

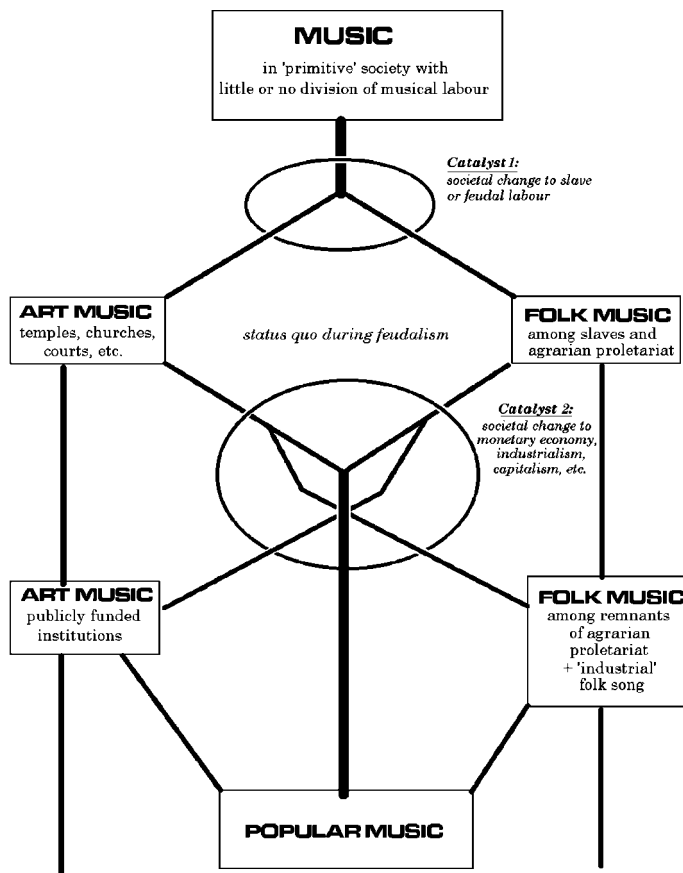
# 2 Popular Music and Affect

## 2.1 'Popular Music'

Before discussing the historical and theoretical background behind the analytical procedures which are to be presented, we must clearly delimit two terms which figure in the title of this thesis: 'popular music' and 'affect'. These terms will be employed throughout the thesis and must therefore be clarified not only with reference to their meaning in this particular context, but also as historical concepts.

### 2.1.1 The historical position of popular music

Fig. 4 'Popular music': historical flowchart



The historical position of popular music can be expressed in diagrammatic form (fig. 4, p.15). The growth of popular music can to a large extent be considered as

concurrent with the transition from small to large scale industrialisation in early capitalism. Mass production and mass distribution are conditions *sine qua non* for the existence of popular music. This does not mean to say that such terms as 'mass music' are synonymous with 'popular music' (Lloyd, 1969:79-86). Although certain melodies, such as those found as variants in the *Dives and Lazarus* family (folk music), or a song by C.M. Bellman such as *Nå Skruva Fiolen* (art music with popular appeal), could be thought of as 'mass music' in the sense that they were known among the 'masses'; neither can be considered as popular music, at least not in a strictly historical sense. This is because such pieces of music reached their popularity a long time before the advent of the sort of 'cultural market place' in which the transmitter (i.e. author / composer / publisher / musician / producer, etc.) and the receiver (i.e. a buying public) evolved as more distinguishable entities in the musical communication process.<sup>14</sup> Thus, the first distinction to be made concerning popular music is that it is generally produced and distributed on a mass basis in the type of market in which the buyer(s) of a given musical product (i.e. a 'consuming' public) do not tend to be the same individuals as those producing, performing or selling the same product.<sup>15</sup>

