

saying, however, that the simple consideration of "grain" in music could lead to a different history of music from the one we know now (which is purely pheno-textual). Were we to succeed in refining a certain "aesthetics" of musical pleasure, then doubtless we would attach less importance to the formidable break in tonality accomplished by modernity.

NOTES

1. "Which is why the best way to read me is to accompany the reading with certain appropriate bodily movements. Against non-spoken writing, against non-written speech. For the gesture-support." Philippe Sollers, *Leit*, (Paris, 1972), p. 108.

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(with the assistance of George Simpson) •

ON POPULAR MUSIC

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THE MUSICAL MATERIAL

The Two Spheres of Music

Popular music, which produces the stimuli we are here investigating, is usually characterized by its difference from serious music. This difference is generally taken for granted and is looked upon as a difference of levels considered so well defined that most people regard the values within them as totally independent of one another. We deem it necessary, however, first of all to translate these so-called levels into more precise terms, musical as well as social, which not only delimit them unequivocally but throw light upon the whole setting of the two musical spheres as well.

One possible method of achieving this clarification would be a historical analysis of the division as it occurred in music production and of the roots of the two main spheres. Since, however, the present study is concerned with the actual function of popular music in its present status, it is more advisable to follow the line of characterization of the phenomenon itself as it is given today than to trace it back to its origins. This is the more justified as the division into the two spheres of music took place in Europe long before American popular music arose. American music from its inception accepted the division as something pre-given, and therefore the historical

background of the division applies to it only indirectly. Hence we seek, first of all, an insight into the fundamental characteristics of popular music in the broadest sense.

A clear judgment concerning the relation of serious music to popular music can be arrived at only by strict attention to the fundamental characteristic of popular music: standardization.¹ The whole structure of popular music is standardized, even where the attempt is made to circumvent standardization. Standardization extends from the most general features to the most specific ones. Best known is the rule that the chorus consists of thirty-two bars and that the range is limited to one octave and one note. The general types of hits are also standardized: not only the dance types, the rigidity of whose pattern is understood, but also the "characters" such as mother songs, home songs, nonsense or "novelty" songs, pseudo-nursery rhymes, laments for a lost girl. Most important of all, the harmonic cornerstones of each hit—the beginning and the end of each part—must beat out the standard scheme. This scheme emphasizes the most primitive harmonic facts no matter what has harmonically intervened. Complications have no consequences. This inexorable device guarantees that regardless of what aberrations occur, the hit will lead back to the same familiar experience, and nothing fundamentally novel will be introduced.

The details themselves are standardized no less than the form, and a whole terminology exists for them such as break, blue chords, dirty notes. Their standardization, however, is somewhat different from that of the framework. It is not overt like the latter but hidden behind a veneer of individual "effects" whose prescriptions are handled as the experts' secret, however open this secret may be to musicians generally. This contrasting character of the standardization of the whole and part provides a rough, preliminary setting for the effect upon the listener.

The primary effect of this relation between the framework and the detail is that the listener becomes prone to evince stronger reactions to the part than to the whole. His grasp of the whole does not lie in the living experience of this one concrete piece of music he has followed. The whole is pre-given and pre-accepted, even before the actual experience of the music starts; therefore, it is not likely to influence, to any great extent, the reaction to the details, except to give them varying degrees of emphasis. Details which occupy musically strategic positions in the framework—the beginning of the chorus or its reentrance after the bridge—have a better chance for recognition and favorable reception than details not so situated, for instance, middle bars of the bridge. But this situational nexus never interferes with the scheme itself. To this limited situational extent the detail depends upon the whole. But no stress is ever placed upon the whole as a musical event, nor does the structure of the whole ever depend upon the details.

