for more on Hijaz and phrygian tonality, see Tagg (2015: 101-102, 120-133, 436-442). [c] Several recordings of the piece are listed in the RefAppx under ‘Lindberg (1936)’. [d] Älvdalen (W) is in northwest Dalarna (see fig. 66, p. 292) and was once the home of the Hagström music instrument factory.

28. It was in the early 1970s that Swedish music colleges started hiring recognised folk fiddlers of the ‘archaic’ persuasion to introduce and develop folk music programmes (folkmusiklinje). These were added to the institution’s official menu of sanctioned traditions alongside the well-established euroclassical and the more recently incorporated jazz canon (→ ftnt 25b). Spelman (=‘folk fiddler’, see W SPELMAN (music)) literally means ‘play[ing]’ man’ (pl. spelmän), speklvinna ‘play[ing] woman’ (pl. speklvinnor). Spelmän are traditionally associated with W sv NÄCKEN (cf. Irish W NECHTAN (mythology)), a male spirit living in a stream or river and possessing superhuman musical powers.
owned a sort of historical and artistic ‘authenticity’ that contrasted with the mainstream culture of consumerism. Indeed, the early 1970s were a time when opposition to US terror in Vietnam was the focus of a more general anti-imperialist spirit deploiring the mindless greed of capitalism and the homogenised global mass culture that seemed to go with it. In influential cultural circles the idea seemed to be that if anything could act as musical antidote to cultural imperialism, it must surely be this ‘people’s music’, this *folkmusik*, these ‘authentic’, nationally specific sounds with roots in Sweden’s rural past, not those circulating in the commercial media. The trouble with this notion in the 1970s was that it constituted a double anachronism in that: [1] the Swedish people (*folk*) who originally made and used that music no longer existed; [2] the Swedish people who *did* exist at the time neither made nor used that music on a daily basis. Despite this anachronism, archaic *folkmusik* became one strand in Sweden’s alternative music movement.

**Folkvisa**

FOLKVISA (pl. *folkvisor*) basically means ‘folk song’ or ‘folk ballad’. A *folkvisa* is a strophic song with Swedish lyrics, usually arranged in rhyming couplets with regular periodicity in symmetric metre. Its original source is typically anonymous, its original mode of diffusion oral. It was traditionally sung solo, usually unaccompanied, by a classically unschooled voice. It was such performances that Swedish folk music scholars transcribed in the nineteenth century and which were later preserved as audio recordings. That national music legacy spread through the publication of selected *folkvisor* in sheet music versions arranged for choir or for solo voice with piano accompaniment. More importantly, many *folkvisor* were included in school songbooks

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29. See pp. 245-259 for more on anti-imperialist, anti-USA sentiment in Sweden 1968-1976. The ideas presented here are based on observations made when I taught at the Gothenburg College of Music (Göteborgs musikhögskola) in the early 1970s (Tagg, 1998a).

30. [a] The Swedish alternative music movement of the 1970s is also known as *proggrörelsen* (= ‘the prog[ressive] movement’, see p. 375 ff.). [b] Elements from archaic *folkmusik* did not really reach a non-progg Swedish public until later in the decade, well after Fernando and only then through folk-rock-style use of drone techniques accompanying strophic song in non-major-minor modes, as in tunes like *Vänner och fränder* by Folk och Rackare (ex. 177, p. 297, incl. ftnt 38). [c] Abba themselves used the $b\text{II}/b\text{vii}\rightarrow I$ tonality of *Gammal Fäbodpsalm* (ex. 175, transposed to A minor) as introduction to *Voulez-vous* — $B (I) E\text{m} (iv) A\text{m} (bvii) —$, the opening number at their Wembley gig in 1979.

31. SVENSKT VISARKIV, since 2011 under Statens musikverk. Important resources are *Sveriges medeltida ballader* (medieval ballads) and *Folk Music in Sweden* (28 CDs, 1999).
and became virtual icons of musical Swedishness (svenskhet). Almost everyone I met during my time as musician and music teacher in Sweden (1966-1991) could sing or play the songs whose incipits are cited in example 176.

Ex. 176. Three folkvisa incipits: (a) Vem kan segla förutan vind? (b) Ack, Värmland, du sköna; (c) Visan från Utanmyra (‘O tysta ensamhet’) (all cit. mem.)

The popularity of these songs and of many others like them should not be underestimated. For example, Vem kan segla (ex. 176a) was recorded by World War II singing star Zarah Leander in the 1960s, by Lee Hazlewood and Nina Lizell in 1970, as well as by jazzmen Toots Thielemans and Svend Asmussen in 1973. Then, in 1978, Abba sang the song on BBC TV’s Blue Peter, as did Agnetha Fältskog ten years later on The Terry Wogan Show. Ack Värmland (ex. 176b) was recorded by Jussi Björling in 1937, by Stan Getz in 1956, by Monica Zetterlund in 1964, by Esther and Obi Ofarim in 1968, as well as featured in eight films, 1938-2007; ex. 214, p. 477). The style became so popular in the twentieth century as to give rise to ‘folkvisor’ penned by known living songwriters, e.g. Visa i Molom (Hambe, 1965) and Visa vid midsommartid (Norlén, 1946). Uti vår hage (arr. Alfvén) and Vårvindar friska are well known in four-part SATB arrangements.

32. [a] Vem kan segla (© 1909) is from Swedish-speaking Finland. [b] Ack Värmland (© 1822; W SV Värmlandssången) could be a tune from Östergötland but might also be Czech (cf. Smetana’s Ma Vlast), Dutch or even Italian. [c] Visan från Utanmyra (Dalarna) was first transcribed in 1906 by Nils Andersson.

33. Among other similar songs are Allt under himmelens fäste (Gotland), Kristallen den fina (Dalarna), Uti vår hage (Gotland c 1880; featured in eight films, 1938-2007; ex. 214, p. 477) and Vårvindar friska (featured in five films, 1932-2007, incl. Ingrid Bergman in The Bells of St Mary’s (1945); ex. 213, p. 477). The style became so popular in the twentieth century as to give rise to ‘folkvisor’ penned by known living songwriters, e.g. Visa i Molom (Hambe, 1965) and Visa vid midsommartid (Norlén, 1946). Uti vår hage (arr. Alfvén) and Vårvindar friska are well known in four-part SATB arrangements.

34. [a] For example, all three songs cited in example 176 are featured in the school songbook Vi gör musik from 1970 (‘for pupils aged 10-13’). Of the 92 songs in the book, 11 are svenska folkvisor. For full list of songs in Vi gör musik visit bib/MusDBF/MusDBs.htm#11189 [170118]. [b] ‘Many others like them’: see fnnt 33.

35. The Leander recording appeared on the 1989 posthumous album Melodier man minns. The Hazlewood/Lizell version was a svenskstopp #1 in 1971. The Thielemans/Asmussen version was on the LP Toots & Svend which also contained jazz classics like Ellington’s Sophisticated Lady. For the Abba renderings see BBC1 ‘Blue Peter’ (780216) and ‘Terry Wogan interviews Agnetha Fältskog’ BBC1 [both 170119].
well as by Merit Hemmingson on her 1971 hit album *Huvva!* which included several other minor-key Swedish folk tunes. The *Utanmyra* song (ex. 176c) is the most famous track on Jan Johansson’s *Jazz på svenska* (1964), Sweden’s best selling jazz album of all time. It was also recorded by Monica Zetterlund and had in January 2017 been posted over 250 times on YouTube.

Swedish *folkvisor*, as described and exemplified above, including the songs listed in footnote 32, resemble *gammaldans* in that they are tonical and fall into regular periods. They *differ* from *gammaldans* in that: [1] they aren’t jaunty dance music and aren’t fixated on having fun; [2] the most widely known *folkvisor* tend to be in a minor key and are all harmonisable using iv, V and i, or, for eventual passages in the relative major, ii/IV, V and I (e.g. Gm A(7) Dm and Gm C(7) F in D minor). On the other hand, neither example 174 (p. 294) nor 177 (below), although both strophic songs in regular periods, can be harmonised using euroclassical or jazz-friendly ii-V-I progressions.

Greater harmonic compatibility with mainstream tonal traditions may in other words be one reason for the widespread popularity of *folkvisor* compared to the more ‘archaic’ types of folk music.

Ex. 177. Folk och Rackare (1978): *Vänner och fränder* (Sw. Trad.)

36. See RefAppx for recording details. Jan Johansson (1964; *Jan Johansson (jazz musician)*) and Merit Hemmingson (1971, 1972) were instrumental in the popularisation of Swedish *folkvisor* in the 1960s and 1970s.

37. The original Johansson audio accounts for about half of those postings. For full discussion of the *Utanmyra* song, see Ling (1978a).

38. Example 174 is in a sort of Hijaz mode (see footnotes 20, 26). Bars 1-6 of *Vänner och fränder* (ex. 177) are in a hemitonic pentatonic mode consisting of 1 3 4 5 b6 (a c# d e f#)
Spelmanslag music

A *spelmanslag* (≈team of fiddlers) is an amateur organisation consisting of Swedish musicians who play folk tunes together. The *spelmanslag* tradition is non-vocal and quite recent.³⁹ Three of the best-known *spelmanslag* tunes are the gånglåtar (‘walking tunes’) and marscher (‘marches’) from Dalarna shown as examples 178-180 (p. 299).

The *spelmanslag* phenomenon has since the 1950s spread all over Sweden but is particularly strong in Dalarna where in 2016 over forty such ensembles, including the musicians pictured in figure 67, were part of the province’s *spelman* association.⁴⁰ The line-up of Älvdalens Spelmanslag (fig. 67) is not untypical: acoustic bass, guitar and accordion plus around twenty fiddles played by men and women of varying ages.⁴¹ *Spelmanslag* fiddlers often perform their tunes in two or three parts, with tertial parallels producing the sort of harmonic texture shown in example 180 (p. 299).⁴²

Fig. 67. Älvdalens spelmanslag (c. 2007)⁴³

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³⁹. *Dalaföreningens spelmanslag*, consisting of players from Dalarna living in Stockholm, was established in 1940 and is thought to be the earliest such ensemble. For more on *spelmanslag* see Roempke in Ling *et al* (1980: 280-281) and [sv SPELMANSLAG].

⁴⁰. *Dalarnas spelmansförbund* [dalarnasspelmansforbund.se/spelmanslag] [170204].

⁴¹. [a] *Spelmanslag* are often portraited in regional costume on stage or playing outdoors. [b] Other instruments than fiddle, accordion, bass and guitar found in *spelmanslag* are nyckelharpa, clarinet, flute and zither (*cittra/zittra*). [c] The qualification of Älvdalens Spelmanslag (fig. 67) as ‘not untypical’ is based on a review of hundreds of *spelmanslag* photos generated from a search on Google Image [170204].

⁴². *Trettondagsmarschen* (ex. 178) and *Rättvikarnas gånglåt* (ex. 179) are also often arranged in two or three parts in a similar way to that shown for *Åppelbo gånglåt* (ex. 180).
Ex. 178. *Trettondagsmarschen* (Trad. Sw., 'efter Hjort Anders')

Ex. 179. *Gärdeby låten* (Trad. Sw. gånglåt, generic version)

Ex. 180. *Äppelbo gånglåt* (Trad. Sw.) in 3 fiddle parts

43. Colour photo at G nisswastamman.org/stamma/alvdalens.html [170204].
44. See version by Moraeus and Dalarnas Spelmansförbund (2009) [161230].
45. See ‘Gärdeby gånglåt’ in RefAppx, e.g. Rättviks Spelmanslag (1949) [161228].
Although there are significant regional and local variations between *spelmanslag* in terms of tonal vocabulary, arrangement, rhythm, articulation, repertoire, social context, etc., the sort of major-key ‘walking tunes’ cited as examples 178-180 can be regarded as the most widely recognised representation of the *spelmanslag* sound in the early 1970s. Several aspects of that sound are unnotatable, including the bright ‘wall of sound’ created by a dozen or more fiddlers who use sturdy bowing, open strings and no vibrato when playing the same tune at the same time. Even if *spelmanslag* fiddlers never produce total metronomic synchrony, heterophony is rarely perceptible: the effect is more similar to a studio track subjected to a series of slightly offset dubs, the procedure most likely applied on synthesiser by Benny Andersson when recording the title track for Abba’s hit album *Arrival* (ex. 181).

According to the official Abba website, the instrumental track *Arrival* had the working titles ‘Fiol’ (=fiddle) and ‘Arrival in Dalarna’. Moreover: [1] there are striking similarities between bars 10-13 in Äppelbo gånglåt (ex. 180) and bars 6-9 in *Arrival* (ex. 181); [2] *Arrival* uses a studio-produced MULTIFOLK-FIDDLE WALL-OF-SOUND effect; [3] *Fernando* was recorded during the same period as *Arrival*. There are in other words grounds for deducing that this subcategory of *folkmusik* — the mainstream major-key gånglåt or marsch played by a *spelmanslag*— was in Abba’s musical luggage when both *Fernando* and *Arrival* were released (1975-6). Some of its roots may well have been in eighteenth-century rural Sweden but it was clearly understood as

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46. *Gånglåt från Äppelbo efter Ärtbergs Kalle*, arr. Sven Bohm for Malungs Spelmanslag [natunelist.net/wp-content/uploads/2015/04/Appelbo.gif (170204); see also Dalarnas Spelmansförbund (nd): *Äppelbo gånglåt* [100686903 (170102), folkwiki.se/Musik/88].

47. ‘In focus: Arrival – the making of a classic pop album’ (2016) [xrefs/AbbaArrivalGen.htm; see also the *Arrival De-Luxe Edition* booklet at xrefs/AbbaArrivalSleeveNotes.htm [both 170105]. The intro and interludes in Abba’s *Dum Dum Diddle* (1976d) feature the same *spelmanslag* ‘massed fiddles’ sound.
different from the ‘archaic’ folkmusik discussed earlier. Indeed, as renowned spelman Anders Rosén remarked in 2006:

‘I remember asking Torskari Mats, an old fiddler... “were you ever in the spelmanslag?”’ “No”, he replied, “they play completely different tunes”.’

Those ‘completely different tunes’ were usually in the major key (ionian mode) and could, like both gammaldans examples 170-171 and those cited in chapter 5, be easily harmonised to produce onbeat consonances using just I, IV and V. Put another way, examples 178-180 (the spelmanslag tunes) are more ‘accordionable’, more gammaldans-compatible than the minor-key folkvisor (ex. 176) and infinitely more so than the ‘archaic’ folkmusik of examples 172-175 and 177. You could even say that the tonal language of the ionian-dominantal spelmanslag melodies is not so far from that of Handel’s more catchy tunes. But surely Handel tunes are ‘classical’, aren’t they?

Ex. 182. Handel: March from Rinaldo (1711); adapted as air #20, ‘Let us take the road’, in The Beggar’s Opera (1728).

Sure, example 182 can be labelled CLASSICAL, but only because it’s by an accredited euroclassical composer. It’s just as much FOLK because it sounds similar to the ionian-mode folk tunes used elsewhere in The Beggar’s Opera; and it’s definitely POPULAR because that ballad opera ran for 62 consecutive performances in 1728 and for 1,463 following its revival in 1920. It’s POPULAR also because the lyrics are sung in the local language (English), not Italian, by a highwayman, and because the story has an urban setting among thieves, prostitutes and ordinary people, not among the fantasy figures of classical Greek mythology, nor among the rich, famous or high-born.

49. Particularly examples 137-142 (pp. 178-181).
50. By accordionable I mean easy to play on the sort of accordion shown in fig. 63 (p. 287).
Visa

Bellman and visa\textsuperscript{52} aesthetics

Similar observations can be made about examples 183 and 184. Even if more rococo (like Mozart) than late Baroque (like Handel), they’re both in an accessible tonal idiom with lyrics in the songwriter’s and his audience’s own tongue, not in the high-faluting Italian of \textit{opera seria}. Like tunes from The Beggar’s Opera, these songs by Stockholm poet, songwriter and troubadour Carl Michael Bellman (1740-95), aren’t about mythological superheroes:\textsuperscript{53} they have down-to-earth lyrics about drinking, desire and death. In late 18th-century Stockholm these songs were contemporary, urban and popular.\textsuperscript{54}

\begin{marginfigure}[l]
\centering
\includegraphics[width=0.9\textwidth]{Ex_183_Bellman_1791_Sa_lunka_vi_san_smaningom_Fredmans_Epistlar_n_21}
\caption{Ex. 183. Bellman (1791) ‘Så lunka vi så småningom’ (\textit{Fredmans Epistlar} n° 21)}
\end{marginfigure}

\begin{itemize}
\item \[b\] Handel’s most famous tunes never became unpopular in England. For example, \textit{The Golden Treasury of Song} (1903) and \textit{Songs that will Live for Ever} (±1938) include such popular arias as \textit{Ombra mai fu} (Largo from \textit{Xerxes}), \textit{Lascia ch’io pianga}, (‘Art thou troubled?’ from \textit{Rinaldo}) and \textit{Where e’er you Walk} (from \textit{Semele}). Then, apart from annual choral society performances of \textit{The Messiah}, including \textit{Every Valley}, \textit{How Beautiful are the Feet}, \textit{I Know that my Redeemer Liveth} and the \textit{Hallelujah} chorus, there are the singable major-key instrumental tunes from \textit{The Water Music}, the \textit{Polonaise} from Concerto Grosso Op. 6 n°3, etc.
\item Verbal references in example 183 to ‘Bacchus’ (for booze) and to ‘nymphs’ (for carnal delights) are an ironic device. As Britten Austin (1967: 11) puts it: Bellman’s ‘combination of elegantly rococo classical references in comic contrast to sordid drinking and prostitution, which are at once regretted and celebrated in song, is unique’. The lyrics of example 183 translate literally: ‘We eventually trudge along from the noise and clamour of Bacchus [tavern \textit{Bacchi Wapen}?] when Death calls “Come, neighbour, your hourglass is full”. Old man, drop your crutch. Young man, do what I say: when the best-looking nymph smiles, take her under your arm. D’you think the grave’s too deep? Well, have another drink!’
\end{itemize}
Example 184 has direct relevance to *Fernando* because of the appoggiaturas in bar 3 which resemble the Abba song’s museme 5a, discussed in chapter 4. That discussion included numerous references to tunes by central European composers from the latter half of the eighteenth century —Gluck, Haydn, Mozart, etc.— and to connotations like *ELEGANCE* and ‘*CLASSICALNESS*’.

Ex. 184. Bellman (c. 1770) ‘Nå skruva fiolen’ (*Fredmans Epistlar* no.2)

That ‘*classicalness*’ interpretation needs some revision in the light of the last two examples because rococo appoggiaturas and feminine endings aren’t only style indicators of Viennese classicism: they’re also features of example 184, an *urban popular song* from 1770 which, along with many other Bellman songs, have remained popular in Sweden until the present day. That’s similar to the continued popularity of Handel’s catchier tunes in the UK, except that the Bellman songs exhibit even more *POPULAR-MUSIC* traits: [1] they don’t originate in operas or oratorios; [2] their original lyrics are always in the local language; [3] neither melody nor accompaniment require advanced technical skills to perform convincingly; [4] instrumental accompaniment is sometimes provided by a small ensemble, more commonly by the singers

55. [a] *Mozart as popular music*. Famous Mozart arias in a similar tonal idiom to ex. 183-184 include ‘Come scoglio’ (*Così fan tutte*), ‘Dies Bildnis ist bezaubernd schön’ (*Zauberflöte*), ‘Vedrai carino’ and ‘Il mio tesoro’ (*Don Giovanni*), ‘Non più andrai’ and ‘Voi che sapete’ (*Figaro*) and ‘Zeffiretti lusinghiieri’ (*Idomeneo*). Writing to a friend about a 1787 visit to Prague, Mozart recounts: ‘I looked on with great pleasure while… people leaped around in sheer delight at the music of my *Figaro*, arranged as contradances and waltzes’. Czech conductor Pavel Vondruška tells that Mozart was particularly delighted on hearing ‘Se vuol ballare’ (*Figaro*) whistled ‘by a simple baker’s apprentice’ on a Prague street [b] [refs/MozartPopPrag1.htm [170211, posted 101103]. [b] For the popularity of such song topics elsewhere, see *Desire, Drink and Death in English Folk and Vernacular Song, 1600–1900* (Gammon, 2008).

56. See chapter 4, pp. 133-149, 162-163, esp. ex. 70-72, 82-84, 95-100.

57. See [Hootenanny Singers (1968a)]. Example 184’s lyrics run: ‘So, tune your fiddle, hey fiddler, hurry up! Hi there, sister, don’t say “no”; say “yes” and we’ll be happy’.

58. Bellman songs often found in popular song collections like *Vi gör musik* (1970) include: *Fjäriln vingad syns på Haga*, *Gubben Noak*, *Käraste bröder*, *Liksom en herdinna*, *Nå skruva fiolen*, *Så lunka vi så småningom* and *Solen glimmar*; see also [Hootenanny Singers (1968a)].
themselves on portable chordal instrument[s], as shown in figure 68.\textsuperscript{58} Those four traits are typical for what Swedes call a \textit{visa} [\textipa{vi:s\text{a}}].\textsuperscript{59} 

\begin{figure}[h]
\centering
\includegraphics[width=0.8\textwidth]{figure68.png}
\caption{Famous Swedish ‘troubadours’ (fr L to R) Evert Taube (1890-1976, at sea with a lute); Carl Michael Bellman (1740-95, playing cittern); Cornelis Vreeswijk (1937-1987, with guitar).\textsuperscript{58}}
\end{figure}

\begin{quote}
A \textit{visa} [\textipa{vi:s\text{a}}] (pl. \textit{visor}, [\textipa{vi:sur}]) can be a song, an air or a ballad. ‘Ballad’ is perhaps the least misleading translation, as in the expression \textit{folkvisa} (≈ ‘folk ballad’), not in the sense of a torch ballad or softer song in a rock context. In my experience, a \textit{visa} is in Sweden understood as a song consisting, like a folk ballad, of multi-verse lyrics whose singable, memorable melody and uncluttered harmonies provide a steady tonal, rhythmic, metric and strophic vehicle for the words sung by a vocalist who takes audio centre stage.\textsuperscript{60}

Since the vocalist may or may not be the song’s composer and/or lyricist, \textit{visa} artists (\textit{vissångare}) aren’t necessarily singer-songwriters (\textit{cantautori, artistes ACI}).\textsuperscript{61} Even if seminal \textit{visa} artists Evert Taube and Cornelis Vreeswijk (fig. 68) performed mostly their own material, other songs, including anonymous traditional ballads (\textit{folkvisor}), were also in their repertoire.\textsuperscript{62} In 1970s Sweden, artists answering to this description were commonly called ‘troubadours’ (\textit{trubadur}, pl. \textit{trubadurer}). An essential trait of their work is the use of modest means of production to create a personal, individual, uncontrived impression. The ideal \textit{visa} aesthetic involves in other words no overtly lavish arrangements or flashy virtuosity, no complex harmonies or advanced re-
\end{quote}

\textsuperscript{58} \textit{Cittern}: see Glossary; see also \textit{sv. visa}. \textit{Troubadour}: see p. 304 and Glossary, p. 475.
\textsuperscript{59} See footnote 52 (p. 302).
\textsuperscript{60} This audio placement applies to both recordings and live performance.
\textsuperscript{61} \textit{Cantautore}: see Fabbri (2005: 144-160). \textit{ACI} = \textit{auteur-compositeur-interprète}. I’d originally used \textit{chansonnier} as French equivalent to Swedish \textit{vissångare/trubadur} but was warned by Fabbri in an email [\textit{[170527]}] that French ‘music experts’… ‘don’t call \textit{chansonniers} “\textit{chansonniers}”… [Saying] that Brassens, Ferré or Brel were chansonniers is [apparently] incroyable!’
\textsuperscript{62} For example, Vreeswijk performed songs by Bellman and Taube, as well as by Víctor Jara (\textit{Te recuerdo, Amanda} and \textit{El arodo} in Swedish). In 1964 Vreeswijk also translated and recorded Ed McCurdy’s \textit{Last Night I Had The Strangest Dream} as \textit{I natt jag drömdes}… which was covered by Benny Andersson’s pre-Abba band, Hep Stars (1966b).
ording techniques, just small-scale, no-frills singing and simple acoustic ac-
compainment.\textsuperscript{63} To put it more simply and internationally, we’re talking
more about the sound of a Brassens (1973), than a Brel (2013) or about Imagine or Working Class Hero (Lennon, 1971) rather than The Long And Winding Road (Beatles, 1970).\textsuperscript{64} As long as a visa exhibits the sort of traits sketched above it can be in virtually any tonical idiom and be sung by any ostensibly unschooled voice. There are in other words subcategories of visa (e.g. folkvisa, popvisa, jazzvisa) and corresponding subgenres like vispop and vis-
\textsuperscript{jazz}.\textsuperscript{65}

\textbf{Visgrupper, Hoot and Taube}

\textbf{Fig. 69. Hootenanny Singers \textcopyright 1966 \texttextsuperscript{66}}

Another significant visa phenomenon was the \textit{VISGRUPP} (pl. visgrupper), a
group of musicians performing \textit{visor} with the melody sung solo, or in uni-
son, or in simple tertial harmonies and accompanying themselves on acoustic
guitar and bass. One popular pre-Abba visgrupp was Björn Ulvaeus’s Hooten-
nanny Singers (‘Hootz’ for short).\textsuperscript{66} Now, ‘hootenanny’ was a label applied
to US ‘folk’ artists connected with the Sing Out! movement of the 1950s and
early 1960s;\textsuperscript{67} however, in contrast to original hootenanny artists like Pete
Seeger, Sweden’s Hootz adopted a consistently ‘apolitical’ political stance.
They rarely sang actual hootenanny songs and, when they did, explicitly po-

tical lyrics were conspicuous by their absence.\textsuperscript{68} That stance distinguished

\begin{itemize}
\item \textsuperscript{63} These traits align quite well with those of the cantautore (see Fabbri, 2005: 144-160).
\item \textsuperscript{64} Italian equivalents would be Giovanna Marini (1976) or Claudio Lolli (1972) rather than
(Newcastle) for these cantautore parallels [160207].
\item \textsuperscript{65} There’s no room here to explain popvisa, jazzvisa, vispop and visjazz. Vreeswijk’s songs (e.g.
1964) are more likely to qualify as vispop. Sjömansvisa: see footnote 77b (p. 309).
\item \textsuperscript{66} From L to R: Björn Ulvaeus (12-str), Hansi Schwartz and Johan Karlberg (gtr), Tonny Roth (bs).
\item \textsuperscript{67} See V hootenanny. ‘Seeger,… Guthrie and other[s]… used the word … to describe their
weekly rent parties’ … Joan Baez once remarked: ‘a hootenanny is to folk singing what a
jam session is to jazz’; see also V Sing Out! and ⊗ Almanac Singers (1955).
\end{itemize}
the band not only from their hootenanny precursors in the USA but also from many Swedish *trubadurer, vissångare* and *visgrupper* of the day. It may also have contributed to the notion that Abba’s members were at the opposite end of the political spectrum to those who, in the late 1960s and early 1970s, campaigned for a more egalitarian Sweden and who spoke up for a more just world order. That notion was probably reinforced by two aspects of musical change in Hootenanny Singers’ output in the late 1960s. Firstly, as multi-channel recording became more common after *Sergeant Pepper* (Beatles, 1967), the band made greater use of studio resources, thus breaking with the *visa* style’s NO ADVANCED RECORDING TECHNIQUES aesthetic; and they started adding ‘non-hootenanny’, ‘non-visa’ instruments to their recordings. Secondly, they included covers of European chart successes like *Che sarà* and Swedish-language versions of mainstream Nashville hits — *The Wichita Lineman, Harper Valley PTA, The Green, Green Grass Of Home, I Don’t Want To Play House, Stand By Your Man*, etc. This penchant for ‘Country music USA’

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68. [a] In the wake of McCarthyism, Pete Seeger and the Weavers were banned on ABC’s *Hootenanny* TV show (1963-64). Dylan and Joan Baez boycotted the ABC show in solidarity. [b] Sweden’s Hootenanny Singers (abbr. ‘Hootz’) had a similar sound to Peter, Paul & Mary (1962) or The Seekers (1964), but without the female lead vocals. [c] Covers (1964, 1968b) of *This Little Light Of Mine* (Seekers, 1964) and *Greenback Dollar* (Kingston Trio, 1963) were as far ‘left’ as Hootenanny Singers’ hootenanny songs went politically. They didn’t even record versions of *If I Had A Hammer* (Lopez, 1963), *Where Have All The Flowers Gone?* (Seeger, 1961; Kingston Trio, 1961; Peter, Paul & Mary, 1962; Searchers, 1963), *We Shall Overcome* (Baez, 1963) or *Last Night I Had The Strangest Dream* (Weavers, 1960; Simon & Garfunkel, 1964). The latter was covered in Swedish as *I natt jag drömde* by Vreeswijk (1964) and by Benny Andersson’s Hep Stars (1969). The Hootz, like most bands, steered totally clear of overtly socialist songs like *Which Side Are You On?* (Almanac Singers, 1955) and *I Hate The Capitalist System* (Dane, 1972).

69. This observation applies not least those who recorded on the YTF label, e.g. Fred Åkerström, Thorstein Bergman, Torgny Björk, Anna Eriksson, Ola Magnell, Bengt Sändh, Pierre Ström, Cornelis Vreeswijk and Finn Zetterholm. *Visgrupper* whose politics never had ‘apolitical’ pretensions include Göteborgs Visgrupp, Andra Bullar, Bella Ciaogruppen and Nixons Beska Droppar (= Nixon’s Bitter Drops [of medicine/alcohol], an Uppsala *visgrupp* which included my sadly missed sister-in-law Ingela Jacob, née Nelsson; see p.3).

70. *Che sarà* (*not Que será será*) (¢ Enrico Sbriccoli under pseudonym Jimmy Fontana, Francisco Migliacci, who co-wrote *Volare*) was first recorded by Fontana but is better known from versions recorded in Los Angeles (1970) by both José Feliciano and *I ricchi e poveri* who sang it at the Sanremo Festival in 1971. Goffredo Plastino, then a teenager in Calabria, told me: ‘It was on every jukebox’… ‘we heard it as a song about emigration’ (170212). The lyrics to Hootz’s Swedish cover, *Aldrig mer*, expressed nostalgic regret about rural depopulation and repeated a mantra of defeatism — ‘you can’t do anything about it anyhow’ (*det finns inget som kan ändra det som sker*); ‘det är ändå ingenting att göra åt’.)
did little to endear the band to listeners left of Sweden’s political centre who at that time understandably associated Country music with flag-waving red-necks, male chauvinism, pro-war ‘patriotism’ and maudlin self-pity.\(^\text{72}\)

While these political aspects of Hootz’s œuvre around 1970 are easily identified and relevant to perceptions of Abba in Sweden at the time of *Fernando*, the Ulvaeus band’s *musical* contribution to ‘the Abba sound’ is just as important. I’m referring to the clean, close-miked, unplugged *acoustic* aesthetic, to the bright guitar sound (often 12-string), the impeccably tuned instruments and clear vocal intonation, all of which was later audible in Abba tracks like *Hasta Mañana*, *Honey Honey* (both 1974), *When I Kissed The Teacher* (1976) and in the refrain of *Fernando*.*\(^\text{73}\) The Hootz’s biggest pre-Abba hit with that sound was the nine-verse ballad (*visa*) *Tiggarn från Luossa* (ex. 185).*\(^\text{74}\)


\[
\begin{array}{l}
E7 & A \text{ trucker’s gear change} & B & F#7 \\
\hline
[e4] tigg-ar-e och gud. [v5] Satt jag tyst vid hennes sid-a, honvars hjärta var sommit, red-de

hon med mjuk-a händ-er ömt vårt bo, hörde jag miljtjärt-a rop-a "det du äg-er är ej ditt", och jag förd-es bort av and-en att få ro.
\end{array}
\]

This song had poetic Swedish lyrics in rhyming couplets, an eminently sing-

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\(^{72}\) e.g. *Okie From Moscogee* and *The Fighting Side Of Me* (Haggard, 1970, 1972); *Battle Hymn Of Lt. Calley* (Nelson, 1971); *US Of A* (Fargo, 1974); *Bottle, Bottle* (Brown, 1968), *Wham Bam [Thank You Ma’am]* and *Let The Sad Times Roll On* (Owens, 1963). See also *A Few More Red-necks* (Daniels, 1989) and attacks by Country music fans and radio stations on The Dixie Chicks, as documented in ☮ *Shut Up and Sing!* (2006).

\(^{73}\) See discussion of museme 10, esp. m10c (p. 195 ff.).

\(^{74}\) *Tiggarn från Luossan* was in the Swedish-language top ten for 52 weeks (1972-73).
able ionian-mode tune and basic tertial harmonies (I, IV, V) which the Hootz interpreted with impeccable timbre and intonation. It’s also worth noting the discretion with which departures from the acoustic norms of *visa* were handled in terms of additional instruments, miking, compression, dubbing, reverb, etc., all under the guiding hand of Abba sound engineer Michael Tretow.\(^75\)

Recordings of songs which, like example 185, represent the *visa* tradition, are an important part of the foundation on which the Abba sound (including *Fernando*) is based. That observation is valid in terms of not only sound engineering and instrumentation, but also of a tonal idiom compatible with the major-key *gammaldans* and *spelmanslag* tunes discussed earlier.\(^76\) For example, the tertial harmonic sequence I-V-IV-I under a descending ì-ê-â-û melodic profile occurs prominently not only in Abba’s *Arrival* (ex. 181, b. 10-13; p. 300) and in Äppelbo gånglåt (ex. 180, b. 6-9; p. 299); it also constitutes the first phrase in the refrain of a highly popular Taube song (ex. 186).

**Ex. 186. Evert Taube (1937): Fritiof och Carmencita (start of first refrain)**

Evert Taube (1890-1976) is, like Bellman, a canonic figure in Swedish *visa* culture. Musically, most of his songs are in the major key, a few of them sounding a bit euroclassical, a few others redolent of *folkvisa*, while many more, not least his ‘sailor songs’ (*sjömansvisor*), are set as cheery waltzes.\(^77\) Most relevant to *Fernando* are Taube’s non-waltz songs with Latin-America-related lyrics in which the figure of a fictitious Swedish mariner (‘Fritiof Andersson’) acts as Taube’s alter ego (fig. 68, p. 304) recounting anecdotes from far-away places to the folks back home. The ‘Fritiof’ of the song quoted in example 186 is Taube’s preferred narrative persona and Carmencita is one of the

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\(^75\) For the complete 9-verse lyrics see, including an English translation that does justice to the existential richness of the Swedish original, see [zmisc/LuossaLyrics.html][170216].\(^b\) The trucker’s gear change\(^*\) in bar 1 of ex. 185 is unusual because: [1] it comes before verse 5 (of 9), not before verse 8 or 9; [2] it rises a whole tone, not a semitone.\(^c\) The most audible additional instruments are: [1] simple piano, especially in the intro, vv. 1-4 and outro; [2] mellotron (string sound) filling out chordal texture in verses 5-8.

\(^76\) Major-key *visor* are in other words highly ‘accordionable’ even if the accordion is rarely used in *vispop* à la Hootenanny Singers or by troubadours like Cornelis Vreeswijk.
dark-haired damsels that fictitious Fritiof encounters in this type of song. Like Carmencita, like ‘Rosita chilenita’ with her red dress (Vals i Valparaiso, 1946), and like the generic ‘girl from Havana’ (Flickan från Havana, 1922), Pepita from Panama is another of Taube’s/Fritiof’s feisty Latin ladies. In example 187 she even addresses someone called Fernando. In fact, Pepita, Rosita and Carmencita can be understood as female parallels to Fernando in Fernando in that their very names embody, from a Swedish perspective, an exotic love interest from southern climes and that the songs in which they appear are set to singable major-key tunes with unaltered tertial harmonies, all tinged with accompanimental reference to Spain or Latin America.


Finally, to underline the relevance of the visa tradition to Abba’s œuvre, it’s worth noting that Ulvaeus’s Hootenanny Singers released one album devoted entirely to songs by Taube (1965), another to songs by Bellman (1968a).

**Hymnal hits**

‘CEREMONIAL FAVOURITES’ and ‘HYMNAL HITS’ are synonymous genre-label neologisms designating the shared attributes of the five immensely popular Swedish songs whose initial phrases are cited in examples 188-192 (pp. 310-312). While the Lucia song (ex. 188) might qualify as a visa and Gläns över sjö 78. Carmencita, from the Argentinian pampas, also turns up in Taube’s Tango i Nizza (1938). 79. There’s a suggestion of tango in the accompaniment to Fritiof och Carmencita and, of course, a hint of habanera in Flickan från Havana, as indeed there is in museme 10a in the refrain of Fernando’s refrain, not to mention all its other musical synecdoches of latinamericanicinity in musemes 1a, 1b and 6. ‘Tango’ and ‘Carmencita’ also occur in the lyrics to Taube’s Tango i Nizza (Nice) and other Latin American references, either verbal or musical, can be found in Vals i Valparaíso (‘Rosita chilenita’), Vidalità, Invitation till Guatemala, etc.

77. [a] ‘Sounding a bit classical’, e.g. Nocturn (‘Sov på min arm’) and Så skimrande var aldrig havet (1948); ‘redolent of folkvisa’, e.g. Byssan Lull (1919) and Balladen om brigen Blue Bird av Hull (1929); ‘cheery sailor waltzes’ (sjömansvisor), e.g. Vals ombord (‘Följ nu med’), Calle Schewens vals (‘1 Roslagens famn’), Så länge skutan kan gå (1960). [b] Unlike English-language sea shanties, the Swedish sjömansvisa is no work song. It’s basically good-time gammaldans in 3 4 metre with happy lyrics about a sailor’s supposedly carefree life (tjohej!). The success of Gothenburg artist Lasse Dahlqvist (1910-1979) relied heavily on this sub-genre cross between visa and gammaldans. His jaunty sailor waltz songs include Jolly Bob från Aberdeen (1938), Dans på Brännö brygga (1941) and Oh boy, oh boy, oh boy! (1946).

78. Carmencita, from the Argentinian pampas, also turns up in Taube’s Tango i Nizza (1938). 79. There’s a suggestion of tango in the accompaniment to Fritiof och Carmencita and, of course, a hint of habanera in Flickan från Havana, as indeed there is in museme 10a in the refrain of Fernando’s refrain, not to mention all its other musical synecdoches of latinamericanicinity in musemes 1a, 1b and 6. ‘Tango’ and ‘Carmencita’ also occur in the lyrics to Taube’s Tango i Nizza (Nice) and other Latin American references, either verbal or musical, can be found in Vals i Valparaíso (‘Rosita chilenita’), Vidalità, Invitation till Guatemala, etc.
och strand (ex. 192) as a devotional aria akin to O helga natt (Adam, 1847; Björning, 1954) or Ave Maria (Schubert, 1825; Pavarotti, 1990), all five songs except Sankta Lucia are included in Svenska psalmboken (1986), Sweden’s most widely used HYMNBOOK.

Even if the lyrics of the Lucia song (ex. 188) and the first verse of Den blomstertid… (ex. 189) mention no god or anything else overtly religious, they have, as we’ll soon see, hymnal functions and associations similar to those that do (ex. 190-192).

Example 188 is sung or heard by virtually everyone in Sweden at least once a year as part of the nation’s Lucia Day festivities (13 December; fig. 70), examples 191 and 192 during the Christmas season, example 189 at Swedish end-of-school-year ceremonies (skolavslutningar, fig. 71), and example 190 on any occasion where dignified collective celebration is the order of the day.

Ex. 188. Sankta Lucia/Luciasången (R trad. Neapolitan/Sicilian)83

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80. Translations of the five song titles are in footnotes 85-88 (p.311). Other songs in this category include: [1] Låt mig få tända ett ljus (Let me light a candle); orig. lullaby Schlaf, mein Printzchen (Fleischmann c 1780), falsely attributed to Mozart; → Pettersson (1972) and [2] O store Gud (ex. 138 p. 179), also included in Svenska psalmboken and best known globally in Elvis Presley’s version as How Great Thou Art (1967; see ftnt 92, p. 312).

81. The ecumenical part of Svenska psalmboken (1986) is official hymnal in many Swedish congregations and denominations (psalm = both ‘hymn’ and ‘psalm’).

82. Lucia Day (Luciadagen) is a big deal in Sweden (sweden.se/culture-traditions/lucia/170314; Ölandsbladet 144404369 [170314]). Fig. 70 shows the Borgholm ICA supermarket staff in their 2016 Lucia procession round the store with its main lights off (Ölandsbladet 161214). The guys aren’t wearing dunce’s hats and don’t belong to the KKK. The conical headgear is that of stjärngossar, the ‘star-lads’ of medieval mystery plays, conceived as juvenile Magi, the Zoroastrian stargazers/astrologers who followed a supposed supernova to Bethlehem.

83. The Lucia song lyrics are about bringing light to souls weighed down by heavy mid-winter darkness. At 60° N, Stockholm has less than five hours of daylight in mid December.
84. NB. [a] Swedish flag (yellow on blue); [b] 199: number of Den blomstertid… in Svenska Psalmboken (1986); [c] skolavslutning ceremonies are often decorated with spring flowers; [d] skolavslutningar are celebrated increasingly in secular venues.

85. Den blomstertid nu kommer (The time of flowers is coming), ☪ Svenska psalmboken (1695); Svenska psalmboken (1986 #199), serves as tune for several hymn texts (☺ sv Den blomstertid; ➡ BLOMSTERTID).

86. [a] Härlig är jorden: (Wondrous is the earth) ☪ Psalmebog for Kirke og Hjem (1850 #146); Svenska psalmboken (1986 #297); ➡ HäRLIG AR JORDEN; [b] Lena ANDERSSON (1994); VIKINGARNA (2012). [c] Härlig är jorden can be sung at Christmas, midsummer, end-of-year school ceremonies and funerals. Lavendla (undertakers) put the hymn among Sweden’s top ten funeral favourites (lavendla.se/begravning/vid-begravningen/begravningspsalmer/170314).
Even if these ceremonial favourites aren’t exactly commercial hits (though the compilation albums on which they appear may enjoy chart success), they are nonetheless, like the Anglophone world’s Happy Birthday, immensely popular in Sweden as songs that ‘everyone knows’. These hymnal hits recur regularly in rituals celebrating cultural belonging — the family at Christmas, fellow workers or students on Lucia Day morning, classmates in June at the end-of-year school ceremony (skolavslutning), etc. All five tunes are in other words hymnal or hymn-like, if by HYMN is meant a metrical song in honour of a GOD or some other exalted notion, such as the NATION with its national anthem — nationalhymn in Swedish, hymne nationale in French — or NATURE in early summer with Den blomstertid…, or LIGHT in the winter darkness, as with Nu tändas…, Gläns… and Sankta Lucia.

88. Gläns över sjö och strand or Betlehems stjärna (Shine over sea and shore/Star of Bethlehem), Svenska psalmboken (1986 #134) → Tegnérs (1893); Lyngstad (1972), Thorleifs (2012). The whole of verse 1, transposed down to D, is cited as example 193 (p. 315).
89. For example, Christmas compilations on the Mariann label such as: Jul, strålande jul and 110% jul (both 1984), 20 klassiska jullåtar (2002), Jul med Sveriges dansband (2014).
90. I know of no Swedish workplace where Lucia Day is not ritually observed on 13 December with a candle-lit procession, singing, coffee and buns (see fig. 70 and fn. 82, p. 310).
91. Skolavslutning [sko:lavslutning] literally means ‘ending of school’. The ceremony is normally held in a church or large hall (fig. 71, p. 311).
92. Härlig är jorden is less occasion-specific than the other ceremonial songs (see p. 310) but its status as a hymn is unquestionable, having been in Svenska psalmboken since 1695. See footnotes 85-88 for translation/explanation of the Swedish song titles. O store Gud (ex. 138 p. 179) also qualifies as a ‘hymnal hit’. Usually performed, like Gläns, by an accompanied solo vocalist, it can also be sung by choir or congregation (see fn. 80, p. 310).
Although the sort of experience linked to these hymnal hits is definitely felt by individuals, it’s not the experience of a lone individual which would resonate more effectively with a solo visa artist singing to their own accompaniment. The function of the ceremonial songs just cited is rather to underscore a particular type of participatory collective experience. It’s not the shared commitment of militants united in the struggle for a common cause, nor of demonstrators chanting slogans and marching towards the same goal: that sort of participation and involvement would be better served by a rousing tune moving at a brisk walking pace. Our five ceremonial favourites have none of that. If they’re notated in $\frac{4}{4}$, footsteps hit the ground at half the given metronome marking ($J=35-43$, not $J=70-86$, definitely not at marching speed, e.g. $J=116$), while feet in a typical Lucia procession hit the floor at the rate of around two per $\frac{3}{4}$-bar ($J\approx37$). That’s nearly as slow as the sehr langsam ($J=30$) of Schubert’s Ave Maria and its ‘groove of… processional devotion’.\(^{93}\)

Moreover, our five ‘hymnal hits’ include no rapid surface-rate features, no anticipated downbeats, no sharp attacks or vigorous accentuation, no rough timbres, no riffing, no perpetuum mobile, no ongoing bass figures, no drum-kit, no driving groove, etc;\(^{94}\) nor are ecstatic melismas, flashy virtuosity or any other effusive musical behaviour anywhere to be heard. They are also devoid of accordion and jaunty gammaldans sounds which, during my 24½ years in Sweden, I never heard, or even heard of, at any occasion where dignified collective behaviour was the order of the day.\(^{95}\) These ceremonial favourites are also incompatible with sudden, rapid or demonstrative movement: there are no arms in the air and there’s no kicking or punching, no running, jumping, skipping or gyrating. Moreover, although a quiet smile or a tear in the corner of an eye may be appropriate, weeping or laughing out loud would be in bad taste, as would warbling, screaming, yelling, moaning, groaning and growling. Nor are our five songs conducive to comedy or frivolity, or to a spirit of abandon: there are no outbursts or outpourings of unbridled joy, desperation, delight or alienation.

\(^{93}\) See ex. 32 (p. 94) and comments on the same tune in Tagg (2013: 432, ex. 12-9b).


\(^{95}\) Each phrase of Happy Birthday starts with a jaunty $\frac{4}{4}$, absent in the five ‘hymnal hits’.
Of course, none of the observations just made mean that these Swedish ceremonial songs are devoid of emotion. No, concerted simultaneity, order and containment contribute substantially to each participating individual’s involvement in the celebration of wonder and belonging embodied in those songs and in the occasions of which they’re an integral part. That concerted containment provides an affective framework of calm, positive solemnity that doesn’t deny the personal emotions of participating individuals: it merely moderates them into a manageable form of collectively appropriate expression where no-one ‘sticks out’. Moreover, given that every Swede has since childhood sung or heard these songs on a regular basis as part of a ritual, they have considerable nostalgic potential, both personally and collectively. They are also a valuable resource for Swedish nationalism, not least because: [1] two of the songs are linked to particularly Swedish rituals (Lucia Day and skolavslutning); [2] three of them have music of Swedish origin; [3] they all have Swedish lyrics; [4] all five songs are so thoroughly absorbed into mainstream Swedish culture that they are understandably regarded by Swedes as intrinsically Swedish phenomena. The obvious question is how these hymnal hits and their values relate to Abba’s Fernando. It’s a question that can be answered on two interconnected levels: the first has more to do with musical structure, the second more with ideology.

Like any other Swede of their age, Abba’s members would have all heard, played or sung our hymnal hits dozens of times before the release of Fernando. The band members’ familiarity with the genre can be partly deduced from their published recordings, before or after 1976, of the songs under discussion. For example, Den blomstertid… (ex. 189) exists as a short instrumental track by Benny (Andersson, 1983) and Nu tändas… (ex. 191) as title track on a Christmas album recorded by Agnetha and her daughter Linda (Fältskog, 1980), as well as in a version by Björn’s Hootenanny Singers (1994) and another involving Benny Andersson and Helen Sjöholm (2012). Most directly relevant to Fernando, however, is Frida’s pre-Fernando recording of Gläns… (ex. 193, p. 315; Lyngstad, 1972). Despite obvious harmonic and melodic differences, Frida’s version of Gläns resembles the verse sections in Fernando on several counts. [1] Both tunes are sung by the same voice covering the same basic pitch range $a_3 \rightarrow a_4$ (Gläns) and $a_3 \rightarrow b_4$ (Fernando).
The expression marks in Tegnér’s original notation (cresc., dim., \( p, f \), dolce) correspond to the way in which Frida articulates certain phrases in Fernando’s verses (pp. 45, 166). [3] Both songs feature irregular periodicity — 4+4, 2+4, 2+3, 3+4 \( \frac{3}{4} \) bars (Gläns) and 2+3, 2+2, 3\( \frac{1}{2} \) \( \frac{3}{4} \) bars (Fernando). 99

Ex. 193. Anni-Frid Lyngstad: Gläns över sjö och strand ['Gläns'] v.1. (1972; \( \frac{\flat}{\flat} \) A Tegnér, 1893; \( \frac{\#}{\flat} \) V Rydberg, 1891), transposed from original Ab (ex. 192, p. 312).

Despite its inclusion in the Christmas section of Svenska psalmboken (1986 #134), Gläns... is, as mentioned earlier, more akin to a devotional aria like O helga natt or to a religious Lied like Ave Maria than to a ceremonial visa like Sankta Lucia or a regular hymn like Den blomstertid. As such, the Tegnér song is more likely to be sung solo than by a church congregation or by a gang of Lucia Day revellers. Given its quasi-classical solo character, it’s also more likely to create the sort of effects discussed in the analysis of Fernando’s verse musemes — SINCERE INVOlVEMENT... DEMANDING A RESPECTFULLY ENGAGED SORT OF DELIVERY, SOMETHING REFINED RATHER THAN VULGAR,... SOMETHING INVOLVING DEEP FEELINGS AND GREAT SENTIMENT IN MODERATION, etc. (pp. 165-...)

97. I hold Frida’s recording to be exemplary because: [1] her intonation is spot on (check her unaccompanied rendition of the tune at \( \textbf{EBW} \text{LydsjwOdg} \{170324\}); [2] her voice is clear and warm, with zero vibrato but plenty of power in the lower register and without strain on the higher notes; [3] the orchestral arrangement is simple and effective (2 French horns, piano, bass guitar and a string ensemble playing chordal ‘football’ — \( o \downarrow o \downarrow o \) (thanks to Maestro Morricone for this expression used by his string-playing session musicians).

98. Gläns över sjö och strand is in some ways an odd piece. Not only is its periodicity irregular; it also contains harmonic surprises, like the modulations to F\# major (b. 6-8), B major (b. 11-13) and G major (b. 17-20). The biggest surprise is the final cadence (b. 23-25) which, thanks to the preceding phrase being so resoundingly in G (b. 20-22), no longer sounds like a V-I in D but like a II-V in G. That makes the final cadence quite open-ended.

99. For semiotic aspects irregular periodicity, see under ‘Recitatival fervour’, p. 165 ff.
166). Such notions are compatible with qualities most recently mentioned in connection with our hymnal hits — DIGNIFIED, DEVOTIONAL, EMOTIONAL CONTAINEMENT, POSITIVE SOLEMNITY, SEEMLY EXPRESSION, etc. These are all qualities compatible with the Swedish notion of INNERLIGHET.\footnote{Thanks to Ola Stockfelt (Gothenburg, 170317) for drawing innerlighet to my attention.}

_Innerlighet_ literally means ‘internality’ in the sense of a human being’s inner soul and spirit. It’s a key concept in the writings of Kierkegaard\footnote{Indelighed, Danish for innerlighet, is a key concept in the writings of Kierkegaard, ‘father of Christian existentialism’: \textit{DK Kristen eksistentialisme} [170326]. Ingenuousness, meaning the opposite of whatever characterises disingenuous individuals and actions, would be a fair translation of innerlighet if it wasn’t such a clumsy word.} and is often translated into English as ‘inwardness’. It was central to the pietist movement that strongly affected the Lutheran and non-conformist congregations of Germany, Scandinavia, Finland and the Baltic states. Its piety involved religious devotion, spirituality and prayer that were linked to a way of life characterised by frugality and restraint, as well as by a sense of order and duty. The ‘true’, sincere human spirit inside this behavioural bubble of piety might seethe with emotion as long as it was expressed sparingly — if expressed at all — through a filter of sobriety, dignity, decency, temperance, moderation, modesty and humility.