The transition from either folk or art music into popular music can obviously not be determined as a particular point in time. Art, Folk and Popular Music can exist side by side, but popular music cannot appear before the economic forces in society are such as to make possible its existence.<sup>16</sup> Typical requirements for such a development seem to be: 1) disintegration of a feudal or semi-feudal rural economy; 2) transition from handicraft and bartering to mass production and capitalist economy; 3) wage labour and division of labour even in the field of music with the consequent division of musical communication into distinct producing and consuming groups; 4) technological advances capable of spreading musical product in large numbers.<sup>17</sup> In this context broadsides can be seen as representing a sort of transitional era: while words to songs could be distributed in large numbers, thanks to printing techniques and verbal literacy, the actual music for the printed lyrics was still spread orally through references to well-known tunes because of contemporary musical 'illiteracy' and the costs of music printing. In any case it is dubious to consider the broadside as a form of popular music since the tune which carried the mass produced and mass distributed words was not itself mass produced or distributed, appearing rather in the form of numerous individual melodic variants and arrangements and not even needing to be sung to the same tune.<sup>18</sup>

If we consider the broadside as an important precursor to the age of popular music

14. See fig.7 (Circulation of capital in the record business).

15. This delimitation of the term is obviously insufficient in itself, since art music has had this division of labour for a long time, and even folk music can in certain circumstances exhibit the same trait, for example when 'genuine' folk musicians are recorded and their music marketed to a large record buying public. However, whether or not this performance situation meets the requirements of our folk music definition is another matter, discussed under §2.1.4, p.20.

16. Composers of serious (art) and popular music are always registered by performing rights societies, whereas 'anon' is the usual folk copyright holder. See Blaukopf (1969:510-6).

17. Broadside sold in vast quantities sometimes. Lloyd (1969:29-32) mentions that the ballad of Maria Marten, to be sung to the tune 'Come all ye faithful Christians' sold 1.650.000 copies, and that 'The Sorrowful Lamentation and Last Farewell of J.B. Rush' sold 2,500,000!

in Europe and the United States in that song lyrics came to be mass produced and distributed, then the advent of mass produced sheet music must be considered as the first important medium for mass production and distribution of popular music per se. However, even though certain aspects of the music could now be marketed on a mass basis in industrialised society, it appears unlikely that greater proportions of a given population would have much use for this new mass medium since musical literacy should not be regarded as having been more widespread during the hegemony of the music publisher (1890-1950) than in earlier times.<sup>19</sup>

Popular song, distributed in the mass medium of sheet music for voice with piano accompaniment, was, however, severely limited in that a number of important musical parameters of expression, such as interpretation, timbre, vocal technique, instrumentation, 'sound', etc., were not storable in the medium. Such technical limitations may naturally also be regarded as artistic advantages in that any given popular song, distributed in the sheet music medium, reached its audience via a number of different versions by various dance bands and artists, although film versions of songs, renditions on 78s and AM airplay may have contributed towards a certain degree of uniformity of performance. This type of uniformity can, however, in no way be compared to the present situation in which only one version of a given pop song is really admissible, and where the merits of a cover version are determined by such criteria as how like the 'real' recording the cover is. Practically everyone will remember a typical evergreen from the heyday of Tin Pan Alley, such as *Blue Moon*,<sup>20</sup> as a song in its own right, whereas practically no-one remembers any particular recording of the song. The name of the artist was, in other words, of comparatively small interest since no 'ultimate' version of such songs really existed. On the other hand: hardly anyone would dare to cover Abba's version of *Waterloo*<sup>21</sup> in the same way as *Blue Moon*. This means that the mass medium of sheet music for voice with piano accompaniment, despite its printed form, allowed for a number of variants of one song whereas modern stereo records really only permit themselves.

18. 'Samma melodiangivelse kan också under olika tider ha syftat på olika melodier. Om man inte med säkerhet vet vilken melodi som avses kan man säga att melodiangivelsen är *flertydig*' (Jersild, 1975:73-74). (=The same tune direction may have referred to different tunes at different times. If there is uncertainty about the actual tune being referred to then such a tune direction may be called *ambiguous*.)