Serious music, for comparative purposes, may be thus characterized:

Every detail derives its musical sense from the concrete totality of the piece which, in turn, consists of the life relationship of the details and never of a mere enforcement of a musical scheme. For example, in the introduction of the first movement of Beethoven's Seventh Symphony the second theme (in C-major) gets its true meaning only from the context. Only through the whole does it acquire its particular lyrical and expressive quality—that is, a whole built up of its very contrast with the *cantus firmus*-like character of the first theme. Taken in isolation the second theme would be disrobed to insignificance. Another example may be found in the beginning of the recapitulation over the pedal point of the first movement of Beethoven's "Appassionata." By following the preceding outburst it achieves the utmost dramatic momentum. By omitting the exposition and development and starting with this repetition, all is lost.

Nothing corresponding to this can happen in popular music. It would not affect the musical sense if any detail were taken out of the context; the listener can supply the "framework" automatically, since it is a mere musical automatism itself. The beginning of the chorus is replaceable by the beginning of innumerable other choruses. The interrelationship among the elements or the relationship of the elements to the whole would be unaffected. In Beethoven, position is important only in a living relation between a concrete totality and its concrete parts. In popular music, position is absolute. Every detail is substitutable; it serves its function only as a cog in a machine.

The mere establishment of this difference is not yet sufficient. It is possible to object that the far-reaching standard schemes and types of popular music are bound up with dance, and therefore are also applicable to dance derivatives in serious music, for example, the minuetto and scherzo of the classical Viennese School. It may be maintained either that this part of serious music is also to be comprehended in terms of detail rather than of whole, or that if the whole still is perceivable in the dance types in serious music despite recurrence of the types, there is no reason why it should not be perceivable in modern popular music.

The following consideration provides an answer to both objections by showing the radical differences even where serious music employs dance types. According to current formalistic views the scherzo of Beethoven's Fifth Symphony can be regarded as a highly stylized minuetto. What Beethoven takes from the traditional minuetto scheme in this scherzo is the idea of outspoken contrast between a minor minuetto, a major trio, and repetition of the minor minuetto; and also certain other characteristics such as the emphatic three-fourths rhythm often accentuated on the first fourth and, by and large, dance-like symmetry in the sequence of bars and periods. But the specific form-idea of this movement as a concrete totality transvaluates the devices borrowed from the minuetto scheme. The whole move-

ment is conceived as an introduction to the finale in order to create tremendous tension, not only by its threatening, foreboding expression but even more by the very way in which its formal development is handled.

The classical minuetto scheme required first the appearance of the main theme, then the introduction of a second part which may lead to more distant tonal regions—formalistically similar, to be sure, to the “bridge” of today’s popular music—and finally the recurrence of the original part. All this occurs in Beethoven. He takes up the idea of thematic dualism within the scherzo part. But he forces what was, in the conventional minuetto, a mute and meaningless game rule to speak with meaning. He achieves complete consistency between the formal structure and its specific content, that is to say, the elaboration of its themes. The whole scherzo part of this scherzo (that is to say, what occurs before the entrance of the deep strings in C-major that marks the beginning of the trio), consists of the dualism of two themes, the creeping figure in the strings and the “objective,” stonelike answer of the wind instruments. This dualism is not developed in a schematic way so that first the phrase of the strings is elaborated, then the answer of the winds, and then the string theme is mechanically repeated. After the first occurrence of the second theme in the horns, the two essential elements are alternately interconnected in the manner of a dialogue, and the end of the scherzo part is actually marked, not by the first but by the second theme, which has overwhelmed the first musical phrase.

Furthermore, the repetition of the scherzo after the trio is scored so differently that it sounds like a mere shadow of the scherzo and assumes that haunting character which vanishes only with the affirmative entry of the Finale theme. The whole device has been made dynamic. Not only the themes, but the musical form itself have been subjected to tension: the same tension which is already manifest within the twofold structure of the first theme that consists, as it were, of question and reply, and then even more manifest within the context between the two main themes. The whole scheme has become subject to the inherent demands of this particular movement.