Although, as argued later (p. 435 ff.), a pietist attitude to social, political and musical expression can be destructive, there’s no reason to write off the restrained dignity of Sweden’s hymnal hits as devoid of emotion. On the contrary, they offer expressive qualities rarely found in English-language pop and rock of the 1970s.\footnote{To be on the safe side I checked through [170326] the US Billboard Hot 100 between 1970 and 1976. Out of 700 tunes I discovered just four resembling the sort of song I’m alluding to here (2 by James Taylor, 1 by Gordon Lightfoot, 1 by Paul Stokey, 1 by Jim Croce).} In fact, the closest Anglophone parallels I could find were, in terms of musical sound and social function, sedate, classical-sounding Christmas carols like _Silent Night_ (Gruber, 1818) and _Once in Royal David’s City_ in contrast to festive ditties like _We Wish You a Merry Christmas_.\footnote{I also considered the slowly paced sense of ceremony linked to the mass singing of arena anthems at football matches as parallels to Sweden’s ‘hymnal hits’; but there I failed to find much compatibility between, on the one hand, Liverpool FC supporters belting out the slowly paced _You’ll Never Walk Alone_ at matches against other teams (and fans), and, on the other, the}
ostensible modesty and restraint of a communally sung hymnal hit like *Nu tändas*... Similar observations can be made about even more jingoistic songs of partisan allegiance in the UK, as with *Land Of Hope And Glory* (Elgar, 1902), *Jerusalem* (Parry, 1916) and *Rule, Britannia!* (Arne, 1740), all bel-lowed out annually by hordes of flag-waving Brits attending the Last Night of the Proms. Those three songs of nationalist stupidity exhibit little or nothing by way of ceremonial moderation. It’s partly a matter of size in terms of musical resources, venue dimensions and community identity, for while a modest church organ is more than enough for *Den blomstertid*... or *Härlig är jorden* and a small ensemble or accordion accompaniment quite ample for standard occurrences of *Sankta Lucia* or *Nu tändas*..., the Anglophone community songs just mentioned can be supported by a powerful stadium sound system, or a brass band or even, as at the Proms, a ninety-piece symphony orchestra. Similarly, while the communities involved in the Swedish hymnal hits are ‘the family at Christmas, fellow workers or students on Lucia Day morning, classmates in early June’ (p. 312), the English-language ceremonial hymns tend to be large-scale mass phenomena extolling inflated, hegemonic notions of NATION.

**Bridge**

Although it’s difficult to draw definite conclusions about the Swedishness of musics discussed in this chapter as background to Abba’s œuvre, I could not, as a native Brit resident in Sweden between 1966 and 1991, fail to notice several traits distinguishing those Swedish musics from what I experienced as familiar from my own UK background. Some of those traits are worth considering from the following perspectives.

103. The comparison resembles that between hymnal hits like *Nu tändas*... or *Gläns*... and gammaldans ditties like *Nu är det jul igen* and *Hej tomtegubbar* (p. 290). *Silent Night* (*Stille Nacht*) is by Gruber (1818); *Once in Royal David’s City* (tune: ‘Irby’; & Gauntlett, 1849) is the slow processional hymn that opens the annual festival of nine lessons and carols broadcast from King’s College Chapel (Cambridge). See also [W](#) for info about *Silent Night* (*§ Gruber, 1818*), *Away In A Manger* (*§ Kirkpatrick, 1895*), *Ding dong! Merrily On High* (1588) and *We Wish You A Merry Christmas*.

104. Liverpool FC Supporters: *You’ll Never Walk Alone* (2013: 5’40” 5iLL5puZPM).

105. The Albert Hall, venue for most of the Promenade concerts, seats 5,272. Tim Wise ([Salford](#) [181006]) aptly assigns such bombastic songs to the ‘Glory Glory Hallelujah’ category.
1. By 1850, more than half the UK population lived in cities and towns. Sweden didn’t reach the 50-50 rural-urban tipping point until 1930. This demographic difference affected the history of musical life in the two nations (see §3, below).

2. From Viking times until the late 1940s, Sweden had for obvious geographical reasons much closer contact with Germany than with the Anglophone world. Sweden is therefore likely to have been more strongly influenced than Britain by music from Germanophone Europe over recent centuries (see §§5-6 and pp. 322-323, 341-342).

3. Gammaldans (= old-time dancing) ‘was a sort of proletarian leisure-time soundtrack to the country’s transition from a rural to an industrialised urban economy’ (see §1). While it was in 1966 Sweden’s most popular genre, its equivalents in the UK had by that time lost their popularity to ballroom dancing, then to jive (rock ’n’ roll), then to individuals dancing on the spot (‘pop’, ‘beat’, the ‘shake’). In Sweden the jaunty, bouncy aesthetic of old-time, ‘pre-ballroom’ partner dancing (pardans) lived on in gammaldans right through the eras of jazz, rock, pop and rap.

4. With the exception of ‘archaic’ folkmusik (p. 292 ff.), Swedish folk melodies are mostly either in the ionian mode or in an ionianised minor mode which by definition includes a major seventh ($\hat{7}$). The minor seventh ($\hat{7}$) is quite a rarity in Swedish traditional music. Not so in traditional music from the British Isles where, in addition to frequent use of the ionian, numerous other modes are in operation. A common denominator for those ‘other’ British (and Appalachian) modes is that they all contain either a minor seventh ($\hat{7}$) or no seventh at all. Needless to say, they don’t sound very Swedish or Central European.

106. While English hymnals contain plenty of slowly paced, dignified, popular tunes — Amazing Grace [‘New Britain’] (1844), Nearer My God To Thee (1856), The Lord’s My Shepherd [‘Crimond’] (Irvine, 1860), Dear Lord and Father of Mankind [‘Repton’] (Parry, 1888), to name but four — , I can think of only two associated with annual rituals other than Christmas — [1] Abide with Me [tune: ‘Eventide’] (Monk, 1861) and [2] I Vow To Thee My Country [‘Thaxted’] (Holst, 1921). Both hymns are associated with Remembrance Day ceremonies supposedly involving all UK citizens (11 November). Moreover, ‘Thaxted’ (Holst, 1921), a slow-moving hymn with jingoistic words, was sung at Princess Diana’s wedding (1981) and funeral (1997), as well as at the official funerals of Churchill (1965) and Thatcher (2013). Abide With Me and Nearer My God To Thee (1856) seem to have acquired such connotative values by 1912 when Titanic disaster survivors reported that both tunes were played as the ship sank (Abide with Me, Nearer My God).

107. Source: BBC GCSE Bitesize History xrefs/BritPopulC19a.htm [190128].

108. Edvinsson & Nilsson (2000). See also section on social democracy in Sweden (p. 000 ff.).
5. With the exception of archaic *folkmusik*, all Swedish styles covered in this chapter rely on the ionian mode (the ‘major scale’) as default tonal vocabulary. Their harmonic idiom is consequently *tertial* and *dominantal*, traits they share with most types of jazz and with the euroclassical repertoire, including its popular-music cousins — hymns, marches, waltzes, polkas, broadside ballads (*skillingtryck*) etc.

6. As seen in the case of Bellman (p. 302 ff.), Sweden appears to have had a greater blurring of boundaries between ‘classical’ and ‘popular’. The sounds and social functions of ‘hymnal hits’ reinforce this impression.

7. Two types of instrumental sound strike me as distinctly more Swedish than British: [1] the multi-fiddle ‘wall-of-sound’ heard in *spelmanslag* music (p. 298 ff.); [2] the extensive and prominent use of accordion, most notably in *gammaldans*.

8. Two general areas of music-related aesthetics strike me as distinctly more Swedish than British. One is the perky, jaunty, bouncy aesthetic of *gammaldans* (§3). The other relates to the ‘hymnal hits’, to their ‘great sentiment in moderation’, their ‘concerted emotional containment’ and their ‘collective positive solemnity’ (pp. 309-317).

109. Even if $a$ is default seventh, minor-key Swedish traditional music can also contain $b$ in two tonal contexts. One is when $b$ switches to become 5 in a minor-key tune’s relative major passages, e.g. the d in bar 9 (of 16) at ‘*klappa, mitt hjärta*’ in *Vårvindar friska* (in Em/G, ex. 213, p. 477) or the e at ‘*kom hjärtans fröjd*’ in bar 4 of *Uti vår hage* (in Fm/Ab, ex. 214, p. 477). The other context is when $b$ is part of the conjunct melodic minor descent $b$ $b$ $b$, as in *Vem kan segla* (ex. 176a: bar 3, p. 296). Please note here that the disjunct descent $b$ $a$ $b$ (ex. 174, p. 294) can work as an archetypal Scandinavian motif, e.g. *Vårvindar friska* (ftnt. 32, p. 296; ex. 213, p. 477, bar 4) and Grieg’s Piano Concerto (Tagg, 1915: 190-191).

110. For example, the 15 *Morris Dance Tunes* (sets 1 & 2, arr. Sharp *et al*, 1913) are all ionian except *The Maid of the Mill* and one section in *The Cuckoo’s Nest* (both mixolydian).

111. Those British modes include: [1-2] the seventhless doh-pentatonic and doh-hexatonic ($\textbf{1} \> \textbf{2} \> \textbf{4} \> \textbf{5} \> \textbf{6}$), [3] the mixolydian ($\textbf{1} \> \textbf{2} \> \textbf{3} \> \textbf{4} \> \textbf{5} \> \textbf{6}$), [4] dorian ($\textbf{1} \> \textbf{2} \> \textbf{3} \> \textbf{4} \> \textbf{5} \> \textbf{6}$), and [5] aeolian ($\textbf{1} \> \textbf{2} \> \textbf{3} \> \textbf{4} \> \textbf{5} \> \textbf{6}$), as well as [6-7] the la-pentatonic and sixthless la-hexatonic ($\textbf{1} \> \textbf{2} \> \textbf{3} \> \textbf{4} \> \textbf{5} \> \textbf{6}$), not to mention [7-8] the thirdless ré-pentatonic and ré-hexatonic modes ($\textbf{1} \> \textbf{2} \> \textbf{4} \> \textbf{5}$). For exemplification and further explanation, see Tagg (2015: 92-110, 151-171).

112. These popular music phenomena were characterised as *gesunkenes Kulturgut* by influential German scholars of the late Romantic period. It was as misguided and mendacious a concept as the thoroughly discredited doctrine of ‘trickle-down’ economics (El Shamy, 1997).
The eight points just listed and the account preceding them will have hopefully shone a little light on the complexity of the musical background in which Abba’s members and their Swedish audience grew up. Unfortunately, the picture of that historical legacy is far from complete. We have yet to consider the impact of schlager and rock ‘n’ roll on popular music in Sweden (chapter 10) and to explain the aesthetics and politics of its various manifestations in the 1970s (chapter 11).
10. Schlager, rock & Social Democracy

In chapter 9 we saw how the musical world in which Abba and their Swedish audience grew up differed from the popular music culture experienced by their contemporaries in the Anglophone world. As a young Anglophone moving to Sweden in 1966, I had to familiarise myself not only with previously alien genres like gammaldans but also with how broader categories, particularly SCHLAGER and ROCK, were understood. My rockologist contemporaries in Sweden often conceptualised those two categories as antagonistic opponents with, in one corner of the ‘boxing ring’, schlager —the old, safe, melodic, sentimental or cheery, European popular-music title holder—and, in the other corner, rock —the (then) new/young, exciting, rhythmic, somatic, Anglo-American contender.¹ Of course, that’s a very crude binary but it did have partial validity, at least in terms of old versus new,² and of difference between continental European and Anglo-American popular music traditions.³ One aim of this chapter is therefore to explain those differences so that both Abba songs like Fernando and the music of the Swedish Alternative Movement (progg), discussed in chapter 11, can be understood as different aspects of the same socio-musical reality.

Before going any further, let me clarify that the ‘ROCK’ in this chapter’s title is not so much ‘ROCK’¹ or ‘ROCK AND ROLL’¹ in general as ‘ROCK ’N’ ROLL’¹ or ‘early rock’ in particular, i.e. the Country-¹ and R&B¹-influenced music made in the late 1950s and early 1960s by artists like Chuck Berry, Little Richard and Elvis Presley.⁴ The term SCHLAGER needs more explanation be-

1. The melody/rhythm binary is reflected in the notion of melodiradion (Swedish popular music radio channel in the 1960s) and of rytmisk musik (Danish blanket term covering anything including drums/drumkit, strummed guitar, riffs, etc.). The antagonistic aspect of the opposition was often found in Musikens Makt, the Swedish progg movement’s monthly magazine, not least in its mission statement from 1973. ‘The “music of power” [maktens musik], i.e. the miserable drivel of SVENSKTOPP and hit lists, that fertilises a forest of prejudices and tranquillisises us. With the “power of music” [musikens makt] we shall fight for a living, progressive music culture. Music that activates us. Music that expresses ourselves and the time in which we live’.
4. See ROCK¹, ROCK ’N’ ROLL¹, R&B¹ and COUNTRY¹ in Glossary.
cause, despite its centrality in postwar popular music from Northern Europe, it seems to be a less familiar concept to many Anglophones.

**Schlager**

In 1960s Sweden, *SCHLAGER* was a well-established and commercially successful popular music genre. With a history dating back to the early twentieth century, female stars of Swedish schlager included Brita Borg, Zarah Leander, Ulla Billqvist, Alice Babs, Lill-Babs, Anne-Louise Hanson, Anita Lindblom, Siw Malmkvist and Anna-Lena Löfgren. It was a tradition to which Abba’s Agnetha and Frida also belonged as young performers before becoming part of Abba in 1973. Moreover, it’s worth noting that several of these Swedish schlager artistes sought fame and fortune, with varying degrees of success, in Germany, Europe’s biggest schlager market (fig. 72). We’ll return to ‘Europe’ and ‘Germany’ because they are concepts essential to the cultural understanding of schlager and, by extension, of Abba and the semiotics of *Fernando*.

5. See RefAppx for relevant recordings. Borg first recorded schlager in 1926, Billqvist in 1929, Leander in 1931, Alice Babs [Sjöblom] in 1938, Malmkvist 1955, Monica Zetterlund 1958, Lill-Babs [Svensson; Fig. 75, p. 340] in 1962, Hanson, Lindblom and Löfgren in 1963, Lill Lindfors in 1965, Lyngstad and Fältskog in 1967. Sweden also had famed male schlager artists (e.g. Harry Brandelius, Sven-Olof Sandberg (both active 1930s-1950s)), Lasse Dahlquist (1930s-1960s), Lasse Löndahl (1950s-1970s), Gunnar Wiklund and Östen Warnerbring (1960s-1970s); however, the focus here is on the schlager legacy in Abba’s œuvre and its channelling through the band’s female lead singers. Please note that Alice Babs, Monica Zetterlund and Anni-Frid Lyngstad were also known as jazz singers.

6. See, for example, Agnetha’s *Den jag väntat på* (Fältskog (1968); ex. 90, p. 143) and *Om tårar vore guld* (1970), as well as Frida’s *En ledig dag* (Lyngstad, 1967) and *Peter Pan* (1969).

7. [a] The postwar success in Germany of Sweden’s female schlager singers provoked Stockholm-based cabaret artist Povel Ramel (1922-2007) to pen a 1962 parody for vocalist Brita Borg: ‘Auf den deutsche Marknad eingeställt ist die Borg... machen Cha-Cha-Cha mit meine Häck’ ([W] sv Brita Borg [170707]; HäCK, Swedish slang for buttocks, is not a German word). Some successful *Schwedische Schlagersängerinnen* were Anita Lindblom (German hits 1962-68, incl. *Laß die Liebe aus dem Spiel* and *Danke schön* (‡ Kämpfert)), Lill-Babs (e.g. *Sonne, Pizza, Amore* (1964)), Nina Lizell (e.g. 1967, 1971: *Tanzparty mit Nina Lizell*), Anna-Lena Löfgren (e.g. 1964, 1967, 1968, 1969) and Siw Malmkvist (e.g. 1962, 1964, 1966, 1967 1968, 1969). Abba’s Agnetha was less successful in Germany (Fältskog: *Die deutsche Singels 1968-1972* (2014)). On the other hand, Lill Lindfors appeared on German TV shows in the 1970s and Sylvia Vrethammar, of *Viva España* fame (1973; ex. 146, p. 184), had a successful career in Germany after that hit. See also pp. 341-342. [b] Zarah Leander was a schlager and film star in Germany during World War II. For information about Leander in relation to Nazi Germany and Swedish fascism, see Andersson & Geisler (2007: *passim*).
What is schlager?

The etymology of SCHLAGER is simple enough: schlagen is German for ‘to hit’ and a schlager is something that hits, like a hit song. Defining the term is not so easy (p. 325 ff.).

SCHLAGER originally designated popular tunes from operettas, Singspiele and cabaret shows staged typically in Vienna or Berlin between around 1870 and the mid 1930s. With the subsequent spread of radio and 78 rpm discs, schlagers, like jazz-era hits (‘standards’) in the USA, no longer needed to be linked to any stage production in which they might have first appeared. In Germanophone Europe, a schlager came to be understood as any commercially successful tune sung by a solo vocalist with instrumental accompaniment. As live performance, schlagers were a staple in variety shows (variétés, vaudeville), their performance sandwiched between dancers, comedians, magicians, acrobats, etc. From the 1930s onwards, the schlager’s most common site of diffusion was radio.

France’s chanson de variétés, Italy’s canzonetta and, to some extent, Russia’s estradnaya muzyka can be understood as labels corresponding in various ways to schlager, but it’s hard to find an adequate English equivalent to the term. Sure, music-hall numbers like After The Ball (Harris, 1892) and If You Were The Only Girl (Ayer, 1916) sound quite like German schlagers of their day but native English speakers are unlikely to categorise those tunes as ‘schlager’.

8. For example, the songs ‘Täubchen, das entflattert ist’ and ‘Glücklich ist, wer vergisst’ from Die Fledermaus (J Strauss II, Vienna, 1874); ‘Ich bin von Kopf bis Fuss in Liebe eingestellt’ from Der blaue Engel (Hollaender, Marlene Dietrich, Berlin, 1930). 1933 is the year of the Nazi Machtübernahme. For authoritative and engaging accounts of popular song during the Third Reich see Wicke (1984, 1985).
Later, with the increasing popularity of the foxtrot and of jazz standards, and especially after World War II, with the spread of rock/pop and the globalisation (Anglo-Americanisation) of popular music, the genre labels for English-language pop songs most closely resembling ‘schlager’ became ‘easy listening’, ‘adult contemporary’ and ‘middle-of-the-road’ (‘MoR’).\(^9\)

Middle of the Road was also the name of the Glasgow act that performed *Chirpy Chirpy Cheep Cheep* at the national competition for a song to represent the UK in the 1971 Eurovision final in Dublin — *A Song for Europe*, as the BBC’s annual national qualifying event was then known.\(^11\) Middle of the Road didn’t win and didn’t represent the UK at the *Eurovision schlager final* but their *Chirpy Chirpy Cheep Cheep* was definitely ‘a song for Europe’, not so much because it featured in a TV broadcast named accordingly as because of its chart success in twelve Eurovision countries.\(^12\) Equally qualifiable by Anglophones as MoR pop and as schlager by Northern Europeans were UK and Irish entries like *Puppet On A String* (Shaw, 1967), *Boom Bang-A-Bang* (Lulu, 1969)\(^13\) and *What’s Another Year?* (Logan, 1980).\(^14\)

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9. One distinctive trait of *эстрадная музыка* (эстрадная музыка; lit. = ‘stage music’) is that songs in minor keys are more common than in the major-key-dominated world of schlager. For example, in a recent YouTube compilation of 56 hits recorded by Soviet/Russian megastar Alla Pugachova (Алла Пугачёва) between 1980 and 2016, 52 (93%) were unequivocally in the minor key \(^{[170418]}\). Those minor-key hits include *Миллион Роз* (1983); *Так же как все, Годы мои, Без меня, Сны О Любви, Ленинград* (1996 compilation); *Монолог* (1999); *Живи Спокойно Страна, Я Пою* (2003); and *Война* (2015). NB [1] Pugachova (Пугачёва) has to date sold around 250 million records. NB [2] Пугачёва (пугачёва) is often written ‘Pugacheva’ and transliterated ‘Pugacheva’, as if there were no difference between ‘E’ [je] and ‘È’ [jo].

10. From a Transatlantic perspective you could say that ‘Schlager [is] a northern European take on American easy listening that remains popular and defiantly unfashionable in equal measure [in Germany] today’ (Khan, 2016).

11. It was called ‘A Song for Europe’ from 1961 to 1995 and from 2000 to 2003. For other names of the show in other years, see \(^{[170419]}\). Another point of interest is that Middle of the Road’s lead singer, Sally Carr, prefigured Agnetha Fältskog’s on-stage appearances in Abba (1974 ff.) by sporting long, straight blonde hair while wearing hot pants and over-the-knee boots. Even Carr’s clear and slightly piercing vocal timbre was not totally unlike Agnetha’s unmistakable soprano sound.

12. It sold 10 million copies (Frith, 2000) and was #1 in the UK, Ireland, Switzerland, Norway, Denmark, Belgium and Sweden; #2 in the Netherlands, Germany, Austria, Spain and Australia \(^{[170419]}\). Another point of interest is that *Chirpy Chirpy Cheep Cheep* was #1 in Norway as *Lista over ettor på Kvällstoppen* (1974). Abba’s on-stage appearances in Abba (1974 ff.) by sporting long, straight blonde hair while wearing hot pants and over-the-knee boots. Even Carr’s clear and slightly piercing vocal timbre was not totally unlike Agnetha’s unmistakable soprano sound.

guage Eurovision successes would have all qualified as schlager in Sweden, not just because they won what Swedes call the Eurovision schlagerfestival but also because they shared traits in common with Swedish schlager whose artists in their turn recorded Swedish-language covers of MoR Nashville hits like I Love You Because (Reeves, 1963), The Green Green Grass Of Home (Jones, 1967) and Stand By Your Man (Wynette, 1968). What are those traits?

Schlager traits

Caveat. Defining schlager is a hopeless task because it means different things at different times in different places. That’s why this section should be understood as no more than an attempt to describe some common structural traits of the schlagers referred to in this book.

Schlager lyrics


14. All Kinds Of Everything (Dana, 1970) and Save Your Kisses For Me (Brotherhood of Man, 1976) were two other Anglophone winners of the Eurovision Song Contest (see United Kingdom in the Eurovision Song Contest [170422] for more information).

15. Coalminer’s Daughter (Lynn, 1970) is another MoR Nashville hit which Hootenanny Singers covered in Swedish in the late 1960s (p. 307 incl. footnote 17). Gunnar Wiklund was the schlager artist to specialise in Swedish versions of Jim Reeves songs.

16. Schlagers by Johann Strauss II obviously sound different to those that became popular during the Weimar Republic, which in their turn differ from schlagers produced in the 1960s and 1970s. Similarly, several different types of schlager can exist at the same time. Those differences often relate to language and song topic (see under ‘Lyrics’, next).

Some categories are mutually exclusive, others not. Schlager lyrics sometimes have a religious slant but they almost never deal with explicitly political issues. Schlager lyrics are usually **individualist** because, although perceived in similar ways by a vast **collective** of listeners, one single individual normally addresses another single individual, usually a close friend or intimate partner, or else him/herself, in a monologue. *Fernando’s* English and Spanish lyrics belong mainly to category [4] (nostalgia) with a hint of [6] (exotic), and the song’s second-person addressee, Fernando, is a ‘close friend’.19

**Schlager’s compositional paradigm**

Schlagers are usually sung by a **solo artist**, male or female, with instrumental **accompaniment**. Although the lead vocalist is often joined in the refrain by other voices, typically in tertial* parallels to produce a richer melodic texture and a singalong effect, schlager’s overriding **compositional paradigm** is the **melody-accompaniment dualism** (Tagg, 2013: 425-446). The contrast between a single audio figure (melody) and a more general ground (backing) is quite stark. Riffs are rarer than in rock music, and schlager accompaniment tends to be more chordal, less motivic and less contrapuntal. Lead vocals, on the other hand, have a strong melodic profile and are mixed up centre front so that they stand out in uncontested audio relief against the backing tracks. Vocal delivery is usually legato and tends to be more syllabic than melismatic. Male vocal timbre is often quite mellow, female timbre often less so, sometimes bordering on the brassy (‘belting’).23

18. The most common pronouns in schlager lyrics are the first and second persons singular. i.e. I/me/my/mine and you/your/yours, including ‘you’ in the sense of ‘One’, the gender-neutral third person singular, e.g. on (Fr.), man (Ger., Sw.), a gente (Port.).
19. See pp.172,ff; 223, 228, 265,ff. The Swedish lyrics address a lover rather than a ‘close friend’.
20. Professional schlager performances traditionally featured orchestral accompaniment.
21. The additional voice parts can also be dubbed by the lead singer in the recording studio.
22. Monocentricity of the melody-accompaniment dualism — see Tagg (2013: 425-433). Based on experience as an Anglophone musician living in non-Anglophone cultures for 32 years (1966-91, 2002-09), I hold the view that lead vocals were mixed more up-front in non-Anglophone pop (incl. schlager) than in English-language rock and pop-rock recordings.
23. Examples of ‘brassy’ female vocal timbre in the reference material: *Tango mit Fernando* (K Bach, 1994), *Das Leben kann schön sein* (Gröhnloh, 1963), *Liebeskummer lohnt sich nicht* (Malmquist, 1964), *Sonne, Pizza, Amore* (Lill-Babs, 1964). It’s even discernible in early Fältskog, e.g. *Jag var så kär* (1968), *Om tårar vore guld* (1970), an unsurprising observation given that Connie Francis (e.g. 1957) was teenage Agnetha’s vocal idol (**sv Agnetha Fältskog**).
Schlager instrumentation
1. String pads and simple piano or acoustic guitar arpeggios are common in slower numbers, brass instruments less so.
2. Although full drumkit is the exception rather than the rule and although bass guitar often has quite a strong presence, some tunes are given a ‘big-beat’ orchestral pop song backing. Use of amplified instruments and full drumkit increases between 1960 and 1980.
4. Unusual instruments are sometimes included to lend anaphonic, ethnic or otherwise connotative ‘colour’ to the song.

Temporal parameters in schlager
1. VERSE ↔ REFRAIN is the most common form of diataxis (narrative form).
2. Including its eventual subdivision into 4 × 3⁄8 (½ shuffle), ¾ is the most common time signature. The proportion of tunes in ¾ decreases over the period 1960-1980. Syncopation as anticipated downbeats occurs less frequently than in rock. There is no cross-rhythm even if asymmetric division into subbeat patterns like 3+3+2 (½ ½ ½ ½ ½ ½) is not uncommon.
3. Periodicity is generally regular and quaternary: 4-, 8- and 16-bar episodes dominate. 12-bar blues matrices are not used.
4. Tempo in the reference material ranges from J=66 to J=180 (average J=103): most songs run at a moderate pace between 94 and 128 bpm.

24. i.e. like the backing to I Only Want To Be With You (Springfield, 1963), It’s Over (Orbison, 1964), That Girl Belongs To Yesterday (Pitney, 1964), It’s Not Unusual (Tom Jones, 1965).
25. For example, there’s mandolin and a medium waltz groove for Sonne, Pizza, Amore (Lill-Babs, 1964), bassoon and glockenspiel (‘mechanical toy’) for Puppet On A String (Shaw, 1967), ‘sensual’ alto sax (‘sexaphone) and ‘cute flutes’ in thirds for What’s Another Year? (Logan, 1980), not to mention ‘Andean’ flutes and ‘charango’ in Fernando (p. 78 ff.). Tango mit Fernando (K Bach, 1994) exemplifies the ‘German tango’ (see also Finnish Tango).
26. For explanations of diataxis, see Music’s Meanings (Tagg, 2013: 383-416).
27. Those metronome markings are unreliable indicators of the songs’ sense of speed, partly because surface rates are not considered (Tagg, 2015: 288-291). For example, Utan dej går mitt liv vidare (Fältskog, 1970) runs at only J=66 in ¾ but has a surface rate of 196 npm (notes per minute, ongoing ½ ½ ½ ½ ½ ½ feel) whereas Boom Bang-A-Bang’s J=180 in ¾ (Lulu, 1969) might just as well be heard as J=90 in ½ or as J=60 in ½ or ½. For discussion of tempo, surface rate and impressions of speed in music, see Tagg & Clarida (2003: 483-487).
5. Schlager surface rates are rarely faster than 2-3 times the song’s tempo.
6. The recordings have an average duration of around three minutes.

Schlager tonality
1. The tonal idiom of schlager is overwhelmingly dominantal* and euro-classical,* i.e. it is tertial* and ionian*. Schlagers have an unambiguous tonic and final harmonic cadences are ‘perfect’ (V→I).
2. Tertial parallels* are a common feature of schlager melody (ex. 102-117, p.149 ff; ex. 195, p. 329; §4).
3. Modulation to distant keys is rare but a trucker’s gear change* can occur towards the end of a schlager performance.29
5. Minichromaticism is more common in sentimental ballads (lyrics categories [1] and [4] (p. 325)) than in other types of schlager.
6. Melodic motifs highlighting a tritone interval, unusual in other types of popular song, are not uncommon in schlager-related styles (ex. 196).

28. Two kinds of exception: [1] ionianised* minor-key verses leading to major-key refrains, e.g. Viva España (Vrethammar, 1973), Mama (Heintje, 1967), Tango mit Fernando (K Bach, 1994); [2] occasional use of bVII or VI1 chords in the Anglophone songs: All Kinds Of Everything (Dana, 1970: bVII at ‘dew’, ‘or two’); Chirpy Chirpy Cheep Cheep (bVII-IV at ‘Far, far, away’ (Middle of the Road, 1971)); What’s Another Year? (Logan, 1980: e.g. 11th chords in intro).
30. [a] The minor amen chord is the most usual minichromatic device and the commonest non-key-specific scale degrees are b7 and b6, the latter typically inside a subdominant chord like iv, iv6 or ii755, occasionally bVI. [b] Cadential minichromatics occur in conjunction with anticlockwise movement round the circle of fifths, typically VI7-ii7-V7-I (ex. 192). In A minor (Fernando) the progression includes two non-key-specific tones (a#, d#) and produces two minichromatic slides: a#-a#-g# and e-d#-d#-c# in F#7→B7→E7→A. [c] Minichromatic parlour parallels, a.k.a. ‘Adeline slides’ (see p. 446), are illustrated in example 195. They seem to be particularly common in German schlager and have been described as ‘sentimental’, as typifying the ‘strawberry jam of music’ (Van der Merwe, 1989: 243). For more on minichromaticism (see p. 462) —what Van der Merwe (1989: 249) calls ‘parlour chromaticism’—, including adeline slides (p. 446), minor amen chords and crisis chords (p. 450), see Tagg & Clarida (2003: 209-214).
Schlager, ‘euroop’ and the ‘other stuff’

With the partial exception of ‘archaic’ folkmusik (p. 292 ff.), the genres described so far in chapters 9 and 10 are all intrinsic to the musical culture in which Abba’s members grew up. Björn Ulvaeus put it this way in a BBC interview from 2013.\(^\text{32}\)

‘There was German schlager... on the radio in Sweden; French and Italian ballads too, all of it mixed with Swedish folk music. So, we were exposed to all of that growing up. I think you can hear it in our writing. That kind of made us strange in the seventies in comparison with other stuff.’

31. Source references for ex. 196: (a) Fernando, m8; (b) Njurling (1924); (c) Fältskog (1968a); (d) Adolphson (1966); (e) Alfén (1903); (f) Froyen (1955); (g) Sandström (1928); (h) Heather-\text{ton} (1944); (i) Presley (1959a); (j) Gluck (1762); (k) Farrés (1947); (l) Vrethammar (1973). Ex. 196(b)-196(l) are all snippets of IOCM for m8 (ex. 137-146 and ex. 152; pp. 178-189).
Since Ulvaeus is here explaining the band’s background not to Swedes but to Anglophones, the ‘other stuff’ he mentions is most likely 1970s Anglophone pop and rock music. Similarly, his ‘Swedish folk music’ label is probably a catch-all phrase covering what, for a largely monolingual Anglophone audience, must have been unfamiliar phenomena with funny foreign names, i.e. not just *folkmusik* but also *gammaldans, spelmanslagsmusik, visa*, etc., which are all mutually distinguishable in a *Swedish* context (pp. 285-309). Whatever the case, it’s clear that in the early 1970s Abba’s musical background differed from that of their contemporaries in the English-speaking world of rock and related styles — the ‘other stuff’. It’s hardly surprising, then, given the transnational domination of Anglophone popular music during the second half of the twentieth century, that ‘EUROPOP’ was, along with ‘pop’ and ‘disco’, the most common genre label attached to Abba in the Anglophone media.33

**EUROPOP** is, however, a problematic term when referring to European pop music in the period relevant to *Fernando* because it (‘europop’) covers such a heterogeneous body of music, including tracks like *Black Is Black* (Los Bravos, 1966), *Venus* (Shocking Blue, 1970) and *Autobahn* (Kraftwerk, 1974), as well as Giorgio Moroder’s pioneering Munich disco production *I Feel Love* (Summer, 1977). The problem is that while early Abba recordings were as catchy and at least as well produced as *Black Is Black* or *Venus* (or *Chirpy Chirpy Cheep Cheep*), they bore limited sonic resemblance to *I Feel Love* and none to early Kraftwerk. **EUROPOP** is in that context a genre label less indicative of how the music sounded than of where its artists came from. The idea seems to have been that since Los Bravos were partly Spanish, Shocking Blue partly Dutch, Kraftwerk totally German, Abba Swedish and Moroder a Germanophone Italian,34 Anglophones could qualify music by those artists as **EUROPOP**. On the other hand, similarly sounding output from The Carpenters

32. Björn Ulvaeus at 0:12:56 in the BBC TV documentary *The Joy of Abba* (2013). It’s unlikely that SCHMALTZ, a derogatory term meaning distastefully sentimental in US English, is used here as a negative value judgement by Ulvaeus who, correctly registering a lack of English equivalent to the Swedish meaning of *schlager* (p. 323), understandably chose another English (in fact Yiddish) word starting with SCH that refers to one possible ingredient of schlager — its ‘strawberry jam’ aspect (ex. 195 and footnote 30[c]).

33. For example, the genres listed in Wikipedia [170522] as associated with Abba are ‘Europop, disco, pop, rock, schlager’ (SV), *pop, europop, disco, pop-rock* (EN), *pop, europop, euro disco* (FR), *disco, europop, pop rock* (IT), *pop, dance, disco, pop rock, glam rock*.
(e.g. 1973), Neil Diamond (1970, 1978), Tom Jones (1967) and other contemporary exponents of Anglophone MoR pop (‘schlager’ from a Swedish hearpoint) was never called ANGLOPOP because, as Anglophones making music for other Anglophones, they were Anglocentrically regarded by yet more Anglophones as pop by default. Now, the Anglophone EUROPOP label does become stylistically a little less ambiguous when applied to pop and disco of the post-Fernando period but that important chapter in international pop history —including tracks by Moroder (1983-1988), key songs by The Pet Shop Boys (1985-1987) and Madonna (1986, 1989), as well as several Stock-Aitken-Waterman productions— is quite complex and beyond the scope of this book about Fernando (1975). Nevertheless, even though the genre category EUROPOP isn’t much help in identifying musical traits and their connotations in Abba’s œuvre, it’s still important to investigate what Mikael Wiehe might have meant by ‘European’ in his characterisation of Abba songs as ‘great European pop’, and to understand attitudes to Abba’s music in early-to-mid 1970s Sweden. To do that we’ll need to discuss details of sonic materiality and parameters of musical expression. The case of Waterloo (Abba, 1974) as a piece of post-Beatles pop shines a helpful light on the issue.

34. Moroder may even be trilingual because he hails from from Urtijëi [ˌurtiˈʒai] (It. Ortisei, Ger. St Ulrich; pop. ±5,000) in the province of Alto Adige/Südtirol in the Italian Dolomites, where, in addition to German and Italian, the Rhaeto-Romance language Ladin (sic) is also spoken: Adele and Alex Moroder can both be heard talking Ladin on line (W Ladin language [170526]). Incidentally, Kastelruth (Castelrotto), 11 km west of Urtijëi, is home to the folk-schlager band Kastelruther Spatzen (W DE) whose 1985 album Ich sag’s dir mit Musik simultaneously topped the German, Austrian and Swiss German (schwizerdütsch) charts.

35. e.g. Band Aid (1984); Bananarama (1986), Rick Astley (1987).

36. Observations about post-Fernando europop are based on descriptions of the genre given in W Europop [190822] and by Paphides (2016). Suffice it here to say that: [a] MORODER’s tuneful synth-disco sounds, first popularised in Donna Summer’s I Feel Love (1977) and Hot Stuff (1979), continued in his music for Flashdance, Scarface (1983), Metropolis, Electric Dreams (1984) and Top Gun (1986), for the LA and Seoul Olympics (1984, 1988) and in Can’t Get You Out of My Head (Minogue 2001); see also Giorgio by Moroder (Daft Punk, 2013); [b] KRAFTWERK’s substantial influence on pop during the last few decades of the 20th century is well documented (e.g. The Rap Attack (Toop, 1984)) and the ‘Influence and legacy’ section in W Kraftwerk [190823]; [c] ABBA’s most clearly europop numbers are all post-Fernando; they include Dancing Queen (1976) and the band’s only four-to-the-floor disco numbers (alla marcia) namely Summer Night City (1978), Gimme! Gimme! and Voulez-vous (both 1979), Lay All Your Love and On And On (both 1980).
Waterloo excursion

In terms of tempo \((\mathcal{J} \approx 144)\), surface rate \((\mathcal{J} \approx 288)\), metre \((\frac{4}{4} \cdot \frac{3}{4} : \frac{8}{8} \text{ ‘feel’})\), periodicity (quaternary), groove (rapid rock/pop shuffle), dynamics (sempre \(f\)), compositional paradigm (melody/accompaniment), episodic form (verse/refrain), melodic motifs (e.g. \(\Delta \delta - \delta \frac{3}{4} \frac{3}{4} \text{ hook}\)) etc. there is little to radically distinguish Waterloo from an amalgam of brisk Anglophone pop/rock shuffle tunes like Baby Love (Supremes, 1964) or Build Me Up Buttercup (Foundations, 1968). There was very little to distinguish Waterloo from an amalgam of brisk Anglophone pop/rock shuffle tunes like Baby Love (Supremes, 1964) or Build Me Up Buttercup (Foundations, 1968). Waterloo belongs to that sort of Anglo-American pop/rock sound world not only because of the features just enumerated; it was also up-to-date thanks to sound production values on a par with those used by The Beach Boys (1966) or The Beatles (1967). From this perspective it’s easy to see how Björn Ulvaeus could have thought in 1974 that Waterloo was ‘completely not Eurovision Song Contest stuff’.

Indeed, it was distinguishable from a normal Eurovision schlager because: [1] it was an energetic uptempo pop song with a rock groove; [2] it featured electric guitar, bass guitar, drumkit and rock-style sax fills; [3] it had high studio production values; [4] it was performed by a pop group boosted by studio musicians, not by a solo singer with orchestral accompaniment. And yet several of my pop-rock-playing peers here in the UK, though acknowledging Waterloo’s novelty value in a Eurovision context, did not think very highly of the song or of its presentation. Indeed, speaking retrospectively, one musician told me he thought it was ‘naff’ while I had to admit to thinking there was something decidedly old hat about it. One reason for these views was that replacing conventional Eurovision evening dress (fig. 73a) with carnivalesque glam (73c)


38. Other 1970s rock shuffle tracks: Hot Love (T-Rex, 1971), The Jean Genie (Bowie, 1972), Ballroom Blitz (Sweet, 1973), Rubber Bullets (10cc, 1973), School’s Out (Alice Cooper, 1974), Devil Gate Drive (Quatro, 1974), and even Whatever You Want (Status Quo, 1979).

39. At 19:00 in The Joy of Abba (BBC documentary, 2013) Ulvaeus says ‘[W]e had this song, Waterloo, which was completely not Eurovision Song Contest stuff. But we thought this is how we want to present ourselves… We might end up 9 or 14 but people would remember us because we’re different’…

40. Naff: Brit. colloq. ‘lacking taste or style’. Two of the peers were Liverpool residents Colin Hall (musician, songwriter, producer) and Richard Meegan (pop quiz virtuoso and retired Professor of Geography \(\text{B}\) bris.ac.uk/sps/esrcunevenimpact/meettheteam/).
rather than with more ‘everyday’ clothing (e.g. fig. 73b) merely involved the substitution of one sartorial fantasy (evening dress) with another (glitzy glam): it was, so to speak, no more than a superficial adjustment of the Eurovision Final’s fairy-tale special night out convention of entertainment.

Fig. 73. [a] Lys Assia at first Eurovision final in 1956; [b] The Ramones, c. 1980; [c] Abba publicity shot, 1974.41

Another reason for questioning Ulvaeus’s ‘not Eurovision Contest stuff’ view concerned Waterloo’s lyrics. Not only were they entirely of the you-me-and-love schlager type (pp.325-326); they also followed a pattern of Eurovision hook line titles consisting of internationally reproducible phrases like Merci chérie, Ring-dinge-ding, La la la and Boom Bang-a-Bang.42 Still, Waterloo’s ‘novelty v. naff’ contradiction wasn’t just about paramusical issues like clothing and lyrics: it was also about the song’s sound, its music.

This excursion started with a list of ways in which Waterloo differed musically from previous Eurovision entries, but one set of musical parameters was missing — the song’s tonal idiom, in particular its harmony. It’s on this count that Waterloo (in the key of D) contradicts the description ‘not Eurovision Song Contest stuff’. True, the verse starts with a very euroclassical chord sequence — D | E/D | A/C # G/B | A — but the song’s other progressions — Bm | Bm | E7 | A7 | D | and D | D | G | G | A | A | D | A or D: — constitute bog-

41. Lys Assia singing winning Swiss entry Refrain at the 1956 Song Contest in Lugano. She is better known for her hit recording of O mein Papa (1956). NB [1] Even the musicians are wearing evening dress in fig. 73a. [2] Only ¾ of the Ramones are visible in fig. 73b.
42. Song-title details (with artist name, year and nation code): Merci chérie (Udo Jürgens, 1966: DE); Ring-dinge-ding (Thérèse Steinmetz, 1967: NL); La la la (Massiel, 1968: ES); Boom Bang-a-Bang (Lulu, 1969: UK); Marlène (Dominique Dussault, 1970: MC); Musik (Marianne Mendt, 1971: AT); Baby Baby (Nicole & Hugo, 1973: BE); Ding-a-Dong (Teach-In, 1975: NL), etc. Similar titles include Catherine, Maman Maman and Bonjour Bonjour (all 1969).
standard harmonic practice in Eurovision songs and schlager. Moreover, every root-position A (V) chord in Waterloo contains the ionian mode’s leading note (♭7 = c#) and is on each occasion followed by the tonic triad (D) in root position, producing V→I perfect cadences. These harmonic traits distinguish Waterloo not from the Eurovision song tradition—they actually help define it—but from all the ‘other stuff’ in the Anglo-American pop-rock tradition of the late 1960s and early 1970s in which flat-seven modes (♭7: mixolydian, dorian, etc.) are more common than the dominantal ♮7 tonality of Abba songs like Ring Ring (1973), Hasta mañana, Honey Honey, Waterloo (all 1974) and Fernando (1975-6). To verify these differences, just compare those Abba tunes with famous tracks by the Anglophone world’s biggest rock bands of the day, for example Whole Lotta Love by Led Zeppelin (ex. 218 p.477), or, by The Rolling Stones, Jumping Jack Flash and Brown Sugar (ex. 216-217 p.477). In such rock numbers there can be plagal cadences (IV→I) and clockwise progressions round the circle of fifths (e.g. bVII-IV-I) but you’ll be hard pushed to find anticlockwise —dominantal— progressions (e.g. II-V-I) or final ‘perfect’ cadences (V→I).

Now, the rock harmonies just mentioned are based on non-ionian modes (no ♮7). They are non-dominantal and can in one way be understood as archaic in that they derive from the musical practices of isolated rural communities in the US South that were for almost two centuries largely untouched by urbanisation. However, while European urban popular music had since the

43. I-II/7-V3/3-IV3-V at ‘My, my, at Waterloo Napoleon did surrender’, isn’t an uncommon departure in euroclassical music (see Mozart’s Ave verum corpus (1791); see also Tagg (2015: 268-9, esp. ex. 186)). Bm E7 A D (vi-II-V-I at ‘the history book on the shelf…’) is a standard four-chord progression anticlockwise round the circle of fifths. D G A D (= I-IV-V-I) are the chords of Waterloo’s refrain. See also EUROCLASSICAL in Glossary (pp. 453-455).


46. Since doh-pentatonicism ₁ ₂ ₃ ₅ ₆ is without ♮7, it is also, like ♮7 modes, non-ionian.

47. Van der MERWE (1999: 45), assessing the role of rural communities in the US South warns that ‘the biggest danger lies in underestimating the isolation of their lives’. 
eighteenth century relied on ionian tertiality as its default tonal idiom and on its concomitant technologies,48 popular music in mid-1950s North America was directly available as sound, mass-diffused over the radio or on disc.49 Even if its tonal roots were shrouded in the mists of a rural past, such music came across as more modern to large groups of young listeners than the dominantal world of ‘leading notes’ (\( ^\#7 \)) and ‘perfect cadences’ (V→I). With the rise of rock’n’roll after 1955 and with the popularity of The Beatles and other youthful combos in the 1960s, that impression of pop/rock modernity took root among young people in the USA and Britain. It’s from this perspective that hearing *Waterloo* as ‘naff’ or ‘old hat’ in the mid-1970s makes historical sense. This reportedly ‘uncool’ aspect of *Waterloo*’s chords is easier to grasp if you compare Abba’s tonal idiom with that of another eclectic and well-established pop act whose overall output was at the time rarely branded ‘naff’ or ‘old hat’ by young musicians in the pop-rock field.

**Beatles ‘Granny music’**

To test the ‘old hat hypothesis’, I first listed 166 Lennon-McCartney songs recorded between 1962 and 1970 in one spreadsheet and 94 Abba songs by Andersson-Ulvaeus (1973-1982) in another.50 After checking through the 260 tunes and making rough notes about them, I focused on songs in which the ionian mode, or an ionianised minor mode, and I\(\rightarrow\)V movement, especially the V→I ‘perfect’ cadence, were used consistently. Figure 74 shows that ionian/dominantal/euroclassical was the tonal norm for 81 of the 94 Abba tunes (86%) and that only 14% were conceived in a different idiom.51 Proportions were inverse for the 166 Beatles tunes: only 18 (11%) of them consistently used dominantal tonality. 14 of those 18 dominantal Beatles songs52 are listed, together with terse comments, in Table 8 (p. 337).

48. Including technologies of storage, distribution and instrument making: Western notation developed to graphically encode the euroclassical tonality, not West African or Appalachian music. The accordion was constructed to facilitate I\(\rightarrow\)V switching: hence the key-clock placement of ready-made chords on the left-hand buttonboard of a fully chromatic instrument (fig. 63b, p. 287). See also comments on Bellman and Handel (pp. 301-304).
49. 45 and 33\% rpm vinyl records were widely available in the mid 1950s.
50. See spreadsheets at [audio/FrnExtras/AbbaTonality.xlsx](audio/FrnExtras/AbbaTonality.xlsx) and ../BeatlesTonality.xlsx [both 181018].
51. [a] The use of mixolydian $\flat V\!I$ in progressions like $\flat V\!I\!-\!IV\!-\!I$ is a reliable litmus test of tonal 'otherness' in popular music heard from a European $V\!-\!I$ perspective in the 1960s and early 1970s. I found $\flat V\!I\!-\!IV\!-\!I$ in only 1 of ±30 tracks released by Abba in the period 1970-1976. Even that single $\flat V\!I$ progression was just a brief cadence marker (Tropical Loveland, 1975: Ab→Eb→Bb), never a mixolydian loop (Tagg, 2009b; 2015: 426-433). What's more, Tropical Loveland was a reggae pastiche whose $\flat V\!I$s and non-euroclassical $I\!-\!V\!-\!IV$ loop I understood more as underscoring the Anglo-Caribbean ('reggae = Jamaica') exotic tourist setting of the lyrics than as a paradigm shift in Abba's tonal idiom. Like Tropical Loveland, The Man In The Middle (also 1975) works as cultural reference to an Anglophone 'other' from a Swedish schlager perspective. The track is a funk-pop pastiche that would be absurd without funk's bluesy, non-ionian, North American $\flat V\!I$s and $\flat V\!I$s. It represents no more a change in Abba's tonal home territory than does Tropical Loveland's $\flat V\!I$. (For discussion of $I\!-\!V\!-\!IV$ loops see Tagg (2015: 421-429; 2017a: 04:20 ff.).)

[b] Only three pre-1977 Abba songs include clear instances of divergence from dominantal $V\!-\!I$ tonality: SOS (1975), The Name Of The Game (1975) and Knowing Me Knowing You (1976), for example: [1] the aeolian cadence (Db→Eb→F at 'When you’re gone…') in SOS; [2] the dorian/aeolian harmonies in the first two episodes of The Name Of The Game (1975: verses starting 'I’ve seen you twice' and 'I was an impossible child'); [3] the recurrent $V\!I$ chord at 'I want to know' just before the refrain in Name Of The Game; [4] the initial chord sequences in Knowing Me Knowing You (1976: D Em7 Bm7 F#m at 'No more carefree'… and Bm A G Bm at 'Walking through'…). There is more of harmonic interest in SOS: [1] the aeolian Dm→Bb$\flat$ shuttle is juxtaposed with the ionianised minor-key shuttle \( Dm^{add9} \rightarrow A\flat \) at 'Where are those happy days?’…; [2] the F-C-Gm-Dm at ‘whatever happened to our love’… and the F-C-Gm-Bb (F-BbF-F) at ‘But when you’re near me’ both suggest bimodality: is F-C-Gm I-V-ii in F ionian or $\flat V\!I\!-\!V\!-\!I$ in D aeolian? Besides, the song both starts and ends clearly in D minor but the last sung cadence is the resounding aeolian cadence in F.

[c] Beatles tunes in AABA-form often end the bridge with a V to mark the recap on I. Those changes aren’t included in the statistics if the rest of the tune is non-dominantal (see footnote 52b).
Table 8. 14 Beatles tunes in ionian V→I tonal idiom, with brief comments

<table>
<thead>
<tr>
<th></th>
<th>Song title (Year)</th>
<th>Type and Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Penny Lane (1966)</td>
<td>pseudo-classical, bygone days, colourful local characters</td>
</tr>
<tr>
<td>2.</td>
<td>All Together Now (1967)</td>
<td>old-style singalong, children, counting and spelling game</td>
</tr>
<tr>
<td>3.</td>
<td>All You Need Is Love (1967)†</td>
<td>old-style singalong with old march-style brass band</td>
</tr>
<tr>
<td>4.</td>
<td>...Benefit Of Mr Kite (1967)†</td>
<td>circus/fairground (incl. calliope), Victorian language</td>
</tr>
<tr>
<td>5.</td>
<td>Piggies (1967)‡</td>
<td>tongue-in-cheek pseudo-nursery rhyme</td>
</tr>
<tr>
<td>6.</td>
<td>When I’m 64 (1967)*</td>
<td>inter-war small ‘jazz’ dance ensemble, older generation</td>
</tr>
<tr>
<td>7.</td>
<td>Yellow Submarine (1967)*</td>
<td>old-style singalong, repetitive simple tune for children</td>
</tr>
<tr>
<td>8.</td>
<td>Your Mother Should Know (1967)*</td>
<td>oompa, ‘born a long, long time ago’, VI-II-V-I</td>
</tr>
<tr>
<td>9.</td>
<td>Honey Pie (1968)*</td>
<td>ragtime pastiche, 1920/1930s horns, stop time VI-II-V-I</td>
</tr>
<tr>
<td>10.</td>
<td>I Will (1968)*</td>
<td>I-vi-ii-V super-simple love song</td>
</tr>
<tr>
<td>11.</td>
<td>Ob-La-Di Ob-La-Da (1968)*</td>
<td>quasi-reggae fun, children’s nonsense syllables, family</td>
</tr>
<tr>
<td>12.</td>
<td>Rocky Racoon (1968)*</td>
<td>Wild West, vi-II-V-I incl. harmonica, barrel piano</td>
</tr>
<tr>
<td>14.</td>
<td>Oh Darling! (1969)*</td>
<td>caricature of 1950s swamp pop in $\frac{4}{2}$ à la Freddie Fender 54</td>
</tr>
</tbody>
</table>

* Songwriter: *McCartney (11 songs); †Lennon (2); ‡Harrison (1); see Myrsten (1997).