19. 'The use of tune directions continues to a large or lesser extent as long as broadsides were produced. Printed music was for a long time much too rare and expensive for the average broadside buyer who, furthermore, could not read musical notation.' (*ibid.* p. 473). If this was the situation concerning musical literacy in Sweden during the broadside era, the same does not seem to apply to earlier ages of popular music in England, at least according to Lloyd (1969:35): 'It would be interesting to know the rate of musical literacy among the lower classes in the decisive folk song period between 1550 and 1850. We might find that at many moments it was a good deal higher than in the present day'... 'Mrs Pepys had four maids'... 'and all, likewise Pepys' own servant boy, seem to have been sight readers and singers'... 'Chappell remarks how easy it was, in the seventeenth century, to find servants who could play and sing, and he refers to dramatists of the time who'... 'commonly attribute to the servants in their plays the ability to read music fluently'.

20. Music by Richard Rodgers (1934).

21. ABBA: *Waterloo* on LP *Greatest Hits* (1976); as single on Atlantic 3035 (USA), winner of Eurovision Song Festival in Brighton, 1974, in UK no.1 on Epic (CBS) 20/4/74. The Eurovision Song Contest has for many years been a misnomer since it is not songs and songwriting that are being judged, although prizes are still presented to the songwriters, but the packaged performance which should be as similar to the original previously marketed gramophone recording as possible.

### 2.1.2 Popular music and genre typology

Popular music cannot be defined as one given musical genre or group of genres. A typically 'classical' piece such as Tchaikovsky's B♭ minor piano concerto (first movement) is more often used as popular than as art music.<sup>22</sup> When this well-known concerto, Bach's Toccata and Fugue in D minor (BMW 565), Mozart's *Eine kleine Nachtmusik* (K 525), Rossini's Overture to *William Tell*, or some other classical 'pop number' is used as a signature tune, is played as a three minute request, or is in any other way divorced from its classical, ecclesiastical, aristocratic, haut bourgeois or art music concert context, then it is to be regarded as popular music because of the change in function and mode of distribution. Conversely, when the Mahavishnu Orchestra, Gentle Giant or similar exponents of 'symphonic' rock music perform for their fans, it is questionable whether such a musical occasion should be termed 'popular' since the sociomusical function involved includes such typically sociocultural art music phenomena as peer group identification connected with notions of aesthetic superiority'.<sup>23</sup>

However, when Pink Floyd are played on BBC Radio 3,<sup>24</sup> they are still to be regarded as popular musicians despite that particular channel's classical format. There are three main reasons for this: (1) even BBC's radio 3 is a mass medium; (2) Pink Floyd exhibit typical popular music traits in their music despite BBC programming;<sup>25</sup> (3) a radio format which avoids 'light music', 'easy listening' genres or *Unterhaltungsmusik*<sup>26</sup> need not preclude popular music from its air waves, since popular music is not synonymous with easy listening or entertainment functions. News jingles, background music for television documentaries, Muzak, for example, despite their popular music function, mode of production, distribution, etc. are not designed to entertain. Moreover, entertainment and easy listening functions are often found in folk and art music,<sup>27</sup> although this does not mean to say that these functions are not more common in the popular music forms of production and distribution, or that entertainment and easy listening are not the most common functions of popular music.

Popular music can be delimited but not defined as a term on the basis of the socio-economic structure in which it exists. Popular music can exist in both capitalist and socialist society, although it will live under different conditions and develop in dif-

22. Tchaikovsky's piano concerto in B♭ minor, for example, been used as signature American radio series (produced by Orson Welles in the forties) *The Mercury Theatre on The Air* (cf. LP *Themes Like Old Times [vol. 1]*) and for DDR-Fernsehen's solidarity programme *Den Frieden, Dem Freiheit* (Nov. 1975 - Feb. 1976). This was a series of televised concerts after which the audience was encouraged to wire in money to the Trade Union movement's international solidarity fund. The programme for the evening when our band performed consisted of a number of segments by artists from the GDR, Sweden, Ireland, Spain, Chile and Vietnam.

23. For description of sociocultural norms at classical concerts and jazz clubs, see Silberman (1963:109-130). Nor should one forget the musical and behavioural mutual exclusiveness of different groups of listeners to American commercial radio who often find anything outside their daily diet, be it 'Progressive Rock', 'Top 40', 'Classical', 'Country', to be culturally foreign.

