

The theme of Volume 2 is 'Theory and Method'. The question as to which methods are likely to constitute the best approach to the study of popular music is a vital one. The discussion which it provokes is, still, like the field of studies itself, at a relatively early stage of development, and the contents of this issue will play a considerable part in advancing the discussion. Methods drawn from various traditions of musicology, sociology, semiology, anthropology, cultural analysis and historical studies are used, and applied to a wide range of material, from nineteenth-century British broadside ballads to the urban popular musics of South Africa, from TV signature tunes to the Italian genre of *canzone d'autore*, from Afro-American and rock music traditions to the less familiar field of Soviet popular song. Unanimity is hardly to be expected; but certain broad areas of agreement emerge, implicitly or explicitly, and this will be of as much interest as the light cast by the *differences* revealed through the juxtaposition of various theories. The review section contains reviews of thirty recent books and sets of recordings, by an international team of reviewers. An important new feature of this volume is the Booklist, an annotated bibliography of almost two hundred books on popular music published in 1980-1.

WILLIAM BROOKS On being tasteless

IAIN CHAMBERS Some critical tracks

PHILIP TAGG Analysing popular music: theory, method and practice

ANTHONY BENNETT Sources of popular song in early nineteenth-century Britain: problems and methods of research

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DAVID COPLAN The urbanisation of African music: some theoretical observations

FRANCO FABBRI What kind of music?

JOHN SHEPHERD A theoretical model for the socio-musicological analysis of popular musics

PAUL OLIVER 'Twixt midnight and day: binarism, blues and black culture

MAX PADDISON The critique criticised: Adorno and popular music

PETER WICKE Rock music: a musical-aesthetic study

Reviews of books and records

Booklist

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