The contents of the right-hand column in Table 8 can be sorted into the following four types of category (relevant tune numbers in brackets):

1. style elements from ragtime, trad jazz, music-hall, circus and other old-fashioned types of entertainment (tunes 3, 4, 6, 8, 9, 12); 54
2. old-style instrumentation: piccolo trumpet (1), brass band (3), horn section (6), calliope (4), tuba ‘oompa’ articulation on bass guitar (6, 8, 9, 11,

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52. [a] I Want To Hold Your Hand (IV-V-I) and This Boy G1-vi-ii-V♭ (both 1963) are not in Table 8 because they belong to the rump of the MILKSAP* era. I’m So Tired is absent because I’m unsure if it’s truly ionian. Her Majesty (1969) is too short (only 24") to include. [b] several Beatles songs containing a ‘bridge’ (B section) end that section on V to lead back into the A section on I, even if the song’s tonality is otherwise non-dominantal (e.g. I Saw Her Standing There (1963); Can’t Buy Me Love, Eight Days A Week, You Can’t Do That, A Hard Day’s Night (1964) and Ticket To Ride (1965)).

53. The figures are based solely on quick general impressions of harmony in the songs.

54. Oh Darling! is a CARICATURE* of slow ‘tripleted’ (\(\frac{4}{3}\)) ballads in 1950s SWAMP POP (\(\frac{4}{2}\)) style; e.g. Wasted Days & Wasted Nights (Fender, 1960; esp. Sir Douglas Quintet (1971)), I Hear You Knockin’ (Domino, 1958), Rainin’ In My Heart (Slim Harpo, 1961) and Canyons Of Your Mind, the Bonzo Dog Doohah Band’s riotous parody of this style and B-side to I’m The Urban Spaceman (1968; produced by McCartney one year before Oh Darling!). This throwback to pre-1960 targets a more recent past than that of the other songs in Table 8. SWAMP POP is a subgenre of New Orleans R&B (see ftnt. 65, p. 341 and m10a, p. 192 ff.).
12, 13), harmonica and ‘soured’ barroom piano (12);
3. old-fashioned community singing or a sense of community (1, 2, 3, 7, 11);
4. children’s song elements, nursery rhyme character (2, 5, 7, 11, 13).

The fourteen Beatles songs listed in Table 8 are all retrospective. They connect with the past, either through old-time characters in the lyrics and the popular culture (including music) of those days (tunes 1, 4, 6, 8, 9, 12), or through the medium of a childhood situated also in the past and couched in the cultural terms (including musical) of what grown-ups in those ‘old days’ would have understood as belonging to the world of childhood (2, 3, 4, 5, 7, 11, 13). These are in other words types of memory and notions of olden times mediated through musical-rhetorical devices ranging from subtle allusion to quite heavy-handed caricature.

There is very little parody in the fourteen songs but plenty of pastiche involving instrumentation, articulation and tonal idiom to generate retrospective museme stacks connoting whatever it is that music hall, ragtime, trad jazz, circus music, military marches and ‘music for children’ are supposed to have had in common as a quaint but familiar sphere of British popular culture a generation or two earlier. Lennon’s reported dismissal of such sounds as ‘PAUL’S GRANNY MUSIC SHIT’ is certainly harsh but there’s no denying that the fourteen songs listed in Table 8, eleven of them penned by McCartney, referenced olden times, older generations, old-fashioned habits, old technologies, quaint old things from granny’s younger days, things located at a comfortable, nostalgic, his-

55. Some of the ‘old folks’ in the lyrics are fantasy figures from easily recognisable musical eras and cultural situations (Mr Kite, Honey Pie, Rocky Raccoon, Maxwell [of the Silver Hammer] and Desmond [in Ob-la-di]). The fireman and barber in Penny Lane are more like idealised individuals in a disappearing community. (I live near the western end of Penny Lane. One of the road’s most interesting features these days is the occasional appearance of tour buses serving the city’s sites of Beatles tourism.) Childhood in the fourteen songs, including the childlike, regressive love of I Will, is typified by simple, conjunct melody, simple chord changes, silly or ‘kiddie-speak’ concepts (Yellow Submarine, Piggies) and onomatopoeic or nonsense syllables (Obladi Oblada, ‘Bang-bang’). A quick look at BBC TV children’s broadcasts like Play School (1964-88), Jackanory (1965-96) and Blue Peter (1958-) gives a good idea of what grown-ups thought ‘belonged to childhood’ in 1960s Britain.
56. As musical sign types, the devices can be either STYLE INDICATORS or GENRE SYNECDOCHES (cf. Tagg, 2013: 524-530). ALLUSION, CARICATURE, PARODY, PASTICHE: see Glossary. The 14 songs are pastiches except Oh Darling! which is more of a caricature (ftnt. 54).
57. For a discussion of old-time brass band music and its links to circus, children and the military see Monty Python’s Flying Circus in Tagg & Clarida (2003: 409-430).
torical distance — ‘a long, long time ago’ heard from the historical perspective of the songs’ present time in the late 1960s. This does not mean there’s no retrospection in any of the 142 less dominantal Beatles songs — *Strawberry Fields*’ childhood memories, *Eleanor Rigby*’s *Eleanor Rigby* and *Yesterday*’s ‘yesterday’ certainly suggest otherwise —; it’s just that these three songs involve a more inward experience than the referentially blatant ‘granny music’ can offer. It’s a type of experience neither suited to nor in need of musical pastiche or of any other sonic ‘picture-postcard’ prop, not even dominantal tonality, to situate it externally in easily graspable music-historical terms.

Now, *Waterloo* contains no unequivocal memes of instrumentation or articulation connoting a grandmother’s bygone days but its tonal idiom is essentially that of the pre-rock era. That connection between dominantal tonality and times gone by is the most consistent structural and semiotic trait of the fourteen songs in Table 8. As a distinct subset of Beatles songs, those musical retrospectives constitute a significant minority of the band’s total output (‘Beatles granny music’) while hardly any of the other less dominantal songs use musical pastiche, not even $\hat{4}\hat{7}$ tonality, to reference times gone by. Given the immense popularity of The Beatles in the 1960s, not least in Sweden (fig. 75, p.340), it’s hard to see how any musically aware young person of the day could have failed to register the old-time references of the Beatles’ granny music as different from the rest of the band’s output.

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58. According to Abbey Road studio engineer Geoff Emerick, ‘John Lennon “openly and vocally detested” *Ob-La-Di Ob-La-Da*, “calling it Paul’s GRANNY MUSIC SHIT”’ (ÔÔÔ ÔÔÔ, citing Emerick and Massey (2006: 246)). NB. In what follows I use the expression ‘granny music’ to qualify the body of retrospective songs exemplified by the 14 tunes listed in Table 8, not because I think the music or ‘granny’ is shit (heaven forbid!) but because ‘granny music’ is shorter, catchier and, frankly, more accurate than ‘retrospective music’ as connotative label for the phenomenon. Note also that the grandmother is a ‘granny’ (more working-class — more music hall/brass band), not ‘grandma’ (more middle-class, more classical) and not a ‘nan’ (even more proletarian than ‘granny’).

59. ‘A long, long time ago’: see lyrics to *Your Mother Should Know* (1967; tune 8 in Table 8). *Those Were The Days* (originally Дорогой длинною by Boris Fomin (1924) © Alexander Vertinsky (1926)) would have joined the fourteen retrospective songs (it’s in an ionianised minor mode) if it had been written and recorded by The Beatles. Produced by McCartney, the definitive English-language version of this song, however, is by Mary Hopkin (1968).

60. In 1974 you could have heard *Waterloo*’s rock shuffle groove as a bit retro due to the gradual replacement of triplet articulation ($\frac{2}{4}$ $\frac{3}{4}$/$\frac{2}{4}$ $\frac{1}{4}$) in older rock and pop music by straight eights ($\frac{2}{4}$ $\frac{3}{4}$/$\frac{2}{4}$ $\frac{1}{4}$) — more modern: see Tamlyn (1998)).
The main conclusion to draw from these *Waterloo* and ‘granny music’ excursions involves three conditions. [1] IF a key musical ingredient of the Beatles ‘granny’ corpus was dominantal tonality (true); [2] IF *Waterloo* used the same basic tonal idiom only a few years after the Beatles ‘granny’ tunes were released (true); [3] IF young, musically interested individuals, who were in 1974 aware of the Beatles, including their ‘granny’ tunes, were to hear *Waterloo* (difficult to avoid), then it’s quite likely that the song’s old-style harmonies could be heard as contradicting its energetic audiovisual aesthetic of glitzy modernness. This interpretation does not mean that *Waterloo* was itself ‘granny music’ but that it would hardly be surprising, in its historical context after a decade of Beatles songs plus a torrent of non-ionian rock hits by other artists, if it came across as ‘old hat’ or ‘naff’ (p. 332).

Fig. 75. [a] Paul McCartney, George Harrison and John Lennon with Lill-Babs on Swedish TV, 30 October, 1963;[b] Poster for live event, Stockholm Royal Tennis Hall, 26 October, 1963

61. The Beatles’ first foreign tour was to Sweden in 1963. Apart from Gothenburg and Stockholm they also played Borås, Karlstad and Eskilstuna, returning for another Swedish tour in 1964. From 1964 to 1969 their music, including twenty number ones, was constantly in the Swedish charts (*Kvällstoppen*). Those twenty chart-toppers include: She Loves You, Can’t Buy Me Love, A Hard Day’s Night, Ticket To Ride, Help!, Yesterday, Michelle, Yellow Submarine, Penny Lane b/w Strawberry Fields, All You Need Is Love, Lady Madonna and Hey Jude ([kvällstoppen.se/kvtopp.nsf/showartist?readform&artist=Beatles](http://kvällstoppen.se/kvtopp.nsf/showartist?readform&artist=Beatles)).

62. Apologies for Ringo’s unexplained absence in this picture; © Pressens Bild (Mikael J Nordström), 1963-10-30: public domain. See [LILL-BABS](http://lil-babs.se) and in footnote 5 (p.322).
**Pre-Abba rock, etc.**

Fernando, like Waterloo, is in the ionian-euroclassical (dominantal) tonal idiom but, unlike Waterloo, it contains no uptempo rock elements. Even its ‘HERE AND NOW’ refrain (see pp. 209-214) is, from a mid-1970s perspective, quite retro with its quasi-habanera museme 10a (\(\text{\textbullet} \underline{\text{\textbullet}} \underline{\text{\textbullet}} \underline{\text{\textbullet}}\), p. 192 ff.) harking back a generation to the accompaniment figures of pre-rock New Orleans hits like Lawdy Miss Clawdy (Price, 1952) and Ain’t That A Shame (Domino, 1955).⁶⁴ Seeing how the harmonic idiom of that New Orleans style is more dominantal than plagal,⁶⁵ there’s no historical mismatch in Fernando, as there was in Waterloo, between tonal idiom and other parameters of musical expression. That said, for those of us who had, by the mid 1970s, imbibed large doses of Beatles, Stones and Led Zeppelin, Fernando belonged to another, older, tonal world: to that of major-seventh ‘leading notes’ (\(\text{V}^\flat\text{I}\)) and of ‘perfect cadences’ (V→I). This juxtaposition between dominantal and non-dominantal tonality is one element in a larger, ideological conflict, discussed in Chapter 11, that includes the issues of global politics examined in Chapter 7. In preparation for that discussion, however, it’s necessary to consider another set of pre-Abba popular music topics in Sweden.

**Germany and ‘joke rock’**

The persistence of dominantal tonality in Abba’s early output is indicative of the band members’ Swedish musical background discussed earlier in this chapter and in chapter 9. It was a tonal tradition that had been in widespread use at least since Bellman (1740-95, p. 301 ff.), maybe ever since the Thirty

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63. I don’t know who ‘Suzie’ is but Jerry Williams (1942-2018) was Sweden’s foremost rock’n’roll artist and The Violents his backing band in the mid 1960s. Joey Dee was band leader at New York’s Peppermint Lounge, home of the twist (Dee, 1961) and haunt of such celebs as Audrey Hepburn, Jackie Kennedy, Norman Mailer, Marilyn Monroe and Frank Sinatra.

64. [a] ‘Pre-rock’ in the sense of being released before Elvis’s 1956 cover of Hound Dog (Thorton, 1952). [b] Example 154 (p. 193) shows 17 examples of IOCM for m10a.

65. [a] Even the New Orleans R&B 8-bar blues matrix is dominantal: \(\text{I} \mid \text{I} \mid \text{IV} \mid \text{IV} \mid \text{I} \mid \text{V} \mid \text{I} \mid \text{I} \mid \text{V} \mid \text{I}\), e.g. Junker’s Blues (Dupree, 1940), The Fat Man (Domino, 1949), Lawdy Miss Clawdy (Price, 1952). I distinguish here between DOMINANTAL* and PLAGAL* tonality, the former characterised by V→I and \(\text{V}^\flat\text{I}\), the latter by IV→I and either \(\text{b}^\flat\text{I}\) or no \(\text{I}\) at all (see ftnt. 46, p. 334). It’s also worth remembering that unlike Chicago R&B, with its precursors in the rural deep South (esp. Mississippi), New Orleans R&B developed in an urban setting with influences from French (Louisiana) and Hispanic-Caribbean musics. [b] SECOND-LINE is the expression used by Broven (1974) to refer to those riffing arpeggio figures.
Years War (1618-48) and Sweden’s occupation of Pomerania, Mecklenburg and Saxony. The ionian tertial triads, $A^7$s and V→I cadences of *gammaldans* and ‘hymnal hits’ were also the staple tonal diet of Sweden’s nearest neighbour to the south.\(^{66}\) Indeed, from a mid-twentieth-century perspective, Germany had long been ‘the great music nation… for Swedish musicians and composers: [it] was their first choice as a place to study and work’.\(^{67}\)

Musical ties between Germany and Sweden, well-established during the eighteenth and nineteenth centuries, continued throughout most of the twentieth century, even during the Third Reich.\(^{68}\) Those musical ties lasted well into the postwar period when Sweden’s geopolitical orientation turned towards the Anglophone west and when, starting in 1946, English started to replace German as first foreign language in Swedish schools. This political and cultural reorientation was a gradual process during which Germany remained Sweden’s most important popular music export market, as evidenced in the careers of schlager vocalists like Siw Malmkvist, Anna-Lena Löfgren and, to a lesser extent, Abba’s Agnetha Fältskog (Fig. 72, p. 323).\(^{69}\)

Still, that musical legacy wasn’t just German or even Germanophone\(^{70}\) because dominantal tonality pervaded almost all popular music throughout urban Europe into the 1960s and beyond. And it’s still the tonal foundation on which most hymns, marches, waltzes, polkas, schlagers, jazz standards, *chansons variété*, *canzonette*, *corridos*, tangos, sambas, MoR Country hits etc., not to mention the Beatles’ GRANNY MUSIC, are all built.

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\(^{66}\) It’s only 90 km (under 4 hours) by ferry from Trelleborg (Sweden) to Saßnitz (Germany).

\(^{67}\) Andersson & Geisler (2007: 11). In 1939, Swedish composer and performing rights boss Eric Westberg, attending a Nazi event in Hanover celebrating music from Sweden, said: ‘Germany is Sweden’s musical motherland… We all learnt our art in Germany and are entirely raised on German music’ (*ibid*: 47-48).

\(^{68}\) Musical contact between Sweden and Germany during World War II is an often contradictory chapter too complex to discuss here. For information about Zarah Leander, Karl Gerhard, Häkan von Eichwald, Charlie Norman, Arne Hülphers and others in relation to Nazi Germany, Swedish fascism and neutrality, see Andersson & Geisler (2007: *passim*).

\(^{69}\) During the 1960s and early 1970s these three singers recorded material for the German-speaking market (see pp. 322-323, esp. figure 72 and footnote 7).

\(^{70}\) Not just Germanophones like Bach, Haydn, Mozart and Beethoven, but also Vivaldi, Rossini, Couperin, Berlioz, Chopin, Liszt, Smetana, Tchaikovsky, Grieg, Elgar, etc. Parts of Europe whose rural/regional music featured a tonal idiom that wasn’t predominantly euro-classical include Russia, the Nordic nations (excl. Denmark), Ireland, the Balkans, Britain, Bretagne, Corsica, Sardinia, Sicily, Calabria, Galicia, Asturias, Andalucía, etc.
Dominantal tonality was also a lynchpin in most kinds of jazz, including bebop whose harmonic idiom is basically euroclassical even if its chords are subjected to radical internal alteration.\(^71\) This observation is important because an inbuilt sense of II-V-I dominantal direction towards a target tonic is essential in jazz, trad or bebop, if you want to improvise without losing track of yourself or of your fellow band members: you simply have to stick to the relevant changes, usually those of a jazz standard, which go overwhelmingly anticlockwise round the circle of fifths.\(^72\) With this rudiment of dominantal tonality acquired from euroclassical music and schlager, Swedish musicians could add novelties like blue-notes and chord alterations to their existing tonal toolbox and play jazz without having to master a new tonal idiom from scratch. With II-V-I on autopilot you could focus attention on timbre, articulation, phrasing and suchlike. This may be one reason why Swedish jazz was quite successful, even internationally, in the 1950s.\(^73\) A more obvious and prosaic reason was that since jazz was predominantly instrumental music, being Swedish or otherwise non-Anglophone presented no major obstacle to international musical success.\(^74\)

This linguistic advantage of instrumental music certainly applied to the Spotnicks, a four-man guitar band from Gothenburg.\(^75\) In 1962 they recorded an album in London, received substantial airplay on Radio Luxembourg, and toured the UK, Europe and Japan (1963-65), all without having to sing in any language.\(^76\) With their clean guitar sound, the Spotnicks were Sweden’s internationally most famous pre-Abba pop act. Their importance

\(^71\) Indeed, a chord progression like \(G^+9_{b5} \rightarrow C^+9_{b5} \rightarrow F^{b13}\) (bebop) may look and sound different to \(G7 \rightarrow C7 \rightarrow F6\) (trad jazz) but both are II-V-I sequences in F. An extreme bebop variant of II-V-I in C might involve tritone substitution of \(G^+9_{b5} \rightarrow C^+9_{b5} \rightarrow F^{b13}\) and become \(D_{b13} \rightarrow G^b9_{b5} \rightarrow F13+11\). \(^b\) Put another fifth in front of II-V-I and you have a VI-II-V-I sequence which takes two forms in *Fernando*: \(F#7 \rightarrow B7 \rightarrow E7 \rightarrow A\) at the end of the refrain and the \(F^b#m \rightarrow Bm \rightarrow E7 \rightarrow A\) vamp of the verses (pp. 98-103, 199-202).

\(^72\) Changes: jazz jargon for ‘chord changes’. Jazz Standards: see \(jazzstandards.com\) [181108], e.g. *All The Things You Are* (Kern, 1939; in Ab) whose harmony features eight II-V-I changes — with I on A\(b\), C, E\(b\), G (twice), E(F\(b\)) and A\(b\) (twice).

\(^73\) For the reputation of Swedish jazz in the USA, see Mischa van KAN (2017). See also \(W\) entries for Arne DOMNÉRUS, Lars GULLIN, Bengt HALLBERG, Yngve ÅKERBERG.

\(^74\) Swedish vocalists Alice Babs (\(W\) Swe-Danes, 1960) and Monica ZETTERLUND (1964, rec. with Bill Evans) could both deliver jazz lyrics convincingly in English.

\(^75\) After a few initial line-ups and group names in the mid-to-late 1950s The Spotnicks first formed under that name in 1961 (see ftnt. 79 and \(W\) Spotnicks EN [181114]).
can be summarised in three points. [1] They were technologically innovative and stylistically eclectic.77 [2] Along with the Ventures and the Shadows, they established the ROCK QUARTET* as default instrumental line-up for bands like the Beatles, Stones, Kinks, Who, Animals, etc. in the UK and, in Sweden, Mascots, Tages, etc.78 [3] Like the Astronauts, Fireballs, Tornados, etc., the Spotnicks adopted a name suggesting speed, high energy and/or cutting-edge technology.79 Their clear, modern-sounding electric music contrasted with the regressive MILKSAP* in Anglophone pop charts between the end of proto-rock (±1958) and the breakthrough of the Beatles (1963).80 However, despite their historical significance, the Spotnicks seem to have had less impact in their native Sweden than the Shadows did in the UK. There are several reasons for this lack of domestic success, some of which relate to differences between Britain and Sweden in the popular music landscape that sought to accommodate rock’n’roll in the mid-to-late 1950s.81 True, countless teenagers in both countries received an invigorating shot in the arm on hearing the likes of Elvis, Little Richard, Chuck Berry and their musicians for

76. This substantial success suggests that the Spotnicks can, along with the Ventures and Shadows, be considered leading figures in the STEEL WIRE* chapter of pop history (±1959-63) (see Glossary, p.471).

77. Apart from home-made valve amps and tape echo unit, the band’s instruments contained transmitters, made by lead guitarist Bo Winberg, so that they could play wirelessly and walk around the stage freely thirty years before Britney Spears could do so. Spotnicks hits covered a wide range of styles, including: [1] aeolian* and la-hexatonic* cowboy ballads (e.g. Ghost Riders); [2] Hispanic schlager (e.g. Amapola), bimodal Russian ‘folk’ tunes (e.g. Rocket Man/Полюшко-поле); [3] major-key breakneck bluegrass (e.g. Orange Blossom Special); [4] Klezmer-style Hijaz* (e.g. Hava Nagila); see Spotnicks, 1961-63 in RefAppx).

78. ROCK QUARTET* refers to the standard four-member line-up of an electrically amplified rock/pop ensemble consisting of lead guitar, rhythm guitar, bass guitar and drumkit.

79. Johnny & The Hurricanes (e.g. 1959a,b) was another contemporary combo with a high-octane name but, featuring saxes and a Hammond chord organ, they weren’t a ‘steel wire’ band. The Spotnicks, in keeping with the origins of their band name — the Soviet Sputnik that in 1957 became the first man-made object to orbit the earth—, recorded a series of tracks with futuristic titles, including Moonshot, Rocket Man, Space Party, Cape Kennedy and Space Walk (Spotnicks, 1962-65). They even wore space suits on stage until 1966. Later they also recorded Space Ship Rendezvous (1969) and even covered Telstar (1968 © 1962). See also: Surfin’ USA, Misirlou, Pipeline, Batman (Astronauts, 1963); Gunshot (Fireballs, 1961), Telstar (Tornados, 1962); Surf Buggy, Hot Rod Racer and Night Rider (Dick D’ALE, 1963).

the first time, but there were also important differences between the two regarding the development of pop music after the arrival of rock’n’roll. These differences, important to the understanding of Abba and Fernando, are linguistic, musical, sociocultural and political.

‘Joke rock’

The language of Sweden is Swedish, not English. Although the two languages share much in common in terms of syntax and vocabulary, they are phonologically quite distinct and very different in terms of prosody.*

In 1950s Sweden, twenty years before the spread of audiocassette technology and fifty years before YouTube, you couldn’t hear much English on a daily basis while in the UK it was the only official language and, as American English, also spoken by the 1½ million US servicemen stationed in the country between 1942 and 1963 (Craig, 2008: 3). There was no such US presence in Sweden. Moreover, in 1942 the American Forces Network (AFN radio) established its headquarters first in London, then in Frankfurt where much stronger transmitters provided excellent night-time reception to the 15% of AFN Europe’s audience who lived in the UK. In 1950s Sweden, on the other hand, listening to AFN seems to have been more an activity for radio

81. Despite 50 albums, 700 recorded tracks and an impressive skill set, the Spotnicks never really made it in Sweden after the arrival of the Beatles, possibly because, unlike the ‘fab four’, they didn’t write their own material and because they rarely included vocals: the instrumental advantage had, so to speak, become a disadvantage. Another reason relates to Sweden’s lack of skiffle and R&B in the 1950s and early 1960s (see p. 000 ff.).

82. Aged twelve and at school in Cambridge (UK), I was bowled over on hearing a 78 rpm recording of Elvis’s Hound Dog (1956) for the first time. Benny Andersson recalls his rock’n’roll epiphany, aged eleven and living in Stockholm, in similar terms. ‘I bought my first record in 1957 — Jailhouse Rock with Elvis Presley, with a great B-side: Treat Me Nice. From there on I didn’t really turn back’ (acceptance speech at induction into the Rock and Roll Hall of Fame, New York, 2010). The radical effects of rock’n’roll on young Swedes in the late 1950s are vividly narrated in Populärmusiken från Vittula (Niemi, 2000).

83. Spoken Swedish is a syllable-timed language (± equal time between syllables, as parodied by the Swedish cook in The Muppets) while English is stress-timed (± equal time between stressed syllables) with vowel values in intervening syllables reduced to /a/ or /i/. Phonologically, the two languages exhibit a fair number of mutually exclusive phonemes: ð θ w z ʒ ð s ʃ j tʃ ɹ θ ɹ a: æ au eː oː (standard UK English) don’t occur in Swedish while ç ʃ ʒ ð tʃ l ɛː oː u: u θ y: (standard Swedish) don’t exist in standard UK English.

84. Audiocassettes weren’t widespread until the 1970s. YouTube started in February 2005. In 1966-68 I was a language assistant (engelsk språkassistent) in Sweden. My job was to confront pupils with the sounds of English. [wɒtʃ] (watch) and [klaʊdз] (clothes) were two words that pupils found weird. English prosody was the hardest nut for them to crack.

85. In 1950s Sweden, on the other hand, listening to AFN seems to have been more an activity for radio
enthusiasts in rural areas. Furthermore, even if assimilating the US-American vernacular of rock and R&B lyrics was not without problems for British vocalists (how ‘American’ should you try to sound?), it was much harder for a Swedish singer to put across the everyday ‘down-home’ vernacular of the USA’s deep South, or of its urban ghettos, to a Swedish audience. Put bluntly, in 1960 you couldn’t expect Swedish vocalists to deliver the meaning and spirit of lines like ‘You ain nuthin budda houn dawg’ (Presley, 1956) or ‘Mama’s cookin’ chicken fried in bacon grease’ (Berry, 1960) to the folks in Västerås or Växjö who’d been raised on gammaldans and schlager (Fig. 76).

85. From 1951 the AFN at Frankfurt Höchst transmitted on 872 kHz at 150 kW, more than twice the power authorised for any AM station in the USA (Craig, 2008: 4). AFN’s music programming could not implement the segregated format radio system dominating the US airwaves in the interests of advertisers: AFN programming had to suit a socially and ethnically heterogeneous audience. Consequently, Hank Williams (e.g. Move It On Over, 1947) and Louie Jordan (e.g. Choo-Choo-Ch’ Boogie, 1946) could both be heard on the same wavelength as Bing Crosby, Count Basie and Beethoven.

86. [a] Norberg (1995), Svanberg (nd). An exception: Ola Stockfelt told me that his father, a dedicated jazz fan, had to rig up specialist gear on his third-floor balcony outside Uppsala to hear any jazz from AFN. [b] Charlie Norman’s AFN-Boogie (±1947) more likely derives from gigs he played for GIs in Germany than from being in an amateur radio club.

87. In UK pop-rock circles around 1960 there were three different linguistic strategies towards American English: [1] Cliff Richard and London pop DJs (e.g. Alan Freeman and, later, Tony Blackburn) adopted a variant of MID-ATLANTIC (W) that voiced /t/ between vowels (e.g. [ədə] for ‘a lot of’) or used an intrusive /r/ (e.g. [əbrə]); [2] Mick Jagger exploited the drawled vowels of Southern US speech in his renditions of R&B lyrics, for example [ˈpɔːnmə ˈhɔːrd ˈwɔunlɛmˈbiː] for ‘Pain in my heart won’t let me be’ (Rolling Stones, 1965b); [3] the Beatles used their own Liverpool variant of British English.
There seem to have been two basic approaches to the problem: EMULATION and SWEDIFFICATION (försvenskning). Emulation meant trying to master the sounds and mannerisms of Elvis, Little Richard, Chuck Berry, etc. Swedification involved concocting Swedish lyrics and creating Swedish adaptations of the US rock’n’roll sound, culture and aesthetics.

The first approach was convincingly pursued by Little Gerhard (e.g. Rip It Up, 1959) and Jerry Williams (e.g. Teddy Bear, All Shook Up, Sweet Little Sixteen, 1957-8). Many other artists seem to have struggled in their efforts. Indeed, it was common practice to imitate the prosody and general phonology of US rock’n’roll singers without much idea of what the words meant. This lexical lacuna didn’t matter when listeners were as ‘un-Anglophone’ as the vocalist. As long as it sounded right, the vocals could function paralinguistically and connote the consumerist enticements of postwar ‘America’, its youth, chewing-gum, fast food, sugary soft drinks and the chromium-88.

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88. [a] ‘The Karlsson family at Kafé Gnistan’, Västerås kvicksound.se/AnnaCarlsson.htm [181213]. Note the two full-size button accordions (see Fig. 63, p. 287). [b] Runes trio (accordion, bass, guitar) at Klavreström FOLKETS HUS,* c 30 km northeast of Växjö smålandsmusik-arkiv.nu/_tusen-och-en-natt/1001-10.html [181215]. [c] Västerås ([veste'r:o:s] pop. 122,000) and Växjö ([vek'hjo] 65,000) were in 2015 Sweden’s 6th and 19th largest cities. I chose them to represent ‘middle Sweden’ partly because: [1] their names alliterate; [2] Å, Ä and Ö make the names look unmistakably Swedish (Danish and Norwegian use Æ Ø, not Å Õ).

89. [a] LITTLE GERHARD (Karl-Gerhard Lundkvist): Rip It Up Little Richard (1956); JERRY WILLIAMS ([Sven] Erik Fernström): All Shook Up and Teddy Bear Presley (1957), Sweet Little Sixteen Berry (1958). [b] Little Gerhard became Lille Gerhard in 1961 and forsook rock for Swedish-language MoR pop. [c] Jerry Williams (1942-2018; fig.75b, p.340) was a consummate rock artist. His pronunciation of US-English was convincing, his bluenote intonation spot on, and his vocal delivery full of nervous energy, including his own Elvis-like grunts and gulps. His take on the songs he covered, including All Shook Up (‘de-shuffled’, slower) and Teddy Bear (breakneck tempo) often differed from the originals. His passionate 1984 rendition of Working Class Hero (Lennon, 1971) is one of the most powerful rock performances I ever heard. [d] Rock Olga (Birgit Magnusson) was another artist whose rock lyrics were delivered in convincing southern US English, as with the ‘loving’ [la:vɪ] and ‘kisses’ [ki:sɪs] in her 1960 version of What You’ve Done To Me (Anka, 1958). She could also produce convincing growls à la Big Mama Thornton (1952).

90. ‘Our archives contain several interviews with Växjö’s rock and pop pioneers. They tell us they didn’t know any English at all and that they just imitated the sounds as best they could without any idea of what they were singing about’ (email from Mathias Boström, Småländs Musikarkiv, 181217). Among the less convincing but better known practitioners of the first strategy were, in my opinion, Rock Ragge (1958-60), with his gulps and hicups à la Gene Vincent (1956) or Eddie Cochran (1959), and Rock Boris (1957) with his Swedish Js (‘yust’ [jast] instead of ‘just’ [dʒast]).

91. Reminder: English didn’t become first foreign language in Swedish schools until 1946.
trimmed tail fins of its gas-guzzling cars. Of course, delivering lexical gibberish with the sort of energetic commitment appropriate to any decent rock performance (the *Awopbopaloobopalamboom* effect) is in one sense incongruous, but it’s also liberating because it lets the music’s somatic and kinetic aspects come to the fore. Such incongruity has greater entertainment value if it’s also humorous.

Swedification, the second strategy for delivering rock’n’roll to ‘the folks in Västerås or Växjö’ often involved humour. However, instead of the dynamic between lexical gibberish and vocal commitment, this strategy relied for comic effect on the juxtaposition of a US rock’n’roll musical idiom, on the one hand, and, on the other, three singularly Swedish phenomena: [1] the artist’s Swedish name and identity; [2] the theme and cultural universe of the Swedish lyrics; [3] the Swedish language itself. None of these phenomena had previously been linked to rock’n’roll. These three incongruities were put to good use in *Varm korv boogie* (‘Hot Dog Boogie’) from 1959. [1: *artist*] It was written and performed by Owe Thörnqvist [u:vE tørnkvist], a pretty normal name for a Swedish male in the 1950s but about as ‘non-rock’n’roll’ as his golf shirt and tweed Trilby (fig. 77a). [2: *lyrics*] Instead of Chuck Berry’s flying Cadillac Deville and hamburgers sizzling at drive-ins on the New Jersey Turnpike, Thörnqvist treats his audience to witty lyrics about an ambulatory hot dog vendor in Uppsala who, obliged by health and safety regulations to abandon his trade, fixes guitar strings under his hot dog box and becomes an overnight

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92. cf. Sweden’s *raggare* ([W EN, SV] subculture with its roots in the mid-to-late 1950s and its devotion to large US cars like the 1960s Pontiac Bonneville. Elvis and Jerry Williams, as well as rockabilly artists like Ronnie Hawkins (e.g. 1959) are still revered by old *raggare*.


94. For the intentionally comic effects of US-American lyrics as gibberish in non-Anglophone cultures, see Italian Adriano Celestano’s exceptional *Prisencóninensíńciúsol* (1972), or Danish duo Sussi & Leo’s *Kirsten Klatvask fra Vejle* and its phonetic resemblance to ‘Creedence Clearwater Revival’ (Björnberg & Stockfelt, 1996). A different type of linguistic incongruity was used to great comic and sociocultural effect by German band EM:ZEH ([‘emtse:], i.e. ‘MC’). They performed tracks like *Beklopp* and *Wie spät et ess* (1993) as contemporary hip-hop with lyrics rapped in broad Kölsch, the local Cologne dialect that had no previous connection with sounds coming *Straight Outta Compton* (NWA, 1988) or The Bronx. Thanks to Markus Heuger (Cologne) for taking me to hear this excellent band in the mid 1990s and for follow-up information.

95. Thörnqvist’s name is about as inappropriate for a rock star as is ‘Joe Green’ for a 19th-century Italian opera composer (‘Joseph Green’ is a literal translation of ‘Giuseppe Verdi’).
rock sensation. It’s an amusing anecdote but without the commitment of Berry’s personal paeans to the pernicious postwar paradise of US consumerism — ‘anything you want, they got it right here in the USA’ (Berry, 1959). It would be another decade before Swedish artists started regularly making rock music with Swedish lyrics without comic intentions.

Fig. 77. (a) Owe Thörnqvist: Varm krov boogie; (b) Den rockande samen, Sven Gösta Jonsson, by the Arctic tree line in Swedish Lappland (both 1959)

‘The Rocking Sáme’ [ˈsɑːme] (Fig. 77b) adds another layer of comic incongruity to the mix in that he wasn’t just non-Anglophone: he wasn’t even ethnically Swedish but a son of the Sámi nation. The Sámi (‘Lapps’) were the only sizeable indigenous ethnic minority in 1950s Sweden and it’s likely that their way of life was viewed from the perspective of Sweden’s majority culture in terms of ‘native otherness’, possibly even ‘primitive’ enough to be cast as a Swedish parallel to the visible ethnic minority most closely associated with rock’n’ roll and R&B in the eyes and ears of white mainstream USA in the late 1950s. Whatever the case, there’s no mistaking the excessive

96. [a] Lyrics from Back In The USA (Berry, 1959): ‘I feel so good today… / Jet propelled back home, from overseas to the USA… / Looking hard for a drive-in, searching for a corner cafe / Where hamburgers sizzle on an open grill night and day / And a jukebox jumping with records like in the USA / I’m so glad I’m livin’ in the USA / Anything you want, they got it right here in the USA’. [b] Lyrics from You Can’t Catch Me (Berry, 1956b): ‘I bought a brand new airmobile / It was a custom made… Flight DeVille / With a powerful motor /… New Jersey Turnpike in the wee wee hours’, etc.


98. Ja, då ä då (Rogefält, 1969) is generally considered to be Sweden’s first rock album with lyrics entirely in Swedish.

99. In Norway and Sweden ‘Lapp’, ‘Lappish’, ‘Lappland’ etc. are pejorative designations, less so, it seems, in Finland (Lapin maakunta) and on Russia’s Kola peninsula (Лапландия).

100. See ‘Racism mot och diskriminering av samer’ (nd): link in RefAppx (p. 527).
Sámi stereotypes in the lyrics to *Jokkmokk rock* (Jonsson, 1959):¹⁰¹ they include hordes of rowdy ‘Lapps’ riding reindeer, bears or river logs into town where they *yoik* like howling wolves, dance the ‘Jokkmokk rock’ and kick up a ruckus you can hear ‘all the way to Vladivostok’.¹⁰²

Like *Varm korv boogie* and *Jokkmokk rock*, the lyrics of Thörnqvist’s *Rotmos rock* (1956)¹⁰³ and *Auktions rock* (1957), as well as Rock Olga’s *Barnvaktsboogie* (1961), are peppered with humorous references to mundanities like babysitting (*barnvakt*), coffee, *Folkets Park,* a grocery store (*specieriaffär*), hot dogs (*varm korv*), mashed swede (*rotmos*), a moonshine still (*destilleringsapparat*) and the state liquor store (*Systembolaget*). Localities mentioned in the lyrics tend to be equally unglamorous and vocalists often use a generic regional backwoods accent to both enhance self-deprecation and to celebrate being lower-class.¹⁰⁴ These aspects of ‘joke rock’ owe much to *BONDKOMIMK* [bu:n kɔˈmi:k],¹⁰⁵ a type of rustic comedy with roots in nineteenth-century rural Sweden and which remained popular until the 1940s. Indeed, *bondkomik*

101. Jokkmokk ([ˈ jmpɔk], pop. 3,000), on the Arctic Circle in Swedish Lappland, has a 500-year-old February market (*Jokkmokksmarknaden*) and is centre for several Sámi cultural institutions.

102. ‘De rider på renar och björnar i flock / Och kommer på älven på en timmerstock / Att dansa på marknå’n en Jokkmokkkrock / Och ylande vargar kommer i flock / Och lapparna *(sic)* jojkar… *(YOIK: see W EN joik, W sv jojk) / Så det hörs bort till Vladivostok’ (note the six [ɔk] rhymes); complete lyrics with English translation: [Discogs/JokkmokkRock.htm](http://Discogs/JokkmokkRock.htm) [181224]).

103. Rotmosrock ([ˈrJuːtmuːsɹak], 1956) has fast rhythmic flow, uses enjambments, irregular phrase lengths and irregular rhyme schemes similar to those favoured by seasoned rappers (Adams, 2009). Rotmos means mashed root vegetables, including swedes (*kålröötter*), carrots (*morötter*) and parsnips (*palsternackor*) but not potatoes; it often accompanies *korv* (*≈ sausage*). The Swede/swede (*svensk/kålrot*) pun may (or may not) be intentional.

104. Thick L-s and ‘peasant’ vowels (e.g. /ɛ/ → /e/, /ɔ/ → /o/ or /œ/, often transcribed as ‘ô’) are used in the generic rusticification of Swedish lyrics, e.g. *Auktions rock* [auktʃuːnsɹak] (Thörnqvist, 1957). For more ‘hick Swedish’ (*bondsvenska* [bu:nsvEnska]) linked to rock’n’roll, see Martin Ljung’s ‘Rock Fnykis’ stand-up routine (1958). See also Gösta ‘Snoddas’ Nordgren’s (non-rock) *Flottarkärlek* (= ‘Log Driver Love’, 1958). NB. The Swedish noun *bonde* ([ˈbuːnde] = lit. ‘farmer’, ‘peasant’) has pejorative connotations in compounds like *bondlurk* (= hick, yokel, redneck, bumpkin, woollyback), *bondvischan* (= backwoods, the sticks, boondocks) and *bondpermis* (French leave, AWOL), while *bondförnuft* and *bondförstånd* (= simple common sense) are positive concepts.

105. *BONDKOMIK* (= ‘peasant comedy’; see also footnote 104) is similar to *buskis* (sv ≈ ‘bush burlesque’). A possible cultural relative in Britain might be the urban, burlesque, music-hall style of George Formby Jr (e.g. 1936, 1937) who, in numerous films and armed only with naïvety, honesty, common sense, cheery humour, double entendres, a Lancashire accent and a ukelele, always outsmarts the sleazy, conniving posh guy and wins the leading (posh) lady’s heart (and money).
strongly influenced later types of mainstream urban entertainment in Sweden, either more directly, as in the songs of Thore Skogman (1962, 1965, etc.), or via the *revy* tradition ([*re*ˈvːi:] ≈ revue) that arose in the mid nineteenth century and remained popular throughout the twentieth century. *Revy* lyrics were usually in cleverly crafted vernacular Swedish, and the genre’s default tonal idiom was dominantal, resembling *gammaldans* (p. 285 ff.), or Taube-style *visor* (p. 308 ff.), or schlager, jazz standards, tunes from operettas and musicals, etc. This doesn’t mean that other musical idioms were excluded from the *revy* tradition, merely that they tended to be treated as pastiches of the idioms they represented. Pastiche was regularly used when the *revy* song’s lyrics dealt with a topical issue involving what, relative to the default *revy* idiom of the time, appeared to be a *musical* novelty, such as the ‘jazz’ in *Jazzgossen* (Karl Gerhard, 1922), or the ‘swing’ in *Swing it magistern!* (Sjöblom, 1940), or the ‘boogie’ in *Johanssons boogie-woogie vals* (Ramel, 1944), or the ‘blues’ in *Gräsänklingsblues* (Ramel, 1954), or the ‘calypso’ in *Naturbarn* (Ramel, 1957), or the ‘rock’ in *Rotmos rock* (Thörnqvist, 1956).

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106. See, for example, the following Skogman songs: *Dalatwist* (‘Dalarna Twist’, 1962) and (all from 1965) *Pop opp i topp* (= ‘Pop Up On Top’), *Twist till menuett* (‘Twist To Minuet’), *Dra ända in i Hälsingland* (= ‘Go To Hellsingland’) and *Surströmmingspolka* (‘Rotten Herring Polka’). Note the intentionally incongruous, humorous aspect of these song titles.

107. **[a]** Important *revy* figures include: [1] Ernst Rolf (e.g. *Bättre och bättre dag för dag* (1924), *Happy Days Are Here Again* (1930), *Ge den åt mig* (1931)); [2] Karl Gerhard (e.g. *Jazzgossen* (1922), *Den ökända hästen från Troja* (1940); see RefAppx (pp. 511, 529) for more detail); [3] Povel RAMEL (e.g. *Johanssons boogie woogie vals* (1944), *Naturbarn* (1957)) and [4] Hasseåtage, i.e. wordsmiths Hans Alfredsson and Tage Danielsson (fl. 1960-1985). Owe THÖRNQVIST (*Rotmos rock, Varm korv boogie*, etc.) was basically a revyartist, joining RAMEL, Hasseåtage and Martin LJUNG in several 1960s *revy* productions. **[b]** Several prominent *revy* artists (e.g. Thörnqvist, Ramel, Alfredsson, Danielsson) had a background in Swedish student revues (*STUDENTSPEX* [sv]). Such revues, with origins in the nineteenth century, remained a standard, often studentesque, feature of university life throughout the twentieth century and fed into the *revy* tradition. Their reliance on satire and topicality to produce comic effect may well have contributed to the ‘metarock’ distancing aspect of swedified rock’n’roll (see page 352).

108. *Jazzgossen* ≈ The Jazz Lad; *magistern* = ‘sir’ (male teacher); *Gräsänkling* = grass widower. *Johansson’s Boogie-Boogie Waltz* is mainly in $3\over 4$ (waltz boogie) instead of $2\over 4$ (normal boogie). Note Ramel’s incongruous pairing of *gräsänkling* (middle-class white Swedish male) with ‘blues’ and of ‘Johansson’ plus ‘waltz’ with ‘boogie-woogie’. Here are six non-rock but similarly studentesque Ramel titles (see fn 107b): *Falukorven, Sprutt sprudelia, Birth of the gammaldans, Knackelibang på dörren, The sukiyaki syndrome* (racist), *Naturbarn* (less racist), *Det glada fjutitalet* and *Far jag kan inte få upp min kokosnöt* (ex. 143, p. 181).
Restricting this account to rock’n’roll as a cultural novelty in late 1950s Sweden and polarising the issue somewhat, swedified rock’n’roll numbers can in general be understood as displaying rock’n’roll more than actually being it: they became a sort of ‘metarock’ because they drew attention to rock as a phenomenon rather than providing immersion in it.109 This ‘meta’ aspect is indicated by insistence on the word ‘rock’ (or ‘boogie’) in swedified rock’n’roll song titles, compared to the word’s relative absence in titles recorded by the US doyens of ‘classic’ rock’n’roll. Put bluntly, titles of rock songs recorded by Chuck Berry, Little Richard and Elvis Presley didn’t seem to need so much verbal branding as rock because they were rock ’n’ roll.110

That said, there were between 1955 and 1962 several rock-labelled hits in the USA. At least three of these sang the praises of rock ‘n’ roll as a topical trend — Rock Around The Clock (Haley, 1955), Rock & Roll Is Here To Stay (Danny & the Juniors, 1957), That Is Rock & Roll (Coasters, 1959) — , while at least three others involved comic pairings of ‘rock’ with unlikely style partners — Rock & Roll Waltz (Starr, 1956), Limbo Rock (Checker, 1962) and the march from Tchaikovsky’s Nutcracker Suite (1892) ‘rocked up’ into the instrumental hit Nut Rocker (B Bumble and the Stingers, 1962).111 Rock novelty numbers were also produced in Britain, most famously Rock With The Caveman (Steele, 1956) which was variously dismissed as ‘a bland, formulaic effort at rock and roll’ and as ‘pseudo rock’.112 It belongs to the same basic JOKE ROCK subgenre as Varm korv boogie and Jokkmokk rock, more precisely to the ‘caveman joke rock’ sub-subgenre that also includes Brontosaurus Stomp and Alley Oop.113 On the other hand, Move It (Cliff Richard and the Shadows, 1958)114 is widely credited as Britain’s first proper rock recording.115 It’s also one of the thirty-odd R&B and early rock originals covered by the Beatles between 1960 and

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109. The background to this mini-Verfremdungseffekt is mentioned in footnote 107b.
110. Out of hundreds of rock’n’roll tracks by those four artists I could find only find five unequivocal exceptions, four by Berry — Rock & Roll Music (1957), Reelin’And Rocking (1958), Sweet Little Rock & Roller (1959), Let It Rock (1960) — and one by Elvis — Jailhouse Rock (1957). Rock-A-Hula Baby (Presley, 1961; from Blue Hawaii) is really a curiosity item and I found no rock-labelled titles by either Jerry Lee Lewis or Little Richard.
111. Nut Rocker featured bar-room piano, guitar solo and legendary rock/R&B drummer Earl Palmer (see also fnt 112b). Other contemporary US rock ‘n’ roll songs with ‘rock’ titles and lyrics were Rockin’ Robin (Bobby DAY, 1958) and Twenty-Flight Rock (Cochran, 1959). Red River Rock and Reveille Rock (Johnny & the Hurricanes, 1959) were both instrumentals.
1965. That's a sizeable proportion of the band's total repertoire at the time and it's where musical differences in postwar pop history between Sweden and Britain become most apparent.

**Flat sevens v. Swedishness**

Almost all the thirty-odd Beatles covers just alluded to follow a basic 12-bar blues formula. Move It is one of those covers and so is the tune into which it segues: Wynonie Harris's Good Rockin' Tonight (1948). Moreover, almost everything recorded by the Rolling Stones before Out of our Heads (1965), plus a fair number of hits by the Animals (1964-5) and other British bands of the time, follow a basic 12-bar blues scheme that was stock-in-trade among pop and dance band musicians I met in the UK before I left for Sweden in 1966. But in 1971, when I started teaching aural keyboard skills in Gothenburg, I noticed that several students were strangers to the 12-bar-blues matrix. Some were also reluctant to include 'flat seven' (b7) in tonic chords as default sonority (I7) on which to start (ex. 197, p. 355), continue (ex. 198) and end (ex. 199) songs in a blues-related style. That apparent
aversion to $I_7$ struck me as odd because of the chord’s ubiquity not just in many popular 12-bar-blues pieces but also in numerous Beatles tracks that weren’t strictly R&B, e.g. *I Saw Her Standing There* (1963); *Can’t Buy Me Love, She’s A Woman, I Feel Fine* (1964); *The Word, Drive My Car* (1965); and *Taxman* (1966, ex.197), as well as in widely heard recordings by other artists.\(^{122}\)

In short: [1] despite the presence of the twelve-bar blues matrix in around thirty and of $I_7$ in around fifty Beatles recordings;\(^ {123}\) [2] despite the international popularity of the Beatles in the 1960s and early 1970s; [3] despite the ubiquity of R&B sounds made by other internationally known bands of the 1960s; and [4] despite a growing interest for blues-related music in late-1960s Sweden;\(^ {124}\) *not a single* Abba *track uses a twelve-bar blues or a tertial flat seventh chord on the tonic* ($I_7$).\(^ {125}\)


117. *Move It* and *Good Rockin’ Tonight* are in the same outtake track on \(\bigodot\) Beatles (1994a/1969).

118. See, for example, *Route 66, Carol, Can I Get A Witness, Walking The Dog, Little By Little, Little Red Rooster, Off The Hook, Around And Around, Grown Up All Wrong, I Can’t Be Satisfied* (Rolling Stones, 1964-1966); and, by the Animals, *Boom Boom, Take It Easy, For Miss Caulker, I’m Crying, Goin’ Down Slow* (1964-1966); see also RefAppx for R&B track listings on the albums *Kinks* (1964) and *The Five Faces of Manfred Mann* (1964).

119. For example, I think it was my ability to provide suitable piano sounds for *Smokestack Lightning* (Howlin’ Wolf, 1956) and *Hi-Heel Sneakers* (Tucker, 1963) that helped persuade Mike Finesilver and Pete Kerr in Manchester to let me join their R&B band in 1965.

120. Franco Fabbri (\(\bigcirc\) 190121) attested to similar unfamiliarity with the 12-bar blues as structuring principle among Italian musicians in the 1960s.

121. Bernt Andersson* (\(\bigcirc\) 190121) reported similar instances of aversion to $I_7$ among musicians playing gammadans, visa and schlager. ‘It sounded wrong’ [to them], he recalls. ‘V7 was OK but not flat seven on the tonic!’ Owe Thörnqvist concurs: when recording *Auktions rock* in 1957 he had to tell seasoned session (jazz) pianist Rolf Larsson to play sevenths ‘all the way through’ (lira septimor rakt igenom); Larsson got up from the piano in protest and told Thörnqvist to do the piano backing himself (04:07 in *LIVET ÅR EN FEST* #60, \(\bigotimes\) 2013).
Ex. 197. D7 as opening and ongoing tonic chord (I7) in *Taxman* (Beatles, 1966)

![Ex. 197. D7 as opening and ongoing tonic chord (I7) in *Taxman* (Beatles, 1966)](image)

Ex. 198. Bb7 as ongoing tonic chord (I7) in *Nadine* (Berry, 1964)

![Ex. 198. Bb7 as ongoing tonic chord (I7) in *Nadine* (Berry, 1964)](image)

Ex. 199. G7 as final tonic chord (I7) at end of generic slow piano blues

![Ex. 199. G7 as final tonic chord (I7) at end of generic slow piano blues](image)

Of course, there’s no reason why Abba or anyone else should use 12-bar blues patterns or b7s in their music but ‘why not?’ is an equally fair question, except that it could be interpreted as assuming that a foreign musical culture


123. Half of those were issued on regular albums and singles, half on specialist collections (Beatles, 1994a/1969; 1994b/1965).