24. See Palmer (1976:21).

25. Pink Floyd's music meets all requirements in the 'properties of popular music' (see §2.1.3).

26. *Unterhaltungsmusik* = entertainment music. A commonly used term in Germanic areas to describe 'light' or 'easy listening' genres.

27. cf. Bach's *Goldberg Variations*, Mozart's divertimenti, Eskimo dance songs, (Folkways FE 4444, 1954), instrumental music by the Senúfo (Unesco/Bärenreiter-Musicaphon BM 30 L 2308), etc.

ferent ways.<sup>28</sup> However, popular music cannot exist in preindustrial society.

### 2.1.3 The properties of popular music: a summary

1. Popular music is a phenomenon found in industrialised society and can neither exist in pre-industrial society nor without an industrial proletariat.<sup>29</sup>
2. Popular music is created and performed by professionals or semi-professionals who do not necessarily have any traditional form of musical education.<sup>30</sup>
3. The composers and authors of popular music may be unknown to their public but they are not anonymous in the same way as composers of folk music.<sup>31</sup>
4. Popular music as a term should not be confused with *musique populaire* or *música popular*, both of which correspond more closely with the English term 'folk music'.<sup>32</sup> It has more in common with the term *mesomúsica* (Vega, 1966). Popular music should not be confused with the term 'pop music', which is taken to mean a whole complex of musical styles, mostly contained within the framework of popular music from the 1960s.<sup>33</sup>
5. Popular music has no pronounced or clear theoretical, philosophical or aesthetic superstructure. However, writing and performing practices are well established.
6. Popular music cannot be defined as a term by means of intramusical analysis, and may use the same compositional techniques as the art and folk musics to be found in the same fundamental common culture.

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28. The differences between the development of popular music in capitalist and socialist countries is a complicated matter. One of the most important factors seems to be mechanisms of state control regulating the amount and, to some extent, the quality of popular music on record. Under a socialist system it is not survival through maximisation of profit which is the *modus vivendi* of popular music production, the 'industry' being subject to other conditions governing repertoire, such as national economic and sociocultural policy.

29. Obviously there is no hard and fast limit or fixed point in time at which popular music suddenly appears. The Broadside age in the history of popular music, for example, may be considered to have lasted from the days of early mercantile capitalism in England (16th century) right up until the hegemony of the music publisher around 1900 – see Lloyd (1969), R. Palmer (1974). As long as a society's economy is *not* based on monetary transactions it will not have popular music as part of its own culture. This fact may be seen by reviewing the music of any nomadic or agrarian village society, feudal or caste society not yet subject to the onslaught of mass produced and mass distributed music via record, radio, etc.

30. Popular music can also be created and performed by amateurs (local pop groups, low church choirs and orchestras – see Thorsén, 1977a), but is nevertheless chiefly produced by professionals and semiprofessionals if we adhere to the points concerning the economy and distribution of popular music (7 and 9, above). When popular music is created and performed by amateurs it would appear that it is only the style and techniques of popular music that are being employed while the function and mode of distribution more accurately resemble those of 19th century art music, the initiated circle of listeners being able to meet and identify with their 'stars' and to take part in necessary musical activity as amateurs.

31. This means to say that performing rights associations will know who wrote most pieces of popular music even if the public do not. This is especially true of pop singles. For example: the reader may well be aware that it was Johnny Tillotson who recorded *Poetry in Motion* (1960) whereas very few will know that this masterpiece of teenage schmaltz was written by P. Kauffman and M. Anthony. The same goes for such landmarks of pop history (!) as The Hollies' *Just One Look* (1964, original 1963 version by Doris Troy, written by G. Carroll, D. Payne, R. Garvin), Sam the Sham and the Pharaohs' *Woolly Bully* (1965) (D. Samudio) and many, many others.

32. See §2.1.4., 2.1.6.2. I am indebted to Krister Malm, Stockholm, for a number of the points in this list (see Tagg, Malm et al. on Popular Music in *Sohlmans Musiklexikon*, 2e ed, vol. 5).