To sum up the difference: in Beethoven and in good serious music in general—we are not concerned here with bad serious music which may be as rigid and mechanical as popular music—the detail virtually contains the whole and leads to the exposition of the whole, while, at the same time, it is produced out of the conception of the whole. In popular music the relationship is fortuitous. The detail has no bearing on a whole, which appears as an extraneous framework. Thus, the whole is never altered by the individual event and therefore remains, as it were, aloof, imperturbable, and unnoticed throughout the piece. At the same time, the detail is mutilated by a device which it can never influence and alter, so that the detail remains inconsequential. A musical detail which is not permitted to develop becomes a caricature of its own potentialities.

Standardization

The previous discussion shows that the difference between popular and serious music can be grasped in more precise terms than those referring to musical levels such as “lowbrow and highbrow,” “simple and complex,” “naive and sophisticated.” For example, the difference between the spheres cannot be adequately expressed in terms of complexity and simplicity. All works of the earlier Viennese classicism are, without exception, rhythmically simpler than stock arrangements of jazz. Melodically, the wide intervals of a good many hits such as “Deep Purple” or “Sunrise Serenade” are more difficult to follow per se than most melodies of, for example, Haydn, which consist mainly of circumscriptions of tonic triads and second steps. Harmonically, the supply of chords of the so-called classics is invariably more limited than that of any current Tin Pan Alley composer who draws from Debussy, Ravel, and even later sources. Standardization and nonstandardization are the key contrasting terms for the difference.

Structural Standardization Aims at Standard Reactions. Listening to popular music is manipulated not only by its promoters but, as it were, by the inherent nature of this music itself, into a system of response mechanisms wholly antagonistic to the ideal of individuality in a free, liberal society. This has nothing to do with simplicity and complexity. In serious music, each musical element, even the simplest one, is “itself,” and the more highly organized the work is, the less possibility there is of substitution among the details. In hit music, however, the structure underlying the piece is abstract, existing independent of the specific course of the music. This is basic to the illusion that certain complex harmonies are more easily understandable in popular music than the same harmonies in serious music. For the complicated in popular music never functions as “itself” but only as a disguise or embellishment behind which the scheme can always be perceived. In jazz the amateur listener is capable of replacing complicated rhythmic or harmonic formulas by the schematic ones which they represent and which they still suggest, however adventurous they appear. The ear deals with the difficulties of hit music by achieving slight substitutions derived from the knowledge of the patterns. The listener, when faced with the complicated, actually hears only the simple which it represents and perceives the complicated only as a parodistic distortion of the simple.

No such mechanical substitution by stereotyped patterns is possible in serious music. Here even the simplest event necessitates an effort to grasp it immediately instead of summarizing it vaguely according to institutionalized prescriptions capable of producing only institutionalized effects. Otherwise the music is not “understood.” Popular music, however, is composed in such a way that the process of translation of the unique into the norm

is already planned and, to a certain extent, achieved within the composition itself.

The composition hears for the listener. This is how popular music divests the listener of his spontaneity and promotes conditioned reflexes. Not only does it not require his effort to follow its concrete stream; it actually gives him models under which anything concrete still remaining may be summed. The schematic buildup dictates the way in which he must listen while, at the same time, it makes any effort in listening unnecessary. Popular music is "pre-digested" in a way strongly resembling the fad of "digests" of printed material. It is this structure of contemporary popular music which, in the last analysis, accounts for those changes of listening habits which we shall later discuss.

So far standardization of popular music has been considered in structural terms—that is, as an inherent quality without explicit reference to the process of production or to the underlying causes for standardization. Though all industrial mass production necessarily eventuates in standardization, the production of popular music can be called "industrial" only in its promotion and distribution, whereas the act of producing a song-hit still remains in a handicraft stage. The production of popular music is highly centralized in its economic organization, but still "individualistic" in its social mode of production. The division of labor among the composer, harmonizer, and arranger is not industrial but rather pretends industrialization, in order to look more up-to-date, whereas it has actually adapted industrial methods for the technique of its promotion. It would not increase the costs of production if the various composers of hit tunes did not follow certain standard patterns. Therefore, we must look for other reasons for structural standardization—very different reasons from those which account for the standardization of motor cars and breakfast foods.