Tagg: Fernando the Flute (IV) — 10. Schlager, rock & Social Democracy

(here Anglophone rock/pop) can be assimilated wholesale into a pre-existing cultural environment (here the visa and schlager world of Abba in the early 1970s) without overwriting the host culture. That’s why it’s better to identify which traits of a foreign music culture are assimilated into a ‘home’ tradition and which aren’t. It’s a matter of perceived compatibility.126

As we saw in the case of Waterloo (p. 332 ff.), Anglophone pop/rock traits of groove, timbre, tempo, metre, instrumentation and sound production seem to have been perceived as compatible with the Swedish popular music tradition to which Abba’s members belonged. Tonal parameters, on the other hand, did not follow suit. Much of Sweden’s mainstream tradition, including Abba, hung on to its dominantal sound — to $\hat{I}$ and $V\rightarrow I$— and shunned $I^7$ and $bVII\rightarrow IV\rightarrow I$.127 The apparent reluctance to accommodate $I^7$ aligns with comparisons already drawn between Abba’s sense of tonality in the early 1970s and most rock music of the day (pp.329-333), as well as with differences between the melodic modes of Swedish and of British/North American folk music (p.318). It’s almost as if dominantal tonality resonated with a particular sense of Swedish cultural identity.128

That distinctiveness was, as we have seen, rooted in a well-established and flourishing set of popular music traditions (gammaldans, visa, ‘hymnal hits’, schlager, revy, etc.) which in their turn were linked to aesthetic values, social formations and identities, as well as to national institutions, very few of which were at that time equatable with those of the Anglophone world. Among such ‘unequatable’ music-related identities were: [1] differences between youth subcultures in Sweden and the UK during the 1950s;129 [2] variations in the status and social habitat of jazz in the two countries;130 [3] the dominance of the Social-Democrat labour movement in Swedish mainstream politics between 1932 and 1976.131

126. Incompatibility can be physical and/or technological (e.g. instruments unable to produce certain sounds, venues acoustically unsuited to certain musics) but is more likely to be cultural, i.e. [re-]producible but culturally alien.

127. While $II\rightarrow V\rightarrow I$ takes two dominantal, ionian steps anticlockwise, $bVII\rightarrow V\rightarrow I$ takes two plagal, mixolydian steps clockwise round the key clock to reach the tonic (Tagg, 2015: 430).

128. In Music’s Meanings (Tagg, 2013: 306, 332-3, 525-6) I argue that both instrumental timbre and mode are commonly used parameters of expression for geo-ethnic connotation. In Fernando musemes 1a and 1b (‘quena’ and ‘charango’; see pp. 77-81, 86-89) are ethnic genre synecdoches defined by instrumental timbre. The dominantal tonality of Fernando and the schlager/visa tradition to which it belongs is a ‘non-negotiable’ style indicator, a constant of the piece and style to which it belongs.
The last of these is of particular relevance to the issue of popular music and ideology in twentieth-century Sweden, including Abba and the ‘alternative music movement’ (progg, p. 375 ff.).

‘Folkhemmet Sverige’

As noted in chapter 9 (p. 285), gammaldans was in the mid 1960s still Sweden’s most popular genre by far. It was, I wrote, ‘a largely proletarian affair’ that had been ‘a sort of Saturday-night soundtrack to the country’s transition from a rural to an urban economy’ (p. 289). The dominant political force during that transition was Sweden’s Social-Democrat labour movement,131 including the youth organisation which organised the midsummer gammaldans festivities advertised in Figure 65c (p. 291).132 More importantly, the Social-democrats were closely linked to the Trades Union Congress (LO), the Worker’s Education Association (ABF), the Folkets Park* movement and, most notably after the second Social-Democrat election victory in 1932, to welfare measures in the fields of education, health, housing, pensions, etc. To grasp the radical effects of these reforms on Sweden’s popular majority, let’s focus briefly on the visually most striking area of reform: housing.

129. An example: while British Teddy Boys/Girls and Swedish raggare (a ka sunar/dorisar) were both 1950s working-class ‘tribes’ with a taste for rockabilly and xenophobia, their more ostentatious expressions of group identity were different: raggare splurged out on gas-guzzling ‘American’ cars, the Teds on flamboyant clothing resembling that of an Edwardian dandy. Teddy-Boy garb also resembled that of Sweden’s more middle-class swingpjätter (W190501) whose sartorial tastes were influenced by the ‘zoot suits’ favoured by swinging African-American and Latino males in 1940s New York (not very xenophobic).

130. In early 1970s Gothenburg, jazz seemed to me to have become an established middle-class alternative to both the euroclassical tradition and to Swedish popular music of the day (gammaldans, schlager, etc.). Hoola Bandoola’s* band members expressed similar views (Svedberg 2009). Some types of jazz (e.g. trad., swing) reached quite large audiences, while others had a more avantgarde appeal (e.g. bebop), being adopted into music college programmes and broadcast on Sweden’s ‘art music’ radio channel (SRP2).

131. The Social-Democrats governed Sweden continuously, either with an absolute majority or as biggest coalition partner, from 1932 to 1976; see also [Social Corporatism, Swedish Social Democratic Party [190505], and footnotes 132, 137, 138. For orthographic distinction between Social Democrat, Social-Democrat, social democrat, etc., see Glossary, p. 470 ff.

132. Munksunds SDUK (see Wsv Sveriges Socialdemokratska Ungdomsförbund (SSU)). Midsummer 1931 was just a few weeks after the infamous Ådalen shootings (Wsv). In 1931 the Munksund (Wsv) sawmill and pulp mill employed 1,400. Piteå/Munksund, in northern Sweden, has been a traditional bastion of the labour movement.
Figure 78a and b (below) show the sort of conditions endured by countless families at the mercy of landlords and developers exploiting an unregulated property market (‘free enterprise’) in the early decades of the previous century before responsible housing projects and policies were enacted by the Social-Democrat government in the 1930s (e.g. Fig. 79).

Fig. 78. (a) Mother and six children outside their one-room shack, Stockholm, 1903.133 (b) Family eviction in the snow, Stockholm, 1910s.133

Fig. 79. Affordable housing for young families, Traneberg (Stockholm), 1937.134

133. [a] From Bostadsförhållanden i Stockholm 1903. 1 room; ceiling height 145-185 cm, 7 occupants; 8.8 m² / 6.6 m³ per person; [b] © Axel Malmström, Stockholms stadsmuseum.
134. Högklintsvägen, Traneberg; © Nils Åzelius, Stockholms stadsmuseum.
Here it’s worth bearing in mind that by 1903 (Figure 78a), one quarter of the population had emigrated to the USA\textsuperscript{135} and that many of those emigrants had already fled rural poverty in search of work in Swedish cities, only to end up in urban misery, often as beggars or in prostitution. In short, ‘America’ had become the only solution for hundreds of thousands of Swedes whose mass emigration didn’t fully peter out until around 1930.\textsuperscript{136} It’s also worth considering that the little girl carried by her mother in Figure 78a would have been in her thirties if she’d managed to survive until 1937, the year of the new housing project shown in Figure 79. Maybe that little girl, by then herself a mother, could have moved with her own children into one of those nice, new, clean, modern, solidly built apartment blocks, where the young family could have rented an affordable flat with double glazing, central heating, bathroom, indoor toilet, electricity and hot-and-cold running water.\textsuperscript{137} Her children, born around 1920, would have progressed with her from a precarious and degrading ‘before’ to a secure and decent ‘after’. Such unequivocally positive change, coupled with reforms in health, education and social insurance, all motivated by core values of equality and solidarity, engendered a sense of loyalty and trust in the political system that had lifted them out of misery. Social-democrat ideologues envisaged this new society metaphorically as a home where every citizen, including the girls in Figure 78a and the women and children in Figure 79, could live decent lives and feel part of a justly run national community. That community became popularly known as \textit{Folkhemmet}\textsuperscript{*} Sverige (≈‘Sweden as the home of its people’).\textsuperscript{138} Its values would be passed on from the little girl’s children to her grandchildren, i.e. to my Swedish contemporaries, born in the 1940s.\textsuperscript{139} However...

By the mid 1960s, when the little girl’s grandchildren were in their twenties, Social Democracy had become harder to assess in uniquely positive terms. One problem was that the circumstances under which it had been able to implement its egalitarian reforms had changed (§2, below), another that the re-

\textsuperscript{135} By 1900 Chicago had overtaken Gothenburg as the world’s second largest Swedish city.
\textsuperscript{136} For Swedish emigration and urbanisation facts, see Beijbom (1996) and Ylander (2003).
\textsuperscript{137} The building in Fig. 79 looks like a typical \textit{HSB-hus}; see \textit{HSB*} in Glossary (p.459).
\textsuperscript{138} For analysis of the \textit{Folkhem} concept, promoted in 1920 by Social-Democrat father figure and party leader Per Albin Hansson (\textit{Wsv}, 1885-1946), see \textit{Wsv Folkhemmet} [190521].
\textsuperscript{139} One obstacle to all this passing on of values might be the need to repress the shame and trauma of having had to live in penury: ‘it’s too painful to even think about’, so to speak.
alpolitik\textsuperscript{140} it either chose or felt obliged to adopt often involved action that flew in the face of the movement’s core values of democracy, solidarity and equality. Some of those problems, summarised next (§§ 1-7), paint a rough picture of the political background against which the cultural confrontation between Swedish mainstream popular music and progg music, discussed in Chapter 11, can be better understood.

\[1\] \textit{Saltsjöbaden}. Much of Social-Democrat politics in twentieth-century Sweden was bound up with efforts to stabilise the nation’s labour market. In the early decades of the century, emigration was clearly a crucial issue (p. 359). Workers wanted to get rid of the atrocious conditions driving so many to leave the country, while capitalists saw the haemorrhaging of the nation’s work force as prejudicial to production and profits. The main disruption to industry at that time came from the numerous strikes against starvation wages, abysmal working conditions and deficient or non-existent social security. The Social-Democrat response was to focus on a stable labour market as point of common interest between labour and capital. The trade-off for capitalists was that in return for increased contributions to the public purse they would be spared industrial disruption and be able to manage business more efficiently. For workers, progressive reform in health, housing, education, etc. was contingent on a healthy national economy and on concord in the labour market. It was in 1938 at Saltsjöbaden\textsuperscript{*} that a central agreement was finally reached between the Trades Union Congress (LO) and the Confederation of Swedish Employers (SAF).\textsuperscript{141} The Saltsjöbaden Agreement (\textit{Saltsjöbadsavtalet}) became a cornerstone in the Social-Democrat \textit{folkhem}\textsuperscript{*} project.\textsuperscript{142} One major problem with the agreement was that, by radically centralising labour market negotiations (central bargaining), it often blocked and even outlawed democratic initiatives from union members at the local level, a development that led to its own sort of unrest and disruption (§§2-3).

\textsuperscript{140} ‘Politics based on realities and material needs rather than on morals or ideals’ (\textit{OED}).
\textsuperscript{141} The \textit{Saltsjöbaden Agreement} (\textsuperscript{N} 190519) is called \textit{Saltsjöbadsavtalet} in Swedish. LO (\textit{Landsorganisationen}) is the national umbrella organisation for Social-Democrat-affiliated trades unions. SAF stands for \textit{Svenska Arbetsgivareföreningen}. \textit{Saltsjöbadsandan} (‘the Saltsjöbaden spirit’) is shorthand for the centralised class collaboration between labour and capital.
\textsuperscript{142} \textit{Folkhem} = Sweden as the home of its people. See Glossary p. 456 and footnote 138.
[2] Disappearing conjuncture. The conjuncture underpinning the original Salt-
sjöbaden Agreement (§1) did not last forever. As long as the demand for
labour was high and unemployment low, as long as the national economy
was expanding and before it was swallowed up by global capital, the ‘Salt-
sjöbaden spirit’ of class collaboration could be followed using a Keynesian
model of state intervention (state corporatism\textsuperscript{ú}) to mop up the mess
made by capitalism and its Holy Market.\textsuperscript{143} When conditions changed or when
the work force was ridden over rough shod, the class collaboration model
failed, as manifested in the Metal Workers’ strike of 1945\textsuperscript{144} and the strike at
LKAB (1969-70).\textsuperscript{145} A recurrent symptom of system malfunction on such
occasions was the mistrust felt by union rank and file towards the union
bosses (\textit{fackpampar}) they paid to represent them in centralised bargaining.\textsuperscript{146}

[3] Monopolisation. The ‘democracy’ in ‘Social Democracy’ was supposed to
mean more than just voting in elections every few years. It was also origi-
nally supposed to involve power sharing and increased economic equality.
Some parts of the Saltsjöbaden Agreement directly obstructed that process,
not least the infamous Paragraph 32 which gave employers the unilateral
right to hire and fire as they saw fit.\textsuperscript{147} Another blow to economic democra-
tisation was the abandonment of the Employee Funds scheme (\textit{löntagar-
fonderna}), according to which an increasing proportion of company profits
was to have been shared with the workers and their unions.\textsuperscript{148} Instead, Swe-
den became, under successive Social-democrat governments, one of the
world’s most monopolised capitalist nations. By the early 1960s, the vast
majority of the nation’s wealth was in the hands of just a few families.\textsuperscript{149}

\textsuperscript{143} Mopping up the mess caused by capitalism is one of the liberal democratic state’s main
tasks. See, for example, \textit{How FDR Saved Capitalism} (Lipset & Marks, 2001) and ftnt 151.
\textsuperscript{144} Strike involving 120,000 workers, Feb-June, 1945; see \underline{W}sv \textit{Metallstrejken 1945} [190519].
\textsuperscript{145} LKAB = \textit{Luossavaara-Kiirunavaara Aktiebolag}; state-owned iron mining company with
mines at Kiruna and Malmberget in Swedish Lapland. The LKAB strike (\underline{W}sv \textit{Stora gruv-
strejken 1969–1970}) was particularly embarrassing for the Social Democrat establishment
because: [1] LKAB was a nationalised industry that tried to impose an unreasonable piece-
work system and treated the workers disrespectfully; [2] central union bosses declared
their members’ industrial action ‘illegal’ even though the workers had voted democrati-
cally and unanimously in favour of the strike.
\textsuperscript{146} \textit{Fackpamp} is a popular pejorative word meaning trade union big shot/fat cat.
\textsuperscript{147} \underline{W}sv \textit{Paragraf 32}. The ‘illegal’ LKAB strike actually helped get rid of Paragraph 32!
\textsuperscript{148} See \underline{W}sv \textit{Löntagarfonder} and \underline{W} Employee Funds [190523].
\textsuperscript{149} See Hermansson’s (1965) account of Sweden’s 15 families (Wallenberg, Bonnier, etc.).
Commie bashing*. Another sad aspect of Social-Democrat politics was the marginalisation of those who advocated democratic socialism — a SOCIALIST DEMOCRACY — rather than a capital-friendly bourgeois democracy tempered by egalitarian reform — SOCIAL DEMOCRACY as, so to speak, capitalist society’s emergency, cleaning and waste management service providers. Unfortunately, progressive reforms could be (and were) attacked, worn down and eventually neutralised as the power of private capital became greater than that of the state. However obvious that observation may seem in hindsight, if you dared criticise as an illusion the belief that justice and equality were attainable solely through reform inside the system, you’d be cast out by the Social-Democrat establishment and branded a troublemaker or, worse, a communist. Social-Democrat commie bashing became commonplace, even policy, after World War II as Sweden looked west for Marshall Plan money. Indeed, in 1948, several years before the USA’s worst witch hunts, prime minister and Social-Democrat party leader Tage Erlander proclaimed: ‘We have to turn every trade union into a battlefield against communism’. Social-Democrat commie bashing meant treating socialist allies as traitors. That demonisation also prevented the dialectic between reform and revolution from being used as a catalyst for developing dynamic strategies for democratisation. Put bluntly, class collaboration became Social-Democrat doctrine. Consequently, during the Cold War it wasn’t speculative finance capitalism but the war-ravaged USSR (‘commies’) that became prime target for demonisation. This political spin also distorted historical truths about World War II, most notably through virtual silence about the 25 million Soviet war dead (13% of the population) compared to the 451,000 Brits (0.9%) and 400,000 US Americans (0.3%) who lost their lives but who, unlike the Soviets, repeatedly ‘won the war at the cinema’.

150. Clarification (2019): US senator Bernie Sanders (Vermont) describes himself as a democratic socialist but is in fact a social democrat.

151. ‘The liberty of a democracy is not safe if the people tolerate the growth of private power to a point where it becomes stronger than the democratic state itself. That in its essence is fascism: ownership of government by an individual, by a group, or any controlling private power.’ (F D Roosevelt: ‘Simple Truths message to Congress’, 1938-04-29).

152. Sweden was one of the countries included in the Economic Cooperation Act, signed into law on 1948-03-04 by President Truman (Marshall Plan [190527]).

153. See Berg (1982) and Blomqvist (nd: 118); see Erlander’s Kampen mot kommunismen (‘The struggle against communism’ bj63piW6mP0 [190519]), 1948-03-08, <1 year before the event in footnote 152). Commie bashing is understandable (not excusable!) if you consider only the Stalinist stance held by a significant minority of communists at that time.
[5] *Neutrality.* Although Sweden was officially neutral during World War II, its government, with Social Democrats at the helm, let the Nazis use the nation’s railways for: [1] transit of combatants between Germany and occupied Norway; 155 [2] transit of Nazi troops and arms through Sweden to fight alongside their right-wing nationalist allies in Finland against invading Soviet ‘commies’. 156 Moreover, 90% of Sweden’s wartime iron ore export went to Nazi Germany whose steel industry relied to a large extent on high-grade Swedish iron ore to manufacture arms for the Reich’s theatres of war, including Finland, the USSR, North Africa and the Luftwaffe’s bombs over Britain. 157 After the Nazi defeat at Stalingrad in February 1943, Swedish neutrality gradually veered towards the winning allied side. Here it’s important to add that Sweden’s ethically dubious compromises with neutrality during World War II — ‘non-belligerence’ might be a more accurate term — can be seen as *realpolitik* that also had some positive outcomes. 158

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154. [a] *World War II casualties* [190527], section ‘Human losses by country’. % = Deaths ÷ Population × 100. Top nation on the WWII deaths list is Poland with 17% deaths (1 in ±6), followed by the Soviet Union (1 in ±8 or 13%) compared to the UK (<1%) and the USA (0.3%). Allied lives sacrificed (in Normandy, Burma, Coventry, etc.) are of course no less important than Soviet deaths. There were simply much fewer of them. (For the concept of ‘winning war at the cinema’ see page 247.) [b] After the war (1947-53), and in return for state-of-the-art US reconnaissance equipment, ‘neutral’ Sweden ran numerous spying errands in the Baltic for the USA against the Soviet Union (sv Catalinaaffären [190602]).

155. Transit type 1, a k a *permittenttraffik.* Between 1941 and 1943 Swedish Rail (SJ) carried more than a million German soldiers in each direction between Trelleborg (southern tip of Sweden) and Norway, using the following routes: [1] via Gothenburg and Kornsjø to Oslo; [2] via Östersund and Storlien to Trondheim; [3] via Boden and Riksgränsen to Narvik (see *Sveriges militära beredskap 1939–1945* (1982: 498), cited in *Transit of German troops through Finland and Sweden*). There’s no room here to discuss the highly irregular transport of German artillery via Storlien, nor the clandestine shipment of heavy water (for nuclear bombs) from Rjukan (Norway) or Ljungaverk (Sweden) to Germany.

156. [a] Transit type 2 mainly used the iron ore line (*Malmbanan*) from the North Sea port of Narvik (Norway) via Kiruna (Swedish Lappland) and Boden; thence to the Swedish-Finnish border at Haparanda-Tornio. This transit was a flagrant breach of Sweden’s neutrality because it involved ‘the transfer of Germany’s fully armed and combat-ready 163rd Infantry Division’... (source, see ftnt. 155). [b] One illustration of ‘common cause’ between Nazi Germany and Finnish nationalists is the clandestinely recorded conversation between Hitler and Finland’s General Mannerheim on the occasion of the latter’s 75th birthday on 4 June, 1942 (Hitler and Mannerheim recording; etcET1WaG5sFk [190531]).

157. 43% of all iron ore used in Germany’s wartime industries came from Swedish mines. Statistics are taken from *Sweden’s iron ore exports to Germany,* 1933–1944 (Karlbom, 1965).

158. The positive outcomes include: [1] saving most Danish, Norwegian and Swedish Jews from extermination; [2] preventing thousands of Swedes from becoming casualties of war; [3] receiving many children as refugees from war-torn Finland.
[6] The IB Affair. In 1973 two investigative journalists revealed that the Swedish government had since the 1950s been running a secret intelligence agency — IB (Informationsbyrån) — that was unaccountable to Parliament. IB’s illegal activities included: [a] wiretapping individuals on the political left (‘commies’); [b] infiltrating left-wing organisations (‘commies’) and inducing them to commit criminal acts; [c] breaking into foreign embassies; [d] conducting espionage abroad; [e] collaborating closely with the CIA and Shin Bet. Such activities were of course strenuously denied by those implicated and the two investigative journalists were just as predictably jailed for ‘threatening national security’.159

[7] Development double standards. While Sweden had for many years been — and still is — the least miserly OECD nation in terms of overseas development aid,160 its relation to the developing world does not always paint a pretty picture. [7a] One example was the 1966 conflict at LAMCO’s Nimba iron mines in northern Liberia between Swedish management and the local labour force.161 [7b] At around the same time, the military dictatorship in Brazil was selling off their nation’s public assets to foreign business at bargain prices. Swedish corporations swooped down like vultures, increasing their investments in the country by a factor of eleven between 1969 and 1974.162 Those investments exacerbated the widening gulf between Brazil’s rich and poor in several ways. For example, some Swedish companies targeted Brazil’s moneyed minority by producing profitable luxury items like phones (Ericsson),163 floor polishers (Electrolux) and single-use wet wipes

159. The journalists were Jan Guillou and Peter Bratt. Shin Bet is, like Mossad, part of the Israeli Security Agency. IB fed Shin Bet information about targets to bomb in Egypt and the Palestinian territories. IB reported only to senior Social-Democrat cabinet members, notably to Defence Minister Sven Andersson and Prime Minister Olof Palme. ‘No member of IB has ever been indicted, nor has any politician or government official, despite the revelation of widespread extra-constitutional and criminal activity’ ([IB Affair 190602]).

160. Source: ‘Foreign Aid: these countries are the most generous’, World Economic Forum, (2016) .weforum.org/agenda/2016/08/foreign-aid-these-countries-are-the-most-generous/ [190602]. In 2016 Sweden gave 1.4% of its gross national income in foreign aid, Norway and the UAE 1.1% each, and the UK 0.7%. The USA did not feature in the top 12.

161. See [sv Liberian American Swedish Mining Company (LAMCO) [190602] and Bohlin (1967).


163. There were no mobile phones in 1970s Brazil and favelas weren’t connected to the network.
(Cederroth) instead of offering affordable products that might have been useful to the majority of Brazilians.\textsuperscript{164} Moreover, Sweden contravened its own arms trade regulations by allowing weapon manufacturers to export to dictatorships in Latin America, including Brazil.\textsuperscript{165} But perhaps the most striking example of development double standards is \textsuperscript{7c} the mismatch between progressive Social-Democrat politics and Swedish ‘business as usual’ in relation to Chile in the 1970s. As described in connection with the US-backed fascist coup in 1973 (pp. 247-263), you had on the one hand two Swedish government officials — ambassador Harald Edelstam and prime minister Olof Palme— acting with remarkable courage to save hundreds of innocent people from the Chilean junta’s torture chambers and death camps;\textsuperscript{166} on the other hand, the same Swedish government had seen fit to block export of Chilean copper during the democratic \textit{Unidad Popular} period (1970-73), only to start re-importing it \textit{after} the fascist coup.\textsuperscript{167}

\textsuperscript{[8]} The postwar generation factor is really a new phase of the ‘disappearing-conjuncture’ issue discussed in §2 (p.361). That’s because the ‘grandchildren’ of the little girl in Figure 78a (p.358), i.e. Swedes born in the 1940s and early 1950s, grew up under very different circumstances to those of their parents and grandparents. To save space I’ll account for those differences in the briefest possible terms (§§8a-d, next).

\textsuperscript{164.} [a] For a full account of the inegalitarian effects of Swedish business practices in Brazil 1964-1976, see Brundenius (1978). [b] The 1976 report \textit{Crescimento e pobreza} from the Episcopate of São Paulo found that a head of family had to work 84 hours in 1964 to earn enough for his own and his family’s monthly survival; that figure had risen to 97 hours in 1968 and to 155 hours per month in 1974. [c] See also ‘Breakfast at Ibotirama’, pp. 28-33, esp. pp. 30-31, incl. ftnt. 9. [d] Floor polishers were useless if you had an earth floor and single-use wet wipes incomprehensible if you had to save and re-use to make ends meet.

\textsuperscript{165.} Swedish weapons export regulations state that no defence material can be sold to states ‘in which extensive and severe human rights violations occur’ (as in Brazil under the military) or to states ‘in conflict with another state’… or ‘embroiled in an international conflict that might lead to armed conflict’… or which ‘has internal armed conflict’ (Wendell, 2012). It seems that Swedish authorities (today: \textit{Inspektionen för Strategiska Produkter}, ISP) often turned a blind eye to these principles when granting export licenses.

\textsuperscript{166.} For the execrable events in Chile, see pp. 247-259. For an account of Edelstam’s actions, see pp. 255-258. For Palme’s role in facing up to the bullies in Santiago and Washington, including the possibility of Sweden declaring war on Chile, see Palme (2012), especially the 90” cut I’ve posted with English subtitles at \texttt{[190604].}

[8a] The new generation had no first-hand experience of the struggle and sacrifices involved in securing the radical reforms symbolised by the change from Figure 78 to 79 and sketched on pages 357-360.

[8b] Solidarity. Many in the new generation were troubled by the sort of ethical contradictions just summarised (§§2-7). Brought up to respect basic values of equality, solidarity and democracy, and to believe in their country as humanistically less unprincipled than other OECD nations, they took those values to be applicable to the whole of humanity. As one of the most widely sung Swedish solidarity songs of the late 1960s put it, ‘Vietnam is near you, right outside your window’ (ex. 200).168


That spirit of solidarity was also relevant to the liberation struggle in Latin America, including Chile, Nicaragua, El Salvador and other places where countless crimes against humanity were committed in the name of what Argentina’s butcher-dictator Videla called ‘Western and Christian civilisation’ (pp. 226-227). It also involved other causes of equality and justice, such as Civil Rights and the anti-apartheid movement. The new Swedes grew up with a TV in the home and had greater access than previous generations to knowledge informing opinion not only about international solidarity but also about issues of gender, sexual orientation and the environment.

[8c] Education and class identity. There was between 1945 and 1968 a fourfold increase in the number of young Swedes successfully completing their college education,169 and between 1960 and 1970 a 310% increase in the number of Swedes attending university.170 These developments accompanied the gradual change to a service- and knowledge-based economy from one that

168. The lyrics of verse 1 run: Vietnam är nära, utanför ditt fönster blåser vinden rök ifrån Haiphong | Vietnam är nära, nära som ett löfte om att förtryckarna ska störtas från sin tron en gång, i.e. ‘Vietnam is near you, right outside your window smoke blows direct from Haiphong | Vietnam is near you, as close as a promise that the oppressors will sooner or later be toppled from their throne.’ Personal statement: I haven’t sung Vietnam är nära since 1974 but I’m still (2019) deeply moved by its tune and words, even if I’m only singing it inside my head as I type these words. I can certainly hear my sister-in-law singing the song (p. 3).
had largely been based on manufacturing;\textsuperscript{171} they also signalled the emergence of a new, well-educated social group whose members would soon have to confront downward social mobility and descent into the precariat.\textsuperscript{172} For earlier generations, education at post-secondary levels had been a sign of privilege,\textsuperscript{169-170} so older socialists and Social-Democrats were often sceptical about the class loyalty of the new educated generation who seemed to have ‘airs of superiority’, like being fluent in at least one foreign language, able to visit countries outside the Nordic area,\textsuperscript{173} \textit{au fait} with issues of right and wrong in far-flung places, etc. The new generation hadn’t had to struggle to live in decent housing, or languish under exploitative apprenticeship schemes, or do repetitive or dangerous manual work. Instead they could extend their teenage years, staying on at home without having to earn a living while they joined their peers on campus and listened to their favourite bands. And yet they complained and protested. Should they really be taken seriously? Could they really be trusted?

\textbf{[8d] Alienation v. agency.} One particularly harsh contradiction between the ideas of the new generation and those of the prewar generation of Social-Democrats is found in the critique of the sort of society that the new generation was inheriting. I’ll start this account with two examples (201 and 202).

\begin{itemize}
\item \textsuperscript{169} College in the US sense, i.e. \textit{gymnasium} (Sweden), \textit{lycée} (French), \textit{key stage 5} (UK). Completion statistics for total population in Stockholm: 1945: 10%; 1955: 17%; 1968: 40%; 1998: 60%; source: \textit{Andel 19-åringar i befolkningen med examen/slutbetyg från läroverk/gymnasium} stockholmskallan.stockholm.se/post/6483 [190704].
\item \textsuperscript{170} From 37,000 students in 1960 to 120,000 in 1970; source: ‘Revollen som förändrade högskolan’ in \textit{Publikt} (2014-04-17), periodical for Swedish state employee union ST (\textit{Statstjänstemannförbundet}) publikt.se/artikel/revollen-som-forandrade-hogskolan-21323 [190704].
\item \textsuperscript{171} In 1951, 33.3\% of the Swedish work force was employed in manufacturing. That proportion descended to 28.5\% in 1976 and to 20.6\% in 2000 (\textit{historicalstatistics.org} [190704]). Manufacturing jobs either disappeared through automation and rationalisation or were outsourced to nations with cheaper labour (e.g. Brazil, see §7, above).
\item \textsuperscript{172} On the proletarisation of the middle classes, see Hulsroj (2018). \textit{Precariat}: ‘People living a precarious existence, without security or predictability, especially job security’, including the \textit{Cognitariat} — ‘social group formed by people with high academic training, who receive a low salary not according to their educational level’— (both defined in \textit{Wikipedia} [190702]). As one Gothenburg cab driver told me in 1990: ‘These days you have to have a doctorate to feed the ducks’ (\textit{Nuförtiden måste man vara fil. dr. för att få mata ankorna}).
\item \textsuperscript{173} Youth Interrail passes started in 1972. In the mid 1960s I took cheap student flights in DC-3s from the UK to Sweden (Gothenburg Torslanda) and The Netherlands (Schipol).
\end{itemize}
Törnrosa, (Dornröschen, Little Briar Rose, i.e. The Sleeping Beauty) has, example 201 tells us, ‘taken a valium to ease her pain’ (fig. 80a). She spends all day tidying up and making herself look nice for the fairy-tale prince who never shows up to kiss away her loneliness and cure her acute anxiety attacks. Meanwhile, the thorn thicket throttling her life grows ever thicker and ‘as tall as a tower block’ in the concrete suburb she inhabits. Single mother, she spends some of her child benefit money on a bottle of wine to share with the prince but ends up drowning her disappointment by drinking it all on her own. At night she takes a sleeping pill but to no avail. She just sobs and sobs, her pillow soaked in tears. This narrative is set to a minor-key folkvisa tune (pp. 295-297) containing some rather un-Swedish tonal elements.

Fig. 80. (a) 'Sleeping Beauty'/Törnrosa; (b) 'Kids of our time'/Barn av vår tid.¹⁷⁶

¹⁷⁴ Törnrosa’s tall tower block is in Hässelby Gård, penultimate stop going northwest on the Stockholm Metro green line. ‘Concrete suburb’ is explained in the Glossary.

¹⁷⁵ [a] The clockwise circle-of-fifths progression ending each verse in Törnrosa — Bo-F-C-G-[Dm], i.e. bVI-bIII-bVII-IV [-i] in D — is similar to the Hey Joe loop [C-G-D-A-E-Dm] (Hendrix, 1966) and the [C-F-G-Dm] of Poor Murdered Woman (Albion Country Band, 1971) whose tune, like Törnrosa, is basically dorian (1 2 b3 4 5 6 7), a tonal trait foreign to the Swedish folkvisa. [b] Törnrosa includes a bizarre soprano sax track comprising an uninterrupted stream of busy jazz-impro-style quavers in the same register as the lead vocals. It’s messy and unclear what the track adds to the recording, apart from an I’M-A-CERTIFIED-JAZZ-MUSICIAN message in a non-jazz style context.

¹⁷⁶ The Roy Lichtenstein-inspired montage in figure 80a is cropped from the colour illustration Valium Lover Ben Frost Is Dead weheartit.com/entry/134471620 (190707). Fig. 80b is part of the album cover to Barn av vår tid (Nationalteatern, 1978).
Life is no less bleak for the ‘Child of our time’ pictured out of focus and off-centre on a grey wall in a concrete suburb somewhere out in northeastern Gothenburg (fig. 80b). The picture is sleeve art for Nationalteatern’s 1978 album *Barn av vår tid* (‘Kid[s] of Our Time’)\(^{177}\) whose title track includes the following short extract (ex. 202).


\[
\begin{center}
\begin{tikzpicture}
\begin{scope}[thick,nodes={midway,above}]
\draw (0.5,0) -- (1.5,0) node [right] {B\#m};
\draw (0.5,-1) -- (1.5,-1) node [right] {B};
\draw (1,0) -- (2,0) node [right] {B\#m};
\draw (1,-1) -- (2,-1) node [right] {D\#m};
\draw (1.5,0) -- (2.5,0) node [right] {B\#m};
\draw (1.5,-1) -- (2.5,-1) node [right] {D\#m};
\end{scope}
\end{tikzpicture}
\end{center}
\]

The words in example 202 — ‘Dad sits at home in front of the TV; mum is probably there next to him’\(^{178}\) — seem harmless enough, but only if you disregard the music to which they’re set and their context in the song. Indeed, those words of domestic normality are set to a three-note, mid-to-low-register dirge motif (\(b\,3-2-b\,3-2-1\) in D\# minor) over a harmonic trope of all things ominous and fateful: it’s the aeolian shuttle oscillating, here on phased rock guitar with chorus, between i and bVI (D\#m\(\rightarrow\)B).\(^{179}\) That same museme stack was already heard at 1:35 in the song with lyrics about a rag steeped in paint thinner giving the ‘kids of our time’ hallucinations transcending the grey reality they otherwise inhabit.\(^{180}\) It’s a reality, the lyrics tell us, in which budget cuts have shut the local youth centre and in which their parents, worn down by the daily grind, can do little else of an evening than flake out in front of the TV. In fact it’s the vegetative state of their parents (ex.202) that prompts the song’s teenage kids to get out and meet their mates down by the concrete suburb’s deserted shopping centre where they can do something out of bounds, like beating up pensioners and sniffing paint thinner.\(^{181}\) No wonder the picture of passive parental domesticity is also (musically) ominous.\(^{182}\)

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\(^{177}\) *Barn* (cf. Scottish *bairn*) is a neuter noun whose indefinite singular and plural forms are identical, e.g. *Jag är barn* (‘I’m a child’) and *Vi är barn* (‘We are children’).

\(^{178}\) *TV* ([te:ve]) is rhymed with [*bre:və], regional variant of *bredvid* [bre’vi:d] (‘alongside’).

\(^{179}\) It’s like the repeated \(b\,3-2-1\) motifs above i\(\rightarrow\)bVI (B\(\rightarrow\)G\(\#\)) in Chopin’s *Funeral March* (1839). For more on the æolian shuttle, see Björnberg (1984) and Tagg (2015:386-388).

\(^{180}\) The words at 1:35, set to exactly the same notes as in ex. 202, are: *Thinnertrasan vandrar mellan husen; thinnertrasan tänder alla ljusen* (‘The thinner rag wanders between the apartment blocks; the thinner rag switches on all the lights’).

\(^{181}\) *Lika bra att ta sig ner till EPA:s torg* (‘Might as well go down to the square by EPA’ [supermarket]) comes directly after ex. 202. *Våra tidsfördriv är att slå pensionärer på käften* (‘our pastime is bashing pensioners in the gob’) is at 0:30.
Neither the depressed single mother in *Törnrosa* nor the angry kids in *Barn av vår tid* go wanting in material terms of living standard. Both parties are housed at least as well as the inhabitants of the 1937 apartment block in figure 79 (p. 358). Moreover, the single mother receives child benefit and pays little for her diazepam,\(^1\) while the ‘kids of our time’ have free education and are treated quite humanely if they get into trouble with the law.\(^2\) What can they (and the individuals singing on their behalf) possibly have to complain about? Well, it’s whatever causes ‘the kids’ to act antisocially and whatever drives both them and Törnrosa into psychoactive substance abuse. Now, I can’t account in any depth for that ‘whatever’ in this musicology book but it seems to me that the problem lies in *a disconnect between self and society*, more particularly in an alienation of the individual from the intrinsically human trait of deriving pleasure and a sense of personal worth through being useful to and appreciated by others without that use value being subjected to quantification in monetary terms as exchange value.\(^3\) It’s through such alienation that the ‘Sleeping Beauty’ and the wayward ‘child of our time’ both experience their social environment as hostile. They’re seen as social liabilities because they cost the taxpayer money and many of them see *themselves* as personal failures. The single mother probably even blames herself for the broken partnership that left her to bring up kids on her own.

There’s an obvious paradox in the sort of alienation just described. While *symptoms* of the problem have a clearly individual, personal and psychological aspect, their *causes* are more societal because: [1] thousands of other individuals in similar situations feel and react similarly (intersubjectivity as social objectivity); [2] publicly funded institutions intervene by distributing

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182. There are many other points of interest in the seven-minute track that cannot be dealt with here. This book is about another piece of music altogether!

183. For prescription costs in Sweden, see [SW Recept (läkemedel)](190711).

184. Until 1982, young offenders were sent to *ungdomsvårдsskola* (‘youth care school’). As an active member (1963-65) of the Cambridge University Social Service Organisation (CUSSO), I came into contact with pupils at a nearby ‘approved school’. I also read about the Swedish *ungdomsvårдsskola* system which seemed progressive by comparison. I visited *Sundbo ungdomsvårдsskola* near Fagersta (Västmanland) in the summer of 1964. In 1982, *Særskilda ungdomshem* (‘special youth homes’) replaced the *ungdomsvårдsskola*.

185. See Marx’s fourth type of alienation between human beings and their *Gattungswesen* (= ‘species-character’) (Santilli, 1973). The quantification of a human’s worth in terms of exchange value is in itself alienating.
child benefits, running youth detention centres, subsidising prescription drugs, etc. Such measures are essential to the social waste management services run by the state (§4 p.362) in attempts to plaster over the most obvious fissures in the social fabric of capitalism, but they do little to address the root causes of the alienation. I’m referring here to a ‘lack of space’ in which to ‘derive pleasure and a sense of personal worth through being useful to and appreciated by others’. This intrinsically human trait may involve a little altruism but self-denial in the interests of a greater good is not the main obstacle to the sort of self-fulfilment referred to here. To explain: being of use to others means trying to make things better in the world around you, or at least to prevent them from getting worse. Such efforts involve confronting, criticising, questioning and challenging whatever is in need of improvement or whatever threatens an existing good. It’s through such contestation that individuals can become agents of change with the power to make a positive difference in the family, the local community, or at work, or in a wider collective context, as long as there is political space in which such change can be negotiated.

Unfortunately, would-be agents of positive change often come up against two major obstacles. One is the monolith of established political practice like central bargaining, monopolisation of capital, abandonment of economic democracy projects, commie bashing, etc. As we saw earlier (p.361 ff.), these policies made participation in Sweden’s political processes more difficult than had been the case when grass-roots democracy and ‘single-issue’ groups —unions, housing and education associations, etc.— challenged the previous status quo and contributed massively to the labour movement’s remarkable prewar progress in the field of social and economic reform.

The other obstacle concerns social atomisation, in particular the effects of epistemically prioritising, as is the norm in liberalist Western culture, the individual before neighbourhood, community or any other concept designating just one constituent category of humanity. Of course, the more popu-

186. As Madureira (2018: 366) points out, Aristotle (Politics 1253a18-20) posits the city (πολίς) as ‘prior in the order of nature’ to the family/household and the individual. Individual-fixation is in other words a phenomenon of the bourgeois Enlightenment, not of Western culture in general. Nor is it a totalitarian concept: it’s just that while the πολίς can survive if it loses an individual, the individual cannot survive in the πολίς if there is no πολίς!
lous concepts all involve individuals but fixation on the self, on the individual as the cardinal unit in human society, skews understanding of links between self and society and obscures potential sites of contestation in which the individual subject can become an agent of change. The conceptual blocking of those sites means that Törnrosa is more likely to blame herself for her broken marriage than to join a feminist group demanding decent jobs and child care services for single parents. It’ll mean that the ‘kids of our time’ will continue to destroy their brain cells with paint thinner fumes instead of joining their peers and occupying City Hall until they get their youth centre back. But there is one institution that more than any other locks us into such self-fixated and self-destructive states of individualism: ‘advertising’, or, to call it by its rightful name, CONSUMERIST PROPAGANDA.187

Like everywhere else in the postwar western world, consumerist propaganda in Sweden has since the 1950s dominated the force field at the intersection between self and society. It’s there that individual consumers (‘customers’) are triaged like cattle into psycho-sociologically determined herds of intersubjectivity (target groups, personality types, etc.) at which propaganda ‘creatives’ can aim their weapons of deceit. I will not aggravate the reader (nor risk a heart attack myself) by exemplifying such iniquity but I am duty-bound to underline that we hear/see brands shouting or pouting at us — and at millions of other atomised subjects in the herd — several thousand times daily.188 Thanks to this carpet bombing, consumerist propaganda has so massively occupied the public headspace housing the dynamic between self and society that it can be hard to even imagine links between the two other than those constructed for consumerist purposes. We are instead primed as targets to bond with a brand through a ‘look’, a ‘lifestyle’, a celebrity or some other spurious symbol of identity and belonging. Those links

187. Don’t believe those who say that advertising isn’t propaganda. Listen instead to the father of modern ‘advertising’, Edward Bernays (W). “‘Propaganda’”, he said, ‘got to be a bad word because of the Germans using it. So I came up with’... “public relations”... instead’ (Bernays, interviewed in 1991 by Adam Curtis in Century of the Self, 1 (2002)). Besides, Bernays’ seminal (and cynical) book about PR and the manipulation of the mass conscious, including the notion of ‘engineering consent’ is called Propaganda (1928).

188. According to Red Crow Marketing Inc., US-Americans are exposed to between 4,000 and 10,000 ads a day (Marshall, 2015). The figures are similar for Sweden, see Så många reklambudskap nås du av dagligen [190713].
and identities, determined not by but for us, are rarely made explicit. Indeed, ‘People must be trained to desire, not to need’ and ‘You have to play to people’s irrational emotions’ are position statements presented by prestigious business and PR gurus.\textsuperscript{189} In other words, the emotional, implicit and psychological aspects of propagandist links between self and society is used to cause consumer regression into irrational states of desire: it’s an infantilisation process involving subversion of the individual’s object relations and it’s something our society seems to blithely accept as normal.\textsuperscript{190} Such machinations and their apparent normalcy make it difficult to identify the true nature of the consumerist individual, even harder to contest it. But contested it was in Sweden around 1970,\textsuperscript{191} and through MUSIC.

Now, the idea of music as a site of contestation for an emancipated notion of the individual can seem paradoxical if you focus solely on music’s famously emotional and non-verbal traits, or if you suffer from the MUSIC IS MUSIC syndrome.\textsuperscript{192} Otherwise, as the semio-musical sections of this book suggest (pp.38-41, 77-220), and as any serious account of musical life\textsuperscript{193} will demonstrate, the social organisation of music as a symbolic system involving emotional, somatic, non-verbal and connotative types of cognition is exactly what makes it a suitable site in which to create, negotiate and contest patterns of subjectivity. This dynamic is illustrated in Sweden around 1970 when young Swedes started to make music that in one way or another transgressed existing boundaries of sociomusical organisation. One recurrent

\textsuperscript{189} The first statement is by Paul Mazur of Lehman Brothers and was published in the 1927 Harvard Business Review (Curtis, 2002: 16:32); the second is by Pat Jackson, colleague of Edward Bernays (ftnt 187), interviewed in Curtis (2002: 09:20) (Jackson’s emphasis). Playing to people’s irrational emotions meant, says Curtis, referring to Bernays’ Torches of Freedom campaign to get women to smoke, ‘that irrelevant objects could become powerful emotional symbols of how you wanted to be seen by others’;… and, at 28:11, ‘By stimulating people’s inner desires and then sating them with consumer products [Bernays] was creating a new way to manage the irrational force of the masses. He called it the “engineering of consent”’. This was something that greatly interested Goebbels (ibid., ±31:00).

\textsuperscript{190} ‘Object relations’: see Klein (1921); see also W Object relation theory [190721].

\textsuperscript{191} The constetation occurred even though substantive theories of commodity fetishism in the modern media and critical histories of ‘advertising’ had yet to be published. For example, Haug’s Kritik der Warenästhetik (‘Critique of commodity aesthetics’, 1971) did not appear in Swedish until 1975 (as Kritik av varuästetiken).


\textsuperscript{193} ‘Musical life’: in terms of production, dissemination, education, funding, social policy, etc.
symptom of the contradiction was when commercial record labels chose not to sign new acts because their songs, popular in circles outside the music business’s established channels of circulation, were judged to be a bad investment because they were incompatible with the taste profiles of previously known target audiences.

Take Törnrosa (ex. 201 p.368) as a hypothetical case in point. The song is clearly a folkvisa (pp.295-297) because it’s a metrically regular, strophic, multi-verse minor-key tune with Swedish lyrics; but it’s just as clearly not a folkvisa because: 

1. it’s in the dorian mode (‘un-Swedish’); 
2. it features a clockwise circle-of-fifths progression (bVI-bIII-bVII-IV[-i]: ‘too rock’); 
3. its backing includes an incessant stream of improvisatory quavers on sax (‘too jazz’); 
4. its lyrics put Törnrosa in a block of flats rather than, say, by a hand loom in a timber cottage or herding cattle in a cow pasture. Nevertheless, Törnrosa in early 1970s Sweden seemed to speak to a significant number of musicians and their audiences, most likely due to, rather than despite, its crossing of style and genre boundaries.

Such instances of ‘different music’ with different functions for different audiences but no place in the music business’s commercial order of things were a central factor leading to the creation of Sweden’s ‘alternative’ or ‘progressive’ music movement, commonly referred to by the single-syllable abbreviation ‘PROGG’ [prɔg]. PROGG — the word is explained at the start of the next chapter — can be seen as one pole in the musical field of the ‘Coca-Cola culture debate’ which was often quite confrontational. That confrontation provides the contextual basis for a final discussion of ‘meaning’ in Abba’s Fernando.

194. See footnote 175 (p. 368).
195. For example, our band (WÅsv Röda Kapellet) often performed Törnrosa live (1973-5). It was particularly appreciated by the more gender-politically aware comrades in the audience,
11. Progg and lagom

**Progg**

PROGG is short for *den PROGRESSIVA musikrörelsen*, Sweden’s PROGRESSIVE MUSIC MOVEMENT of the 1970s which was also qualified as ALTERNATIVE or NON-COMMERCIAL.\(^1\) Although pronounced like the English abbreviation ‘prog’ [prɒɡ], PROGG isn’t the same as ‘prog rock’ (*progressiv rockmusik* in Swedish) but refers to the 1970s music MOVEMENT described next.

PROGG cannot be defined in terms of musical style. It included: [1] prog rock in the Anglophone sense, e.g. Samla Mammans Manna; [2] folkmusik-influenced bands like Kebnekaise, as well as folk/jazz/psychedelic crossover bands like Träd Gräs & Stenar; [3] troubadours and visa artists ranging from Finn Zetterholm to Turid; [4] pop and rock bands singing Swedish-language lyrics, often with a left-wing political edge, e.g. Blå Tåget, Hoola Bandoola, Nationalteatern; [5] a wide variety of other styles, genres and artists, including Södra Bergens Balalaikor, an ensemble specialising in Russian folk music, and Anton Svedbergs Swängjäng, a music collective from Luleå which could on request appear as a pop band, prog rock band, jazz band, big band, brass band, string quartet or *spelmanslag*.\(^2\)

In 1978, progg was described in the following terms by Hoola Bandoola front man Mikael Wiehe:\(^3\)

> [We were] ‘in agreement about most issues: dislike of the commercial music industry, opposition to US imperialism and a general feeling that we were politically to the left of Social Democracy. We wanted a new music, meaningful lyrics in Swedish, and we tried out new ways of living and working together. Key concepts were ‘Alternative’ and ‘Collective’. And we strongly believed in the possibility of building an independent music movement as part of the new society which we hoped lay just around the corner’.\(^3\)

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1. *Progressiv, alternativ, icke-kommersiell.* If the written word prog existed in Swedish (it doesn’t) it would be pronounced [pruːɡ] and rhyme with fugue [fjuːɡ] or Moog [muːɡ], not to mention drog [druːɡ] (‘pulled’), nog [nuːɡ] (‘enough’), tog [tuːɡ] (‘took’), etc.

2. [a] For more on the artists listed in this paragraph and for references to their work, see entries in RefAppx (p. 481 ff.). [b] Zetterholm was known as a political (left-wing) troubadour; Turid Lundqvist less so. [c] *Spelmanslag*: see p. 298 ff.

Crucial to progg’s existence were: [1] Kontaktnätet, a national network of local music organisations, festivals and non-profit music venues (e.g. Uppsala Musikforum, Gothenburg’s Sprängkullen); [2] alternative record labels, often locally based (e.g. Stockholm’s MNW and Silence, Gothenburg’s Nacksving, Malmö’s Amalthea, Luleå’s Manifest); [3] the alternative record distribution networks SAM-distribution and Plattlangarna. Many progg artists worked inside this three-pronged framework but just as many also played ‘non-progg’ venues, while some were even signed to ‘non-progg’ labels. It’s also worth noting that Pugh Rogefelt, pioneer of Swedish-language rock with ‘meaningful lyrics’ — arguably progg music’s most salient stylistic trait —, distanced himself from ‘proggers’ because, as he put it, ‘they took it all so seriously’… ‘It was like a sect’. The point here is that progg and the commercial music industry were not always mutually exclusive areas of activity. That said, the two were in the early 1970s on a clear collision course. Without insights into that confrontational perspective the reception of Abba, including Fernando, in mid-1970s Sweden makes little sense.

Fig. 81. Progg anti-Eurovision demo, Malmö (Sydsvenska Dagbladet, 1975-03-22)
Confrontational perspective

Figure 81 shows progg demonstrators in central Malmö on 22 March, 1975, the day when, in accordance with EBU* rules, Swedish TV had to host the annual Eurovision Song Contest Final following Abba’s victory at Brighton the year before. The protesters in Figure 81 disapprove of wasting public funds on such frivolity and are probably also miffed because their own efforts to organise events in Malmö had been repeatedly thwarted by local government. One of their banners demands support for progressive culture (STÖD DEN PROGRESSIVA KULTUREN), while another reads: ‘Stikkan [Andersson] writes, Abba performs, SR* broadcasts, and capitalists pocket the profit’.

Those are very mild objections to the Eurovision Song Contest and the Swedish music business compared to what the lyrics of the popular progg song Doin’ the omoralisk schlagerfestival (ex. 203, pp. 378-379) have to say. Here are just three extracts from the lyrics to that song, created expressly for the progg movement’s Alternative Festival.

1. In verse 1, scorn is poured on Swedish artists who blithely perform package-tour singalongs about Spanish sunshine without sparing a thought for the countless victims of Spain’s fascist régime.

2. Verse 2 declares: ‘Here come Abba in their plastic clothes’…; they’re ‘as dead as canned herring’ and just ‘want to make a quick buck’.

3. Verse 5 references Swedish music mogul Stikkan Andersson’s infamous quip that the record-buying public ‘aren’t as dumb as you think: they’re dumber’. Another Stikkan Andersson aphorism was that ‘People don’t want songs about single mothers, wars and so on’.