33. For definition of terms 'popular music' and 'pop music' in greater detail see Tagg (1975) (Teacher's Handbook), Tagg (1978b), 'Populärmusik' in 2/Sohlex vol. 5 (1978).

7. Popular music is sold in capitalist countries according to the laws of 'free enterprise'. In socialist countries its distribution is subject to different considerations.<sup>34</sup>
8. Popular music is not to be confused with 'easy listening', 'light music', *Trivialmusik*, *Unterhaltungsmusik*, etc. Although entertainment and easy listening may be very common features of popular music, they are not the only ones.
9. Popular music depends for its existence on means of mass production and distribution.
10. Popular music is, in short, all music which is neither art music nor folk music.

#### 2.1.4 Folk music, art music, popular music: an axiomatic triangle

The tenth point in the above list of the general properties of popular music, it is admitted, warrants further discussion. To clarify the point we shall therefore attempt a working definition of the two terms folk music and art music in order to narrow down the implications of the negative definition: 'popular music is all music which is neither art nor folk music'. Our starting point for this definition will be more readily comprehended by the establishment of an axiomatic triangle in which all three categories involved, i.e. art, folk and popular music, may be considered to exhibit traits which, for the purposes of general simplification, may be regarded as making any one of the three categories different from any of the others. These traits are not of an intramusical nature (although certain generalisations could possibly be made even in this direction) but rather concern extramusical aspects such as social function, mode of production, storage, distribution and consumption. (see fig. 5, p.21).

We shall therefore generally define folk music as music produced both by and for groups of individuals who, in a socioeconomically stratified society, do not belong to the privileged classes, and who, in a 'primitive' society, constitute the totality or a non-antagonistic part of that society. Authors of folk music tend to be anonymous and simultaneously are or have been an inseparable part of the community for which the music was conceived, out of which its conception has arisen and in which it is performed. There tends to be unclear 'division of labour' between transmitter and receiver of folk music, and no other inherent form of storage appears to be in common use apart from the brain cells of members of the community. Moreover, there appears to be no inherent form of mass distribution, the only means of communication being oral transmission. Folk music does not depend on a monetary economy for its existence, nor do there exist theories or aesthetics of folk music written by members of the folk community.<sup>35</sup>

34. See footnote 28, p.19.

35. The only written theory or aesthetics of folk music to the author's knowledge actually created by someone who has taken part in the folk music process of one particular society for a longer period of time is Blacking (1973) and his account of music amongst the Venda people in South Africa. However, despite his active participation, Blacking cannot be considered as an indigenous member of Venda culture.

Fig. 5. Folk music, art music, popular music: an axiomatic triangle

Characteristic <sup>a</sup>		Folk Music	Art Music	Popular Music
Produced and transmitted by	primarily professionals		●	●
	primarily amateurs	●		
Mass distribution	usual		·	●
	unusual	●	●	
Main mode of storage and distribution	oral transmission	●		
	musical notation		●	
	recorded sound			●
Main 20th-century mode of financing production and distribution	independent of monetary economy	●		
	public funding		●	
	'free' enterprise			●
Type of society in which the category of music mostly occurs	nomadic or agrarian	●		
	agrarian or industrial		●	
	industrial			●
Written theory and aesthetics	uncommon	●		●
	common		●	
Composer / Author	anonymous	●		
	non-anonymous		●	●

a. In the 1979 version of this table two extra characteristics were included: 'general status of receiver in class society' and 'general relation between class membership of transmitter and receiver'. These have been subsequently excluded as too imprecise and problematic.

If folk music is distributed in the form of musical notation or as recorded 'reperformable' sound, the new context in which this 'reperformance' occurs must be considered as negating a number of the intrinsic social functions which have served as a basis for our definition of the term 'folk music'. This means that while we may categorise what we hear when listening to a UNESCO recording of African tribal music at home or in the classroom as 'folk music', we should be clear that what we hear was folk music only in the situation in which it was recorded and not in its new context, since the 'reperformance' situation meets none of the requirements of 'unclear 'division of labour' between producer and consumer', 'oral transmission', 'no monetary economy', etc. Whether the new function of this African tribal music (no longer merely African tribal music) should be filed under 'art music' or 'popular music' is another matter which, for reasons of clarity and space, cannot be dealt with here.