Imitation offers a lead for coming to grips with the basic reasons for it. The musical standards of popular music were originally developed by a competitive process. As one particular song scored a great success, hundreds of others sprang up imitating the successful one. The most successful hits, types, and "rarios" between elements were imitated, and the process culminated in the crystallization of standards. Under centralized conditions such as exist today these standards have become "frozen."² That is, they have been taken over by cartelized agencies, the final results of a competitive process, and rigidly enforced upon material to be promoted. Noncompliance with the rules of the game became the basis for exclusion. The original patterns that are now standardized evolved in a more or less competitive way. Large-scale economic concentration institutionalized the standardization, and made it imperative. As a result, innovations by rugged individualists have been outlawed. The standard patterns have become invested with the immunity of bigness—"the King can do no wrong." This also accounts

for revivals in popular music. They do not have the outworn character of standardized products manufactured after a given pattern. The breath of free competition is still alive within them. On the other hand, the famous old hits which are revived set the patterns which have become standardized. They are the golden age of the game rules.

This "freezing" of standards is socially enforced upon the agencies themselves. Popular music must simultaneously meet two demands. One is for stimuli that provoke the listener's attention. The other is for the material to fall within the category of what the musically untrained listener would call "natural" music: that is, the sum total of all the conventions and material formulas in music to which he is accustomed and which he regards as the inherent, simple language of music itself, no matter how late the development might be which produced this natural language. This natural language for the American listener stems from his earliest musical experiences, the nursery rhymes, the hymns he sings in Sunday school, the little tunes he whistles on his way home from school. All these are vastly more important in the formation of musical language than his ability to distinguish the beginning of Brahms's Third Symphony from that of his Second. Official musical culture is, to a large extent, a mere superstructure of this underlying musical language, namely, the major and minor tonalities and all the tonal relationships they imply. But these tonal relationships of the primitive musical language set barriers to whatever does not conform to them. Extraneous are tolerated only insofar as they can be recast into this so-called natural language.

In terms of consumer demand, the standardization of popular music is only the expression of this dual desideratum imposed upon it by the musical frame of mind of the public—that it be "stimulatory" by deviating in some way from the established "natural," and that it maintain the supremacy of the natural against such deviations. The attitude of the audiences toward the natural language is reinforced by standardized production, which institutionalizes desiderata which originally might have come from the public.

Pseudo-individualization

The paradox in the desiderata—stimulatory and natural—accounts for the dual character of standardization itself. Stylization of the ever identical framework is only one aspect of standardization. Concentration and control in our culture hide themselves in their very manifestation. Unhidden they would provoke resistance. Therefore the illusion and, to a certain extent, even the reality of individual achievement must be maintained. The maintenance of it is grounded in material reality itself, for while administrative control over life processes is concentrated, ownership is still diffuse.

In the sphere of luxury production, to which popular music belongs and in which no necessities of life are immediately involved, while, at the same time, the residues of individualism are most alive there in the form of ideological categories such as taste and free choice, it is imperative to hide standardization. The "backwardness" of musical mass production, the fact that it is still on a handicraft level and not literally an industrial one, conforms perfectly to that necessity which is essential from the viewpoint of cultural big business. If the individual handicraft elements of popular music were abolished altogether, a synthetic means of hiding standardization would have to be evolved. Its elements are even now in existence.

The necessary correlate of musical standardization is *pseudo-individualization*. By pseudo-individualization we mean endowing cultural mass production with the halo of free choice or open market on the basis of standardization itself. Standardization of song hits keeps the customers in line by doing their listening for them, as it were. Pseudo-individualization, for its part, keeps them in line by making them forget that what they listen to is already listened to for them, or "pre-digested."