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7. Malmö’s Social Democrat council had a history of class collaboration with the city’s capitalist élite — the Kockums, Wehtjes and Herslows (see Svedberg, 2009).

8. Examination of the banner to the right of Stöd den progressiva kulturen in Fig. 81 reveals: ‘Stikkan skriver, Abba spelar, SR sänder, kapitalet’ (plockar vinsten [?]). Stikkan Andersson* was Abba’s manager and a central figure in the Swedish music business throughout the 1960s and 1970s (see also p. 000). ‘SR’ stands for Sveriges Radio (Swedish public radio).

9. [a] Alternativfestivalen (11-22 March, 1975; see Glossary and pp. 259-260. [b] Spanish dictator Francisco Franco died in November 1975. The last garotting took place in 1974 but anti-Franco protesters were still being shot in 1975. No artist is named in verse 1 of ex. 203 (p. 378) but Ulf Dageby, the tune’s ‘herring gutter’ vocalist, is having an obvious dig at Spain-friendly Swedish holiday schlagers from the final years of the dictatorship, most markedly at Sylvia Vrethammar’s Viva España (1973; ex. 131, p. 172; ex. 146, p. 184; Fig.57, p. 272; WfAfp-4z-uw[190925]) and her twirling that ‘fascist bitch skirt’ (fascistkärringkjolen). For progg parodies of Spanish package-tour thoughtlessness from the Francoist era, see Røde Mor’s Hotel España (1973) and Bingo flamingo (Rūda Kapellet, 1976: 7:50 ff.).
Ex. 203. 'Sillstryparn' (Ulf Dageby et al.): Doin' the omoralisk schlagerfestival (1975)
Table 9: Doing the immoral Eurovision Song Final: English translation (ex. 203)

\[ \text{\(v1\).} \text{ Jangling jewels and glittering gold; they sing of Spanish sunshine but don’t care about garottings or murder as they twirl their fascist bitch skirts.} \]
\[ \text{\(v2\).} \text{ Here come Abba in clothes made of plastic, as dead as canned herring; they don’t care either; they want a quick buck; it makes my blood boil.} \]
\[ \text{\(DOIN’\) THE IMMORAL SCHLAGER FESTIVAL} \]
\[ \text{\(v3\).} \text{ The world’s tune of oppression and slavery, why should it bother our artists? They have a career, they try to please and have lots of mindless defects.} \]
\[ \text{\(v4\).} \text{ They agree to anything, they’re oily and cold; they’re grease for the fascist machine; they amuse us to death on vinyl; will we get stuck in their goo?} \]
\[ \text{\(DOIN’\) THE IMMORAL SCHLAGER FESTIVAL} \]
\[ \text{\(v5\).} \text{ Stikkan Andersson thinks people are stupid, so he produces ‘romance’; but love is strong so give him a kick befitting the cynical pig he is.} \]
\[ \text{\(v6\).} \text{ If you work hard, if you have troubles, sing the herring gutter’s tune; we have our own song; to hell with them and their daft daydreams.} \]
\[ \text{\(DOIN’\) THE IMMORAL SCHLAGER FESTIVAL} \]

\(\Rightarrow\ cont’d\) from p. 377\] Of course, the proggers in Figure 81 weren’t stupid, nor were the single mums symbolised by Törnrosa (ex. 201, p. 368 ff.), nor the million or more Swedes opposing the war in Vietnam (ex. 200; pp. 245-248), nor those demonstrating against state terror in Latin America (pp. 226-227; 250-263), nor those who grew up in the political climate of postwar Sweden, (pp.360-367). These sizeable populations would have little difficulty thinking of Stikkan Andersson as a ‘cynical pig’. Indeed, as he said of himself: ‘Sure, I write loads of shit but at least it’s well paid… People hear the lyrics they deserve… I never listen to the stuff. If I did, I’d go nuts’.\[ Doin’ the omoralisk schlagerfestival\] let people poke fun at the Eurovision song circus and at Sweden’s commercial music business in at least five different ways.

1. Using the expression ‘DOIN’ THE’ in the song’s title and hook drew attention to all those songs of Anglophone origin exhorting listeners to ‘DO’ wackily named dance fads, like the Hokey-Cokey, the Hully-Gully and the


11. ‘Visst skriver jag mycket skit men det är åtminstone bra betalt’… ‘Folk hör de texter de förtjänar’… ‘Själv lyssnar jag aldrig, då skulle jag få spader!’ (sources, see ftnt 10).
Turkey Trot. In other words Doin’ the schlagerfestival put the Eurovision Song Contest on a par of triviality with (DOIN’) The Mashed Potato.12

2. The hookline Doin’ the omoralisk schlagerfestival is set to the rhythm $|\frac{\gamma}{4} \frac{\gamma}{4} \frac{\gamma}{4} \frac{\gamma}{4}|\frac{\gamma}{4} \frac{\gamma}{4} \frac{\gamma}{4} \frac{\gamma}{4}| \frac{\gamma}{4} \frac{\gamma}{4}$ which cuts right across the song’s underlying $\frac{\gamma}{4}$ metre (ex.203, b.15-17). It’s both fun and easy to sing because its cross-rhythmic bounce and simple tetradonic profile (§4, below) follows the natural prosody of the language.

Abba’s ‘plastic fantasy clothes’ (fig.73 p.333; fig. 82a) are contrasted not only with the everyday clothes of example 203’s band members (fig. 82b, right) but, more strikingly, with the extreme anti-festive attire of the song’s front man, Ulf Dageby, performing as ‘The Herring Gutter’ (Sillstryparn; fig. 82b, left), complete with cloth cap, rubber boots, dirty beige work coat and (invisible) an over-the-top, working-class Gothenburg accent functioning as an urban variant of the backwoods bondkomik voice described on page 350 (esp. ftnt. 104).

4. The tune is tetradonic and bimodal (verses: e g a b = $\hat{1} \hat{3} 4 \hat{5}$ in E; refrain: $\hat{4} \hat{6} \hat{1} \hat{2} \hat{3}$ in G), its harmonies entirely non-dominantal: [verse] E G C D = I $\flat$III $\flat$VI $\flat$VII (aeolian), [refrain] G D C (×2) = I V IV (non-dominantal ionian): there are no anticlockwise harmonic steps round the circle of fifths, no V→I cadences.13 These tonal traits place Doin’ the omoralisk…, like Barn av vår tid,14 entirely in the (then) modern rock sphere, on a tonal planet foreign to the dominantal world of Waterloo and Fernando, of Beatles ‘granny music’, of schlager, of hymnal hits and of most visa.15 That aspect of the song’s identity distinguishes it just as much from the (then) contemporary world of Stikkan and Abba as do its no-frills production values and demonstrative sartorial proletarianism.16

Keeping for the moment to clothing — it’s so much easier to commit to the

12. See also: DO[ING] THE… Lambeth Walk (Lane, 1938); Loco-motion (Little Eva, 1962); Mashed Potatoes (J Brown, 1962); Hully-Gully (Harris & Meehan, 1963); Hokey Cokey (Eng. trad., Snowmen, 1981); Watusi (Vibrations, 1961). You can also ‘DO THE’ Bartman, Boogaloo, Bunny Hop, Camel Walk, Carioca, Conga, Dog, Funky Chicken, Hustle, Jerk, Limbo, Macarena, Madison, Martian Hop, Pony, Shake, Shimmy, Skate, Stroll, Swim, not to mention the Charleston, Limbo, Twist, etc. (NOVELTY AND FAD DANCES [191001]).

13. All chords are located flatwards of the main tonic (E). For relevant tonal theory, see Tagg (2015: 273 ff; 419 ff.); about the I-V-IV loop in particular, see Tagg (2017a).

14. Examples 202 (Barn av vår tid, p.369) and 203 (Doin’ the omoralisk schlagerfestival, p. 378) are both penned and sung by Ulf Dageby, lead figure in Nationalteatern (1974, 1978).

15. For accounts of these popular music styles, see Chapters 9-10.

16. For Eurovision’s sartorial conventions, see in and around Fig. 73, p. 333.
page than sound — Swedish progg artists almost always performed in their everyday clothes (e.g. fig. 82b, 83). It was part of a more general no-frills aesthetic (‘we’re just regular guys, not celebs’, so to speak).\textsuperscript{17} They never appeared in conspicuous fantasy outfits like those worn by Abba (fig.73 p.333; fig. 82a) or by the Swedish dance bands (\textit{dansband}) of the 1970s (fig. 84).\textsuperscript{18}

\textbf{Fig. 82. Extreme sartorial confrontation: (a) Abba at Brighton, 1974; (b) ‘The Herring Gutter’ and band on stage, March 1975.}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{fig82}
\caption{Extreme sartorial confrontation: (a) Abba at Brighton, 1974; (b) ‘The Herring Gutter’ and band on stage, March 1975.}
\end{figure}

\textbf{Fig. 83. Hoola Bandoola Band, 1971.}\textsuperscript{19}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{fig83}
\caption{Hoola Bandoola Band, 1971.}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{fig84}
\caption{Six well-known \textit{dansband}-s* in stage outfits on sleeves to records containing}
\end{figure}

\textsuperscript{17.} That aesthetic could also include an archaic attitude to sound engineering and a tendency to confuse amateurism with democracy (see p. 000 ff.). For the troubadour’s ideal of an uncontrived production aesthetic, see pp. 304-305.

\textsuperscript{18.} \textit{Dansband*} (pl. \textit{dansband):} see Glossary, p. 451.

\textsuperscript{19.} Hoola’s seven band members sitting below graffiti (cropped) proclaiming \textit{KROSSA BYGGMAFFIAN} (= Smash the construction mafial). From L to R: Björn Afzelius, Mikael Wiehe, Peter Clemmedson, Håkan Skytte, Arne Frank, Povel Randén, Per-Ove Kellgren.
Svensktopp and dansband

Progg was often considered by its advocates to be at the opposite end of the cultural spectrum to Svensktoppen, a weekly chart show on Swedish radio in the 1960s and 1970s. The other two chart shows at the time were Tio i topp, consisting of foreign hits, mostly US or British, and Kvällstoppen, the top twenty hits regardless of origin, language or format. Proggers were not keen on music competions, partly because record sales figures falsified musical popularity, partly because contest moved the focus of attention from the function of the song to its success or failure.

The Music of Power: the pathetic drivel of svensktopp and chart shows cultivate a forest of prejudice and numb us into passive consumers. With the Power of Music


20. The eligibility criteria for the three charts shows varied considerably over the years but remained quite consistent between 1962 and 1976.
The Coca-Cola Culture Debate

Bubbles burst, organisational structure changes. Genres, functions and audiences change. What you can sing about changes. Existing boundaries are

21. Fig. 85 (a) and (b); photos by Paul Rimmerfors in political monthly Kommentar (1968-97).
transgressed. But svensktopp and tio i topp live on as established categories.

"Jag ska skära strupen av dig, din jävel! Jag ska släppa luften ur dig, din fan!"
NJA-Gruppen Balladen om Olsson Hör upp allt folk MNWL-2P 1970

Awareness US horrors ch 7 245-259.
recap bår and no ^ê rock and blues not compatible with gammaldans-type
tonal idiom in folkhemssverige

Leif ‘Smoke Rings’ Anderson (Malmö) 39 years 1960-1999 (swing & sweet)
jazz from 20s-40s.
P3 eclecticism, Hawaiiklubben, kristen pop, på estraden
Bugg/Bugga short for jitterbug

Stikkan as musical populist. Tivedshambo () criticised as cultural threat (kul-
turfara by Ny Tid (s: “, Arvidsson (2007: 84) [pdf +11=93] rural burlesque
(corny) in 1950s, a time when jazz was trendy.

Han startade därför musikförlaget Sweden Music 1960 och skivbolaget Po-
lar 1963.

Fig. 86.

6. Dansbandsmusik and svensktoppen

At height in 1970s, pre-disco. Yngve Forsells Skellefteå; sven Ingvars, Vikin-
garna Värmland. Sten och Stanley, Karlskoga, Bernt Karlsson, Stikkan An-
dersson Västergötland, Matz Bladhs Falkenberg, Cool Candys Lidköping, , l
Wizex Osby, Ingmar Nordström, Växjö; Thorleifs Norrhult (Småland); Lasse
Stefanz, Kristianstad; Flamingokvintetten Partille, Schytts Göteborg; Strea-
plers Kungälv;
dansbandsmusik pushed out a bit by disco (incl Abba) but back in 1990s on
popular shows like Bingolotto

Proletarian hymns, Arbetets söner, o s v arr åt RK (eg Världsungdomssån-
gen)

Of course, Abba’s tonal palette became more varied in later recordings. For
example, Under Attack (1982) contained some quartal harmony (B4), while
*The Visitors* (1981) had verses resembling mid-sixties rāga-inspired Beatles tracks and short, urgently insistent vocal phrases following a repeated mixolydian rock loop (I-bVII-IV-I) over which Frida stretches out the last line of the verse *legato* in quasi-cantus-firmus fashion. Even the ionian I-vi-ii-V loop of *The Winner Takes It All* (1980) is expanded to I-III\textsuperscript{aug/3}-vi-VI\textsubscript{3}-ii-V and treated to onbeat suspensions and dissonances.\footnote{See Lennon’s *Tomorrow Never Knows* (Beatles, 1966) and Harrison’s *Within You Without You* (Beatles, 1967) for similarities with verses in *The Visitors*. Transcriptions of relevant passages from *Under Attack*, *The Winner Takes It All* and *The Visitors* are at\footnote{See examples 90 (p. 143) and 105 (p. 151); see also footnotes 6 and 7 (p. 322).} tagg.org/pix/MusExx/MusExxIdx.htm#A [170601]. The basic 8-bar I-vi-ii-V vamp sequence in *The Winner Takes It All* (I=G\textsubscript{b}) (G\textsubscript{b}-E\textsubscript{b}-A\textsubscript{b}-D\textsubscript{b}) is tonally expanded to become | G\textsubscript{b}\textsuperscript{SUS4}-G\textsubscript{b} | G\textsubscript{b}\textsuperscript{SUS9}_{-Bb}\textsuperscript{aug/4} B\textsubscript{b}/D\textsubscript{aug} | E\textsubscript{b}\textsuperscript{SUS}-E\textsubscript{b}m | E\textsubscript{b}\textsuperscript{SUS9} | E\textsubscript{b}7_{/g} | A\textsubscript{b}\textsuperscript{SUS4}-A\textsubscript{b}m | A\textsubscript{b}\textsuperscript{SUS9}-A\textsubscript{b}m | D\textsubscript{b}\textsuperscript{SUS4}-D\textsubscript{b} | D\textsubscript{b}\textsuperscript{SUS9}-D\textsubscript{b} |.}

\section*{Abba members’ musical pre-history

Agnetha}

Tempered by influences from *folkmusik* (spelmans, visa, hymnal hits and

Fältskog was raised in Jönköping which, as touring musicians in the early 1970s, we often called ‘Sweden’s Jerusalem’ because low-church places of worship so resoundingly outnumbered bars. Growing up in a town like that and, as a youngster, singing solo in front of the congregation, Fältskog was part of the eclectic, popular music tradition (including the ‘hymnal hits’ [p. 309 ff.]) that flourished in those churches.\footnote{In the region around and south of Jönköping (Småland) there was a thriving and eclectic tradition of popular music in low-church worship. Indeed, the county of Jönköping supplied the Göteborg College of Music (*Musikhögskolan*), where I worked 1971-1990, with more students than any other region in Sweden.} Moreover, she had since the age of fifteen been a professional singer and songwriter, touring first with Bengt Egerhardt’s band, then recording mainly schlager-style songs solo in both Sweden and Germany (1965-73).\footnote{See examples 90 (p. 143) and 105 (p. 151); see also footnotes 6 and 7 (p. 322).}

public debut, at the age of 13, seems to have taken place in one of Jönköping’s many churches (Borg 1977: 58). She had also been female vocalist in a local
dance band playing the Swedish variant of rather Germanic pop (very on-beat, tertial-functional-harmonic and melodically heavy — *Tanzkapellemusik*) since the age of 15. Lyngstad, on the other hand, although also active as a successful vocalist since her early teens, had considerable experience from the styles of dramatic ballads, cabaret, swing and mainstream jazz (Borg 1977: 88-90).

At the same time, the other male Abba member and songwriter, Benny Andersson, played Farfisa organ\(^{25}\) in a highly popular but pretty rudimentary Swedish rock group known as The Hep Stars. Andersson also had a solid background in older forms of popular music in the Central European and Scandinavian tradition,\(^ {26}\) his father, a janitor, being an accomplished amateur accordionist. Much of Andersson’s post-Abba work treats Swedish folk traditions with a similar combination of sensitivity and innovation as that practised by Ry Cooder (1971-1978) in his adaptations of R&B and Chicano music.

Andersson and Ulvaeus started writing songs together for the Swedish market as early as in 1966 but did not cooperate professionally on any permanent basis until they shared a producing job offered them by that father-figure of the Swedish popular music business, Stig (‘Stikkan’) Anderson. Two of the artists with whom Benny Andersson and Björn Ulvaeus worked in the late sixties were the female vocalists Agnetha Fältskog and Anni-Frid Lyngstad, the two other members of Abba.

“Support progressive culture”

“Stikkan skriver, Abba spelar, SR sänder, Kapitalet ??er”

The first popular Swedish musicians of the post-war pop/rock era to use their mother tongue in lyrics dealing with anything outside the spheres of love and comic ‘novelty’ were those from the alternative music movement.\(^ {27}\)

\(^{25}\) Maybe it was a Philips organ. I don’t think it was a Vox and it was definitely not a Hammond. It sounded, like most electric combo organs of the time, a bit like a vacuum cleaner.

\(^{26}\) See chapter 00 and *gammaldans* style examples xx-xx (pp. 00-00).
In the early-to-mid 1970s, as soon as anybody opened their mouth in Swedish accompanied by drumkit, electric bass and guitar, they would, it was imagined at that time, have something critical to say about some holy cow of Swedish or international capitalism. In fact, singing rock in Swedish was at that time itself an expression of protest. If Abba had translated the English lyrics of *Fernando* into Swedish they would have automatically expressed to the Swedish public that they had either been influenced by artists of the alternative music movement or that they had actually taken a step in that political direction. Had they done that they would have risked losing their *svensktopp* audience. To succeed in a *svensktopp* context at that time, you just didn’t ‘mix music and politics’.

"We were the white knights. We fought for the right ideals. We said the right things. We played the right music. And we looked like the bad should look with long hair, big beards and military outfits. And then we had this Abba group who were,,, musicians of evil with commercial music. We were the upset generation. We were upset about the apartheid system. We were upset about the dictatorships in Europe... about the military coups in Latin America,... about the wars in Southeast Asia,... and we were upset that Abba weren’t upset." Michael Wiehe 15:18 in 🎧 The Joy of Abba (dir Ben Whalley, BBC, 2013), BBC4 08 MAY 2017.

**Communication context**

*Emitters and receivers*

Though still often very much alive, many composers, artists, producers and arrangers of highly popular music are about as accessible to the musicologist as Beethoven. *Fernando’s* authors (Benny Andersson, Björn Ulvaeus, Stig Anderson) were, when the first version of this article appeared, either preparing for Abba’s tour of the USA or returning from it. Neither phone calls nor letters led to any response from Abba in 1979, since when the group has disbanded. Moreover, previous experience from fruitless efforts to contact famous persons in the music business has dissuaded me from making further attempts.28 Proceeding thus with no information from the musical (‘artistic’)

section of the emitting end of the traditional one-way communication model, I have had to rely on information from the business section of that side. Part of this information is included later in a short description of Abba’s social and musical background.\textsuperscript{29} The other part, now following, consists of sales figures and chart positions which should provide the reader with some idea of the song’s widespread appeal.\textsuperscript{30}

However, the distribution information cited above should be enough to establish the fact that \textit{Fernando} enjoyed enormous popularity in 1975 and 1976 and that it was distributed to a wide diversity of nations and cultures. Moreover, its long stays on the various hit parades of such nations as the UK, the USA and Sweden, leading inevitably to substantially increased airplay, would not only imply that it would be heard mostly by younger listening groups in the middle and working classes (at least if Swedish radio research is anything to go by\textsuperscript{31}); no, long stays on hit parades without a ‘flash’ number-one hit, especially on the LP charts, \textit{also} imply interest from an even wider group of listeners (Hamm 1982).

What, then, accounts for the success of \textit{Fernando}? It is obviously \textit{not} due to some evil-minded marketering conspiracy ‘fooling’ a supposedly gullible public into hearing something they ‘really’ do not want. On the other hand there is other popular music, roughly contemporary with \textit{Fernando}, which treat basically the same subject and mood in a different way. Such music was most often created outside the music business’s power structures and, of course, never met the same commercial success as Abba’s \textit{Fernando} or Simon and Garfunkel’s version of \textit{El cóndor pasa} (1970). However, money and power over the channels of musical mass production and distribution are \textit{not} enough on their own to explain the popularity of a song like \textit{Fernando}: the

\textsuperscript{28} How about 35 pages of correspondence, 30 of which unanswered, many long international phone calls, including several transatlantic and two telegrams, all for a 4-page Xerox copy of a pencilled title theme arrangement? This is exactly what was necessary to borrow a photocopy of a fifty-second score from Universal Studios in 1979. See “A note on the acquisition of source material” in the introduction to Tagg 1979a.

\textsuperscript{29} The main source for biographical information is Borg, 1977.

\textsuperscript{30} At that time (1975), record sales figures were still a reliable indication of a particular type of mass popularity. However, as Hamm 1982 points out, chart positions have never been reliable as the sole indicator of a tune’s popularity.

\textsuperscript{31} SR PUB (Sveriges radios publik- och programforskning - Swedish Radio’s audience research department) were a very reliable source of information in the 1970s and 1980s.
history of early rock (the small independent companies in the USA during the fifties) teaches this lesson quite clearly (Gillett: 1971, 1974). The answer to our question is much more likely to be found in the whole complex of connections between: (a) the circulation of capital in cultural industry; (b) the alienation of labour in capitalist production; (c) the creation of ‘needs’ to be ‘immediately satisfied’ in the production of consumer goods and services; (d) the existence of a real need to counteract feelings of alienation and socio-political impotence, etc.;

(e) the social and musical-cultural position of those ‘producing’ and ‘consuming’ the music.

Obviously there is no room for any detailed discussion of this important complex of social, cultural, political, economic and cultural factors in an article devoted to the analysis of one single song! However, some light may be shed on the matter and (who knows?) perhaps some empirical impulses may be given towards solving this central matter of cultural theory in the age of the electronic mass media if we view Fernando in its historical context, musically, socially and politically. In other words, I do not intend here to provide any answers to the question of Abba’s success in general, except to the extent that such a discussion may help us understand the obviously wide and almost global popularity of Fernando. Answering this question, however, demands a short excursion into Swedish post-war social and cultural history, more specifically into the relation of Abba (the ‘emitters’ of this world-wide hit) to Swedish society and also, to a small extent, of Sweden’s relation to other parts of the world, especially those alluded to in Fernando.

Fernando’s historical context

Abba’s musical and social background

In addition to the diversity of popular music styles which the various Abba members brought together into the group in the early seventies, it should also be remembered that this same time was the most expansive period in the history of the Swedish (and international?) recording industry. This meant that a wide diversity of popular music influences were available on record and on the radio. These ranged from ‘symphonic’ rock (‘muso music’)

32. For more on circulation of capital in popular music, see Tagg 1979a: 48-51, Thorsén 1977.
33. For relevant statistics, see Fonogrammen i kulturpolitiken, Stockholm 1979.
to bubble gum pop, from African or Latin American folk music to the European classical tradition and low-church hymns.\textsuperscript{34} Abba were able to combine these various traditions into a musically viable and singable style which became more popular and widespread than the type of dynamic acculturation provided by The Beatles. Abba’s exceptionally successful musical eclecticism cannot be understood without continuing this short account of specifically Swedish historical-cultural conditions.

Sweden has a small and widely scattered population: less than nine million people (about the population of London) occupy about twice the area of Britain. This makes it hard to work as a highly specialised musician in the popular field because the market is just not big enough to support large minorities of musical taste. There has therefore been a tendency to mix popular musical styles in a way which visiting North Americans and Britons find hard to accept. Many Swedish dance bands from the fifties and sixties would mix hootenanny, Swedish old time (\textit{gammaldans}), twist, pop ballads and rock numbers without batting an eyelid.\textsuperscript{35} The ‘light music’ channel on Swedish radio (\textit{P3}) was in 1991 still supposed to cater for all tastes, and broadcast everything from ‘Hawaii Club’ to hip-hop, from house music to operetta, from a special brand of local low-church soft pop (‘IKEA gospel’) to blues and soul, from the Swedish troubadour tradition to big-band swing, from folk rock to the Eurovision song contest. It is possible that this situation may make for rather a bland mixture but on the other hand it leaves a lot more room for eclectic acculturation than does format radio. This may be one important reason for Abba’s successful mixture of styles.

Remembering the various Abba members’ musical background sketched above, it should also be borne in mind that they also all have, including their manager Stig Anderson, modest social origins, their parents being from the lower middle couches and employed either as \textit{petits commerçants} or in the less prestigious sort of positions found in the service sector. All four Abba members left school at the minimum leaving age (16), except for Ulvaeus who nevertheless spent far more time with his music than with his studies.

\textsuperscript{34} See Nylöf (1967, 1990) on Swedish popular music tastes for the period.
\textsuperscript{35} Information confirmed by Göran Josefssson (guitarist) who toured extensively from Dalarna to Northern Sweden and Finnish Lappland in the sixties and by Sölve Olofsson (also guitarist) from \textit{svensktopp} band Sten och Stanley.
Including Abba manager Stig Anderson, some fifteen years older than the others, this means that none of the group came into any real first-hand contact with either the Swedish working movement or the student movement of the late sixties and early seventies. Abba’s musical and social origins and position, neither working class, upper class nor intellectual, may thus perhaps be considered in some way closer to those of an increasing number of people in the changing class structure of state-corporatist society, culturally dominated by the Anglo-American media, than those of the out-and-out rock artist, classical musician, jazz performer or musician from the (then) ‘new left’. Obviously, this matter requires considerable research taking us way outside the scope of this article. However, such observations are relevant to the subject of this article. This should become clear from what follows.

Particularly noticeable in the official and somewhat obsequious Abba monograph *Fenomenet Abba* (Borg 1977) is Stig Anderson’s concern with critique from what he called ‘outside lefts’. The critique levelled at Abba from this direction may have sprung from a deep concern with the commercialisation of culture but it was as seldom well-reasoned as pertinent. Moreover, such criticism seemed more often than not to imply contempt towards Abba’s fans and listeners. There is no room here to go into any detail about the petit-bourgeois radical movement of Swedish students and intellectuals in the early seventies, nor to analyse the flaws in the arguments then used to criticise Abba. However, two particularly important offshoots or side-effects of the movement are worthy of mention in this context.

One important influence of the radical movement among intellectuals in Sweden was its effects on the formation of the Swedish state’s cultural policy, thereby contributing to the parliamentary adoption of perhaps the most progressive goals to be put forward, though not necessarily pursued, by the government of any capitalist nation. However, some of this legitimately

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36. For more on Anglo-American media domination at that time see Tunstall, 1977.
37. The Swedish expression is quite a good pun: vänsteryttrarna means either ‘the left wingers’ (as in football) or ‘the left-wing extremists’ (i.e. ‘the outside lefts’) as well as ‘the left (wing) utterers’ of statements from the political left (yttre = outer, outside att yttra = to utter).
38. Referred to at the time as ‘the cultural-political intentions’ (de kulturpolitiska intentionerna).
anti-commercial zeal degenerated into ignorant attacks on individual artists, the prime target being of course the most successful figureheads of the commercial Swedish culture industry at the time: Abba.\(^{39}\)

The result was, of course, an unhealthy polarisation of opinion between those supporting democratic forms of cultural production under capitalism (see below) and those requiring more immediate entertainment and consolation for and relief from alienation caused by undemocratic forms of production and government. Of course, the vast majority of working and middle class Swedes belonged (and belong) to the latter of these two groups. Nor was there any doubt as to which political corner Abba — especially their manager — were being pushed by the vulgar Marxist attacks referred to above. Such polarisation obliged Abba (and large sections of the Swedish populace), whether it suited them or not, to take up a political position on the far right, at least as far as cultural policy was concerned. This strange confrontation was all part of what was referred to at the time as ‘The Coca-Cola Culture Debate’.

The other important offshoot of Swedish student radicalism was the Swedish ‘progressive’ or ‘alternative’ music movement. Although this movement’s best-selling record\(^ {40}\) only sold half the amount of Anni-Frid Lyngstad’s solo album, its influence on the musical life of Sweden cannot be underestimated. At its best, the music of this movement was as eclectically disrespectful as that of Abba, the main difference being that the alternative music movement’s lyrics were (a) in Swedish (the native language of people in that country) and (b) far less generalised, less quasi-personal than those of Abba. At their best, the music movement’s lyrics combined political clarity and involvement with a deep sense of poetry. At their worst they descended to mere pamphleteering or suffered from the Rote Schlager syndrome.\(^ {41}\) Perhaps even more important than its use of lyrics treating other matters than

40. Nationalteatern’s Livet är en fest (= ‘Life is a Party’, 1975) sold 55,00 copies, the Hoola Bandoola album Fri information (‘Free Information’, 1974) slightly less.
41. The expression Rote Schlager emanates from Hanns Eisler and means sloganeering lyrics set to the easiest type of pop of the day.
love between one man and one woman and its establishment of the nation’s own language as a legitimate vehicle for carrying the verbal message of songs in the rock vein, the alternative music movement’s major contribution to Swedish cultural life should be considered at an even more concrete level. Its musicians often explicitly expressed the wish to find alternatives to the homogenising effects of the capitalist commodification of music. This aspect of the alternative music movement was both concrete and practical. It had far more tangible effects on large sections of the Swedish population than the theoretical cultural debate mentioned above, not least because many young people found an opportunity to play, sing and speak their minds inside the performance venues, record companies and distribution facilities developed by the alternative music movement. These opportunities did not and do not exist within the framework of the capitalist music business. Such groups were obviously hostile to what Abba represented as a highly successful commercial group inside the traditional framework of capitalist music production. Abba were seen to perpetuate this system which seemed to give these young and less comfortable musicians little room for expressing what they thought was important. So, once again, cultural opinion was polarised, this time less unequally. Nevertheless, the vast majority of Swedes continued to like Abba and to hum their tunes.

Summarising this section of the presentation, we could say that Abba’s social and musical origins place them fair and square in the mainstream of Swedish popular culture and ideology. We should also add that the eclectic nature of Swedish popular music and its innately Central European character, combined with the diversity of popular music environments from which the Abba members came, serve as a basis for the acculturated style which became so popular in the Anglo-American, European (both South and North) and Latin American ‘markets’. Finally, it should perhaps be noted that Abba were seen to take up a political position towards the right in Swedish politics although none of them have ever been explicitly concerned with ‘politics’. This final aspect may be of interest as we return, slowly but surely, to a discussion of Fernando.

42. For more about relations between “free” competition, maximising of turnover speed leading to the “love-at-first-listening syndrome”, etc., see Thorsén 1977.
Another important event immediately preceding the release of *Fernando* was the Davis Cup tennis match between Sweden and Chile, scheduled to be played at Båstad (Sweden) on the 18 September, 1975. Ten thousand people collected in this village in the south-west of the country to express their disapproval of the event. The demonstration, which successfully used noise to stop the match, was well prepared, not least by the release of Hoola Bandoola Band’s single *Víctor Jara* b/w *Stoppa Matchen* (= ‘Stop The Match’) on the alternative music movement label MNW. Hoola Bandoola were the only left wing artists for whom Abba publicly expressed appreciation, so much so that they had even discussed a recording contract with Abba manager Stikkan Anderson before finally signing with the independent MNW (Borg, 1977: 83, 107). A comparison of Hoola Bandoola’s *Víctor Jara* and Abba’s *Fernando* will give a much clearer picture of the musical/ideological conditions in Sweden under which the latter was produced.
Fernando and Jara

Víctor Jara: transcription and lyrics

Ex. 205. ..: Víctor Jara

[Order of performance: (1) ritornello, (2) v.1, (3) ritornello, (4) v.2, (5) ritornello, (6) v.3, (7) coda.]


**Ritornello**

*Allegro vivace*

**Flauto dolce**

L-C-F

**Acoustic guitar**

3rd fret. R-C-F

**Lead vocal**

[C-F]

**Bombo**

**Bass guitar**

---

**Verse 1**

voc.

mång-a som gör konst - er och krum spräng för de som har makten...nnnnn

bocca chiuta aperita Och det finns

el.bs.

---

v1. Det finns

v2. Men om

v3. Ja, Vic-tor

---

voc.

mång-a som fäsks ar för smul-or i-från de härsk-andes bord.

Men du vel de din väg,
Victor Jara — v. 1 (cont'd) + v. 2 (start) [ritornello: p. 396]

Verse 2 rhythm guitar patterns as in verse 1
Víctor Jara — v. 2 (end) + v. 3 (start) [ritornello p. 396]

Verse 3
Victor Jara — v. 3 (cont’d)

full-mogn-a frukt-er skade skördas i-fran plantag-ernas träd. Och som

väl-and-e sed ska de böjja över fält-en

fisk-ar i vatn-et ska de hamn-a i fisk-ar nas nät.

Ja, Victor Jara, Victor Jara, din-a sång-er ska inte bli
Víctor Jara — v. 3 (end)
Víctor Jara — Coda

Fig. 87. Víctor Jara b/w Stoppa matchen (Hoola Bandoola Band, 1974): sleeve art
**Victor Jara: lyrics**

**Verse 1**

<table>
<thead>
<tr>
<th>Original Swedish</th>
<th>Translation by Roger Hinchliffe</th>
</tr>
</thead>
<tbody>
<tr>
<td>Det finns många som gör konster och krumsprång för dem som har makten,</td>
<td>There are too many jesters and fools who flatter the mighty</td>
</tr>
<tr>
<td>Och det finns många som fjäskar för smulor ifrån den härskandes bord;</td>
<td>And too many dandies who’ll dance for the crumbs from their feasts.</td>
</tr>
<tr>
<td>Men du valde din väg, du sjöng för de många,</td>
<td>But you chose to sing to the hearts of your people,</td>
</tr>
<tr>
<td>Och du struntade i de mäktigas löften och de härskandes hot.</td>
<td>Regardless of money or the threats from your patrons and priests.</td>
</tr>
<tr>
<td>Ja, Víctor Jara, du gavord åt de fängslades längtan till frihet;</td>
<td>Víctor Jara, you asserted the prisoners’ yearning for freedom</td>
</tr>
<tr>
<td>Och åt de plågades tro på en framtid där bara folken har makt;</td>
<td>And the victims’ belief in a world where justice belongs.</td>
</tr>
<tr>
<td>Och du gav styrka och mod et de förtrampades drömmar;</td>
<td>You gave courage and strength to the downtrodden dreamers</td>
</tr>
<tr>
<td>Men mot de rika och få sjöng du ut din förakt.</td>
<td>But the governing few you scorned in your songs.</td>
</tr>
</tbody>
</table>
### Verse 2

<table>
<thead>
<tr>
<th>Sveriges text</th>
<th>Engelskt text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Men om framtiden är som ett träd vi har planterat i jorden</td>
<td>But if the future is like a young tree we have lovingly planted</td>
</tr>
<tr>
<td>Och ifall friheten är som den spädaste sköraste ros,</td>
<td>And if liberty is like a fragile delicate rose</td>
</tr>
<tr>
<td>Måste vi väpna oss väl för att försvara det svaga:</td>
<td>We must arm ourselves well to defend the defenceless,</td>
</tr>
<tr>
<td>Vi måste värna det mot dem som vill krossa det som spirar och gror.</td>
<td>We must shield them from those who trample what's struggling to grow.</td>
</tr>
<tr>
<td>Och de förtvivlade säger att döden är lika för alla,</td>
<td>The desperate will tell you that death is the same to us all</td>
</tr>
<tr>
<td>Men det är väl sannare att säga att man kan dö på samma sätt som man har levit;</td>
<td>But to tell you the truth you can die in the same way you live.</td>
</tr>
<tr>
<td>Och att dö för förtjänst, det väger lätt som en fjäder,</td>
<td>If you die getting rich, your fate's as light as a feather,</td>
</tr>
<tr>
<td>Men att dö för sitt folk, det väger tungt som en sten.</td>
<td>But if you die for the poor, what more can your life give?</td>
</tr>
</tbody>
</table>

### Verse 3

<table>
<thead>
<tr>
<th>Sveriges text</th>
<th>Engelskt text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ja, Víctor Jara, dina sånger ska eka i gruvornas gångar,</td>
<td>Víctor Jara, your songs will ring out in the echoing mine shafts;</td>
</tr>
<tr>
<td>Och som fullmogna frukter ska de skördas ifrån plantagernas träd;</td>
<td>Like ripe fruit they’ll be gathered on farms as the autumn sun sets;</td>
</tr>
<tr>
<td>Och som vajande sed ska de bölja över fälten,</td>
<td>They will drift with the wind over billowing wheat fields;</td>
</tr>
<tr>
<td>Och som fiskar i vattnet ska de fastna i fiskarnas nät.</td>
<td>And like fish in the ocean they will fasten in the fishermen’s nets.</td>
</tr>
<tr>
<td>Ja, Víctor Jara, dina sånger ska inte bli glömda,</td>
<td>Víctor Jara, your songs will be sung, they will not be forgotten:</td>
</tr>
<tr>
<td>Från gitarr till gitarr ska de spridas över stad och land.</td>
<td>From guitar to guitar ‘round the world they will ramble and roam.</td>
</tr>
<tr>
<td>De ska vagga oss till sömns när våra nätter blir långa,</td>
<td>They will lull us to sleep when our nights are uneasy,</td>
</tr>
<tr>
<td>De ska marschera med oss när dagen är här.</td>
<td>They’ll be marching with us in the morning to come.</td>
</tr>
</tbody>
</table>
Politico-musical polarisation

In Hoola Bandoola’s *Víctor Jara* (example 206, p. 396 ff.), a quena-like flute sound was used in the short instrumental ritornelli. Acoustic guitars were also in clear evidence, just as in *Fernando*. However, the similarities between *Fernando*’s and *Víctor Jara*’s Latin American connotations end there. As can be gathered directly from the differences in the very titles, not to mention the lyrics, of the two songs, *Víctor Jara* (a real person) does not beat about the political bush like the fictitious *Fernando*. The lyrics of *Víctor Jara* go far beyond the vagaries of concepts like ‘liberty; and ‘freedom’: they talk about the Chilean troubadour’s songs expressing the hopes of miners, of the oppressed, imprisoned, and downtrodden. The lyrics describe Jara’s songs ‘lulling us to sleep when nights are long’ and ‘marching with us when day breaks’.

There is no doubt what the song is ‘talking about’ musematically either. The quena flute sound of *Víctor Jara* is much nearer the centre front of the stereo panorama, mixed up as loud as the singer, slightly to his left, with the solo acoustic guitar immediately to his right so that the ‘dialogue’ is equal and unified between, on the one hand, ‘Víctor Jara’ as flute and decorative-interpretative-melodic solo acoustic guitar fills and, on the other, the vocalist (Michael Wiehe). Both ‘individuals’ are accompanied in a dynamic 3/4-6/8 hemiola/cueca sort of rhythm played at a determined and urgent pace of 160 bpm accompanied by a *bombo* drum and by crisp Hispanic attacks and syncopations on acoustic rhythm guitar (see example 206, p. 396 ff.). Afro-North American and Euro-North American style indicators found in the refrain of *Fernando* (m9, m10) are conspicuously absent in *Víctor Jara* and even the electric bass keeps to simple onbeat oom-pah dotted minimas. The excitement and drive of the accompaniment is created by Latin-American and European, not North American means. These ‘non-U.S.’ traits are further emphasised by the harmonies used in the song which, although traditionally European and tertial (‘functional’), have neither the same regular periodicity nor the same narrow tonal limits as *Fernando*: *Víctor Jara* includes full cadences not only in the tonic (C minor) but also modulates (via Ab and Bb) to Eb, (via C minor) to F minor and (via D7) to G. All this makes for less harmonic and stereophonic monocentricity and less Euro-North American musical ethnocentricity.

The vocal delivery of *Víctor Jara* also differs radically from that of *Fernando*. 
In *Victor Jara* we find a much higher melodic pitch than in *Fernando*. Moreover, the former song contains a whole series of bold rising intervals conspicuously absent from the former. Both these points demand a greater degree of physical and mental effort from the singer (more tension of the vocal chords, great care to ‘hit’ the high notes in tune without forcing them). In addition, although the name ‘Victor Jara’ corresponds exactly with the rhythms of ‘yo te quiero’, ‘Bossa Nova’ or ‘mi Fernando’, there is not one single appoggiatura expressing the ‘graceful pleading’ of m5 or m6, in the whole of *Victor Jara*. Apart from the sinuous but fast ‘fishing net’ word-painting fill by solo acoustic guitar in the middle of verse 3, we are led straight into onbeat melodic-harmonic consonances, not into the ‘mini-dissonances’ tinting the simple scale-like passages in the verse of *Fernando* and their veneer of sincerity and emotional involvement.

This single by Hoola Bandoola Band sold well in alternative bookstores and at Chile solidarity rallies (outlets not counted in the compilation of Swedish charts). Moreover, the album including *Victor Jara* (*Fri Information*), though also mainly distributed through similar alternative outlets, managed to sell enough through the normal commercial outlets to reach number 6 on the Swedish charts (*Skivspegeln*) in October 1975. One month later *Fernando* entered the Swedish charts for the first time (on Anni-Frid Lyngstad’s album).

There is absolutely nothing to suggest that Abba have stolen anything deliberately from anyone, not even from Osvaldo Farrés, the composer of *Quizás*, when writing or recording *Fernando*. With *Quizás*, *Victor Jara* and *Fernando* we are witnessing the sort of process in which musical ideas are produced, reshaped, incorporated into new (or old) contexts. *Fernando* is rather the result of a large number of specific and interrelated historical factors. Its widespread success may be in part attributable to the special conditions of popular music in Sweden during the 1960s and around 1970, as well as to the variety of popular musical backgrounds brought together in Abba as a

44. In fact all proceeds from the sale of the *Victor Jara* b/w *Stoppa matchen* went to the Swedish Chile solidarity campaign.

45. ‘Even the most conscientious composer now and then inadvertently uses a fragment of a melody that has stuck in his subconscious. But deliberately lifting phrases from the compositions of others if not only musical bankruptcy but incompetent craftsmanship’… ‘it is easier to write original music than to bother recalling music written in the past’ (Tiomkin, 1951: 18).
group and to the modest but not working class origins of its members. It should also be clear that Latin America and, more specifically, the fascist coup in Chile were, by the time Fernando was issued, well-established spheres of reference in the minds of most Swedes who were visibly shaken by TV and refugees’ eye-witness reports from Chile (later also from Argentina) about torture, terror and oppression. The non-verbal sounding symbol of injustice in South America in the mind’s ear of the Swedish population gradually (between 1968 and 1975) came to be that of quena flutes, charangos and the bombo. The success of both Hoola Bandoola’s Víctor Jara and of Abba’s Fernando would have been unthinkable without such a process of politico-musical semiosis. Therefore, when Abba issued Fernando they met a musically and ideologically competent audience, in the sense that the musical codes and their connotations had been well prepared in advance. It should also be clear that music understood by Swedes as South American or Indian-Andean which appeared during the two years separating the fascist coup in Chile from the issue of Fernando would be far more likely to be directly associated with explicit political events and the deep feelings these aroused than by the ‘South American’ references of Fernando, either because that music was performed by South Americans (often Chileans) or because the lyrics referred directly to events from that continent. However, none of this means that the reception of the song was as homogeneous as the argument thus far may seem to imply. We have only discussed the English lyrics from a certain part of the Swedish horizon. We have not dealt with the reception of the song elsewhere, nor with the obvious differences between the three verbal renderings of the song.

**Fernando’s listeners**

*The Swedish audience*

We have already seen some statistical evidence of the widespread popularity enjoyed by Fernando in 1975-6. We have also described the situation in which it was produced, accounted for some of the factors which may have contributed to its popularity and told how a large section of the Swedish public were well-prepared for musematic understanding of its symbols (those who had heard either Los Calchakis or Simon and Garfunkel, who had watched TV news in September and October 1973, perhaps seen Quilapayún or some
other Chilean group on TV and who had possibly also heard Hoola Bandoola Band’s *Víctor Jara* on the radio). When summarising the main points of this discussion we shall use this Swedish audience as a sort of reference point in our discussion of the receiving end of the one-way communication model.

I have not carried out any empirical-statistical studies into audience perception (*Rezeption*) of *Fernando*. The methodological problems of music reception tests, enumerated elsewhere (Tagg 1979a: 52 ff.) would have been quite severe in the case of *Fernando*. Any statistically worthwhile results would not only have entailed the necessity of constructing test tapes which convincingly isolated individual musemes and musemes blocks, the arrangement of viable test situations and the usual counting of figures seldom expressing what the researcher really wants to know; it would also have been necessary to arrange these tests and test situations, complemented by interviews of course, in a representative selection of the hundreds of cultures and subcultures where *Fernando* was often played, heard, sung, whistled and hummed. Obviously wishing to avoid this gargantuan methodological issue but at the same time dissatisfied at presenting only one perspective of *Fernando’s* reception, I have taken the liberty of making some interpretative observations during the course of travels both in Sweden and abroad on occasions when analysing popular music has been the subject of a seminar, a lecture or of ordinary conversation. A visit to Sweden’s southern neighbour, what was once the Deutsche Demokratische Republik (DDR), was enough to show how differently *Fernando* can be interpreted between one society and another.

**Fernando in East Berlin**

During the course of discussions following two lectures given at the Humboldt University of Berlin, DDR (May 1983), I gained the following impression from students. To their ears *Fernando* might be using musical exoticism in rather a ‘kitschy’ way but it seemed nevertheless to be a progressive song, more likely to be expressing sympathy for the cause of the Chilean people rather than a song ‘sweeping the problem under the carpet’. This reaction, coming from, amongst others, the sort of young communists who were later to bring about radical changes in their own country, was quite the opposite of opinions held by the cultural left-wingers of Sweden. We have already seen what Abba and songs like *Fernando* must quite naturally have repre-
sented to radical young Swedes in their particular cultural environment of the mid seventies. It would obviously be absurd to expect the progressive youth of the DDR to understand the same song in the same way in a radically different cultural, social and political environment.

Abba represented very little or nothing at all in the national context of the DDR: they were merely viewed as competent and successful pop artists of the type any citizen could see any day on West or East German television. Abba were also available on the DDR pop label Amiga. Moreover, Abba’s very general lyrical treatment of what seemed to the students like a clearly particular political subject (Chile) conformed well with the character of a special sort of super-melodious ballad genre with similar lyrics, frequently as vague as Abba’s, which was already well-established in the DDR. 46

It should also be noted in this context that anti-fascist solidarity with the Chilean people was state policy in the DDR: unions and management often agreed (or had to agree) to work overtime for such solidarity purposes. 47 Chile solidarity had in this way official backing, whether those contributing mandatorily to such a worthy cause liked it or not. In the ‘free’ world, on the other hand, we contribute mandatorily to the bank balances of shareholders of companies we work for or supermarkets where we shop, and actions of solidarity are voluntary, relegated to the position of having to rely solely on publicly and commercially unsupported and unendowed extraparliamentary activity on the part of dedicated individuals and their financially struggling organisations. Viewed from this perspective it is not surprising that the young DDR citizens were just as able to interpret quena flutes, references to the Rio Grande and fighting for liberty, etc. according to the dominant ideology of their society as we were bound to interpret the same musical and verbal references through our experience of the dominant ideology here.

46. I recall for example a sentimental DDR Politschlager from 1974 entitled Die rose von Chile.
47. The workings of such mandatory solidarity are further illustrated by the fact that, after playing East German TV in 1975, I had to deposit my earnings from the gig, in non-exportable DDR currency of course, at the border bank in Saßnitz. I was assured that I could reclaim this money when I returned. I did not visit the DDR again until 1981, by which time there was no money in the account. I was told that money unclaimed after two years in such a bureau de change automatically ‘went to solidarity’. If it did, I would not object at all. However, perhaps it lined the pocket of a party apparachik or went to the Staatbank der DDR. I doubt I will ever know!
The young radical in capitalist Sweden of the seventies instinctively felt that prominent artists from inside the system would automatically be trying to smooth things over (we were used to that), whereas the young DDR citizen would more likely take it for granted that Abba were really singing for the liberty of the peoples of Latin America, however halfhearted they might sound, because they were just as used to artists pandering to middle-of-the-road taste in order to gain official recognition as we were used to successful artists avoiding political issues as part of their mainstream entertainment credibility in our part of the world. It was just that the official ideologies of the two socio-economic systems were diametrically opposed.

Fernando at Tatuí

While teaching popular music analysis at the 12th Cursos latinoamericanos de música contemporânea at Tatuí (State of São Paulo, Brazil) in 1984, I had the opportunity of discussing Fernando with students and teachers from various Latin American countries. The words of the English version, with their references to ‘liberty’ and the ‘Rio Grande’, caused some mirth. Many students found them naïve and ‘gringo touristic’, revealing a lack of real acquaintance with the South American continent and the political conditions and feelings of its peoples. The quena flute exoticism was qualified by some of the young popular musicians from Brazil, Uruguay, Argentina and Bolivia as ‘third or fourth hand latinness’.

Here it is worth noting that the Spanish version of Fernando also differs verbally from the English version on both counts criticised musically by the young Latin American musicians above. The Spanish version makes no mention whatsoever of ‘liberty’, ‘freedom’, the ‘Rio Grande’ or ‘this land’. It also makes no direct allusion to any military strife. The nearest we get is: ‘escuchar esos tambores con un sordo redoblar’ (could be a funeral), ‘no pensábamos jamás perder ni echar atrás’ (could be love or a game of cards), ‘tu valor’ (could be courage in any context), ‘sentí temor’... ‘nadie pensaba en morir’ (general fear of dying). While the English version’s verse 2 mentions ‘the roar of guns and cannons’ as a cause of grief, the Spanish version ignores...

48. I noted the expression ‘latinoamerinicidade terceira ou quarta mão’ in this context. Second hand latinness in music was exemplified by artists like Santana, Sergio Mendes and Los Calchakis, third hand by Simon and Garfunkel and Herb Alpert.
such concrete references, padding out the metric scan with the highly non-specific ‘no siento hoy vergüenza al confessar que tuve ganas de llorar’ (not feeling ashamed of wanting to cry). Similarly, verse three’s ‘since many years I haven’t seen a rifle in your hand’ has been replaced with ‘y con ella un paz que hoy logramos disfrutar’ (and with it [old age] a peace which we can enjoy today).

In short: the English version’s specific military references (guns, cannons, bugles, rifle) and its one reasonably specific geographical reference (Rio Grande) have disappeared altogether in the Spanish version. This makes the Spanish lyrics more general and thereby more difficult to contextualise historically and politically, with the consequence that ‘how proud you were to fight for freedom in this land’ (English version, verse 3) becomes ‘aún orgullo que refleja tu valor’ (pride that reflects your courage). There is in other words no direct allusion to the liberation struggle in Latin America. Nor should readers expect such allusions, bearing in mind that Abba’s translators in Buenos Aires (the McCluskeys) were Mr. and Mrs. Billboard of Latin America and that they produced their Spanish rendering of Fernando’s lyrics during the anarchistic last days of the Isabellita Perón period, just before the Videla regime’s introduction of legalised terror.49

There seemed to be some doubt in the minds of Latin Americans I have spoken to as to which fight the Spanish lyrics actually refer. Those to whom I have read the lyrics, without either playing the music or mentioning the authors’ names, associated with sympathy to uprisings in the 1930s (Fernando is old and grey in 1976 and was young at the time of the fighting) while those who heard the music (with its electric instruments and Simon and Garfunkelian use of quenas), or who knew the artists to be Abba, were far more sceptical. There were even a few associations to those Chilean artists who, recognised by the Pinochet regime, offered folklore commercial variations on the Parra-Jara theme. This type of association seems not unreasonable if one bears in mind that the Spanish version does not have the same final mix as the English and Swedish versions. It differs on the following counts:

1. the vocals are mixed up slightly louder in relation to the general level of the accompaniment (except the quenas);

49. Thanks to Catharine Boyle (London) for this observation.
2. the bass line is meatier (bass and middle frequencies boosted) without losing any feeling of attack;
3. the quenas are mixed up much louder and positioned near the centre of the stereo panorama, just behind and to the side of the vocalist; they are not out in the stereo wings of the acoustic stage.