We shall define art music as music primarily produced by paid, non-anonymous professionals and secondarily by amateurs both with specialist training, for distribution chiefly to those groups who, in a stratified society can afford to finance such musical production and education. These social groups may in general be consid-

ered as inheritors and upholders (sometimes as usurpers) of an official musical tradition cultivated by individuals belonging to social couches able to exert control over the economic means of production in society, or by those who, financed by these couches or by the state, may be regarded as upholders of positions of influence in the official sociocultural sphere. The transmitters of art music may, but need not, belong to the above mentioned social couche, whereas the receivers of art music tend to have, or aspire to, such a social habitat. The primary media for transmission of art music are notation and paid performances (e.g. concerts, operas) at which clearly defined roles of listener and performer may be observed. As a secondary phenomenon we may also observe amateur music making in small groups (chamber music function). Up until the late nineteenth century art music survived under the economic conditions imposed by the system of 'free enterprise'. During the twentieth century, however, art music has chiefly been financed by public funds. Writings dealing with the theory, history and aesthetics of art music are in great abundance. The reader may find the next diagram (fig. 6, p.24) of help in visualising important points of discrepancy between the three categories of music included in our axiomatic triangle.

It should be clear from the above discussion that popular music may be distinguished from art and folk music in several ways. It shares certain traits in common with art music, others with folk music, while on a number of counts it differs from both. This does not mean that the reader can now use this pattern for effectuating instant categorisation of the *Blue Danube* waltz, Bartók's Dance Suite, Mussorgsky's *Pictures at an Exhibition* as recorded by Emerson, Lake and Palmer, Farnaby's *Loth to Depart*, a Sousa march, the Wedding March from *Lohengrin* played on a Hammond organ at a low church ceremony,<sup>36</sup> or any other example of hybrids between folk, art and popular music idiom, function and mode of distribution. One must first consider the relationship of transmitter to receiver, the mode of production, distribution and consumption, and the social function of the music. Even then our axiomatic triangle should rather be considered as a guideline than as a hard and fast pattern of categorisation. However, the particularities of popular music and how these affect our approach to studying the content and function of this third point in our triangle will be clearer if we now proceed to delineate in greater detail some of the general social characteristics of popular music.

### 2.1.5 The general social characteristics of popular music

The general social characteristics of popular music will be better understood if we first, for the sake of comparison, describe the situation for art and folk music in terms of the social identity of the two parties (transmitter and receiver) involved in the musical communication process.

Both transmitter and receiver in the folk and art music communication processes belong to relatively homogenous sociocultural groups. This state of affairs is appar-

36. As erstwhile organist in the Methodist Church, playing this wedding march always appeared to be a rendition of the popular number 'Here Comes The Bride' than a performance of the Bridal March from Wagner's *Lohengrin*.



ent as far as the communication of folk music inside a nomadic or agrarian community is concerned, and reasonably clear even when folk music functions as an ethnic or social sub-culture in an industrialised society.<sup>37</sup> Similar observations can be made in connection with art music in socially stratified Western industrialised communities: the majority of radio listening statistics ('demographics') would seem to show that the social homogeneity of listeners to radio stations with a 'classical' format is quite evident.<sup>38</sup> In addition to this tendency, we should not omit to mention the social homogeneity of certain types of concert and opera audiences.<sup>39</sup>

However, this pattern of social homogeneity does not seem to be so generally applicable to popular music. Since popular music, at least in the capitalist world,<sup>40</sup> must be sold as much as possible to as many as possible, it seems reasonable to assume that the 'language' of popular music must be comprehensible to listeners with widely differing types of cultural experience. One could say that the socially heterogeneous nature of groups on the receiving end of the popular music communication process would tend to favour the transmission of musical message in a sort of musical lingua franca. Now this does not mean that the affective content of popular music needs to be truncated or automatically considered 'inferior' to the affective content of folk or art music; it is merely a question of encoding the musical message in such a way as to be decodable by a more heterogeneous audience. Of course, it is clear that certain types of popular music are peculiar to extremely homogenous so-

37. See Keil (1966), Haralambos (1974) on blues in urban environments; see Lloyd (1969:307-402) on industrial folk song in England.