The most drastic example of standardization of presumably individualized features is to be found in so-called improvisations. Even though jazz musicians still improvise in practice, their improvisations have become so "normalized" as to enable a whole terminology to be developed to express the standard devices of individualization: a terminology which in turn is ballooned by jazz publicity agents to foster the myth of pioneer artanship and at the same time flatter the fans by apparently allowing them to peep behind the curtain and get the inside story. This pseudo-individualization is prescribed by the standardization of the framework. The latter is so rigid that the freedom it allows for any sort of improvisation is severely delimited. Improvisations—passages where spontaneous action of individuals is permitted ("Swing it boys")—are confined within the walls of the harmonic and metric scheme. In a great many cases, such as the "break" of pre-swing jazz, the musical function of the improvised detail is determined completely by the scheme: the break can be nothing other than a disguised cadence. Here, very few possibilities for actual improvisation remain, due to the necessity of merely melodically circumscribing the same underlying harmonic functions. Since these possibilities were very quickly exhausted, stereotyping of improvisatory details speedily occurred. Thus, standardization of the norm enhances in a purely technical way standardization of its own deviation—pseudo-individualization.

This subservience of improvisation to standardization explains two main socio-psychological qualities of popular music. One is the fact that the detail remains openly connected with the underlying scheme so that the listener always feels on safe ground. The choice in individual alterations is so small that the perpetual recurrence of the same variations is a reassuring signpost of the identical behind them. The other is the function of "substitution" —

the improvisatory features forbid their being grasped as musical events in themselves. They can be received only as embellishments. It is a well-known fact that in daring jazz arrangements worried notes, dirty notes, in other words, false notes, play a conspicuous role. They are apperceived as exciting stimuli only because they are corrected by the ear to the right note. This, however, is only an extreme instance of what happens less conspicuously in all individualization in popular music. Any harmonic boldness, any chord which does not fall strictly within the simplest harmonic scheme demands being apperceived as "false," that is, as a stimulus which carries with it the unambiguous prescription to substitute for it the right detail, or rather the naked scheme. Understanding popular music means obeying such commands for listening. Popular music commands its own listening habits.

There is another type of individualization claimed in terms of kinds of popular music and differences in name bands. The types of popular music are carefully differentiated in production. The listener is presumed to be able to choose between them. The most widely recognized differentiations are those between swing and sweet and such name bands as Benny Goodman and Guy Lombardo. The listener is quickly able to distinguish the types of music and even the performing band, this in spite of the fundamental identity of the material and the great similarity of the presentations apart from their emphasized distinguishing trademarks. This labeling technique, as regards type of music and band, is pseudo-individualization, but of a sociological kind outside the realm of strict musical technology. It provides trademarks of identification for differentiating between the actually undifferentiated.

Popular music becomes a multiple-choice questionnaire. There are two main types and their derivatives from which to choose. The listener is encouraged by the inexorable presence of these types psychologically to cross out what he dislikes and check what he likes. The limitation inherent in this choice and the clear-cut alternative it entails provoke like-dislike patterns of behavior. This mechanical dichotomy breaks down indifference; it is imperative to favor sweet or swing if one wishes to continue to listen to popular music.

THEORY ABOUT THE LISTENER

Popular Music and "Leisure Time"

In order to understand why this whole type of music (i.e., popular music in general) maintains its hold on the masses, some considerations of a general kind may be appropriate.

The frame of mind to which popular music originally appealed, on which

it feeds, and which it perpetually reinforces, is simultaneously one of distraction and inattention. Listeners are distracted from the demands of reality by entertainment which does not demand attention either.

The notion of distraction can be properly understood only within its social setting and not in self-subsistent terms of individual psychology. Distraction is bound to the present mode of production, to the rationalized and mechanized process of labor to which, directly or indirectly, masses are subject. This mode of production, which engenders fears and anxiety about unemployment, loss of income, war, has its "nonproductive" correlate in entertainment; that is, relaxation which does not involve the effort of concentration at all. People want to have fun. A fully concentrated and conscious experience of art is possible only to those whose lives do not put such a strain on them that in their spare time they want relief from both boredom and effort simultaneously. The whole sphere of cheap commercial entertainment reflects this dual desire. It induces relaxation because it is patterned and pre-digested. Its being patterned and pre-digested serves within the psychological household of the masses to spare them the effort of that participation (even in listening or observation) without which there can be no receptivity to art. On the other hand, the stimuli they provide permit an escape from the boredom of mechanized labor.