Reverting to the melody-accompaniment, figure-ground, individual-environment dualism of bourgeois art mentioned earlier, the stereo positioning of the quenas on the Spanish version of Fernando means that the Latin American ‘individual’ of the piece (the flute) is a more central figure than in the other versions. ‘He’ is louder, nearer and put into a far less unequal relation to the protagonist. The call and response of vocal phrase to flute filler sounds more like a dialogue than the virtual monologue of the English and Swedish versions. The flutes are also audible in the refrain. In this way the most distinctly ‘Latin American’ part of the music is given a special place on the version destined for Latin Americans. (Please note that Abba use the ‘s’ sounds of Latin American pronunciation, not the Castilian ‘th’ for ‘azul’, ‘protección’, etc. ‘Fernando’ (the flute) is no longer a picturesque ingredient of the backdrop. No more than any self-respecting North American would tolerate being portrayed by a supercilious Brit as endlessly chewing gum, carrying guns, dangling cameras, talking loudly and ignorantly in gaudy Bermuda shorts and a Hawaiian shirt, no more than the average Scandinavian would like being used as a suicidal sex-crazy blonde backdrop for an Italian porno movie, neither should any South American be imagined putting up with treatment harping on the same sort of touristic disrespect which being pushed out into the acoustic scenery as a picturesque Peruvian person-cum-flute (as on the English and Swedish versions) actually implies. What this may actually mean in the final analysis of the song will be discussed in the last part of this study.
Ex. 207. Visitors verse


I hear the doorbell ring and suddenly the pan-
The signal's sounding once again and someone tries
These walls have witnessed all the anguish of hum-
lictakes me
the door-knob
- i - a - s - i - a - tion.

A sound so ominously tearing through the silence.

idly impatient.
in shining faces

And they don't dare to come here
And now they've come to take me,

I cannot move, I'm standing numb and frozen
A mong the things I love so dearly.

any more now But how I loved our secret meet - ings
come to break me. And yet it isn't un - ex - pect - ed

The books, the paintings and the furn - iture, Help me.

We talked and talked in qui - et voices Smil - ing.
I have been wait - ing for these vis - it - ors, Help me.
Ex. 208. Visitors end

have been waiting for these visitors.

They must know by now I'm trembling in a
My whole world is falling, going crazy, there is

terror ever-growing.

no escaping now, I'm cracking up.
12. Ideology extras/epilogue?

**NOTES**

Blandness of Chiquitita (ch. 4 (p. 129), Tertial parallels: a partly political excursion on page 149 (p. 149), ex. 115 (p. 156) & fig. 16 (p. 156).

*lagom*

uncontrived visa aesthetic Ch 9 p. 304 head Visa on page 302

containment & sobriety (hymnal hits) Ch 9 pp. 313-317

Ceux qui peuvent vous faire croire à des absurdités peuvent vous faire commettre des atrocités. Voltaire Questions sur les miracles, 1765

**Us and them, me and you**

The main processes

We have seen how the main musical process of *Fernando* consists of movement from the strange to the familiar, from concretion to generality, from involvement to recreation, from irregularity to regularity. This is clear unidirectional processuality of the centrifugal type if we consider the first
33% of the piece as ‘home’, equally clear centripetality if we regard the refrain and its more ‘homelike’ (for us Northern Europeans, anyhow) and familiar musical idiom as home.¹ This means, in our interpretation of *Fernando* as a double centripetal process, that listeners are plunged at the start of the song into the strange and problematic (*i₁, v₂, v₃*), are led ‘home’ once (*ch₁*), reinstalled for a short while in the strange and problematic (*i₂, v₃*), whence they are repatriated for the final 33% of the piece in the familiar home environment (*ch₂, ch₃*, fade-out). We have also seen that the ‘apparent’ longing of the vocalist in the refrain was not to return to the strange and problematic but that its tension was resolved in the pleasant and familiar home surroundings of the refrain, all according to several standard harmonic, periodic and cadential practices. We have also discussed the combined musical and verbal processes of the English version. However, before we return to an evaluation of this version in the light of the historical and communication contexts presented in the previous section, it is necessary to discuss the meaning of these musical processes in connection with the lyrics of the Swedish and Spanish versions of the piece.

**Swedish: toasting ‘Love’**

The ‘strange and exotic’ music of the verses concurs with that section in the Swedish lyrics dealing with love problems. Here, the ‘fervour’, ‘sincerity’ and ‘involvement’ relate to purely personal experience of the sort of love communicated in the lyrics of almost every Northern European / North American popular song. The ‘happy home comfort’ of the Swedish *Fernando* refrain concurs with words exhorting him to drown his sorrows in a toast to ‘Love’ (*kärleken* which causes these problems in the first place) and to sing the ‘Song of Happiness’ (*sången om lyckan*).

Although the Swedish lyrics are, at a denotative level of meaning, totally different from those of both the English and Spanish versions, it should be clear that the general emotional process is identical in *all* versions of *Fernando*. Obviously this is because the music is, with the few exceptions already mentioned, identical and because music is specially suited to the sonic symbolisation of affective states and processes rather than to carrying deno-

¹. For explanation of centripetal and centrifugal processes, ‘home’, etc. see Tagg, 1979a: 217-229.
tative types of meaning. However, it is not possible to sing about any old thing to the same music without changing the meaning of both music and words: rugby club hymn singing or Joe Hill’s IWW versions of Salvation Army hymns will serve as examples of this point. Alternatively, try singing Shakespeare sonnets or Brecht texts to the tune of Fernando.

All this means is, quite simply, that certain lyrics which differ from the English version of Fernando will fit the music while others will not. Conversely it also implies that the music of Fernando will fit some lyrics differing from those of the English version (e.g. the Spanish or Swedish lyrics) but not others (e.g. something by Shakespeare or Brecht which might happen to fit the metre). Equally simply, this also means, at least according to Abba’s musically mediated opinion, that the process of going from love troubles to drowning sorrows in a toast to love (Swedish version) is more or less the same emotional process as going from a state of involvement and worry in a fight for freedom in Latin America, maybe in Chile, to pretending (the ambiguous longing of m8) that you would give your right arm to go back to that difficult situation (English version).

Now, it is of course not more unusual to be dedicated to a loved one than to be in love with a noble cause. From this point of view the critique offered above may seem politically puritanical or plain pedantic. Moreover, guerrilleros are just as likely to temporarily drown the many sorrows they are bound to feel in their field of activity as unrequited lovers in theirs. Even Hoola Bandoola, viewing Abba from the opposite side of the cultural barricades of Sweden in the 1970s, suggest that Víctor Jara’s songs will ‘lull us to sleep when our nights are long’ (we are, of course, also lulled musically at that point). However, and this is the cardinal point, whereas Abba end off by thrashing home the fulfilment of an ambiguous longing in the safe bosom of home, Hoola Bandoola continue and end off by stating that Jara’s songs ‘will march with us when the day’ (after that night when we needed the lulling) ‘is here’ (we are of course once again moving forward determinedly and excitedly in the music too). There is no fade-out over ‘longing fulfilled’ at the

2. e.g. The Preacher and the Slave (‘Pie in the sky when you die’), Nearer My Job To Thee, Workers of the World, Awaken (¶Hill, 1969: 20-23, 79-81, 97-101).
3. At the words ‘De ska vagga oss till sömns när våra nätter blir långa. De ska marschera med oss när dagen är här’.
end of Víctor Jara: instead there is energy, love, hope and determination, right through the final cadence into the double bar line and beyond (see coda, p.000).

**Spanish: old and authentic**

In the Spanish version the same two emotional spheres (v1, v2) concur with recalling experiences from a war, and with pretending to long for a return to those noble days (ch), just as in the English version. There are, however, slight but important differences between the Spanish and English versions:

1. the refrain makes no mention of ‘liberty’;
2. in v3 the ‘rifle’ (not in Fernando’s hand for many years) is replaced by a ‘peace’ which he and the vocalist can now ‘enjoy’ (‘la vejez llegó... y con ella una paz que hoy logramos disfrutar’);
3. the ‘freedom’ of the ‘I can see... how proud you were to fight for freedom in this land’ in v3 has been replaced by mentioning Fernando’s ‘courage’ without providing even the vaguest of contexts (e.g. ‘freedom’) for either this new virtue or for his pride (‘veo aún aquel orgullo que reflete tu valor’).

We have already commented on the new stereo position of the flute ‘Fernando’ in the Spanish version, an aesthetic mixing procedure which corresponds better with the geographical and cultural proximity of Latin American listeners to areas associated with such flutes. This means that in the Spanish version the ‘there’ of the ‘there-and-then’ is not so distant as in the English version, because such flutes exist more or less on the doorstep in many countries of the South American continent and their central positioning in the Spanish version is quite logical in this respect. We have also noted in our discussion of m8 (longing, Quizás) and 10a (habanera, tango, rumba bass) that there are Latin American ingredients in the refrain, all of which give even that part of Fernando some degree of latinamericanicity. All South Americans I spoke to about this matter agreed that the refrain brought us ‘up-to-date’ and that the verse was definitely more ‘in the past’, even though this exoticism of the bygone may have been clumsily expressed in their ears (they were mostly practising popular musicians). In any case, the musical process was for them, it seems, more from ‘then to now’ than from ‘there to here’, probably because quenas are more ‘here’ than ‘there’ from the South American than from the European or North American viewpoint, especially
if mixed up louder and panned centrally. Moreover, the lyrics, by consistently omitting the words ‘freedom’ and ‘liberty’ — constantly relevant notions amongst those living under CIA supported regimes in South America — and in mentioning that ‘old’ virtue *valor* (here = ‘courage’) and ‘old age’ (*vejez*), play down the contrasts of difference in place and increase the contrasts of difference in time.

According to the description offered above, the ‘rural’ quenas might be associated with those people and those times when drums (‘esos tambores’) could be heard in states of war and when the now old *Fernando* was young (‘vida y juventud’/‘vejez llegó’). In this case, ‘up-to-date’ means (in the lyrics) ‘enjoying peace’ and (in the music) the rural flutes well-nigh drowned by electric bass riffs and soft disco drums. This contrast is extremely interesting because the ‘up-to-date’ music of the refrain, though still containing identifiably Latin American elements (m8, m10a, quenas now in the background), is decidedly more North-American/European than the verse. This implies that ‘up-to-date’ is the sort of environment and atmosphere containing more influences from the ‘metropolis’ (more typically US or North-West European sounds) and that the ‘olde worlde’ is the environment and mood of ‘indigenous’ quenas and charangos. The emotional process is still the same; it is just that its verbal denotations and cultural sphere of reception is different. In the Spanish version heard by Latin Americans we therefore find a process from the problems, fear and ‘valour’ in the ‘old world’ of the quena flutes, as heard in the ears of those in the ‘metropolis’, to ‘enjoying peace’, to pleasant reminiscing and to the fulfilment of pretended longing in the more metropolitan environment of the ‘modern world’ (once again as viewed by those successful and happy in the metropolis).

Such an affective evaluation of the historical processes of urbanisation in South America is of course highly ethnocentric, disclosing the same sort of view of ‘development’ as that propounded by the IMF. This musical view of the ‘old’ versus ‘new’, implying that ‘more European/North American’ is more ‘up-to-date’ than ‘more indigenously Latin American’, corresponds well with that disseminated by large parts of the South American (North American owned) commercial culture industry, for example by the Time-Life Magazine controlled Brazilian TV giant Rede Globo. The tourist ‘postcard’ view of quenas and charangos reifies and falsifies a living cultural tra-
dition, at the same time ignoring and attacking its social base and democratically anti-imperialist potential. In such a disarmed or reified state, the indigenous culture is more easily assimilated into an ‘international’ (i.e. North American/European) music culture and avidly devoured by the teen-age sons and daughters of the South American upper and upper middle class rich who have ‘made good’ in Rio de Janeiro, São Paulo, Montevideo, Buenos Aires, La Paz or Santiago, simply because it is in the interests of these small but strong consumer market groups to view ‘latinamericanicity’ and ‘modernity’ in the same sort of affective-evaluative terms as those presented by Rede Globo, Simon and Garfunkel or Abba. This view confirms the legitimacy of their own socio-economic position at an affective, non-verbal level: they feel right and that they have the right to be where they are. To put it in the more subjective terms of chapter 1, the silvery solid state cassette deck, the in-car stereo and the sound of Abba implicitly symbolise modernity, progress and the future much more to these groups than do the children of the Bahian hinterland.

This point of the reification of folklore is of extreme importance in the South American context where popular culture, for historical, economic and social reasons too complex to be explained here, lives and flourishes in a national and regional sense which no longer exists in industrialised capitalist Europe. This means that the attitude taken towards ‘folk cultures’ by the ruling classes has certain distinguishing traits which Mauricio, Cirano and Almeida (1978:13) lists as follows:

- ‘The people live in misery but their art is creative and beautiful’.
- ‘Popular art is spontaneous and pure. The modern media spoil its purity and advanced techniques eliminate its spontaneity.’
- ‘Popular art is a tradition handed down from father to son’.
- ‘Popular art should be preserved in a state of authenticity’.

Thus the in-car stereo at Ibotirama blaring out Abba’s Crejo en angelitos at emaciated dogs and hungry children (see chapter 1) is treated by the ruling classes and propounded by their media as symbolising a brave new world, while the culture of the people in Ibotirama itself and in thousands of other places in Latin America like it is reified, its ‘preservation’ in ‘authentic’ (i.e. historically retrograde) moulds being actively supported by such unlikely benefactors of the ‘people’s cause’ as the international Xerox company (Mau-
The main problem in the Spanish version is, in other words — assuming it to be recorded for and heard by a Latin American audience — one of affectively (musically) evaluating the twentieth century history of that part of the world. This is also borne out by the emotional process from ‘trouble, fear and problems’ in an old war to resolution of these problems in a modern metropolitan context, i.e. the answers to those old problems of fighting etc. are to be found in enjoying the lack of that fighting (‘una paz que hoy logramos disfrutar’) today in this modern electric-bass-soft-disco-in-car-stereo world. By reifying and falsifying the ‘old world’ (viewed by others than Abba, Rede Globo and the IMF as the historical potential of a new and democratic Latin America, not as a touristic postcard and souvenir-like fetish), the historical continuity between ‘Fernando’s’ fighting ‘then’ and the struggle today against injustice and oppression in the ‘modern metropolitan’ South America (not that of the in-car stereo) has been broken and the continent’s history has been implicitly falsified. Abba’s ‘peace’ can only be ‘enjoyed’ by a very small part of the population in modern, metropolis-dominated South America.

The viability of this observation is emphasised by a short comparison between the Abba/Xerox view (implicit or explicit) of arte popular and the lives and music of real South Americans, like the nordestinos of São Paulo, forced (by international capital) to leave Bahia or Pernambuco and to offer their cheap and profitable labour to companies like (Swedish) Ericsson, Saab-Scania and SKF (the latter with its seat in Gothenburg where I originally wrote this passage). Bahian popular artist Luís Gonzaga,4 commercially successful on the Brazilian RCA label and dependent on a certain amount of rural nostalgia for that success, makes no touristic fetish of his own and his fellow nordestinos’ origins and culture in his words and music.5 On the contrary, he contributes to developing nordestino culture under new conditions, not through the fascination of North American/European soft disco and ‘cute flutes’ but by placing the baião and other North-Eastern Brazilian song and dance traditions in their new social, economic and sound environ-

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4. Gonzaga was, incidentally, marketed during the fifties in the USA but never ‘made it’ there! (Roberts, 1979: 14).
5. e.g. Luís Gonzaga A triste partida, 1980.
For the urban exiles Gonzaga never mentions words like ‘oppression’ or ‘liberty’ but sings lyrics embodying nordestino concepts and experiences. He tells of ‘plagues’, ‘hunger’, ‘tears’, ‘hope’, ‘selling the old horse’, finding São Paulo ‘strange’ and ‘unfriendly’, ‘owing the boss money’, etc., etc., all with a warm and ‘traditional’ Bahian ballad-singing voice to the accompaniment of miked-up accordions, percussion instruments, six and seven string guitars, cavaco, drums, clarinet and electric bass.

Of course, Abba’s view of South American twentieth century history, as musically evaluated in Fernando rings false in the ears of anyone acquainted with the recordings of popular artists like Luís Gonzaga. The song rings even less true in the Latin American context when compared to the work of those musicians of the period who, though less immediately popular than artists like Gonzaga, tried, in an innovative way, to portray the experiences and feelings of people living in the many huge and highly industrialised cities of Latin America under the new, modern, scientific, and up-to-date sort of oppression, specially researched and developed for use on them and their people by experts in the modern and up-to-date metropolis of the USA. Artists like Uruguay’s Daniel Viglietti or Cuba’s Silvio Rodriguez could not (and cannot) rely on nostalgia or on touristic sound reification of their peoples’ musics to express the fears, anxieties, joys and hopes of ‘fighting for liberty’ in the great cities of a continent under neo-colonialist oppression; nor has any such artist found glittering soft disco to be the musical-affective environment in which the ‘problems’ are likely to be solved. Their music comes from everywhere in the everyday of the city: from film, dance, theatre, popular song, etc. Legalised terror could be on your doorstep at five o’clock tomorrow morning in any modern city under any dictatorship of the continent, while Cubans can no longer tell if their revolution and the relative welfare it once provided can withstand US pressure another week, let alone another year or decade. In these contexts, Latin American musicians could never ‘paint’ their sounding city using only the picture postcard flutes of yesterday. Nor could the solid state stereo metropolis of disco glitter ever be emotionally convincing, because the metropolis such sounding fetishes connote

7. See Philip Agee’s book CIA Diary (early 1970s - my copy lent and lost) for further information.
is the source of much of the fear, anxiety and hardship that needs challenging with the solidarity, love, hope, humour and determination whose sources of musical inspiration lie elsewhere.

The English Version

Standard procedure

There may have been an easily visible credibility gap between the ‘Latin American’ feelings and experiences alluded to in Fernando and the feelings and experiences of most Latin Americans living in the contemporary realities of the South American continent. Short and very general comparisons with two forms of real Latin American popular music should have made this credibility gap sufficiently clear. Moreover, Abba’s reliance on record distribution for popularity and the revenue that this may bring would mean that only the small groups of the upper middle and middle class rich would be able to actually buy the records or cassettes. In addition one should remember that airplay on many of the commercial radio stations is purchasable and that these stations, often majority owned by US interests, broadcast pop music in a North American DJ format, presenting the sort of glittering sonic fetish of the ‘solid state’ or ‘in car stereo’ ‘modernity’ which, like much of the material disseminated by TV networks such as Rede Globo, has a kind of ‘Dallas-cum-Dynasty’ dreamlike aura of the unreal and unattainable for most of the continent’s inhabitants.

Returning to Europe, the cultural gap between Abba’s Fernando and the majority of this continent’s population is no evident matter by any stretch of the imagination. On the contrary, as we have seen from our description of Abba’s social and musical origins, the group and its music are very much an integral part of this continent’s contemporary socio-cultural reality. This makes an ideological critique of the English version in the context of the everyday life of a citizen of this part of the world an even more complex matter than it was in the South American context.

Abba have, as stated earlier, their background in the tradition of European (Swedish) commercial music production. It would be absurd to expect Abba

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8. In Brazil, for example, LPs cost 50.000 Cr.$ (1,000 cruzeiros =1 US$ in January 1984), i.e. about the same price as in Sweden while the average Brazilian income was and is of course far lower.
or any other artists coming from such a background to radically diverge from the standard artistic practices and aesthetic procedures of the tradition they belong to. Taking first the question of the lyrics, it would be absurd to expect Abba to deal with any topics outside those treated by the tradition, i.e. other than those categorisable under one of the following headings: (1) novelty/comic, (2) ‘you-and-me’, (3) ‘I/you/he/she can dance/have fun or am/is/are wonderful’, (4) ‘there’s a better world somewhere’.9 A quick listen through the double album Abba The Singles will confirm that 18 of the 23 titles, including Fernando, are of type 2 and that the other three can be categorised according to the other labels.10

We should therefore not be expecting Abba to produce a politically explicit or committed song about Latin America in 1975, especially if we remember the controversies on the Swedish cultural-political scene at that time, what with Abba and Hoola Bandoola (with the Víctor Jara song) viewing each other on opposite sides of the barricades. On the other hand, we have demonstrated that Abba use m1, m4 and m6 to create specifically Latin American connotations and that particularly m1 (the quenas, etc.) was by 1975 well-established in the public subconscious as sonically representing suffering and oppression in South America in the mind’s ear of (at least) the (Swedish) listener. At the same time we should remember the political and historical context preceding and surrounding the issue of Fernando the Chile coup, reports on television, the arrival of Chilean refugees and musicians, the alternative song festival, the tennis match, Hoola Bandoola’s Víctor Jara, etc., all mentioned earlier, in order to understand not only the situation in which Abba wrote and recorded Fernando but also the cultural climate in which it was heard. One particular aspect of the constellation of meanings into which Fernando inserted itself deserves special attention.

We have already described how TV reports from the fascist coup in Chile penetrated into the living rooms and conscious of many Swedes. We have also alluded to the popular support shown and sympathy felt for the Chilean people. We have on several occasions mentioned the arrival of Chilean refu-

10. i.e. Money Money Money - label (type) 1; Dancing Queen, Super Trouper and Chiquitita - label 3; I Have A Dream - label 4.
gees to Europe in 1974 and 1975, immediately prior to the release of *Fernando*. All of these developments left very few people unmoved. These events aroused *deep feelings* of sympathy and solidarity. In 1975 this posed a particular problem for anyone involved in the commercial production of popular music: how could this *new* type of popularly shared feeling (made possible by the *new* mass media) be expressed within the framework of a historical tradition of popular music production which did not allow for the expression of such feelings or reference to the events causing them?

**Alternative affective strategies**

One solution was to plunge straight into the expression of this new and vital sphere of affective experience with its denotative concomitants, just like Hoola Bandoola did in *Víctor Jara*. We have already explained why Abba could not do that. So what *did* they do? There are of course several ways of interpreting the double centripetal process of *Fernando* in its North European cultural context.

It is possible to see *Fernando* as a natural and sincere attempt to correlate two conflicting types of affective experience facing the citizen of Western Europe. On the one hand are all the feelings of disgust, distress and anger caused by viewing, reading or hearing second hand about all the injustice, terror, misery, starvation and oppression in the world. Most people here see themselves, correctly or incorrectly, living in a state of material security in that no widespread starvation or totally overt legalised terror seems to afflict us for the time being. The gap between the perception of these two worlds, symbolised in *Fernando* by the quena flutes versus soft disco backing, by the irregular versus regular periodicity, by the ‘there-and-then’ versus the ‘here-and-now’, by the ‘difficult’ versus ‘easy’ listening, by the verbal description of fear, guns, fighting, etc. versus the reminiscing of the refrain, by the ‘sincere involvement’ versus the ‘relaxation’ etc. is a real problem of conscience and a great cause of anxiety to many. How can this conflict of experiences be treated, expressed? It is possible that Abba, by the very act of actually trying to express something which brings together ‘there’ and ‘here’ in one song, have actually contributed towards a development in people’s sensitivity towards the individual and global aspects of the problem.

This interpretation will seem quite reasonable if the listener reads *Fernando*.
through the same sort of cultural filter as that used by some of the DDR students mentioned earlier who seemed to be saying that, since anti-imperialist solidarity is official policy, the bringing together of ‘their’ and ‘our’ world in a song like *Fernando* should signify commitment and anti-fascist solidarity. However, if concepts like ‘the anti-imperialist struggle’ are more likely to be considered as embarrassing examples of leftist jargon, if there are no generally or publicly accepted, sanctioned, encouraged or supported channels for action against ‘all that misery down there’, things will be different. The listener may well want to ‘do something about it’, but what can be done if everything ‘political’ is so difficult or suspect? What should people do with their sense of justice and solidarity? Should we remain passive for fear of coming across as ‘too much’, ‘too serious’, ‘too political’, ‘out of line’ or just plain ‘communist’? Does such emotional and political impotence have to arise in situations where mobilisation and active support might not only have been more appropriate but also more fun? Those questions are demagogic and rhetorical. The musical ones bulleted below are merely rhetorical.

- What would have been communicated in *Fernando* if the flutes had been panned centre front and Anni-Frid Lyngstad extreme right or left?
- What would have been the difference if the flutes had been placed as in *Victor Jara*, i.e. to the immediate left or right of the singer, up front?
- Would it have made any difference to the ideological message of the English version if the flutes had been mixed as on the Spanish version?
- What would happened if verse and refrain had changed places so that the main processes had been reversed?
- What would have been the difference if the refrain had been conceived in a different ‘home’ idiom, in insolent reggae, anarchistic punk, alienated new wave, aggressive ‘industrial techno, or other types of our ‘own’ popular music associated with more than ‘you-and-me’, entertainment, dancing or diversion?
- What would have happened if Abba had not used quena flutes, charangos, ‘Latin’ parallel thirds, recitativo quasi-chant technique and other ‘foreign’ idioms in the verses? Would the music and the environment it is supposed to portray have become nearer, more real and tangible, less exotic and picturesque?
- What would have happened if Abba had used the sort of distancing technique employed by Røde Mor (Denmark) in their *Hotel España*, or by Röda Kapellet (Sweden) in *Bingo Flamingo*, or by Hoola Bandoola in
Víctor Jara, or (to be really historical) by Frank Zappa and the Mothers of Invention on *Freak Out*?

- What would have happened if Abba, after reversing the verse-refrain process, had finished with a new final verse in the ‘strange’ environment followed by the Interlude ending on a large crescendo, after which they launched into *El pueblo unido* (ex. 63)?

Some of these questions were raised earlier: a few of them were even answered. The point here is that, in relation to these other possibilities, Abba chose, consciously or unconsciously, to transmit a view of the individually and emotionally experienced conflict (a conflict shared with many others, hence of a socio-cultural and, by extension, ideological character) between the serious and problematic sphere of oppression in far-off countries and the familiar home sphere of comparative material welfare. This conflict was expressed in terms which reified the former into an exotic, exciting, romantic picturesque postcard backcloth and depicted the latter as a pleasant world of relaxation and reminiscences. The European listener was thus presented with what appear to be two mutually exclusive worlds. In *Fernando* the two worlds are also musematically exclusive, except for ‘Fernando’ himself (m6), this fictitious character serving also as the only verbal link between the two in the function of a you-and-me partner (he is ‘you’).

Of course, the invention of this unlikely comrade-in-arms-cum-lover figure may have been the only way of treating the new subject matter and its concomitant spheres of affective experience without transgressing the long-standing codex of unwritten rules in Swedish middle-of-the-road pop lyric writing. However, as several writers have observed, the restricted *Weltanschauung* of such lyrics is individualist, monocentric and fraught with both ambiguity and contradictions — private love just for me and ten million other equally private individuals.12 Such monocentric lyrics of the pre-charity-singalong era of the mid eighties, long before perestroika and the demise of the Soviet Union, allowed little room for ‘we’, ‘us’, ‘they’, ‘them’ and ‘you

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11. Two Scandinavian left-wing political rock groups of the mid nineteen-seventies. Røde Mor were Denmark’s best-known band in the genre. Röda Kapellet, of which I was a member, was not Sweden’s best known (or best) band in any style, even though I earned several hundred pounds from Swedish airplay of *Bingo Flamingo* in 1976.

Tagg: Fernando the Flute (IV) — 12. Ideology extras/epilogue?

(plural), pronominal concepts without which any fight for any freedom ceases to be possible, not only from the direct practical but also from the emotional and musical point of view. In other words, the conventions of the commercial popular music tradition to which Abba and the vast majority of their listeners belonged, was not in a position to meet the needs of its audience. It could not treat a newly awakened sphere of modern everyday experience outside the purely individualistic; instead, it became increasingly anachronistic while social interaction, in the form of industry, communications technology and politics, become increasingly socialised (in the sense of ‘globalised’, vergesellschaftigt). ANC galas, anti-apartheid festivals, the Sun City project, albums for Amazonas, WOMAD, benefit albums and ‘aid’ enterprises, not to mention international hits about the ‘mad mothers’ of Buenos Aires’ Plaza de Mayo or homeless millions in the USA etc. were all virtually unthinkable as topics for mainstream pop songs at the time of Fernando’s release.

We could put the matter more simply in the form of some direct questions. Where are the feelings of Fernando or of the woman singing the song towards the ‘us’, towards the inclusive collective essential in any fight for liberty? Was there only fear? Was there no joy, no feeling of solidarity? Where were the feelings against whoever or whatever it was that deprived ‘us’, including Fernando and the girl, of our liberty? And where are the worried feelings of our own ‘here-and-now’ and the happy feelings of the ‘there-and-then’? Is it only possible to be happy about the ‘there-and-then’ if we view it from our own horizon? None of these quite reasonable and thoroughly non-academic questions are answered by a song which in both its musical and verbal guise purports to deal with the sphere of affective experience to which the ques-

13. ‘Socialisation’ (Vergesellschaftung) in the Marxian sense of the increasing social character of production, not in the Habermasian sense of Sozialisierung, i.e. the learning of social skills.
14. We are referring here to such recordings as Sting’s Dancing With The Dead (1987) — in honour of the ‘mad’ mothers of Buenos Aires’ Plaza de Mayo —, to Peter Gabriel’s Biko (1980) — a classic anti-apartheid number), to the Sun City single and album (Artists United Against Apartheid, 1985), to the Swedish ANC-gala (Svensk rock mot apartheid, 1985), to WOMAD (World Festival of Music and Dance, in action since the early seventies) and, in the last instance, to those middle-of-the-road charity singalongs like Band Aid’s Feed The World, Do They Know It’s Christmas (1984) and (oh dear!) USA For Africa’s We Are The World (1985). Even the conservative Phil Collins’s Another Day in Paradise (1989), especially the video version, is reasonably explicit in criticising homelessness.
tions obviously belong.

The basic problem from the European viewpoint seems to be that no connection, neither verbal nor musical, is provided between our own situation here and the situation alluded to in the lyrics and in the exoticism of the music of the verses. ‘Oppression’ and ‘liberty’ are terms banded about by our media when referring to other nations and regimes but are equally seldom used in reference to our own society, simply because it is ‘common knowledge’, i.e. there is an implicit but unproven consensus, that we have plenty of freedom and no oppression. Conversely, our media rarely show the joy which people in the unliberated third world must feel and share when they join together and experience the friendship, solidarity, power and hope that comes from the complicity involved in uniting to overthrow oppression. That the GIRL and Fernando were involved in such a struggle without experiencing any joy of that sort will only seem normal if you subscribe to principles of commercial music-making which implicitly and irrationally hold that certain feelings are only appropriate to certain people at certain times in certain situations and inapplicable to others. According to these norms in mid-seventies Western Europe, the ‘joy’ of individually owning commodities and the ‘misery’ of not owning them is implicitly taken as totally legitimate: it was, and still is, the central message of nine out of ten adverts and it was an important point in news reports from Berlin immediately following the fall of the wall. However, the even greater joy of uniting against oppression and the considerably greater misery resulting from not doing so seemed at the same time to be equally out of question in the public subconscious of industrialised capitalist Europe.

This incoherence of attitude will prevail unless we are able to forge logical and affective links between ‘our’ own sadness and ‘theirs’, between ‘our’ oppression (we do not need to look so hard to find it) and ‘theirs’, between ‘our’ own real human joys and ‘theirs’. The relationship between the two spheres of Fernando could in other words have been presented as a juxtaposition-cum-link between dissatisfaction with things ‘at home’ and indignation about oppression ‘abroad’ or between pursuing noble causes both ‘here’ and ‘there’. Instead, Fernando offers us the unlikely ‘you’ prop of an equally unlikely ‘you-and-me’ setup for a sphere of experience that goes miles beyond the universal privacy of ‘you-and-me’ (the Chile coup on TV again).
This ‘you-and-me’ setup was applied to a serious, powerful and widely felt area of experience and emotion, sweeping it neatly and safely away under the comfy carpet of contemporary consensus in the entertainment sector. The sympathy, concern and worry felt by many European listeners to Fernando for the Chilean people was put into the strait-jacket of what implicit consensus allowed them to feel for whom in what situations.

A note on Abba’s intentions

Viewed in the perspective just presented, the song we have been discussing might seem to be a particularly thoughtless, insensitive and cynical statement both lyrically (all versions) and musically. At the same time, Abba have never been cynical manipulators of taste and opinion. On the contrary: cynical and deviously premeditating manipulators are rare in the chaotic artisanerie of the popular music business and rarely enjoy anything approaching the sort of success of mega-acts like Abba who wrote, played, sang and recorded thoroughly singable tunes in craftsmanly sonic packages.\(^{15}\)

When we...write a tune we don’t let anyone have it until we think it’s a gas right through from start to finish. That’s why our tunes are so catchy: we think there must be some value in writing something that just makes people damned happy... Some people accuse us of speculating in bad taste. They think we sit down with a sort of blueprint and churn out hits by chemical formula. Of course we don’t but no-one believes it or wants to believe it. The fact that we seem capable of writing hits has put us in this situation, not the other way round...

Benny Andersson interviewed in 1976, cited by Borg (1977: 83)

Of course Benny Andersson is right. Neither in Fernando nor in any other of their hits did they intend to do more than provide good entertainment and make good money. It is almost too obvious to say that Abba certainly never intended to write and record a song on behalf of Pinochet or ITT. Although I have been unable to get hold of any of them for comments on this or any other matter, I am absolutely sure that they were as shaken as anyone by the events to which Fernando indirectly alludes.\(^{16}\) This means that it is utterly pointless to wag any moral index fingers at Abba or at any of the other fig-

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\(^{15}\) Michael B Tretow was sound engineer on most Abba recordings at Polar in Stockholm.

\(^{16}\) In any case, I understood this to be indirectly the case during a conversation with Anders Eljas, conductor and arranger of Benny Andersson’s Chess musical, in March 1990.
ures in the Swedish popular music business identifiable with Abba. The heart of the problem really lies elsewhere.

**Popular music and affective socialisation**

Fernando, *politics and musical meaning*

Apart from the fact that it would be rather pathetic for an academic at least as old as Abba’s members to attack one of the music industry’s most popular and accomplished acts of all time, it would also be destructive and hypocritical. Hanging up the question of cultural/political responsibility on one song by one group would actually be far worse than trying to personalise events in Chile in the form of an unconvincing you-and-me relationship. This is because the question of the musical-ideological meaning and possible effects of *Fernando* is a matter of socialisation patterns i.e patterns of how groups of individuals relate to their social surroundings.\(^\text{17}\)

In this perspective, music may be seen as a symbolic system communicating non-verbal patterns of socialisation (e.g. how to *feel*, what emotional strategies to adopt). These patterns *always* occur in conjunction with non-musical symbolic systems (words, pictures, actions, etc.) together with which they are communicated in specific social, historical and cultural contexts. There is in this way interaction between the symbolic (including musical) representation of socially objective relationships individual-society and the socially objective relationships themselves. Since society is in a state of constant dynamic change, none of these objective relationships is permanent. There will be dislocation and incongruity at points in history when the objective relationships change but the cultural tradition inside which the symbolic meanings are produced do not. As we have seen, *Fernando* was produced at such a point in the cultural history of Europe, now connected (in a specific way not to be elaborated here) by the media to more global events. On the other hand, the cultural production system in which *Fernando* was created stayed conservatively at an earlier stage in our history (the romantic age of the bourgeois individual and the virtual restriction of musically expressible

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\(^{17}\) ‘Socialisation’ as translation of Habermas’s *Sozialisierung*, not of Marx’s *Vergesellschaftung*, i.e. the individual’s process of learning social skills, not the increasing social and global character of production.
interhuman relations to the pseudo-intimacy of the ‘me-and-you-in-love’ format). There was definite incongruity between this historical-cultural tradition of popular music production, with its concomitant norms implicitly delimiting legitimate areas for musical expression, and the real contemporary experiences and feelings of the vast majority of citizens in industrialised Europe: the Vietnam war and the terror in Chile were, after all, everyday events on Swedish TV for a while. In this way, Fernando not only lagged behind the times, it also dragged time back to an earlier stage in our cultural history. This does not mean that ‘me-and-you’ relationships are less relevant than before: it just means that the affective framework of popular music production must be expanded if it does not wish to lose all credibility in the long run.

Nevertheless, affective credibility is difficult to achieve in a situation where private enterprise in the commercial music business is bound by the laws of its own understanding of the word ‘freedom’ to compete for the favour of a ‘market’. Such a mentality means that producers of popular music feel all too frequently obliged, by force of their own concept of ‘freedom’ and will to succeed financially, to produce music that meets the least line of resistance and produces most ‘love at first listening’. This leads in turn, especially in small markets like Sweden, to an avoidance of sounds and words liable to polarise a potential mass audience and to the selection of music and lyrics which tally well with the non-verbal (implicit) ideologies, attitudes, norms of behaviour, taboos and social structure of their cultural market. At the time of Fernando, those attitudes and norms could, at an affective level for Swedes, be summed up in one word: LAGOM, a concept which might be of some use in the discussion of mainstream popular culture in other industri-

18. There was really not much intrusion of the unmasked face of imperialism into the European living room via TV before napalm-burnt Vietnamese children and street executions in Saigon were shown a few years earlier: so mass vicarious experiences of horror and the resultant mass feelings of disgust, anger, sympathy and solidarity was from the European viewpoint an extremely recent phenomenon. Of course, this process was later reversed with military censorship of Malvinas (Falklands) and Gulf War reports.

19. ANC galas, benefit records, the Sun City project and similar pop music productions of the middle and late eighties showed some evidence of this need. See note 6-14, p. 430.

20. In this context, Adorno’s concept of ‘standardisation’ (Nivellierung) is of considerable use (see Middleton, 1990: 34-63).
ionalised nations too.

LAGOM section

Lagom and the Law of Jante

*Lagom* is both an interesting and insidious word in the Swedish language. My dictionary\(^{21}\) gives the following English renderings: ‘just right’ (i.e. not too little, not too much), ‘enough’, ‘right’, ‘in moderation’, ‘moderately’, ‘fitting’, ‘appropriate’ and ‘suitable’. In other words, *lagom* expresses quantity and evaluates quality. It’s a much employed and popular word expressing the *positive* quality of something which is *not extreme*. It’s a word which encodes *implicit* consent as to what is ‘just right’ or ‘fitting’ *as though* such consensus were the statement of an objectively quantifiable truth.\(^{22}\)

Although the *lagom* mentality dominates much of Swedish behaviour,\(^{23}\) this is hardly the time or place to enter into a detailed historical discussion of that nation’s culture. However, at a more general level, it should be remembered that the old elitist trick of making humility, shyness, moderation, reticence, taciturnity and obedience into *publicly* propagated virtues (chiefly for the lower classes of course), plays an important part in Sweden’s own Lutheran heritage. The most succinct expression of such ‘lie-low’, self-denial and self-censorship terror was coined by Danish novelist Aksel Sandemose in *The Law of Jante*, whose first and great commandment runs:

*Thou shalt not believe thou art anything.*\(^{24}\)

Of course, the corollary to this notion is that privileged groups in society then receive education, learn how to talk, write, express themselves, give orders, etc. They are socialised to believe that they *are* worth something while ‘*others* are not’. The quasi-proletarisation of many of the middle couches in

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22. This belief in the absolute value of *lagom* goes so far that most Swedes cannot understand how *lagom* can be regarded as an extreme position on a bipolar scale running from extremely *lagom* (mega-moderate) to extremely extreme.
23. A telling example: not long before Abba rose to fame, the Swedish conservative party changed its name from *Högerpartiet* (= party of the right (wing)) to *Moderaterna* (= the ‘moderates’) in order to boost their election odds.
24. *Jantelagen* (Swedish), *Janteloven* (Danish). Original Danish: *Du skal ikke tro, du er noget* (Sandemose, 1933). There are ten commandments in the Law of Jante. They all have the same basic theme: ‘Don’t think you’re special or better than us’.
post-war years, the subsequent process of apparent ‘de-authoritisation’ in
cultural traditions do not disappear over a generational night, the lagom mentality and The Law of Jante law still flourish. The historical remnants of this cultural heritage survive mainly at a non-verbal level, in the gestures, behav-
ioral norms and music of the majority of the population. While the intellec-
tual elite may dress Bohemian and dig avant-garde jazz or house music,
while executive yuppies of Thatcherite finance may speak loud and clear in
public about ‘economic restraint’ while filing zero tax returns, the rest of us
(except for some youth groups whose sense of opposition is treated as a
passing phase and exploited by the music business as a trusted marketing
gambit) are expected to keep a low profile. In short, we should be lagom. Still,
the new fields of experience and knowledge gained by the peoples of Europe
over the past few generations are anything but lagom. They require totally
new forms of expression in both music and all the other forms of popular
symbolic representation. Dragging the European working citizen’s experi-
ence of Chile on TV and Chilean refugees through the lagom filter of yester-
year may have still worked for many in 1975, but it certainly would not have
worked as a mainstream gambit this year (1999) when Pinochet was forced
by an official Spanish prosecutor and by the UK’s House of Lords to face an
extradition trial on charges of multiple murder committed while presiding
over one of recent history’s most brutal regimes.

**Why worry? (2)**

Regardless of whether the reader agree with the conclusions presented here,
it should be clear from this analysis of *Fernando* that the implicit coding of
ideologies, however they are interpreted, can and does occur in popular mu-

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25. How about two world wars, genocide, the cold war, the scare of nuclear holocaust, the fall
of the wall, economic depressions, unemployment, racism, the Gulf War, anti-Arab hyste-
ria, chaos in the ex-socialist nations of Europe, a widening gap between North and South,
permanent economic recession, yuppie-Thatcherite egoism as a virtue for starters? (Rhe-
torical question).
meaning and function of a song like *Fernando*. Instead it is suggested that the sort of semiotic approaches presented here in conjunction with a large amount of interdisciplinary overlap, provides a viable contribution to the understanding of popular music in terms of *Weltanschauung*, socialisation, ‘affective education’, etc.

Finally, it would not be unreasonable to suggest that discussion of mass culture or mass society in general needs to include discussion of *musical* meaning, for it is in the non-verbal forms of symbolic representation that emotional levels of social, cultural, political and ideological signification are to be found. It is on these levels that the production and reception of meaning has most significance and relevance for the vast majority of people.26 In other words, if cultural theorists, sociologists, linguists, etc. are not prepared to take music into consideration in their discussion of symbolic production in contemporary society, and if musicians and musicologists are not prepared to shoulder the responsibility this lays on them and to demystify their art and its hieroglyphics, we will be left with little or no viable cultural theory of our own times. Musical analysis should in other words play its part in any serious attempt at understanding the ever-changing world of ideas and feelings and actively influence those changes in the interests of the majority of humanity rather than of an academic career.

*Manufacture of consent*

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Ex. 209. Visitors verse


I hear the doorbell ring and suddenly the pan-

The signal’s sounding once again and someone tries

These walls have witnessed all the anguish of hum-

lictakes me

the door-knob

A sound so ominously tear-

None of my friends would be so stu-

idly impatient.

And seen the hope of freedom grow

ing through the silence.

And they don’t dare to come here

in shining faces

And now they’ve come to take me,

numb and frozen

A mong the things I love so dearly.

But how I loved our secret meetings

And yet it isn’t unexpected

The books, the paintings and the furn-iture,

Help me.

We talked and talked in quiet voices

I have been waiting for these visitors,

Help me.
Ex. 210. visitors end

They must know by now I'm trembling in a
My whole world is falling, going crazy, there is
terror ever-growing, no escaping now, I'm cracking up.

have been waiting for these visitors.

We have been waiting for these visitors.
Fig. 88. Inti Illimani performing for Unidad Popular in Chile, 1972
Fig. 89. Quinteto Tiempo at the Berlin Political Song Festival (DDR), 1973.
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Glossary

Abbreviations

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<td>abstract noun</td>
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<td>colloquial</td>
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<td>'which see’ [quod/quae videre]</td>
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Fig. 90.

Terms


ACCIACCATURA [ətʃəkə'tʊrə] (ʩ) n. mus. very short single grace note that precedes the note it accentuates by no more than a few milliseconds; etym. It. acciac-care = to bruise or crush; not to be confused with APPOGGIATURA (ʩ).

ADSR → ENVELOPE.

AESTHETIC [ˌɛstθɪˈzɪk] adj. (from Fr. esthésique, Molino via Nattiez); relating to the aesthesis [ɛstθɪˈsis] (αἴσθησις = perception/sensation) of music rather than to its
production or construction; cf. POIETIC.

**ADELINE SLIDE** *n. mus. neol.* (c. 1980) short, MINICROMATIC descending motif in parallel thirds and/or sixths; common in sentimental parlour song and schlager; *etym.* Sweet Adeline (ex. 211).

Ex. 211. H Armstrong: *Sweet Adeline* (1903): final bar in barbershop arr. of tune.

A.K.A. *abbr.* also known as, alias.

**ALEATORIC** [*aleə'tɔrɪk*] *adj.* based on elements of chance; *n.* ALEATORICS.

**ALLUSION** *n.* (musical): brief nonverbal sonic reference to someone or something that a culturally competent listener would instantly recognise, e.g. the lo-fi 78 rpm sound at ‘Now she’s hit the big time in the USA’ in *Honey Pie* (Beatles, 1968) (cf, CARICATURE, PARODY, PASTICHE).

**ALOGOGIC** [*eɪlɒɡə'dʒɛnɪk*] *adj.* opposite of LOGOGIC (q.v.).


**ANACRUSIS** [*ənəˈkruːsɪs*] *n.* short musical event having the character of an up-beat or pickup, i.e. a rhythmic figure and/or short tonal process propelling the music into whatever it immediately precedes; *adj.* ANACRUSTIC [*ənəˈkruːstɪk*].

**ANAPHONE** *n.* [*ənəˈfeʊn*] *neol.* (1990); musical sign type bearing iconic resemblance to what it can be heard to represent; *adj.* ANAPHONIC [*ənəˈfɒnɪk*]; see also SONIC ANAPHONE, TACTILE ANAPHONE, KINETIC ANAPHONE.

**ANAPHORA** [*ənəˈfɔːrə*] *n.* rhetorical device by which successive phrases or sentences start similarly but end differently; a *melodic anaphora* means that successive phrases start with the same motif but end differently; a *harmonic anaphora* means that successive chord sequences start with the same change[s] but end
differently. ANAPHORA is the opposite of EPISTROPHE.

ANDERSSON, Bernt (b. 1950) Gothenburg-based musician (keyboards, accordion, harmonica), arranger and composer. WSV BERNT ANDERSSON.

ANHEMITONIC adj. mus. (of MODES and SCALES) containing no SEMITONE INTERVALS (cf. HEMITONIC).

AO [əˈəʊə] n. ph. abbr. neol. (1979) analysis object, i.e. a PIECE OF MUSIC subjected to analysis.

APPOGGIATURA [əpɒdʒəˈtuːra] n. mus. (notated) [1] in euroclassical music theory an accentuated, ‘dissonant’ grace note of equal duration to the following note on to which the dissonance resolves; [2] more generally a pair of adjacent, conjunct, consecutive and equidurational notes of which the first is given more weight and joined smoothly (slurred, legato) into the second; etym. It. appoggiarsi = to lean, i.e. a leaning note; pl. (It.) appoggiature [əpɒdʒəˈtuːre] or (Eng.) appoggiaturas [əpɒdʒəˈtuːrəz] (see pp. 129, ff.); not to be confused with ACCIACCATURA (see pp. 129, ff.).

APPOGGIATURA CHAIN n. ph. mus. neol. (2016) scalar sequence of at least two consecutive APPOGGIATURES in which the first, accentuated, on-beat note of each pair (see APPOGGIATURA [2]) is sounded at the same pitch as the off-beat note immediately preceding it, e.g. f, f_e, e_d, d_c.

APPOGGIATURA STRING n. ph. mus. neol. (2016) straight scalar sequence of at least two consecutive APPOGGIATURES, e.g. c_b, a_g, f_e, d_c.

ARPEGGIO It. [arˈpedʒːo], UK Eng. [əˈpɛdʒəʊ], n. mus. (adj. ARPEGGIATO or ARPEGGIATED): chord whose constituent notes are played in sequence instead of simultaneously; from It. arpeggiare = to play the harp.

AURAL STAGING n. ph. abbr. neol. (2011) the mise-en-scène of sound sources (voices, instruments, sound effects, etc.), in one or more acoustic spaces; particularly important in audio recordings — phonographic staging (Lacasse, 2005) — but also in film and games sound, as well as in live performance situations.

ARR. abbr., arranger, arrangement, arranged by.

AVE MARIA CHORD n. neol. (1989); a subdominant 6-5 chord with fifth in bass held over as second chord in a phrase from an initial major tonic root. Etym. the Dm7 (or F6) with c in the bass that comes as second chord in J.S. Bach’s Prelude No 1 in C Major (Wohltemperiertes, vol. 1) and which was used by Gounod for his setting of Ave Maria; also the second chord (resolved) in Mozart’s Ave verum corpus.

B. n., adj., mus. abbr. bass (voice); DBS, BSGT.
**B&H** abbr. Boosey and Hawkes (music publishers, London)

**La Bamba Loop** *n. neol.* (c. 1983) **Chord Loop** running $\text{C-I-IV-IV-V-I}$, as in *La Bamba* (Valens, 1958), the **Ionian** (major-key) equivalent of the **Che Guevara Loop**.

**Bar** *n. mus.* UK-English for **Measure** (US), i.e. a recurrent unit of musical duration defined by the number of beats (measured in **BPM**) it includes in a given metre; e.g. one $\text{\textfrac{\bar}{\text{4}}}$ bar (4 quarter-notes or crotchets) at 80 bpm lasts 3 seconds. Unless the music’s tempo is exactly 60 or 120 bpm, beats and bars are much easier to count than seconds and minutes. Bars are so called because of the line or bar used in notation to mark the limit[s] of any such unit of musical duration.

**Bimodal** adj. *mus.* (of music) perceptible as being in two different modes, or as having two possible keynotes (tonics) (Vega, 1944: 160, ff.); a.k.a ‘dual tonicity’ (Manuel, 2002); see Tagg (2015: 443-442); abs. *n.* **Bimodality**.

**Bimodality** *n.* (Vega, 1944) type of tonality in which two different modes, and therefore two different tonics, can be heard either simultaneously or in succession one after the other (see Chapter in Tagg (2015)).

**Bimodal Reversibility** *n. neol.* (2009) trait whereby a melodic or harmonic sequence in one mode becomes, when reversed, a sequence in another mode (see Tagg, 2015: 439).

**Bisonoric** adj. *mus.* having two different tones/pitches. **Bisonoric** qualifies instruments whose individual reeds produce different pitches depending on the direction of air flow activating them, i.e. on whether they are blown (harmonica) / pulled (accordion) or sucked (harmonica) / pushed (accordion).

**Bondkomik** *n. Sw. ≈* (‘peasant comedy’) type of rustic comedy with roots in nineteenth-century rural Sweden and which remained popular until the 1940s; bondkomik strongly influenced later types of mainstream urban entertainment in Sweden (see pp. 350-351, esp. ftnt 104-105, and under **Revy**, p. 467); see also **Buskis** (Wsv ≈ ‘bush burlesque’) and **Studentspex** (p. 472). One bondkomik element features often in Swedish-language popular song from the late twentieth century: the exaggerated, usually rural, regional accent (e.g. norrländska, värmländska, dalmål, västgötska, skånska).

**BPM** abbr. beats per minute (unit of tempo measurement, cf. **NPM**).

**Break** *n. mus.* [1] very short section during which ongoing accompaniment patterns in a piece of music stop to give sonic space to, and thereby highlight, whatever occupies them (including silence); [2] musical event[s] inside a break, as just defined, e.g. a ‘drum break’. *N.B.* Break, **Breakdown** and **Drop** have different meanings in post-1990 DJ parlance, notably in the sphere of hip hop and elec-
tronica.

