

# Preface

I met Timothy John Taylor (aka *Tyla*<sup>1</sup>) in 2000, when he established in Barcelona. He was playing some acoustic gigs, and back then I used to record a lot of concerts with a portable DAT. After a remarkable night, I sent him an email telling that I recorded the concert, so I could give him a copy. After all, we were living in the same city. He said “yeah sure, come to my house, and give me the CD’s”. So there I am, another nervous fan, trying to look cool while walking to his home. . .

My big brother, the first “music recommender” that I reckon, bought a vinyl of *The Dogs d’Amour* in 1989. He liked the art cover—painted by the singer, *Tyla*—so he purchased it. The English rock band was just starting to be somewhat worldwide famous. They were in the UK charts, and also had played in the *Top of the Pops*. Then, they moved to L.A. to record an album. Rock magazines used to talk about their chaotic and unpredictable concerts, as well as the excesses of the members. Both my brother and myself felt in love with the band after listening to the album.

*Tyla* welcomes me at his home. We have a long chat surrounded by vintage guitars and amps, and unfinished paintings. I give him a few CDs including his last concert in Barcelona, as well as two other gigs that I recorded one year before. All of a sudden, he mentions the last project he is involved in: he has just re-joined the classic *Dogs d’Amour* line-up, after more than six years of inactivity. They were recording a new album. He was very excited and happy (ever after) about the project. I asked why they decided to re-join after all these years. He said: *We’ve just noticed how much interest there is on the Internet about the band*. Indeed, not being able to find the old releases made lot of profit for *eBayers* and the like.

When I joined *The Dogs d’Amour* Yahoo! mailing list in 1998 we were just a few dozens of fans that were discussing about the disbanded band, their solo projects, and related artists to fall upon. One day, the members of the band joined the list, too. It was like a big—virtual—family. Being part of the mailing list allowed us to have updated information about what the band was up to, and chat with them. One day they officially announced that the band was active again, and they had a new album

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<sup>1</sup> <http://www.myspace.com/tylaandthedogsdamour>

ready (...I already knew that!). Sadly, the reunion only lasted for a couple of years, ending with a remarkable UK *Monsters of Rock* tour supporting *Alice Cooper*.

During the last few years, *Tyla* has released a set of solo albums. He has made his life based on viral marketing—including the help from fans—setting gigs, selling albums and paintings online, as well as in the concerts. Nowadays, he has much more control of the whole creative process than ever. The income allows him not needing any record label—he had some bad experiences with record labels back in the 80's epoch, when they controlled everything. Moreover, from the fan's point of view, living in the same city allowed me to help him in the creation process of a few albums. I even played some guitar bits in a couple of songs (and since then, I own one of his vintage Strat).

Up to now, he is still very active; he plays, paints, manages his tours, and a long etcetera. Yet, he is in the “long tail” of popularity. It is difficult to discover these type of artists when using music recommenders that do not support “less-known” artists. Indeed, for a music lover is very rewarding to discover *unknown* artists that fit into her music taste. In my case, music serendipity dates from 1989; with a cool album cover, and the good music taste of my brother. Now, I am willing to experience these feelings again. . .

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