38. The number of radio stations listed in *The Broadcasting Yearbook of America*, 1975 as having a Classical Format (more than 20 hours/week) was 427 of which 45% were commercial. The number of stations broadcasting other 'formats' and their degree of commerciality was much larger:

<u>Format</u>	<u>No. stations</u>	<u>% of which are private/commercial</u>
Country & Western	1674	99%
Middle of the Road	2296	98%
Top 40	498	91%
Black (Soul etc.)	261	88%
Classical	192	45%
Jazz	61	34%

In fact only 'jazz' and 'big band' stations seem worse off than classical, at least as far as musical formats are concerned. Least commercially viable appears to be the 'public affairs/community service' format with a total of 77 (14%) commercial stations (550 in all, i.e. 473 (86%) financed by public funds). In Sweden the situation is similar: the general conclusions drawn by the compilers of listening statistics at the end of 1975 included the following remark: 'P2 (the classical channel) had in audience of between 2 and 3% of the population'... 'As has been observed from previous years, the audience consists mainly of individuals with higher education'. (*Publik och Programforskning* 1976/1). This should be compared with the figure of 65% of the Swedish population listening to P3 (light music) on weekdays.

39. The mere geographical location of concert halls and opera houses in large centres of population already restricts the type of audience physically able to pay regular visits to such institutions. Talking of the situation in France, Beaud (1974b:166) states: 'As for classical music... it remains the preserve of a very small minority. An examination of this minority bears out Pierre Bourdieu's analyses of the sociology of culture, according to which the present social organisation is largely supported by what he calls cultural reproduction: educational and social success are judged by factors which are not taught in school and which are only acquired in the home, as a legacy from cultural capital. This explains why a man's chances of entering a concert hall in the course of his life can vary from 1 to 50 according to whether he is the son of a labourer, a farmer or a manager'.

40. See footnote 28, p.19. By 'capitalist world' we mean societies based on capitalism be they in the East (Japan, South Korea, etc.) or West (USA, Sweden, etc.). Conversely, by the 'socialist world' we mean societies with a socialist economy, be they in the East (USSR, etc.) or West (Cuba).

cial groups with distinctly definable behavioural and other cultural norms: such tendencies apply to punk rock, Swedish ‘progressive’ rock, white gospel, and other such genres. Moreover, the format system of US-American commercial radio, based on the assumption that musical taste functions as a reliable indicator of the audience’s sociocultural group membership, seems to underline this objection. Nevertheless, it seems important to observe the comparative social ubiquity and communicative generality of a number of popular music functions. We can, as examples of such functions, mention signature tunes, sound track music, international ‘middle-of-the-road’ (MoR) pop of the Eurovision song contest type, national anthems, military marches, Muzak, etc.

Having thus far sketched some of the more important properties of popular music,<sup>41</sup> let us now consider certain aspects relating to its analysis. Obviously, any musical analysis must for practical reasons be based on the music being available in a stored state. Let us now proceed to discuss how the use of different ‘media of musical storage’ can influence the nature of musical analysis.

Fig. 6. Parameters of musical expression storable in mass media

mass medium information <sup>a</sup>	broad-sides	piano arr.	full score	78 rpm	mono hi-fi	stereo hi-fi	video hi-fi
text							
melodic line							
pulse/tempo							
dynamics							
key/register, etc.							
harmony							
form/structure							
periodicity							
duration							
instrumentation							
timbre							
interpretation, phrasing, etc.							
spatial acoustic							
visual aspects							

a. the darker the shading, the more efficient the coding or reproduction possibility.

41. The economic and sociological aspects of the communication and analysis of popular music are discussed later in greater detail, see §3.3.1.13.3.2.