**BRIDGE n. mus.** [1] North American term for the **MIDDLE EIGHT** (UK English), i.e. the contrasting B episode (normally lasting 8 bars) in the **DIATAXIS** of an AABA 32-bar **JAZZ STANDARD**; [2] a short passage joining two contrasting sections (**EPISODES**) in a euroclassical piece of music; [3] a short passage filling in between two statements of the theme in a euroclassical fugue; [4] a short musical **CUE** joining two scenes of a different character in a film or TV production (see also **TAIL**).

**CARICATURE n.** an exaggerated, often grotesque or distorted, representation of someone or something; cf **PARODY, PASTICHE**.

**CHARANGO [tʃaˈɾango]** *n.* small stringed instrument of the lute family; used in traditional Andean music.

**CHORD LOOP n. mus.** repeated sequence of (typically) three or four different chords, for example: [1] the 4-chord **MILKSAP loop** or ‘vamp until ready’ ↘ I - vi - ii/IV - V ↘ († Tagg, 2007); [2] the 3-chord mixolydian rock loop ↘ I bVII IV ⅔ or ↘ bVII IV I ⅔ († Tagg, 2009b); cf. **CHORD SHUTTLE**.

**CHORD SHUTTLE n. neol. mus.** (1993) oscillation between two different chords; cf. **CHORD LOOP**.

‘**CHURCH’ MODE** n., a.k.a. **ECCLESIASTICAL MODE**; one of the seven **HEPTATONIC DIATONIC** modes which, when arranged in scalar form with the initial note repeated at the octave, contain, in varying positions, two semitone and five whole-tone steps.

**CITTERN n. mus.** flat-backed metal-string instrument, popular in Europe during the 16th-18th centuries for providing a vocal line with chordal accompaniment. It has five courses, four of which are, like those of a 12-string guitar, doubled (sometimes even tripled) at the octave or in unison. The fifth course, placed lowest in playing position, is, like a tenor banjo’s or ukelele’s extra string, pitched higher than the other four.

**COMMIE BASHING n. ph.** mechanistically picking on people, ideas or organisations perceived as politically left of centre and attacking them with excessive rhetorical and demagogical force; *etym.* COMMIE is short for ‘communist’ or ‘communism’; COMMIE BASHING is an expression probably coined by writers at *The Economist* (William Safire ‘On Language’ in *New York Times*, 1984-05-27).

**CONCRETE SUBURB n., dir. transl. of Sw. betongförort;** Swedish suburb built after 1930 and comprising chiefly 3 to 10-floor blocks of flats, but also including a few tower blocks; expression used to avoid confusion with Anglophone connotations of ‘suburb’ that refers mainly of low-denisty, detached or semi-detached,
two-floor housing.

**CONJUNCT MOTION** *n.* *ph. mus.* melodic movement by small, normally single, intervallic steps; opposite of DISJUNCT MOTION.

**CONJUNTO** *n.* *mus.* small Latino band or ensemble.

**CONNOTE** [kaˈnəut] *v.* *ling.* to mean or signify by indexical association; *n.* CONNOTATION [ˈkɒnəteɪʃən]; adj. CONNOTATIVE [kaˈnətətɪv] (Tagg, 2013: 164-166); cf. DE-NOTE.

**CORPORATISM** → SOCIAL CORPORATISM.

**CORRIDO** *n.* [koˈrɪðo] type of song, popular since the Mexican War of Independence (1810-1821) in Mexico, Nicaragua and (later) among US Latinos. Corrido lyrics often tell stories or raise political issues. Corridos are tonally tertial (usually ionian) and in quick waltz time (¾); see also W Corrido [160426].

**COUNTERPOINT** [ˈkaʊntərpoʊnt] *n.* [1] *mus.* type of POLYPHONY whose instrumental or vocal lines (*STRANDS*) clearly differ in melodic and/or rhythmic profile; polyphonic antithesis of HOMOPHONY; adj. CONTRAPUNTAL [kəntraˈpʌntəl]; [2] intentional contradiction in music of concurrent verbal or visual events.

**COUNTERPOISE** *n.* [1] a force etc. equivalent to another on the opposite side; [2] a counterbalancing weight’ (Oxford Concise English Dictionary, 1995); [3] adapted (2009) to denote a tonal (melodic and/or harmonic) complementary pole to the tonic, typically (not exclusively) V in the ionian mode, bVII or IV in the mixolydian and dorian, bVI or iv in the aeolian, bII or bvi in the phrygian, etc. COUNTERPOISE has basically the same meaning as *antitonic* and is not altogether unlike the Northern Indian concept of *vadi* (= ‘king’ of the melodic line in relation to main drone note, *sa*) or, maybe, *samvadi* (the ‘queen’); see Tagg (2015: 336-339).

**COUNTRY** *n.* and adj. *US Eng.* short for COUNTRY MUSIC, an umbrella term covering US-American genres such as hillbilly, Country and Western, Western music, Appalachian folk music, bluegrass (see W articles). Note the irregular but necessary use of initial upper-case ‘C’ to distinguish COUNTRY (music) from COUNTRY (nation state) and COUNTRY (rural area).

**COWBOY HALF-CADENCE** *n., neol.* (1987) harmonic progression from major triad on the flat seventh to major triad on the dominant (bVII-V), as in the main themes from *The Magnificent Seven, Dallas, Blazing Saddles*, etc.

**CRISIS CHORD** *n.* *mus.* neol. (c. 1980) chord which, in a DOMINANTAL tonal context contains at least one non-key-specific note (most commonly b♭ —see MINOR AMEN CHORD) and which usually occurs either (pre-) cadentially or at a point
around 2/3 or 3/4 of the way through a period, episode or song: see Tagg & Clarida, 2003: 191-192, 210-214.

**CUECA** *n. mus.* traditional dance from Andean areas of South America (Chile, Bolivia, Argentina). One striking musical feature is its ongoing *HEMIOLA* groove — 8/4 (\(\begin{array}{l} \text{el} \text{el} \text{el} \text{el} \\ \text{el} \text{el} \text{el} \text{el} \end{array}\)).

**DA CAPO** [daˈkæpə] *adv. mus.* instruction in musical notation telling musicians to go back to the start and to play or sing from the top, i.e. from the start; *etym.* It. DA CAPO (= from the beginning, from the top).

**DALARNA** [daːˈlarna] (*Sw., lit. = ‘The Dales’): region in central Sweden bordering on Norway and noted for its strong ‘folk’ traditions, not least its music, which have to some extent come to act as cultural identifiers of Swedish nationality as a whole; Dalarna is sometimes referred to as ‘Dalecarlia’.

**DANSBAND** [ˈdansband] *n., Sw., pl.* DANSBAND (Ger. Tanzkapelle[n]) means literally ‘dance band[s]’ but usually refers to a particular type of Scandinavian 3- to 7-piece combo, typically amplified (bass, drumkit, keyboards, guitar plus sax[es]) with a male or female vocalist. These combos, particularly popular in Sweden between c. 1965 and 2003, were a mainstay of *SVENSKTOPPEN* (q.v.) and the most common type of act on the FOLKETS PARK touring circuit. Among the better known Swedish dansband of the early 1970s were Flamingokvintetten, Ingmar Nordströms, Sven-Ingvars, Thorleifs and Vikingarna (see entries in Ref-Appx and fig. 84, p. 381). To check the sounds and uses of DANSBANDSMUSIK and their relation to Abba, see ‘Ingemar Nordström’s Dansa Dansa and the Swedish Dance Band Style’ (Tagg, 2015c: 196963775 [170707]); see also p. 000, ff and *EN, SV Dansband*).

**DECAY** *n. mus.* the rate at which a sound decreases in intensity from its *ATTACK* to its *SUSTAIN* level (Tagg, 2013: 277-280).

**DENOTE** [dɪˈnəut] *v. to signify LEXICALLY; n. DENOTATION [dɪnəˈteɪʃən]; adj. DE- NOTATIVE [dɪnəˈtətɪv] (Tagg, 2013: 164-166); cf. CONNOTE.

**DIAPHONY** [daiəˈfɒnɪ] *n.* two-part vocal harmony typically featuring SEMITONE *DYADS* considered discordant in Western theories of harmony; often used to denote traditions of female singing in rural Bulgaria; *etym.* Greek διαφωνία (diafonia = discord) as opposed to συμφωνία (symfonia = concord); adj. DIAPHONIC [daiəˈfɔnɪk].

**DIATAxis** [daiəˈteɪksɪs] *n. mus. neol.* (2011) aspect of musical form bearing on the arrangement/disposition/order of musical *EPISODES* in terms of chronological placement and relative importance (Tagg, 2013: 383, ff.); in contradistinction to
SYNCRISIS (q.v.); etym. διάταξις = disposition, arrangement, order of events, running order, order of service, etc., as of processions, prayers, chants, bible readings, sacraments, and other ‘episodes’ in Byzantine Orthodox liturgy; adj. DIATACTICAL [daɪˈtæktɪkəl]; deriv. n. DIATAXEME [dæɪˈtæksiːm] identifiable element of diatactical meaning; see also EPISODE, EPISODIC DETERMINANT, EPISODIC MARKER and SYNTAX (Tagg, 2013: 383-484).

DIATONIC adj. conforming to the HEPTATONIC tonal vocabulary of any of the European ‘CHRUCH MODES’ in which each constituent note is in English named after one of the first seven letters of the alphabet, for example a b c d e f g (AEOLIAN in A), d e f♯ g a b c♯ (IONIAN in D), g a♯ b♭ c d e♭ f (phrygian in G). Arranged in scalar form, all diatonic modes contain five whole-tone (1) and two semitone steps ($\frac{1}{2}$), e.g. c-d (1), d-e (1), e-f (1), f-g (1), g-a (1), a♭-b (1) and b-c ($\frac{1}{2}$) in C IONIAN.

DISJUNCT MOTION n. ph. mus. melodic movement containing large intevallic steps; opposite of CONJUNCT MOTION.

DOMINANTAL TONALITY n. ph. mus, neol. (2017) tonal idiom whose final cadences are ‘perfect’ (V→I) and whose most common chord changes are I→V and V→I. Dominantal tonality is closely linked to the IONIAN mode, to $\frac{5}{7}$ (major-seventh ‘leading notes’) and tertial chords; → EUROCLASSICAL HARMONY; cf. PLAGAL TONALITY.

DRONE n. mus. continuous or frequently sounded note[s] of the same pitch. Drones are often used as tonal reference point and background for the changing pitch of the music’s other strands.

DUAL CONSCIOUSNESS n. perception of the self as having two identities.

DYAD n. chord consisting of two notes of different pitch.

EBU n. abbr. European Broadcasting Union.

ENVELOPE n. mus. total package of parameters determining the character of a musical sound. The constituent elements of an envelope are in sequence ATTACK, DECAY, SUSTAIN and RELEASE (ADSR); (Tagg, 2013: 277, ff.).

EPISODE n. mus. section (passage) containing distinct material as part of a larger sequence of events in a piece of music, e.g. verse, REFRAIN, coda, MIDDLE EIGHT (‘BRIDGE’). An EPISODE is never shorter than a PERIOD which, in its turn, is never shorter than a PHRASE.

EPISODIC DETERMINANT n. neol. (2011) sign type determining the identification of a musical passage as an EPISODE; episodic determinants are essential to the understanding of musical DIATAXIS, i.e the order, placement, disposition and dura-
tion of episodes (passages, periods, sections, etc.) in a piece of music; see also **EPISODIC MARKER**.

**EPISODIC MARKER** *n. neol.* (1990) musical sign type consisting of a short, unidirectional processual structure mediating temporal position or relative importance (Tagg, 2013: 516, ff.); see also **DIATAXIS** and **EPISODIC DETERMINANT**.

**EPISTROPHE** *n.* rhetorical device by which successive sentences start differently but end similarly. A melodic epistrophe means that successive phrases start differently but end with the same motif, while a harmonic epistrophe means that successive chord sequences start differently but end with the same change[s]. Epistrophe is the rhetorical opposite of **ANAPHORA**.

**EQ** *n. abbr.* **EQUALISER** (*v. to EQUALISE* or to **EQ**): filtering effects that boost or weaken particular pitch ranges in an audio signal (see **FILTER**).

**EQUALISER** → **EQ**.

**EQUIDURATIONAL** [*ɛkwɪdjuˈrɛɪʃənəl*] *adj. neol.* (2000) of equal duration; lasting for the same amount of time.

**ETYMOPHONY** [*ɛtɪməfɒnɪ] *n. neol., adj.** **ETYMOPHONIC** [*ɛtɪməfɒnɪk*] (c. 1990) origin[s] and development of a non-verbal sound’s meaning; *etym.*. transfer from **ETYMOLOGY** (= the sources of the formation of a word and the development of its meaning).

**EUROCLASSICAL** *adj. neol.* (c. 2007) characteristic of or belonging to the European classical music tradition of the 18th and 19th centuries; the **EURO-** prefix is used to distinguish it from classical traditions elsewhere (Arab world, Indian subcontinent, China, etc.).

**EUROCLASSICAL HARMONY** *n. ph.* the harmonic aspects of **EUROCLASSICAL TONALITY** (see [5]-[8], next).

**EUROCLASSICAL TONALITY** a.k.a. **DOMINANTAL TONALITY** (q.v.) *n. ph.* **TONAL** system of the **EUROCLASSICAL** repertoire and of related popular music such as hymns, national anthems, marches, parlour song, operetta, cabaret, vaudeville, music hall, waltzes, mazurkas, polkas, schlager, chanson, canzonettas, corridos, mariachi music, tejano/norteño, jazz standards, schlager and, in Sweden, of **GAMMALDANS**, **GÅNLÅTAR**, **VISA**, ‘**HYMNAL HITS**’ (Chapter 9) as well as of **SVENSKTOPP** and **DANSBAND** music (Chapter 11). Its characteristic traits are: [1] **TONICITY** (having a **TONIC**, keynote, main reference tone); [2] use of equal-tone temperament; [3] use of the **IONIAN** (major) or of an **IONIANISED** minor mode; [4] **POLYPHONY** —as **HOMOPHONY** or **COUNTERPOINT**— based on **TERTIAL** harmony compatible with characteristics [5] through [8]; [5] the major seventh (⁷) as pri-
mary ‘leading note’ ascending to the tonic (â=¹) and (secondarily) the perfect fourth (î) descending to the major third (a³); [6] tendency in voice leading to avoid parallel movement in octaves or fifths; [7] anticlockwise tendency of harmonic movement round the circle of fifths; [8] harmonic finality marked by V→I ‘perfect’ cadences.¹

Fernando and its IOCM show consistent use of euroclassical (dominantal) tonality. Most examples in this book feature one or more V→I or I→V chord changes² and several, including Fernando’s m8, contain a melodic a⁷→[4] or 4→a⁷ tritone motif over a V(7) chord (ex. 196, p. 329) with its two leading notes, a⁷→ and 4→, directed towards 8=¹ and a³ in the final tonic triad (I). V(7)→I, a ‘perfect’ cadence, constitutes one step anticlockwise (flatwards, see Fig. 91, p. 455) round the circle of fifths, and harmonic movement in that direction towards I is often enhanced by preceding it with an anacrustic run-up of several falling fifths, as heard at the end of each refrain in Fernando, so that V→I becomes highlighted at the end of the progression VI→II→V→I (ex. 194, p. 328).³ These are all salient features in a tonal idiom that spread throughout Europe in the eighteenth century and which, despite its proliferation, has no generally accepted name. It’s at the basis of the euroclassical tradition, of jazz up to and including bebop and of much popular music produced in Europe and the Americas during the nineteenth and twentieth centuries.⁴ For want of better terms I call this tonal idiom either EUROCLASSICAL TONALITY or DOMINANTAL TONALITY.⁵

¹. Ionian harmony is not euroclassical if characteristics [5-8] are absent (Tagg, 2015: 273-275).
³. F#m→Bm→E7→A in the verse; F#7→B7→E7→A at the end of the refrain (ex. 194, p. 328). II→V→I falling-fifth progressions are visualised on the right in Figure 91 (p. 455).
⁴. The main characteristics of such tonality are explained under “Classical” harmony in Chapter 8 of Everyday Tonality (Tagg, 2015: 245-271).
⁵. In conventional institutions of musical learning euroclassical tonality is still often erroneously called just ‘tonality’ without qualification, as if no other ways of systematising tones and their usage were thinkable. That ethnocentric hijacking of ‘tonality’ leads to bizarre binaries like ‘tonal’ v. ‘atonal’ and ‘tonal’ v. ‘modal’, as if twelve-tone music contained no tones (?!?) and as if the ionian mode at the basis of euroclassical tonality was not a mode!
EXTENDED PRESENT n. ph. (a.k.a. PRESENT-TIME EXPERIENCE, and, misleadingly, ‘SPECIOUS PRESENT’). As a duration the extended present lasts no longer than a musical PHRASE (exhalation), or a few footsteps, or a short gestural pattern, or a few heartbeats. It’s a duration experienced as a single unit (Gestalt) in present time, as ‘now’ rather than as an extended sequence of musical ideas (Tagg, 2013: 272, ff.); see also INTENSIONAL, PHONOLOGICAL LOOP, SYNCRISIS).

EXTENSIONAL adj. (Chester, 1970) relating to ‘horizontal’ and DIATACTICAL aspects of musical expression extended over longer durations; opposite of INTENSIONAL.

FALSETTO n., adj. — vocal phonation distinct from that of ‘normal’ singing or speaking, it covers a pitch range extending from the upper end of the head register to considerably higher pitches; falsetto singing produces a characteristically high, ‘clean’ and flute-like timbre.

FILL n. mus. (e.g. ‘guitar fill’, ‘drum fill’) — short melodic and/or rhythmic phrase heard in the gap between two longer melodic phrases presented on [an]other instrument[s] or by [an]other voice[s]. A fill often overlaps momentarily with the longer phrase preceding and/or following it (elision); cf. LICK, RIFF, TURNAROUND.

FOLKETS HUS n., Sw., (pl. folkets hus) lit. = ‘People’s house’ or ‘People’s palace’, Casa del pueblo, Casa del popolo, Maison du peuple, Народный дом, etc. Building containing indoor spaces for cultural, political, educational, social and intellectual activities. In Norway, Denmark and Sweden, folkets hus were run by organisations attached to the labour movement (arbetarrörelsen) and social democrat party (SOCIALDEMOKRATERNA in Sweden); see also FOLKETS PARK.

FOLKETS PARK, a.k.a. FOLKPARK n., Sw. (pl. folkparker) — type of large, outdoor venue in Sweden, open summer weekends, for dance, music, comedy and other types of popular entertainment (see Fig. 92). Abba’s members all played Folkpark gigs, as did Paul Anka, Count Basie, Quincy Jones, Eartha Kitt, Thin Lizzy, Tom Jones, The Osmonds and Frank Sinatra. Sweden’s folkparker were one of the few circuits offering foreign touring bands reliable payment in the austere climate of
postwar Europe. In the 1960s, Folkpark gigs were often a Swedish musician’s most important source of income. In 1955 there were 239 Folkparks in Sweden of which 160 still existed in 1997. Folkets hus och parker, an organisation traditionally associated with the Swedish labour movement (→ SOCIALDEMOKRATERNA), is still Sweden’s biggest events management outfit, recording ten million visits to their venues in 2007. For more info see [W sv. FOLKPARK].

Fig. 92. Entrance to Nykvarns Folkets Park (Södermanland)

FOLKHEM, def. FOLKHEMMET, n. Sw. lit. = ‘people home’, usually in the Social-Democrat metaphorical sense of a home for all members of Swedish society, as in the expression Folkhemmet Sverige (= Sweden as the home of its people).

FOLKPARK → FOLKETS PARK

FORM n. 1. (general) ‘the shape or pattern into which different parts or elements are arranged, ordered, or otherwise combined into a whole’ (Oxford Concise English Dictionary, 1995). 2. (musical) either: [i] SYNCRISIS — the ‘vertical’ combination of elements sounded simultaneously inside the EXTENDED PRESENT (→ INTENSIONAL); or [ii] DIATAxis — the ‘horizontal’ ordering over time of elements, typically EPISODES, throughout a whole piece (song, track, number, movement, work, etc. → EXTENSIONAL). WARNING: in conventional music studies FORM tends to exclude syncrisis and to consider only diataxis — sonata form, rondo form, 32-bar jazz standard, da capo aria, etc.

GAMMALDANS n. [ˈgamaldans] (Sw. gammal = old, dans = dance) Scandinavian musical GENRE associated with popular dances of mostly nineteenth-century Central European origin, such as the waltz, mazurka, polska and hambo (‡),

6. Personal Folkpark anecdote: in the summer of 1968 I played keyboards and sang backing vocals with ‘Disturbance’, a soul band based in Säffle (Värmland). We had a disastrous gig at Bengtsfors Folkets Park (Dalsland) when an inebriated male smashed a bottle of hem-bränt (moonshine) over the Yamaha B3 organ I’d rented from Simonsson’s music shop in Åmål, of Fucking Åmål fame—(†) 1998. I was also badly bitten by mosquitoes (mygg)).
schottis and polka (♩), and marches (marscher) (♩). Essential ingredients in Swedish gammaldans are the accordion and basic DOMINANT TONALITY. Gammaldans can also designate popular song displaying the characteristics just mentioned without necessarily involving dance (see pp. 178-182, 285).

GÅNLÅT [gɔŋloːt] (pl. GÅNLÅTAR) n., mus. Sw. lit. = ‘walking tune’; Swedish traditional tune in easy, relaxed ♩ or ♪ march time (♩ = ±76-104); very similar to Swedish folk ‘march’ (marsch), as in a traditional bridal procession (brudmarsch). Gånglåtar are standard repertoire for SPELMANSLAG.

GENRE n., mus. [ˈzaːnra] set of norms, rules or habits that ‘members of a given community find useful in identifying a given set of musical and music-related practices… Genre rules can relate to any of the codes involved in a musical event —including rules of behaviour,... proxemic and kinesic codes, business practices, etc.’ (Fabbri, 2005: 8-9); cf. STYLE; see also Tagg (2013: 266-268).

GENRE SYNECDOCHE [ˈzaːnra ˈsinˈskdaki] n. ph. mus. neol. (1992) part-for-whole sign type referring to a musical style other than that of its immediate surroundings and, by extension, to paramusical or extramusical aspects of the genre with which that ‘other’ musical style is associated; see also GENRE, STYLE, SYNECDOCHE and Tagg (2013: 524-528).

GESTURAL INTERCONVERSION n. ph. mus. neol. (c. 2000) ANAPHONIC type of SEMIOSIS involving TRANSMODAL CONNOTATION in a two-way transfer via a commonality of gesture between, on the one hand, particular sensations that seem to be both subjective and internal, and, on the other hand, particular external objects (animate or inanimate) in the material world; see Tagg (2013: 502-509).

GOSPEL JAW [ˈɡɔspelˌdʒoː] n. ph. mus. vocal technique used primarily by female singers in the gospel and soul music tradition to simulate vocal vibrato. The simulation, produced by wobbling the jaw rapidly up and down, is often applied towards the end of long notes by such artists as Whitney Houston.

GÖTEBORG [ˈjoteˌborj], Sweden’s second city. ‘GOTHENBURG’ [ˈɡɔθənbaːɡ] is the English exonym of GÖTEBORG (8 characters), which is used more often in this book because it’s two characters shorter (20%) than the exonym.

GOTHENBURG → GÖTEBORG.

GRAPHCENTRIC [ɡræfˈsaʊsəntrɪk] adj. neol. (J-) Nattiez in conversations with
the author, ± 2005) assuming written or other graphic signs to be more important than others (see LOGOCENTRIC and SCOPOCENTRIC).

**GROOVE** *n. mus.* sense of gross-motoric movement produced by one or more simultaneously sounded rhythmic-motivic patterns lasting, as single units, no longer than the EXTENDED PRESENT, and repeated throughout a musical **EPISODE**. Commonly used in reference to the continuous propulsion created, typically for dancing, by the interaction of musicians in a band’s rhythm section or its accompanying parts, groove can also denote other types of perceived gross-motoric movement, as in work songs and marches; see (Tagg, 2013: 296, ff.).

**HEMIOLA** *n. mus.*, *etym.* Gk. adj. ἡμιόλιος (= ‘half as much again’); sextuple metric pattern created when the same short duration (six **SUBBEATS**) is articulated, either simultaneously or in immediate succession, in two different ways: [1] as two equally spaced **SUBBEATS** (2 × 3); [2] as three equally spaced subbeats (3 × 2), for example ‘I wanna be in America’ from **West Side Story** (Bernstein, 1957) sung as ‘I wanna | be in A-‘ (2 groups of 3 subbeats each [2×3], |||| ||||) ‘I-me-ri-ca’ (3×2 subbeats, ↓ ↓ ↓); see Tagg (2013: 458, ff.).

**HEMITONIC** *adj. mus.* (of **MODES** or **SCALEs**) containing one or more semitone intervals within the octave.

**HEPTATONIC** *adj. mus.* (of **MODES** or **SCALEs**) having a tonal vocabulary of seven different tones within the octave. A heptatonic mode could contain any combination of different tones, but Western music’s familiar heptatonic modes all contain a note based on each of the first seven letters of the alphabet, e.g. a
b
c
d
e
f
(g (AEOLIAN heptatonic in A),
d
e
f
| g
b
| a
| b
| c
| #
| (IONIAN heptatonic in D),
g
a
b
b
| c
d
| e
| f
| (PHRYGIAN heptatonic in G); see also **DIATONIC**, **PENTATONIC**, **HEXATONIC**.

**HETEROPHONY** *n. mus.* *etym.* Gk. ἐτερόφωνος (hēteros = other) and φωνή (fonē = sound) **POLYPHONY** resulting from simultaneous differences of pitch produced when two or more people sing or play roughly the same melodic line at the same time.

**HEXATONIC** *adj. mus.* (of **SCALEs** and **MODES**) containing six different tones inside each octave (cf. **PENTATONIC**, **HEPTATONIC**); see Tagg (2015: 165-175).

**Hijaz** *n. mus.* *Ar.* family of **MAQAMAT** (≈ modes) whose lower tetrachord runs ˚
 ˚
 ˚
 ˚
, e.g. c
| d
| b
| f
in C. The Hijaz family includes Hijaz itself (˚
 ˚
 ˚
 ˚ ˚
 ˚
), Hijaz KAR (˚
 ˚
 ˚
 ˚ ˚
 ˚
), and SHAD ARABAN. Hijaz modes are common in the Balkans, the Eastern Mediterranean, Southern Spain and throughout the Arab world (see Tagg: 2015: 116, 119-133); *etym.* Hijaz/Hejaz (الحجاز = ‘the barrier’), the Red Sea coastal region in the west of today’s Saudi Arabia.
HOLOKINETIC [holəʊkaɪˈnetɪk] adj. neol. (2011) relating to or characterised by all aspects of movement.

HOMOPHONY [həˈmɒfənɪ] n. mus., etym. Gk. homófonos (= sounding in unison or at the same time); type of POLYPHONY in which different STRANDS of the music move in the same rhythm at the same time; polyphonic antithesis of COUNTER-POINT. adj. HOMOPHONIC [həməˈfɒnɪk].

HOOK n. mus. the most ear-catching and memorable MUSEME[s] in a popular song.


HSB n. Sw. abbr. (orig. = Hyresgästernas sparkasse- och byggnadsförening) a cooperative housing organisation set up in 1923 and associated with the reforms of Swedish Social Democracy. HSB accommodation traditionally consists mostly of flats, more often rented than bought.


ICON n. semio. sign bearing physical resemblance to what it signifies.

INDEX (pl. INDICES) n. semio. sign connected either by causality, or by spatial, temporal or cultural proximity, to what it signifies; see Tagg, (2013: 162, ff.).

INTENSIONAL adj. (Chester, 1970) relating to ‘vertical’ aspects of musical expression and to the limits of the EXTENDED PRESENT; opposite of EXTENSIONAL; see also SYNCRISIS.

INTERVAL n. pitch difference between two tones; adj. INTERVALLIC.

IOCM [ɪəʊʃəm] abbr., n., neol. (1979) Interobjective Comparison Material: musical intertext[s], i.e. music other than the analysis object, that contain a sound or sounds resembling that/those of the analysis object.

IONIAN [aɪəˈnɪən] adj. mus. of the heptatonic mode consisting of scale degrees 1 2 3 4 5 6 7 (major scale: the ionian mode, e.g. c d e f g a b in C, db eb f gb ab bb c in Db).

IONIANISE [aɪəˈnɪənaiz] v. mus. to adapt tonal material so that it sounds more like the IONIAN mode, typically to raise the ‘natural’ ♭7 (sometimes also ♭6) of minor heptatonic modes to 7 (and 6) in accordance with the ionian mode. The IONIANISED minor modes of European music are the ascending melodic minor (1 2 ♭3 4 5 6 7, e.g. c d ♭f g a♭ b♭ in C) and the harmonic minor (1 2 ♭3 4 5 ♭6 7, c
d e♭ f g a♭ b♭ in C); deriv. n. IONIANISATION (not ‘ionisation’!).

IPM [aɪˈpiː.iːm] n. abbr. Institute of Popular Music (University of Liverpool).

JAZZO [dʒæzəu] or JAZZER [dʒæzə] n. colloq. dedicated jazz musician or fan.

KINETIC ANAPHONE n. neol. (1990) type of ANAPHONE relating musical structure to perception of movement (Tagg, 2013: 498, ff.).


LA-HEXATONIC, adj. mus. of the ‘sixthless’ HEXATONIC mode containing scale degrees 1 2 b3 4 5 b7.

LATINAMERICANICITY [lætɪnəmɛrɪkəˈnɪsɪtɪ] abstr. n. etym. Sp. LATINOAMERICANIDAD: the quality of someone or something perceived or identifiable as Latin American. LATINAMERICANICITY defined in that sense is preferable to LATINAMERICANISM because the latter, although sometimes used in the same sense, also denotes an ideology or movement (e.g. ‘the sum total of engaged representations concerning Latin America as an object of knowledge’, as well as a cultural trope, e.g. ‘that sentence contained several Latinamericanisms’).

LEXICAL adj. relating to the words of a language rather than to its grammar, syntax, style or PROSODY and to the DENOTATIVE rather than CONNOTATIVE meaning of those words.

LIBRARY MUSIC n. a.k.a. PRODUCTION MUSIC or STOCK MUSIC; music, mostly instrumental, prerecorded and typically used in TV or radio programming, in adverts and low-budget films. Library music differs from music commissioned for particular audiovisual productions in that it’s created and recorded in advance without explicit prior knowledge of any specific audiovisual production in which it might later be used (Tagg, 2013: 222, ff.).

LICK n. mus. ‘a stock pattern or phrase consisting of a short series of notes that is used in solos and melodic lines and accompaniment’. Licks often occur in FILLS and RIFFS, and are often used in jazz as basis for melodic improvisation in solo passages.

LOGOCENTRIC adj. assuming, often implicitly, that the semiotic properties of language apply to other symbolic systems.

9. See Middleton (1990: 137) and ‘Lick’ [120623].
LOGOGENIC \(\text{[log\textgreek{e}d\textgreek{e}nik]}\) adj. having properties that can be adequately put into words; conducive to verbal expression (etym. λόγος: word; γένος: type); deriv. abstr. n. LOGOGENEITY \(\text{[log\textgreek{e}d\textgreek{e}ni\textgreek{t}i]}\); cf. MUSOGENIC.

LOOP n. mus. [1] (a) originally, a strip of recording tape whose start is attached to its end and which, when played, repeats continuously; (b) by extension, a short audio or video file whose content can be repeated continuously; [2] \(\rightarrow\) CHORD LOOP (short sequence of chords repeated continuously).


MAGDEBURGARE Sw. n. [1] resident of Magdeburg (a Magdeburger); [2] mus. a diatonic, bisonoric, single-register accordion, similar to the concertina (see also fnnt. 21, p. 176), so named because accordions of that type were first mass-produced in 1845 at the Gessner factory in Magdeburg; [3] MAGDEBURGARNA (=’The Magdeburgers’) name of 1970s Swedish band noted for mixing pop and GAM-MALDANS.

MAQAM (مـقـم) n. mus. Arabic concept of MODE (pl. MAQAMAT مـقـمـت) in widespread use across the Arab world, in the Balkans, and in the Eastern Mediterranean (incl. Bulgaria, Greece and Turkey).

MEASURE n. mus. US-American for BAR (q.v.).

META-IDENTITY n. image of yourself that you think others have of you.

MIC [maIk] n. abbr. (1961, M-W) microphone; see also MIKE (v.).

MIDDLE EIGHT n. ph. mus. UK English term for BRIDGE [1] (q.v.).

MIDI [\textmIdi] n., adj. abbr. Music Instrument Digital Interface, the music industry’s universal protocol enabling the interconnection of electronic instruments and devices. MIDI neither generates nor transmits audio, neither digitally nor analogically. MIDI code includes the following sort of data about each note: [1] which sample, ‘instrument’, preset or other type of sound should be used to produce the note in question; [2] the pitch at which the note should sound (or, if [1] is a bank of non-tonal sounds, the individual sound assigned to that ‘pitch’); [3] the volume/intensity of the note (‘velocity on’); [4] the points in time at which the note should start and end.

MIKE [maIk] v. abbr. (1939) to supply with a microphone; to position a microphone of a particular type in relation to a sound source: MIKING [\textmIarkin], MIKED [maIkt]; occasionally also as n. (see MIC).

MILKSAP n. mus. colloq. derogatory term, possibly coined by Jerry Lee Lewis, to
designate the Anglophone pop songs recorded in the USA by ‘all those goddam Bobbies’ — Bobby Darin, Bobby Rydell, Bobby Vee, Bobby Vinton, etc. — between 1957-8 (end of proto-ROCK-’N’-ROLL) and 1963 (arrival of the Beatles and Rolling Stones). The harmonic epitome of this ‘teen-angel’ pop was the I-vi-ii/IV-V VAMP (see CHORD LOOP).

MINICHROMATICISM (a.k.a. MINICHROMATICS) n. mus. neol. (c. 1973) a.k.a. ‘decorative chromaticism’, ‘parlour chromaticism’, etc., as opposed to MODULATORY CHROMATICISM. MINICHROMATICISM is a feature of euroclassical tonality involving the use of non-key-specific tones to momentarily embellish melody and/or harmony (ex. 194-195, pp. 328-329). The ADELINE SLIDE (p. 446, ex. 211) is one common type of minichromatic device, the MINOR AMEN CHORD another.

MINOR AMEN CHORD n. ph. mus. neol. (c. 1973) a MINICHROMATIC device in the shape of a subdominant minor chord (iv) in a major-key context, it introduces b6 as a non-key-specific tone; it most commonly occurs as iv, iv6 or ii75 (e.g. Gbm6 in ex. 212), occasionally as bVI, bVI6 or bVI7; see also CRISIS CHORD (p. 450 and Tagg & Clarida, 2003: 210-214).

MNW n. ph. abbr. Sw.
→ MUSIKNÄTET WAXHOLM.

MODE n. mus. distillation of a tonal vocabulary to individual occurrences of each tone used within an octave and to the relationship of those tones to each other and, in particular, to one reference tone (the TONIC) or, if BIMODAL, to two.

MODULATORY CHROMATICISM n. ph. mus. neol. (c. 1973) introduction in context of tertial tonicality of non-key-specific notes to bring about a change of key by means of modulation; cf. MINICHROMATICISM.

MONODY [mɔndɪ] n. music consisting of a single vocal line, or of a single melodic line with instrumental accompaniment; adj. MONODIC [mənədɪk]; cf. MONOPHONY.

MONOPHONY [mənəfɔnt] n. music consisting of one single strand, of only one note at a time; often used in reference to unaccompanied melody (cf. MONODY, HETEROPHONY, HOMOPHONY, POLYPHONY); adj. MONOPHONIC [mənəfɔnɪk].

**MOR** [əˈmɔrə] *abbr., adj.* middle-of-the road, usually qualifying format radio stations whose playlists aim at a broad, mainstream audience rather than at niche or minority markets.


**MUSEMATIC** [ˈmjuzɪˈmætɪk] *adj.* (of musical structure) carrying musical meaning; having the characteristics of a *MUSEME, MUSEME STACK* or *MUSEME STRING*.

**MUSEME** [ˈmjʊzɪm] *n.* (Seeger, 1960) minimal unit of musical meaning.

**MUSEME STACK** *n. neol.* (1979) compound of simultaneously occurring musical sounds to produce one meaningful unit of ‘now sound’ (see *EXTENDED PRESENT* and *SYNCRISIS*).

**MUSEME STRING** *n. neol.* (1979) compound of consecutive *MUSEMES* in one *STRAND* of music.

**MUSIKNÄTET WAXHOLM** *n.* Swedish record label, most active during the 1970s, for artists considered part of the Swedish ‘progressive’ or ‘alternative’ music’ movement (*svenska PROGGRÖRELSEN*).

**MUSO** [ˈmjʊzoʊ] *n. colloq.* musician or musicologist, more specifically someone who devotes a lot of time and energy to making or talking about music, especially its technical, structural and *POIETIC* aspects; someone with either formal training in music, or who makes music on a professional or semi-professional basis.

**MUSOGENIC** [ˈmjʊzədʒənɪk] *adj.* having properties that can adequately be put into music; conducive to musical expression; cf. *LOGOGENIC*.

**MUSO MUSIC** *n. ph. colloq. neol.* (c. 1988) music most of whose devotees are *MUSOS*, e.g. avant-garde types of prog rock, jazz fusion.

**NON-MUSO** *n. colloq.* someone not exhibiting *MUSO* characteristics.

**NORTEÑO**, a.k.a. **MÚSICA NORTEÑA** (= lit. ‘northern music’) genre, related to polka and the **CORRIDO**, particularly popular in northern Mexico and the US Southwest. A **conjunto norteño** (norteño band) typically consists of accordion, bajo sexto, bass and drums. Norteño music is tonally tertial and usually ionian.\(^\text{11}\)

**NOTE** *n. mus.* any single, discrete sound of finite duration in a piece of music (cf. **TONE**).

**NPM** *abbr. neol.* (2011) notes per minute — unit of measurement for *SURFACE RATE* and *SUBBEATS* (cf. **BPM** and Tagg, 2013: 289).

\(^{11}\) See also *Norteño music*. 
OCTAVE n. mus. pitch interval between notes of the same name separated by a frequency factor of two, e.g. \( a_3 \) at 220 Hz, \( a_4 \) at 440 Hz, \( a_5 \) at 880 Hz.


P.A. n. abbr. Public Address, as in ‘PA system’, whereby a speaker can make announcements that are amplified and relayed to the public through loudspeakers.

PARALLEL MOTION n. ph. mus. movement of two or more strands (parts/voices) at different pitches in the same pitch direction; opposite of CONTRARY MOTION.

PARALLEL THIRDS/SIXTHS n. ph. mus. \( \rightarrow \) TERTIAL PARALLELS).

PARAMUSICAL adj. neol. (1983) literally ‘alongside’ the music, i.e. semiotically related to a particular musical discourse without being structurally intrinsic to that discourse; see also PMFC.

PARLANDO adj./adv. mus. using the rhythm of spoken language rather than sung metrically.

PARLOUR CHROMATICISM see MINICHROMATICISM.

PARLOUR PARALLEL THIRDS n. ph. mus. \( \rightarrow \) MINICHROMATICISM, ADELINE SLIDES.

PARODY n. type of presentation or performance that uses irony to mock the style, content and aesthetics associated with that type of presentation/performance (cf. PASTICHE, CARICATURE).

PASTICHE n. (musical) impersonation/imitation, usually without critical intent, of a style, composer, artist, etc. (cf. PARODY, CARICATURE).

PENTATONIC adj. mus. (of scales and modes) containing five different tones inside each octave (cf. DIATONIC, HEXATONIC, HEPTATONIC).

PERIOD n. mus. passage consisting of (usually) two PHRASES as an identifiable and often repeatable unit, for example the three 4-bar periods (each comprising two 2-bar phrases) that, sounded consecutively, build a standard 12-bar blues matrix (regular periodicity); or the three periods of the verse in *Fernando* consisting of: [1] one 2-bar plus one 3-bar phrase; [2] two 2-bar phrases and [3] one single 3½-bar phrase (irregular periodicity). Although the eight bars of *A* or *B* in an AABA 32-bar JAZZ STANDARD constitute an EPISODE consisting of two 4-bar periods, each comprising two 2-bar PHRASES (regular periodicity), they are also frequently thought of as a single 8-bar period. A period is never shorter than a phrase and never longer than an episode.

PHONOGRAM [ˈfʌnəɡræm] n. physical object on to which sound has been recorded acoustically, electro-acoustically or digitally; sound carrier sold typically as a commodity and which can be played on stand-alone audio equipment, e.g.
LP, CD, MiniDisc, audiocassette but not audio files or sheet music; see also TEXT.

**PHONOGRAPHIC STAGING** *n.* ph. (Lacasse, 2005) → AURAL STAGING.

**PHONOLOGICAL LOOP** *n.* ph. neurol. short-term (±2"), ongoing mini-chunk of audio information inside the brain’s working memory that can be instantly recalled and strung together with up to three others in immediate succession to produce a larger chunk of ‘now sound’; see also EXTENDED PRESENT.

**PHRASE** *n.* musical statement containable within the EXTENDED PRESENT, i.e. no longer than an extended exhalation, or gesture, or a discrete set of dance steps. A PHRASE is never shorter than a PERIOD which, in its turn, is never shorter than an EPISODE.

**PITCH** *n.* mus. the perceived ‘height’ or ‘lowness’ of a sound, measurable in terms of high or low frequency (Herz).

**PLAGAL TONALITY** *n.* ph. mus. tonal idiom whose final cadences are plagal (IV→I) and whose most common chord changes are I→IV and IV→I; see also EUROCLASSICAL HARMONY; cf. DOMINANTAL TONALITY.

**PMFC** [piːˈɛmɛfˈsiː] abbr., neol., *n.* (1991) paramusical field of connotation, i.e. connotatively identifiable semantic field relating to identifiable (sets of) musical structure(s) (see PARAMUSICAL).

**POIETIC** [pɔɪˈɛtɪk] adj. (from Fr. poïétique, Molino via Nattiez; etym. Gk, ποιητικός (= productive)): relating to the POIESIS [pɔɪˈɛsɪs], i.e. to the making of music rather than to its perception; the opposite of AESTHESIS, POIETIC qualifies the denotation of musical structures from the standpoint of their construction rather than their perception, e.g. con sordino, minor major-seven chord, augmented fourth, pentatonicism, etc. rather than delicate, detective chord, allegro, etc.

**POLYPHONY** *n.* [pɔlɪˈfənɪ] etym. Gk. πολύ (polý = many) and φωνή (fonē = sound) music in which at least two sounds of clearly differing pitch, timbre or mode of articulation occur at the same time; adj. POLYPHONIC [pɔlɪˈfɔnɪk]. WARNING: some scholars of conventional musicology use POLYPHONY to refer solely to contrapuntal tonal polyphony of the type used by certain European composers between c.1400 and c.1650.

**POLYSEMIC** [pɔlɪˈsɛmɪk] adj. having many meanings; *n.* POLYSEMY [pɔlɪˈsɛmiː].

**POMO** [ˈpɔʊməʊ] *n.* & adj. abbr. neol. colloq. derog. postmodern, postmodernism, postmodernist, postmodernising.

**PRAGMATICS** *n.* branch of semiotics focusing of the use of a sign system in concrete situations and contexts, especially in terms of cultural, ideological, eco-
nomic and social activity.

**PRODUCTION MUSIC:** see *LIBRARY MUSIC*.

**PROGG** [prɔg], *n.* (*def.* PROGGEN) Sw. abbr. for *Den progressiva musikrörelsen* (=‘The progressive music movement’), qualifying music (incl. artists, lyrics, organisations, venues, etc.) more in terms of left-wing alternative to the political mainstream, not just in the English sense of ‘prog’ (NB spelling) in the sense of positively perceived artistic divergence from productions issuing from the commercial or state-subsidised musical establishments. The ‘Progressive’ or ‘Alternative Movement’ (*PROGGRÖRELSSEN, DEN ALTERNATIVA MUSIKRÖRELSSEN*) flourished during the 1970s. Its main institutions were the record labels/distribution networks MNW/SAM (Stockholm) and Nacksving/Plattlangarna (Göteborg). Its more successful acts included Hoola Bandoola Band (Malmö) and Nationalteatern (Göteborg). Its most notable events/shows were the Alternative Festival (*Alternativfestivalen, 1975*, in response to Sweden hosting the Eurovision Song Contest following Abba’s *Waterloo* victory in 1974) and the Tent Project (*Tältprojektet, 1977, 82 performances*).\(^\text{12}\)

**PROGGER** *n.* neol. (2018) translation of Sw. *proggare*, i.e. a person who is an adherent of the Swedish PROGG movement.

**PROSODY** [ˈpraʊzədi:] *n.* ling. the tonal, rhythmic, dynamic and timbral, i.e. ‘musical’ aspects of speech rather than its *LEXICAL* structure and content; *adj.* PROSODIC [prəˈzɒdɪk]; *adv.* PROSODICALLY [prəˈzɒdɪkli].

**QUARTAL** [ˈkwoːtəl] *adj.* mus. characterised by the stacking of fourths and/or of their octave complement, fifths (cf. TERTIAL).

**QUATERNARY** [ˈkwɔtərneri] *adj.* mus. (of metre/periods) arranged into patterns of four-bar units.

**QUENA** [ˈkeːna] *n.* end-blown flute used in traditional Andean music.

**R&B** [ˈreɪni] *n.* mus. abbreviation of ‘RHYTHM AND BLUES’; broad set of styles, often using the 12-bar blues matrix, that flourished postwar in North America and the UK (‘British R&B’) during the 1950s and 1960s. It developed from and incorporated jump music and electric blues, exerting strong influence on the development of ROCK (and roll). (Personally I’m loath to qualify the glitzy output of artists like Mariah Carey as ‘contemporary R&B’ because it’s neither contemporary nor R&B, as described in previous sentence).

**REC.** *n., v., abbr.* recording, recorded by.

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12. See also [sv. *progg*, Tältprojektet, Alternativfestival] [170206].
RECITATIVE [rɛsɪtətiːv] n. mus., from It. RECITATIVO [rɛtɪtaːtiːvo]: type of vocal delivery in which pitches are tonal (melodic) but whose rhythms are closer to those of speech than of metric song.

REFRAIN [rɪfrɛɪn] n. mus. recurring CHORUS episode, incl. lyrics, in a song (cf. RITORNELLO).

REIFICATION [rɪəfɪkʃən] n. two-way process of alienation whereby human relations, actions and ideas are understood as objects or things and, in an ideological environment dominated by capital and quantification, the inverse process whereby objects assume (e.g. through ‘advertising’) a subjective, abstract value as ideas, as signs of human interaction (commodity fetishism).

RELEASE n. mus. final part of a sound; rate at which the sound level decreases to zero at the end of a note (cf. MIDI ‘velocity off’).

REVY [rɛvɪː] Sw. n., etym. Fr. REVUE. (≈ REVUE WEN, not ‘review’) Swedish musical theatre genre whose productions contain entertaining songs, sketches, dances, etc. relating to a common theme but without a coherent storyline. Revyer (‘revues’) have been staged in Sweden since the 1840s, reaching their peak in the mid-twentieth century. One revy trait was to put new, often satirical, lyrics about a topical issue to previously well-known tunes (W REVY sv); see also fnnt 107-108, p.351; → BONDKOMIK (p. 448), → STUDENTSPEX (p. 472).

RHEAPSODY n. mus. a piece of music, or part thereof, in relatively free form, often of an improvisatory character; adj. RHAPSODIC.

RHYTHM AND BLUES → R&B.

RIFF n. mus. short, repeated pattern of notes with pronounced rhythmic profile lasting no longer than a musical phrase, usually less. Similar to the euroclassical notion of ostinato, riffs are particularly common in rock music, in big band and jump music, and in many types of Latin-American music; e.g. Boléro (Ravel, 1928), In The Mood (Miller, 1940), Choo Choo Ch’Boogie (Jordan, 1946), Satisfaction (Rolling Stones, 1965), Malandro (Buarque, 1985), Tim Pop con Birdland (Van Van, 2002). Riffs are key elements in the production of GROOVE; see also FILL, LICK.

ROCK n. and attrib. adj. (qualifying music); a wide range of popular and mainly, though by no means exclusively, Anglophone musics produced chiefly during the period 1955-2000 for a primarily youth audience, more usually male than female. Rock spans everything from prog rock (e.g. Genesis) to country rock (e.g. Byrds), from punk rock (e.g. Sex Pistols) to folk rock (e.g. Steeleye Span) and from heavy metal (e.g. Led Zeppelin) through thrash (e.g. Metallica) to death and speed metal (e.g. Slayer). It’s well-nigh impossible to pinpoint stylistic com-
mon denominators for such a wide range of musics, apart from the fact that the music is usually loud and its tonal instruments electrically amplified.\textsuperscript{13} Fun, anger, opposition and somatic celebration (‘kick-ass’) are aesthetic concepts frequently linked to rock music.

**ROCK AND ROLL** — basically synonymous with *ROCK*; cf. *ROCK ’N’ ROLL*.

**ROCK ’N’ ROLL** *n.* is a much more restrictive term than *ROCK* or *ROCK AND ROLL*; it denotes ‘proto’ rock music produced in the 1950s and early 1960s by artists like Chuck Berry, Bill Haley, Little Richard, Jerry Lee Lewis and Elvis Presley.

**ROCKOLOGY** *n.* *neol.* (1994) academic study, with value-aesthetic agenda, of *ROCK* music; see also **POMOROCKOLOGY**.

**ROCK QUARTET** *n.* *mus.* *neol.* (c 2008) four-member instrumental, electrically amplified rock/pop ensemble consisting typically of lead guitar, rhythm guitar, bass guitar and drumkit, i.e. the line-up of *STEEL WIRE* instrumental bands 1959-1964 (e.g. Ventures, Shadows, Spotnicks) and as found in British bands like The Beatles, Searchers, Hollies, Rolling Stones, Animals, Kinks, Who, etc. The most common variant of this line-up is the inclusion of a keyboard player instead of or in addition to the rhythm guitarist. ‘Five-man bands’ usually consist of a rock quartet plus lead vocalist, e.g. Cliff Richard and the Shadows, Gerry and the Pacemakers, Billy J Kramer and the Dakotas, Eric Burdon and the Animals, Brian Poole and the Tremoloes, Wayne Fontana and the Mindbenders, etc.\textsuperscript{14} It should be noted that steel wire bands, including The Spotnicks, were the first type of combo to consistently use the (electric) bass guitar which had not been widely available before the late 1950s and whose inclusion allowed drummers to play full tilt without drowning the bass line in a sea of bangs, booms, smacks and clatter.

**SALTSJÖBADEN** [ˈsaltiesˌbɔːːdən] opulent suburb southeast of Stockholm noted for its Grand Hotel in which the *Saltsjöbaden Agreement* ([W] 190519; Sw. *Saltsjöbadsavtalet*) was signed in December 1938 between LO (*Landsorganisationen*: Sweden’s Social-Democrat-affiliated trades unions), and SAF (*Svenska Arbetsgivareförbundet*).

\textsuperscript{13} Here are a just four possible common stylistic traits: [1] rock’s tonal vocabulary tends often to be dorian, aeolian or mixolydian rather than ionian (euroclassical, see Tagg (20); [2] most rock is in common time with frequent anticipations of beats 1 and 3 in the bar; [3] its organological core is the rock quartet, consisting of two electric guitars, drumkit and electric bass; [4] it’s almost always loud, and intentionally so. Timbre and aural staging are essential aspects of rock but there is neither time nor space here to deal with such a daunting subject. I regret I must abandon this footnote.

\textsuperscript{14} Johnny Kidd and the Pirates, Johnny Duncan and the Bluegrass Boys, Buddy Holly and the Crickets, Ronnie Hawkins and the Hawks, etc. all preceded the steel wire bands.
ingen: Swedish Confederation of Employers). Saltsjöbadsandan (‘the Saltsjöbaden spirit’) is shorthand for the attitude associated with the centralised class collaboration between labour and capital (see also pp. 360-362).

**SAP** Sw. abbr. SOCIALDEMOKRATISKA ARBETARPARTIET = social democrat labour party → SOCIALDEMOKRATERNA.

**SCALE** n. mus. single occurrences of different tones in a **MODE** presented in strict ascending or descending order of pitch; adj. **SCALAR**.

**SCHLAGER** n., etym. Ger. schlagen (= to hit), i.e. something that hits, a hit (song). A schlager is simply a song in the style of SCHLAGER MUSIC, by which is meant a type of popular music prevalent in continental Europe, particularly in ‘Germany, Austria, the Netherlands, Flanders, [Southeastern Europe], Switzerland, Turkey, Scandinavia, the Baltic States, and […] (to a lesser extent) in France and Poland’… ‘The style has been frequently represented at the Eurovision Song Contest’ [since 1956], ‘although it is gradually being replaced by other pop music styles.’¹⁵ Schlager lyrics are usually sentimental, focusing on love and individual feelings. Tonally, schlager music is **TERTIAL**, **DOMINANTAL**, and most of it is in the major key (**IONIAN** mode). Its main compositional paradigm is the melody-accompaniment dualism (foreground/background). It rarely contains any contrapuntal ingredients and the melodic line has pride of place, being mixed louder and more up front than in rock recordings and performances. Melodic lines are also often doubled at the third or sixth (→ **TERTIAL PARALLELS**). For more details see p. 328 ff.

**SCOPOCENTRIC** [skɔpəʊsəntrɪk] adj. neol. (Bruce Johnson, ± 1994) assuming, usually implicitly, other types of expression than visual to be of lesser importance (cf. **LOGOCENTRIC**, **GRAPHOCENTRIC**, **SCRIBAL**).¹⁶

**SCRIBAL** [ˈskraɪbəl] adj. [1] orig. of or relating to a scribe (1857); [2] relating to written rather than to oral/aural symbols (cf. **LOGOCENTRIC**, **LOGOGENIC**, **GRAPHOCENTRIC**, **MUSOGENIC**, **SCOPOCENTRIC**).

**SEMANTICS** n. branch of **SEMIOTICS** focusing on the relationship between signs and what they represent; adj. **SEMANTIC**; cf. **SYNTAX**, **PRAGMATICS**.

**SEMIOLOGY** n. term used in some language cultures, for example sémiologie

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¹⁵. [W] Schlager music [160426]. Schlager music is also known in the USA as ‘entertainer music or German hit mix’ [ibid.].

¹⁶. 1994 is roughly when I remember first hearing Bruce Johnson use the word. For more, see Johnson (2003, 2009).
(Francophone) and semiólogía (Hispanophone), to denote basically the same thing as SEMIOTICS (see Tagg, 2013: 159, ff.).

SEMIOSIS n. activity or process involving signs and the production of meaning (see Tagg, 2013: 156, ff.).

SEMIOTICS n. the study of SEMIOSIS, i.e. of processes involving the production of signs, their formal characteristics, their intended and perceived meanings, etc.

SEMITONE n. interval of 100 cents, or one twelfth of an octave, i.e. a pitch difference equivalent to that between the tone produced by a black key and its immediately adjacent white key on a piano keyboard, or of that between neighbouring frets on a guitar.

SENZA MISURA adv. mus. It. lit. without measure, without bar line, i.e. without fixed metre.

SET LIST n. mus. list of songs, in order of presentation, [to be] played live as a continuous performance without leaving the stage (a ‘set’).

SHUFFLE n. mus. type of rhythmic articulation in which the beat is ‘swung’, i.e. the duration of one beat (1) is not subdivided equally (1 — ‘straight quavers’ or ‘straight eights’) but into a longer and a shorter note (13). It would be more exact to notate shuffle in 14 (1111 = 11111111), but shuffled songs are usually written in 4 (1111 = 11111111) with either a verbal description like ‘swung’ or ‘swing feel’, or else a terse notated instruction like 1 = 13. Sometimes the shuffled triplet subdivision of a beat (1) is notated as if the rhythmic articulation were that of a march. There may not be many milliseconds difference between 1 and 13 but the difference of groove is striking.

SHUTTLE → CHORD SHUTTLE.

SINGALONG [ˈsɪŋəlɔŋ] n. tune or passage to which, when performed, it’s easy for members of an audience to sing along; in general a tune easily sung by many people, or an occasion on which such tunes are performed (e.g. ‘Friday night singalongs’); adj., e.g. ‘a singalong evening with pianist Fred Bloggs’ or ‘the singalong part of the recording’.

SOCIAL ANAPHONE n. neol. (2012) ANAPHONE relating musical structure to a para- or extramusical group formation with specific traits in terms of number, gender, group dynamic, shared values, function, etc.

SOCIAL CORPORATISM n. ‘form of economic tripartite corporatism based upon a social partnership between the interests of capital and labour, involving collective bargaining between representatives of employers and of labour mediated by
the government at the national level’ (\[W\] SOCIAL CORPORATISM).

**SOCIAL DEMOCRACY** *n.* ‘a political, social and economic philosophy that supports economic and social interventions to promote social justice within the framework of a liberal democratic polity and a capitalist mixed economy’ (\[W\] Social democracy); see SOCIAL CORPORATISM.

**SOCIAL DEMOCRACY** *n.* *etym.* Sw. SOCIALDEMOKRATI; Swedish SOCIAL DEMOCRACY in line with the politics of the Swedish SOCIALDEMOCRAT party (→ SOCIALDEMOKRATERNA).

**SOCIAL DEMOCRAT** *n.* supporter of SOCIAL DEMOCRACY, wherever it may occur; *adj.* of or pertaining to SOCIAL DEMOCRACY in general.

**SOCIAL DEMOCRAT** *n.* supporter of the Swedish SOCIALDEMOCRAT party (→ SOCIALDEMOKRATERNA). NB. All Social Democrats are social democrats but not all social democrats are Social Democrats.

**SOCIALDEMOKRATEN** *adj.* of or pertaining to Swedish SOCIAL DEMOCRACY and/or to the Swedish SOCIALDEMOCRAT party (→ SOCIALDEMOKRATERNA);

**SOCIALDEMOKRATERNA** *pl.* *def.* *n.* Sw. = the (Swedish) social democrats, a.k.a. SAP (socialdemokratiska arbetargruppen [=social-democrat labour party]); *deriv.* SOCIALDEMOKRAT (n. indef. sing. & *adj.*) = social democrat; SOCIALDEMOKRATI = social democracy. \[W\] Swedish Social Democratic Party [181215]; government party, either with absolute majority or as the biggest party in a coalition in the Swedish parliament (Riksdag), from 1932 until 1976 (→ SOCIAL CORPORATISM).

**SONIC ANAPHONE** *n.* *neol.* (1990) type of ANAPHONE relating musical structure with para- or extramusical sound.

**SPELKVINNA** *[spe:lkvin:a] (pl. SPELKVINNOR) *n.* *mus.* Sw. female SPELMAN.

**SPELMAN** *[spe:lmän] (pl. SPELMÄN) *n.* *mus.* Sw. Scandinavian folk musician, male or female; most commonly a ‘folk fiddler’.

**SPELMANSLAG** *[spe:lmansslag] *n.* *mus.* Sw. amateur organisation consisting of Swedish folk musicians (SPELMÄN, SPELKVINNOR), usually dominated by fiddles, who play tunes together (→ GÅNLÅT); SPELMANSLAGSMUSIK: music played by a SPELMANSLAG.

**SR** Sw. *abbr.* SVERIGES RADIO, i.e. Swedish public radio.

**STÅLTRÅDSMUSIK** → STEEL WIRE MUSIC.

**STATE CORPORATISM** → SOCIAL CORPORATISM.

Steel wire music is a genre of instrumental rock/pop music featuring an ensemble whose line-up typically consists of lead guitar, rhythm guitar, bass guitar and drumkit (→ rock quartet), e.g. the Ventures (1960), Shadows (1960) and Spotnicks (1961). The genre is sometimes called ‘instrumental rock music’ in English. In the USA it’s sometimes known as ‘surf music’ due to associations with high-octane activities like surfing and hot-rod racing (e.g. the Surfaris, the Fireballs, the Ramrods). ‘Surf music’ is a problematic label because it also covers the prominent vocal traits of songs by Jan & Dean (e.g. Surf City, 1963) and the Beach Boys (e.g. Surfing USA, 1963). NB. stålstrådmusik is sanctioned by the Swedish Language Board (Svenska språknämnden) as a valid addition to the Swedish language (Språkvård och språkpolitik, 2010).

Stockfelt, Ola (b. ????) Professor of Musicology, Department of Cultural Studies, University of Gothenburg xrefs/StockfeltGU.htm [190121].

Stock music → Library music.

Strand n. mus. single thread of sound with identifiable traits (timbre, rhythm, register, pitch contour) distinguishing it from other simultaneously sounding strands in the music; a.k.a. line (e.g. ‘melodic line’, ‘bass line’), part (e.g. ‘oboe part’, ‘four-part harmony’), voice (e.g. ‘madrigal for five voices’, ‘harmonic voicing’), stream (Lacasse, 2000). Each musical strand is usually assigned its own track in the processes of audio recording and mixing.

Studentspex n. Sw. (abbr. ‘studentspektakel’) stage production by an amateur theatre group of university students (spexsällskap) and characterised by studentesque humour. Like the revy (p. 467), a studentspex consists of dances, sketches and musical numbers but, unlike the revy, it has a relatively coherent narrative.

Style (musical) n. use of musical materials typical of an individual (composer, performer), or of a group of musicians, or of a genre, a place, a culture, a historical period, etc; see Tagg (2013: 266-268) and Fabbri (2005: 8-9).

Subbeat [ˈsʌbbi:t] n. mus. unit resulting from division by either 2 or 3 of a beat into equal durations; for example, the arrangement of subbeats in a bar of 6/8 time can be: [1] 1×6 subbeats = (timestamp) ×6; [2] 2×3 subbeats = 2×3; [3] 3×2 subbeats = 3×2 (cf. hemiola).

Suburb → Concrete suburb.

Sustain n. mus. [1] the main part of a sound following its attack/decay and preceding its release; see also continuant; [2] type of distortion.


**SVT** abbr *Sveriges Television*, i.e. Swedish public television.


**SYNCRISIS** [sɪŋkrɪsɪs] n. *mus.* neol. (2012) musical form in terms of the aggregation of several simultaneously ongoing sounds perceptible as a combined whole inside the limits of the *extended present* (*→ museme stack*), as distinct from *diataxis* (q.v.); *etym.* σύγκρισις = a putting together, aggregate, combination, from συγκρίνω = to combine, compound, put together (Tagg, 2013: 383-484).

**SYNTAX** n. *etym.* σύνταξις = order, array [1] (general) the study of principles and rules for constructing ‘texts’, including written or spoken language, musical works, recordings, etc; [2] branch of *semiotics* focusing on the formal relationship of signs to each other without necessarily considering their meaning; [3] *mus.* ordering of events in sequence rather than simultaneously, particularly inside a phrase but also inside an episode (motifs, phrases, harmonic progressions etc.). The ordering of episodes throughout a whole piece of music into an overall sequence (‘long-term syntax’) is referred to as *diataxis*.

**TACTILE ANAPHONE** n. neol. (1990) type of *anaphone* relating musical structure to the sense of touch.

**TEJANO** [teˈʃano] a.k.a. Tex-Mex: umbrella label for ‘various forms of folk and popular music originating among the Mexican-American populations of Central and Southern Texas’. Tejano music is tonally almost always *dominantal* (tertial-ionian).

**TERTIAL** [ˈtɛːʃəl] adj. *mus.* neol. (c. 1998), of harmony and chords characterised by the stacking of thirds (or of their octave complement, sixths); *abstr.* n. **TERTIALITY** [ˈtɛːʃələtɪ]; not to be confused with *triadic*; cf. *quartal*; see Tagg (2013: 249-251) for full explanation.

**TERTIAL PARALLELS** n. *mus.* neol. (2016) **parallel motion** in which two strands follow the same melodic contour at an interval of either a third or a sixth (the octave complement to a third) from each other.

**TETRAD** n. *mus.* chord containing four differently named tones.

17. *Tejano music.*
TEXT (musical) n. part or whole of a PIECE OF MUSIC whose sounds are physically fixed or stored but which, when repeated identically, are not necessarily heard (‘read’) in the same way as either originally intended or as heard by previous audiences. Although sheet music resembles verbal text in that it is a visual medium, its identification as musical text is erroneous since it has to be put into sound, made into music, by performers or inside the head of a notationally literate reader: its mode of storage is no more than a visual indication of certain aspects of the music’s actual sounds. Most sound recordings can, on the other hand, be considered as musical texts.

TITLE MUSIC n. generic term denoting music conceived for an audiovisual production’s title sequences (or credits), at or near the start (the main or opening titles) and/or at the end of the film or programme (end titles).


TONAL adj. mus. having the properties of a TONE or tones. For example, rap vocal lines are mostly non-tonal but their bass accompaniment is tonal; twelve-tone music is not atonal but tonal because it’s full of tones (all 12 of them); however, it is not TONICAL because it contains no TONIC[s].

TONALITY n. mus. system according to which TONES are arranged and used.


TONE n. mus. NOTE with discernible fundamental PITCH.

TONIC n. mus. main reference TONE in any MODE or KEY, usually numbered ‘1’ or ¹ (= scale degree 1), or ‘1’ if designating a tonic chord, in scalar sequence.

TONICAL adj. mus. (of TONAL music) featuring or including a TONIC.

TRANSCENDENCE n. any power or quality experienced as independent of or disconnected from the material world; adj. TRANSCENDENT: extending beyond the limits of ordinary experience (Kant).

TRANSMODAL [ˌtrænsˈməʊdəl] adj. crossing from one sensory mode to another, e.g. ‘loud colours’, ‘meaty guitar sound’, or as in GESTURAL INTERCONVERSION; see also ‘Transmodal anaphones’ in Tagg (2013: 494, ff.).

TRANSPOSE v. mus. to pitch shift, up or down, a sequence of notes; deriv. n. TRANSPOSITION.

TRANSSCANSION [ˌtrænsˈskænsən] n. mus. neol. (c.1989) short wordless motif whose melodic and rhythmic profile closely resembles that of at least two spoken syllables associated with the music in which it occurs; etym. TRANS (across) +
SCAN (speak or read metrically), i.e. with the metre, rhythm, dynamics and accentuation pattern of the word[s] (PROSODY) transferred from speech into wordless music (Tagg, 2013: 489).

TRIAD n. mus. chord containing three differently named tones.

TRIADIC adj. mus. characteristic of a TRIAD; not to be confused with TERTIAL.

TRIO n. mus. [1] three people singing and/or playing instruments; [2] the less well-known middle episode of a march or dance piece, as in ‘minuet and trio’; see also CHORUS and BRIDGE.

TROUBADOUR n. mus. translation of Swedish trubadur (pl. trubadurer) musician who sings and accompanies mainly, but not exclusively, songs he/she has written/composed him/herself (= singer-songwriter; see W sv. trubadur; for other meanings, see W troubadour).

TRUCKER’S GEAR CHANGE n. ph. mus. colloq. change of key occurring near the end of a song, block-shifting upwards (see TRANSPOSE) by a small interval, most commonly one semitone.

TURNAROUND n. short chord sequence at the end of one section in a song or instrumental number; its purpose is to facilitate recapitulation of the complete harmonic and/or melodic sequence of that section.

VAMP n. CHORD LOOP with several variants whose chords generically run C-I-vi-ii/IV-V.

VIDEOGRAM n. physical object containing an audiovisual recording, usually, but not necessarily, of a single work; carrier of recorded sound and moving image usually sold as a commodity and playable on stand-alone equipment, e.g. videocassette, DVD.

VISA [ˈviːsa] n. mus. Sw. (pl. visor) [ˈviːsur] not to be confused with Visa [ˈviːza] (payment card brand), visa [ˈviːsa] is a type of Swedish song consisting, like a folk ballad, of multi-verse, strophic lyrics formed as rhyming couplets, with a singable, memorable melody and uncluttered harmonies providing a steady tonal, rhythmic, metric vehicle for the words sung by the vocalist[s] who take[s] audio centre stage; common derivative compounds: vissångare (visa singer), folkvisa (folk ballad), visgrupp (ensemble performing visor); for more info, see pp. 302-304.

VOCAL PERSONA n. ph. vocal representation of an individual or type of individual in terms of personality, state of mind, age, gender, nationality, ethnicity, narrative archetype, etc. (see Chapter 10 in Tagg, 2013).
VOCAL STAGING n. (Lacasse, 2000) vocal aspect of AURAL STAGING.

VVA [viːviːˈɛI] n. ph. abbr. neol. (1983): verbal-visual association, more specifically a response to music, expressed in words and/or images.

WIEHE, Mikael np see [W]EN and [W]SV MIKAEL WIEHE.

WORD PAINTING n. mus. ANAPHONIC rendering of some aspect of a sung text by either singers or instrumentalists, e.g. a rising figure for et resurrexit, descending for descendit, discords for crucifixus, quick, light notes in a high register for fluttering, glittering, etc. Occurrences of word painting performed by vocalists are also called MADRIGALISMS.

YTF n. Sw. abbr. ‘Yrkestrubadurernas Förening’ (= ‘Association of Professional Troubadours’); independent Swedish organisation of ballad singers (vissångare → VISA, TROUBADOUR), esp. the association’s record label YTF.
Supplementary music examples

Ex. 213. Vårvindar friska (Sw. trad.)

Ex. 214. Uti vår hage (Sw. trad.)


Ex. 216. Rolling Stones: Jumping Jack Flash (1968): plagal (clockwise) circle-of-fifths progression $b$III $b$VII IV I (D A E B)'


Ex. 222. Abba: The Visitors (1981)

Verses 1-3, 0:31-2:04; 3:18-4:00

Ex. 223.
Supplementary images

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14. Reference appendix

Table 10. Symbols used in this appendix and in footnotes

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</tbody>
</table>

Four example entries with explanations

   John Addison is composer (☐) of the title theme (☑) for this TV production (☐), first broadcast by CBS in 1984 and recorded off-air (☐) from Swedish TV in 1990.

2. ☑ HIGH NOON (1952) ☁️ Criterion/Republic/UA ☁️ Fred Zinnemann; ☑ HIGH NOON (1998); → ☑ Dimitri Tiomkin; ☐ ☑ → Frankie Laine; ☑ ☑ → Tex Ritter.
   The source used for the music throughout this 1952 film (☑) from production/distribution companies Criterion, Republic and United Artists (UA), and directed (☐) by Zinnemann, is a videocassette (☑) released in 1998. Data about title theme (☑) sources is under other entries (→): [1] Tiomkin himself (☐=composer); [2] Frankie Laine, who sang (☑) one cover version (☐ ☑) of [3] the original recording (☐ ☑) sung (☑) by Tex Ritter.

   Source details of the sound carrier used as source for the second movement (•) of this Mozart concerto from 1791 are provided elsewhere (→) in the appendix: the album (☐) containing Egisto Macchi’s music for the film (☐) Padre Padrone (released in 1977).

4. ☐ ABBA (1976d) ‘Fernando’ (National electronics) ☐ Australian TV ☐ ☑ CA2vcb_UahQ [170103]; → ☑ Fernando (song); → ☑ Fernando (canción).
   This videoclip (☑) consists of advertising (☐). It was recorded off-air (☐) and can be seen/heard as a YouTube file (☑) at https://www.youtube.com/watch?v=CA2vcb_UahQ&t which the author accessed on 3rd January 2017. More information is available in the English Wikipedia (☑) article ‘Fernando (song)’ and Spanish Wikipedia (☑) article ‘Fernando (canción)’.
**Online referencing**

1. To save space, the initial URL prefixes ('http://www.' etc.) in internet addresses are omitted and replaced with the ONLINE or DOWNLOAD icon 📜, or, if housed on my site, with the 🖼️ icon (see §3, below).

2. To distinguish URL sources from surrounding text, and to save space, this font is used, for example ‘📚 music-scores.com’ instead of ‘http://www.music-scores.com’.

3. The author’s own site, www.tagg.org, is reduced to the single icon 🖼️; for example http://www.tagg.org/ptavmat.htm is abbreviated as 🖼️/ptavmat.htm.


5. A struck-through hyperlink (e.g. _q2TK-gefio) indicates that the link was previously operative but no longer worked at the time of publication.

6. 🎥 Videoclip sources are indicated by the online play icon 🎥. The URL for each video file is specified after 🖼️, 📚, 🌐 or 🎥 (see §3, 4, 7, 8).

7. 🎬 YouTube file addresses are reduced to their unique internal filename codes and the recurrent URL prefix http://www.youtube.com/watch?v= is omitted. For example: http://www.youtube.com/watch?v=msM28q6MyfY (42 characters) appears as simply 🎬msM28q6MyfY (12 characters).¹

8. Vimeo file addresses are reduced to the Vimeo icon (🎥) followed by their unique internal file number, e.g. 🎬195141265 (10 chars.) instead of https://vimeo.com/195141265 (27 chars).

9. 🌐 English-language Wikipedia articles are indicated by the 🌐 icon followed by the title of the relevant entry in italics, e.g. 🌐Fernando (song). Other Wikipedia articles are indicated by the same Wiki icon plus the requisite language code, e.g. 🌐IT (Italian), 🌐SV (Swedish), 🌐ES (Spanish), etc.

10. If you’re reading this electronically, you’ll find that many hyperlinks preceded by 📚, 🎬, 🌐, 🖼️, 🌐, 🌐, etc. are active. Hyperlink functionality will vary according to factors explained in the ‘Publication format and

¹ For example, copy just the ‘msM28q6MyfY’ part of the complete reference ‘🎥msM28q6MyfY [120122]’ into the YouTube Search window. It takes you directly to The Emmerdale Commutations. The system doesn’t even bother you with all the other stuff it assumes ‘you might also enjoy’. If you are reading this on a digital device you can just click on the hyperlink to access the referenced file.
devices’ section of online information at [link]. If you’re reading this as hard copy you can use the digital version of this appendix for hyperlinks: just go to [link] and click Reference Appendix under Specimen extracts.

Standard source reference abbreviations —see BkAbbrevs.xlsx.

Contents
This appendix lists: [1] works cited or referred to in main text or footnotes (c. 90% of entries); [2] publications not in the main text but referred to as sources inside this appendix (c. 3%); [3] works of direct relevance consulted in the production of this book but not cited or referred to in the main text (c. 7%).

body
0-9

- **10 CC (1973)** *100 cc. Greatest Hits of 10cc.* UK Records UKAL 1012 • Rubber Bullets • Wall Street Shuffle • 4% Of Something.

A

- **ABBA (1970)** 'Hej gamla man!' *Lyckan.* Polar POLS 226.2
- — (1973) *Ring Ring,* Polar 549 950-2.3 • Ring Ring • People Need Love • I Saw It In The Mirror • Nina Pretty Ballerina • Me And Bobby And Bobby’s Brother.
- — (1973a) *Ring Ring* b/w *Å vilka tider.* Polar POS 1171.3
- — (1974) *Waterloo.* Polar POLS 252. • Waterloo (Sw.) • King Kong Song3 • Hasta Mañana • Dance (While The Music Still Goes On) • Honey, Honey3 • What About Livingstone • Suzy-Hang-Around • Waterloo (Eng.)
- — (1974a) *Waterloo.* Epic EPC 2240 (UK); also on ABBA (1990).
- — (1974b) *I Do I Do I Do.* Polar POLS 26; Epic EPC 3229; also on ABBA (1990).
- — (1974c) *Honey,* Honey b/w *King Kong Song.* Polar POS 1192.
- — (1975) **ABBA.** Polar POLS 262 • SOS • I Do I Do I Do I Do • Mamma Mia • Hey, Hey Helen • Bang-A-Boomerang • Intermezzo No. 1 • The Man In The Middle • Rock Me • So Long • Tropical Loveland • I’ve Been Waiting For You.
- — (1975a) S.O.S. Polar POS 1213; also on ABBA (1990).
- — (1975b) *The Album.* Polar POLS 282 • The Name Of The Game (7″ Epic EPC 5750) • Eagles • Take A Chance On Me • Move On • Hole In Your Soul • Thank You For The Music • I’m A Marionette • I Wonder (Departure).
- — (1975c) **Fernando** (Swedish) → LYNGSTAD (1975).
- — (1976) **Fernando.** Polar POS 1224 (Sweden); Epic EPC 4036 (UK), Atlantic 45-3346 (USA). Swedish version → LYNGSTAD (1975); Spanish → ABBA (1980); © Union Songs, Stockholm (1975); for other Fernando releases, see p. 10 ff.
- — (1976a) *Abba’s Greatest Hits.* Polar POLS 266; also Epic 69218, Atlantic 18189.
- — (1976b) *Abba’s Greatest Hits.* Vogue LDY 28047 • Fernando • I Do I Do I Do I Do I Do I Do.
- — (1976c) *Dancing Queen* b/w *Fernando.* Amiga 4 56 237.
- — (1976d) **Fernando:** 5 Australian TV ads for National (electronics) GIF CA2vcb_UahQ [160627].
- — (1976f) *16 Abba Hits.* Polydor 65 019.
- — (1976g) **Arrival.** Polar PMC 272. • Polar POLS 272 • Arrival • Dancing Queen • Dum Dum Diddle • Knowing Me, Knowing You • Money Money • That’s Me • When I Kissed The Teacher • Tiger.
- — (1977) *The Album.* Polar POLS 282 • Eagle • Take A Chance On Me • One Man, One Woman • The Name Of The Game • Move On • Hole In Your Sole • The Girl With The Golden Hair (Thank You For The Music; I Wonder; I’m A Marionette).

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2. Recorded under act name Björn Ulvaeus and Benny Andersson.
3. Recorded under proto-Abba act name Björn, Benny, Agnetha & Anni-Frid.
— (1978a) 'Blue Peter (1978-02-16) with Abba’ BBC1 QCA4_aYGDgk [170119].
— (1979) Voulez-Vous. Polar POLS 292 (album) • Chiquitita • Angel Eyes • Does Your Mother Know • I Have A Dream • If It Wasn’t For The Nights • The King Has Lost His Crown • King Kong Song • Kisses Of Fire • Voulez-vous
— (1979a) I Have A Dream. Epic EPC 8088; also on ABBA (1979a, 1982, 1988b); Spanish version as Crejo en angelitos on ABBA (1981a).
— (1980) Super Trouper. Polar POLS 322 • The Winner Takes It All (→ MATHIEU, 1981) • The Way Old Friends Do • Super Trouper • The Piper • Our Last Summer • On And On • Lay All Your Love On Me • Happy New Year • Andante Andante.
— (1980a) Gracias por la música. Septima SRLM 1 • Gracias por la música • Reina danzante • Al Andar (Move On) • Dame! Dame! Dame! • Fernando • Estoy Soñando (I Have A Dream) • Mamma mia • Hasta mañana • Conociendome, conociendote • Chiquitita.
— (1981) The Visitors. Polar POLS 342 • The Visitors • Soldiers • One Of Us • Like An Angel Passing Through My Room • Head Over Heels.
→ see also HEP STARS and BENNY ANDERSSONS ORKESTER.
→ see also HOOTENANNY SINGERS.
→ see also FÄLTSKOG.
→ see also LYNGSTAD.
ABIDE WITH ME (‘Eventide’) · W H MONK (1861) → METHODIST HYMN BOOK (1933 #948).
ACK VÄRMELAND DU SKÖNA (Sw. trad.) → VI GÖR MUSIK, p. 74; → BJÖRLING (1937)
GETZ (1956) ZETTERLUND (1964b) LEANDER (1965), OFARIM (1968)
ADAM, Adolphe (1847) Cantique de Noël (‘Minuit, Chrétiens’, ‘O Holy natt’, ‘O Holy Night’, etc.) → BJÖRLING (1954); → KYRKJEBO (2011); also recorded by Andrea Bocelli, Mariah Carey, Enrico Caruso, Cher, Perry Como, Bing Crosby, Céline Dion, Whitney Houston, Patti LaBelle, Mireille Mathieu, Andy Williams.
ADELE (2011) Someone Like You. XL Recordings XLS 533D.
ADESTE FIDELES (Trad.) → METHODIST HYMN BOOK (1933 #118).
ADELITA, La (c. 1915, corrido revolutionario) [Amparo Ochoa] EoRIdyGhGt8 [160428].
ADOLPHSON Olle (1966). Gustav Lindströms visa och Grön kväll i Margretalund;
After The Ball Is Over → Charles K HARRIS (1892).
ALBINONI, Tomaso (1708, attrib.). Adagio from Sonata da chiesa in G minor; Anne Christopherson music-scores.com/graphics/al_ad_du.gif (2008).
ALBION COUNTRY BAND (1971). No Roses. Mooncrest Crest 11 • Claudy Banks • Murder of Maria Marten • Van Diemen’s Land • Poor Murdered Woman.
ALFRED HITCHCOCK PRESENTS (1955-65). NBC TV.
ALGECIRAS, Ramón De; LUCIA, Paco De (1967) Granada → LARA (1932).
ALICE BABS → SJÖBLOM (1940)
ALMANAC SINGERS, The (1955) The Original Talking Union with the Almanac Singers and other Union Songs with Pete Seeger and chorus. Folkways FH 5285.
— (1983) 15 Autenticos Exitos. A&M TVAML 300, incl. • Fandango • Toro Solitario (Lonely
Bull) • Tijuana Taxi • Puga Española (Spanish Flea).


○ Andersen, Lale (1939) Lili Marlen Electrola EG 6993 • Norbert Schulzer (1940).


○ (2011) Interviewed by Fredrik Skavlan. Skavlan • NRK 2011-09-16 LidC4dFwpms [190609].

○ (2012) music for → PALME (qv).

→ OD ABBA (all).

→ OD BENNY ANDERSSON ORKESTER.


○ Andersson, Benny & Sjöholm, Helen (2012). ‘Nu tändas tusen juleljus’ • Lucia Concert 2012-12-13, SvTV2 NDwla4e4JJE [130313].

→ Andersson, Dan → Åberg (1981); → Hoitenanny Singers (1972).


○ Andersson, Lena (1971). Lena • Du har en vän (© Carole King).


→ (1964c) *Take It Easy* b/w *I’m Crying*. Columbia DB 7354.

→ (1965) *Bring It On Home* b/w *For Miss Caulker*. Columbia DB 7539.


→ (1958) *What You’ve Done To Me*. Karusell KSEP 3130.


○ April in Managua (Live) (1984) Nicaragua Solidarity Campaign: LMS-NSC 001 • Carlos Mejia & Luis Enrique Godoy: Yo soy de un pueblo sencillo • Chico Buarque: O que será será •
Não existe pecado (R Fagner) • Quinteto Puertoriqueño: Qué bonita bandera (S Pérez) • Daniel Viglietti: Canción para mi América • Silvio Rodriguez: Dulce abismo • Canción urgente para Nicaragua (Mangante) • Mercedes Sosa: Solo le pido a Dios • Cuando tenga la tierra.

Arbe och Fritid (1973) ‘Gånglåt efter Lejsume Per Larsson’. Arbete och Fritid. MNW 39P.


Asmussen, Svend ➔ Thielemans & Asmussen.

Assia, Lys (1956) O mein Papa b/w Ponyplied Decca F 49124.


Astronauts, The (1963) Surfin’ with the Astronauts • Surfing USA • Misirlou • Surfer’s Stomp • Susie-Q • Pipeline • Kuk (sic) • Batman. RCA Victor LPM-2760.

Atacama (1971) Y arriba quemando el sol. MNW 24P • Caliche (Chile, cueca); • El burrito (Chile, trote); • La tarijena (Bolivia, cueca); • Puna (Chile, carnavalito).

AUF, AUF ZUM KAMPF (1919) [Rosa Luxemburg/Karl Liebknecht version]

Hannes Wader ➔ wDazX9meUw8 [190609].

Autry, Gene (1936) ➔ ‘Old Faithful’ (¶ M Carr ◙ J Kennedy) from ◙ The Big Show.

86wrgsqAXQ [161225]; also on ➔ Gene Autry Classics Volume 1, Republic RLP-6021 (1977); Swedish lyrics Gamle svarten by S-O Sandberg, ➔ Tommy Körberg ➔ Benny Anderssons Orkester (2011).

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B

Bach Carl Philipp Emmanuel (1749) Magnificat in D major, H772; Petrucci Music Library imslp.org/wiki/Magnificat_in_D_major_H.772_%28Bach,_Carl_Philipp_Emanuel%29 [160320].

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Bach, Johann Sebastian (1722) "Das Wohltemperierte Klavier, I" (BWV 846-869). Leipzig: Breitkopf & Härtel (n.d.).

Bach, Johann Sebastian (1724) "Passion according to Saint John" (ed. I Atkins and I A Lacey). London: Novello (1929).


Bacharach, Burt (1970) "Wives And Lovers" (Hal David); in Sw. as "Hej lilla frun" (Annifrid Lyngstad, Mona Thelmé) → Charlie Norman Show (Norman, 1970).


Baez, Joan (1963) "We Shall Overcome". Fontana H 428.

Baiocchi, Noemi (2012) "Fernando degli Abba" syLGyu7wrjo [160627].


Bare, Bobby (1963) "Detroit City". RCA Victor 47-8183.


Barnard, Charlotte Allington → Claribel.


Bartholomew, Dave. One Night With You (2019).

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— (1983) *Basie Boogie*. CBS 21063 (compilation)


— (1963:10) *I Want To Hold Your Hand* b/w *This Boy*. Parlophone R5084.

— (1963:11) *With The Beatles*. Parlophone PCS 3045 ▪ It Won’t Be Long ▪ All My Loving ▪ Till There Was You (jc Meredith Wilson) ▪ Please Mr Postman (jc Martha & The Vandellas) ▪ Roll Over Beethoven (jc Berry, 1956) ▪ You Really Got A Hold On Me (jc Smokey Robinson & The Miracles) ▪ Little Child ▪ Not A Second Time ▪ Money (jc Berry Gordy).


— (1964:04) *I Feel Fine* b/w *She’s A Woman*. Parlophone R5200.

— (1964:05) *Long Tall Sally*. Parlophone GEP 8913 ▪ Long Tall Sally ▪ I Call Your Name ▪ Slow Down ▪ Matchbox.

— (1964:07) *A Hard Day’s Night*. Parlophone PCS 3058 ▪ A Hard Day’s Night ▪ I Should Have Known Better ▪ If I Fell ▪ I’m Happy Just To Dance With You ▪ And I Love Her ▪ I’ll Cry Instead ▪ Tell Me Why ▪ Can’t Buy Me Love ▪ Any Time At All ▪ Things We Said

4. There are so many Beatles entries for each year that I’ve had to list them by year and month, e.g. 1963:07 is July 1963, 1963:11 November 1963, etc.
Today • When I Get Home • You Can’t Do That • I’ll Be Back.

— (1964:11) She’s A Woman b/w I Feel Fine. Parlophone R5200.

— (1964:12) Beatles for Sale. Parlophone PCS 3062 • No Reply • I’m A Loser • Baby’s In Black • Rock And Roll Music (Chuck Berry) • I’ll Follow The Sun • Mr Moonlight • Kansas City (Leiber/Stoller) • Eight Days A Week • Words Of Love • Honey Don’t • Every Little Thing • I Don’t Want To Spoil The Party • What You’re Doing • Everybody’s Trying To Be My Baby (Harrison; Carl Perkins).

— (1965:04) Ticket To Ride b/w Yes It Is. Parlophone R5265.


— (1965:08) Help! Parlophone PCS 3075 • Help! • The Night Before • You’ve Got To Hide Your Love Away • I Need You (Harrison) • Another Girl • You’re Going To Lose That Girl • Ticket To Ride • Act Naturally (Buck Owens) • It’s Only Love • You Like Me Too Much (Harrison) • Yesterday • Tell Me What You See • I’ve Just Seen A Face • Dizzy Miss Lizzy (Larry Williams).


— (1965:12) Rubber Soul. Parlophone PCS 3075 • Drive My Car • Norwegian Wood • You Won’t See Me • Nowhere Man • Think For Yourself • The Word • Michelle • What Goes On • Girl • I’m Looking Through You • In My Life • Wait • If I Needed Someone • Run For Your Life.


— (1966:08) Revolver. Parlophone PCS 7009 • Taxman • Eleanor Rigby • Yellow Submarine • She Said She Said • Good Day Sunshine • And Your Bird Can Sing • For No-one • Dr Robert • Got To Get You Into My Life • Tomorrow Never Knows.

— (1967:02) Strawberry Fields Forever b/w Penny Lane. Parlophone R5452.


— (1968:11) The Beatles (White Album). Apple PCS 7068 • Back In The USSR • Dear Prudence • Glass Onion • Obladi Oblada • Wild Honey Pie • The Continuing Story of Bungalow Bill • Happiness Is A Warm Gun • Martha My Dear • I’m So Tired • Blackbird • Piggies • Rocky Raccoon • Don’t Pass Me By • Why Don’t We Do It In The Road • I Will • Julia • Birthday • Yer Blues • Mother Nature’s Son • Everybody’s Got Something To Hide Except Me And My Monkey • Sexy Sadie • Helter Skelter • Long, Long, Long • Revolution 1 • Honey Pie • Savoy Truffle • Cry, Baby, Cry • Revolution 9 • Good Night.


— (1969:07) Abbey Road. Apple PCS 7088 • Come Together • Something • Maxwell’s Silver Hammer • I Want You • Oh Darling • Octopus’s Garden • Here Comes The Sun • Because • You Never Give Me Your Money • One Sweet Dream (1 2 3 4 5 6 7) • SunKing • Mean Mr Mustard • Polythene Pam • She Came In Through The Bathroom Window • Golden Slumbers
• Carry That Weight [incl. reprises You Never Give] • Love You [Are You Going To Be My Dream] • The End • Her Majesty.

— (1970) Let It Be. Apple PCS 7096 • The Long And Winding Road • Let It Be.


— (1994a/1969) The Get Back Journals. 8 × CD box set, unofficial release. Vignotone (2) VIGO-101-108; outtakes, test runs, jams, etc. recorded during Abbey Road sessions, incl. extracts from covers of many R&B/RnR originals, including • Almost Grown (Chuck Berry, 1959) • Around And Around (Berry, 1957) • Blue Suede Shoes (C Perkins, 1956) • Forty Days (R Hawkins, 1959) • Good Rockin’ Tonight (W Harris, 1948) • High Heel Sneakers (Tucker, 1964) • Hippy Hippy Shake (Romero, 1959) • Johnny Goode (Berry, 1959) • Little Queenie (Berry, 1959) • Lucille (Little Richard, 1957) • Milk Cow Blues (Presley, 1955) • Move It (Cliff Richard et al., 1958) • Rock Island Line (Donegan, 1955) • School Days (Berry, 1957) • Short Fat Fannie (L Williams, 1957) • Sweet Little Sixteen (Berry, 1958) • Thirty Days (Berry, 1955) • What’d I Say (R Charles, 1959) • Whole Lotta Shakin’ (J L Lewis, 1957).

— (1994b/1965) Live at the BBC. 2 × CD (rec. at BBC 1963-5, reissued 2013) • I Got A Woman (Charles, 1960) • Too Much Monkey Business (Berry, 1956) • Carol (Berry, 1958) • Dizzy Miss Lizzy (L Williams, 1958) • Memphis Tennessee (Berry, 1957) • Long Tall Sally (Little Richard, 1956) • Ooh! My Soul! (1958a) • Young Blood (Coasters, 1957) • A Shot Of Rhythm & Blues (Alexander, 1960; Kidd, 1962) • Some Other Guy (Barrett, 1962) • All Right Mama (Crudup, 1946).


→ BEFRIA SÖDERN → HUYNH; → FNL-grupperna.


Bella Ciao


→ see also ANDERSSON, B and ABBA.

BENTON Brook (1959) ‘I Love You In’ So Many Different Ways’. Make a Date with Brook Benton. Mercury ZEP 10046.


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partiets historia. Stockholm.


— (1964) You Can't Catch Me b/w Havana Moon. Chess 1891.


— (1972) You Can't Catch Me b/w Havana Moon. Chess 2051.


Film AB ▶ Ulf Hultberg ★ Michael Nyqvist.

Blå Tåget (1972) Brustna hjärtans hotell. MNW 32-33P • Den ena handen vet vad den andra gör (Staten och kapitalet → EBBA GRÖN).


Blaue Engel, Der (1930) ▶ Josef von Sternberg ▶ UFA Tonfilm ◀ Friedrich Hollaender → ★ Dietrich, Marlene.

Bleckå och Gössa Anders (nd) → Polska från Orsa efter...


Bloomstertid ▶ Den Bloomstertid nu kommer.

Blue Moon → ◀ Rodgers, R (1934); → ◀ Marcelis (1961).

Blue Swede → ◀ Skifs, Björn (1973).


Boney M (1977) Ma Baker. Atlantic DSKO 95


--- (1968) I’m The Urban Spaceman (Paul McCartney as ‘Apollo C Vermuth’) b/w Canyons Of Your Mind (Neil Innes Vivian Stanshall) Liberty 15144A.


Brahms, Johannes (1869) Ein deutsches Requiem ◀ free-scores.com [141111].

Brännlund, Albert (1913) Hammarforsens brus (waltz), used in ◀ Hammarforsens brus (Sandrews, 1948) → ◀ Jularbo (1947).

Brassens, Georges (1973) Vingt ans de Brassens (11 CDs) Philips 6499 788 - 798.

Bratton, John W (1907) The Teddy Bears’ Picnic (James B Kennedy) ▶ London: Witmark & Sons ◀ Henry Hall and BBC Dance Orchestra (1932) ◀ All Aboard The Runa-
way Train - Classic Tunes and Tales to Grow Up With. Jasmine 360 (1999); © Music
From the Singing Detective, Golden Stars (2002).

○ BREL, Jacques (2013) 60 plus belles chansons. Not Now Music NOT3CD134 (3 CDs)
  • Je t’aime • Ne me quitte pas • On n’oublie rien • La haine + 56 other chansons.
○ BRIGHTMAN Sara & HOT GOSSIP (1979) I Lost My Heart To A Starship Trouper
  → © IT’S MY DISCOTHEK.

□ BRIGHTSIDE STUDIO (nd) Playing Footsy. Montréal: PremiumBeat.com
  premiumbeat.com/royalty_free_music/songs/playing-footsy [160122].

∫ BRITTEN Austin, Paul (1967) The Life and Songs of Carl Michael Bellman: Genius of the Swedish

○ BROTHERHOOD OF MAN (1976) Save Your Kisses For Me. Pye 7N 45569.
○ BROWN, James (1962) (Do The) Mashed Potatoes (Pt 1). Dade 1804.
  video with lyrics, chords, musical comments at [181734028 [190613].

□ BRUNDENIUS, Claes (1978) ‘Foreign Investment and Technology: the case of Swedish manu-
facturing subsidiaries in Brazil’. Ibero-Americana– Nordic Journal of Latin American and Car-
  → BUARQUE, Chico → APRIL IN MANAGUA (1984).
□ BURATTO, Sue (2016) Percussion Ensembles for Band Students. Fort Worth: Texas Christian
University [long hyperlink 170318].
  → BURNETT, Chester → H OWLIN’ WOLF.

C

  • The Battle Hymn Of Lieutenant Calley • Wake Up America.
  → ČAIKOVSKIJ → TCHAIKOVSKY.
○ CALE, J J (1971) Naturally. Shelter 6317901 •They Call Me The Breeze • After Midnight.
  → (1976) Troubadour. Shelter 6317904 • Cocaine.
○ CALVERT, Eddie (1953) ‘O mein Papa’. Eddie Calvert e la sua Tromba d’Oro.
  Columbia 33QS 6016 (1961).
○ CAM (n.d.) Library music albums CAM 001-074, CAM PRE 1-9.
  Roma: Creazioni artistiche musicale.
  → CAMPBELL’S FAREWELL TO RED GAP (Scot. Trad.) [cpmusic.com/tradgif/campfare.gif [090607].
○ CANNED HEAT (1968) On The Road Again. Liberty 15090.
→ CARUSO, Pippo (1977) ¶ @ *Malavolcesenza* → @ CINEMAEROTICO (1980).
CATÁLOGO VIRTUAL DE INSTRUMENTOS ANDINOS (nd) » xrefs/CatalogAndeanInstrs.html [190621].
→ CEDERLÖF, Egil (ed.) → @ *Vi GOR Musik* (1970).
→ CENTURY OF THE SELF → @ CURTIS, Adam.
CHER (2018) *Fernando*. Polydor promo (UK) [see also SONNY & CHER (1969)].
CHOPIN, Frédéric (1839) *Marche funèbre* from Sonata, Op. 35; → @ RAPÉE (1924).

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→ CLAPTON, Eric → MAYALL, John (1966)


CLARK, Dave (The DAVE CLARK FIVE) (1963) Glad All Over. Columbia DB 7154.


CLAYDERMAN, Richard (1993) Richard Clayderman Plays ABBA. Dephine 828 440-2 • Gimme Gimme Gimme • The Winner Takes It All • Chiquitita • Fernando • Mamma Mia • Dancing Queen • I Have A Dream • Waterloo • The Name Of The Game • Lay All Your Love On Me • Knowing Me, Knowing You • One Of Us • S.O.S. • Money Money Money • Super Trouper.


COCHRAN, Eddie (1959) C’mon Everybody. London REU-1214 • C’mon Everybody • Sittin’ In The Balcony • Summertime Blues • 20 Flight Rock.


COLLINS Charles & BARNES Fred J (n.d.) ‘Shall I Be An Angel, Daddy?’ → THE PARLOUR SONG BOOK.


→ CONGREGATIONAL PRAISE (1951) (Hymns of the Congregational Union). London: Independent Press • Dear Lord and Father of mankind [‘Repton’] (PARRY, 1888) #408.


COOKE, Sam (1960b) Wonderful World. Maybellene MBR 504.


— (1977) Show Time. Reprise K 56386. • School Is Out • Alimony • Jesus Is On The Mainline • Dark End Of The Street • Viva Sequin/Do Re Mi • Volver, Volver • How Can A Poor Man Stand Such Times And Live? • Smack Dab In The Middle.
5. a k a The Charlie Daniels Band.


→ Davies, Katherine K → *Little Drummer Boy* (1941).


→ De André → André, Fabrizio De


→ De Gregori → Gregori, Francesco De.

→ Delibes, Léo (1876) ‘Pizzicato’ from ballet Sylvia [Miguel Del Oro Orchestra

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Tagg: Everyday Tonality II — Reference appendix

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Låt mig få tända ett ljus. Little Big Apple/Mariann LBAP 1033

Låt mig få tända ett ljus. Little Big Apple/Mariann LBAP 1033

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► Les PLUS BELLES CHANSONS DE 1900 À 1948. Paris: Beuscher/Arpège (n.d.) • L’hirondelle du faubourg (© BÉNECH/DUMONT, 1912; © MISTIGRI, n.d.) • Un soir de pluie (© Syam/Viaud/Alstone/ Bessière, 1936; © DEPRINCE ET ROGERS, ©[1936].

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15. Rivas is Corresponsal Mexicano del Club Oficial e Internacional de ABBA. His sources of information are Gabriel Adrián Angemi and Raúl Herrera (adaptación: Oscar Alejo Smirnov).
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☐ — (1972) Natten. Ljudspår EFG-7216 ▲ Jag såg din stad • Några blygsamma förslag till fritidssysselsättning för en arbetslösh • Natten.


☐ VISAN FRÅN UTTANMYRA (Sw. Trad) → VI GÖR MUSIK, (1970: 47); • JOHANSSON (1964), • ZETTERLUND (1964), • HEMMINGSON (1971), • LING (1978a).

☐ VÖLKER, HÖRT DIE SIGNALE (Internationale Arbeiterkampflieder) (1971) Eterna 815061 • Die Internationale • Brüder zur Sonne, zur Freiheit ☼ Смело, товарищи, в ногу! (☼ Leonid Petrovic, 1896) • Dem Morgenrot entgegen (→ UNGA GARDER) • Die Arbeitermarschallasse (→ ROUGET DE LISLE) • Warschawjanka (→ Plawiński, 1883) • Bandiera rossa (→ STRÖM & ZETTERHOLM) • Solidaritätslied (☼ Eisler ☼ Brecht) • Einheitsfrontlied (☼ Eisler ☼ Brecht).

☐ VREESWIJK, Cornelis (1964) Ballader och oförskämdheter. Metronome MLP 15152 • Ballad på en soptipp • Balladen om Fredrik Åkare och Cecilia Lind • På grund av emigration.

☐ VRETHAMMAR, Sylvia (1973) ☼ Viva España (in Swedish) ☼ Svensktoppen, SR P3; also live in English (1974) ☼ HQqFD6nLd98 [190925].

W


☐ WAGONER, Porter (1965) Green, Green Grass Of Home. RCA Camden CDS 1062.

☐ WALDO DE LOS RIOS → RIOS, Waldo de los.


☐ WALTZING MATILDA (nd) → HARRIS, Rolf (nd).


☐ WARREN, Harry (1940) ‘At Last’ (☼ Valley Serenade and Orchestra Wives); The Glenn Miller Story HMV DLP 1024 (1978); ☼ Etta James ☼ Argo LP-4003 (1961).

☐ WARTIME MEMORIES 1939-45 (1997) MCPS MOCD 3016 • The Dambusters March (Coates, 1955) • It’s a Long Way to Tipperary (Judge/Williams, 1912) • Jerusalem (Parry, 1916) • Land Of Hope And Glory (Elgar, 1902) • Rule, Britannia! (Arne, 1740).

• Darling Corey • The Lost Soul.

— (1964) The Folk Box. Elektra/Folkways EKL-9001 • Amazing Grace (cut #48).


— (1928) ‘Mack the Knife’ (‘Moritat von Macki Messer’) from Die Dreigroschenoper, as recorded by the Lewis Ruth-Band on Entartete Musik, BOD 65053 (1988).


Williams, Harry (1912) — *It’s A LONG WAY TO TIPPERARY.*

- Williams, Jerry\(^{19}\) (1962a) *Hello Goodbye (Twistin’ Patricia)* \([\text{[P]} \text{ CIELITO LINDO}]. Sonet T 7531.
- — (1963) *Mr Dynamite / Jerry Williams.* Sonet SLP-35 • *Teddy Bear* \(\text{[P]} \text{ PRESLEY, 1957b} • *All Shook Up* \(\text{[P]} \text{ PRESLEY, 1957a} • *Sweet Little Sixteen* \(\text{[P]} \text{ BERRY, 1958}.
- — (1963b) *Wear My Ring Around Your Neck* \(\text{SvTV 1963-08-30} \text{[uSg0mVsjro [181202]}
- — (1963c) *Number One b/w Feelin’ Blue.* Sonet T-7555.
- — (1969) *How Great Thou Art* *Inspiration.* Epic BN 26423 **IE5BYzNvTA **O STORE GUD.

19. ‘Real’ name: Sven Erik Fernström. Full artist credit: Jerry Williams and the Violents.
20. Full artist credit: Jerry Williams and Roadwork.
X-Y


YES (1973) Tales From Topographic Oceans. Atlantic SD 2-908.


YOUNG, Earl → Ø MELVIN, Harold (1956).


YUPANQUI, Atahualpa (1968a) ¡Soy Libre! ¡Soy Bueno! Le chant du monde LDX 74371.


Z


— (1976a) Doina de Jale (theme from ‘The Light of Experience’). Epic EPC 4310.

— (1976b) Balada Sarpelui. Theme from ‘Picnic At Hanging Rock’. Epic EPC 81780.

ZAPPA, Frank & the MOTHERS OF INVENTION (1968) We’re Only In It For The Money. Verve SVLP 9199.


— ZETTERLUND, Monica (1964a) Ohh! Monica! Philips 08221 PL • Visan från Utanmyra.

— (1964b) Waltz for Debby → Bill Evans (pf). Philips 08222 PL

— (1964c) ‘Ack Värmland, du sköna’ (⊘ Jimmy Jones [pno]). The Lost Tapes at Bell Sound Studios NYC. RCA Victor, BMG (1996). TJ 8QgN3Ygv1w [170117].


— ZORBA’S DANCE → Ø THEODORAKIS (1964)


14. INDEX

NO INDEX UNTIL BOOK IS TOTALLY FINISHED