The promoters of commercialized entertainment exonerate themselves by referring to the fact that they are giving the masses what they want. This is an ideology appropriate to commercial purposes: the less the mass discriminates, the greater the possibility of selling cultural commodities indiscriminately. Yet this ideology of vested interest cannot be dismissed so easily. It is not possible completely to deny that mass consciousness can be molded by the operative agencies only because the masses "want this stuff."

But why do they want this stuff? In our present society the masses themselves are kneaded by the same mode of production as the art-craft material foisted upon them. The customers of musical entertainment are themselves objects or, indeed, products of the same mechanisms which determine the production of popular music. Their spare time serves only to reproduce their working capacity. It is a means instead of an end. The power of the process of production extends over the time intervals which on the surface appear to be "free." They want standardized goods and pseudo-individualization, because their leisure is an escape from work and at the same time is molded after those psychological attitudes to which their workaday world exclusively habituates them. Popular music is for the masses a perpetual busman's holiday. Thus, there is justification for speaking of a preestablished harmony today between production and consumption of popular music. The people clamor for what they are going to get anyhow. To escape boredom and avoid effort are incompatible—hence the reproduction of the very attitude from which escape is sought. To be sure,

the way in which they must work on the assembly line, in the factory, or at office machines denies people any novelty. They seek novelty, but the strain and boredom associated with actual work leads to avoidance of effort in that leisure time which offers the only chance for really new experience. As a substitute, they crave a stimulant. Popular music comes to offer it. Its stimulations are met with the inability to vest effort in the ever-identical. This means boredom again. It is a circle which makes escape impossible. The impossibility of escape causes the widespread attitude of inattention toward popular music. The moment of recognition is that of effortless sensation. The sudden attention attached to this moment burns itself out *instantly* and relegates the listener to a realm of inattention and distraction. On the one hand, the domain of production and plugging presupposes distraction and, on the other, produces it.

In this situation the industry faces an insoluble problem. It must arouse attention by means of ever-new products, but this attention spells their doom. If no attention is given to the song, it cannot be sold; if attention is paid to it, there is always the possibility that people will no longer accept it, because they know it too well. This partly accounts for the constantly renewed effort to sweep the market with new products, to hound them to their graves; then to repeat the infanticidal maneuver again and again.

On the other hand, distraction is not only a presupposition but also a product of popular music. The tunes themselves lull the listener to inattention. They tell him not to worry for he will not miss anything.³

The Social Cement

It is safe to assume that music listened to with a general inattention which is only interrupted by sudden flashes of recognition is not followed as a sequence of experiences that have a clear-cut meaning of their own, grasped in each instant and related to all the precedent and subsequent moments. One may go so far as to suggest that most listeners of popular music do not understand music as a language in itself. If they did it would be vastly difficult to explain how they could tolerate the incessant supply of largely undifferentiated material. What, then, does music mean to them? The answer is that the language that is music is transformed by objective processes into a language which they think is their own—into a language which serves as a receptacle for their institutionalized wants. The less music is a language *sui generis* to them, the more does it become established as such a receptacle. The autonomy of music is replaced by a mere socio-psychological function. Music today is largely a social cement. And the meaning listeners attribute to a material, the inherent logic of which is inaccessible to them, is above all a means by which they achieve some psychical adjustment to the mech-

anisms of present-day life. This "adjustment" materializes in two different ways, corresponding to two major socio-psychological types of mass behavior toward music in general and popular music in particular, the "rhythmically obedient" type and the "emotional" type.

Individuals of the rhythmically obedient type are mainly found among the youth—the so-called radio generation. They are most susceptible to a process of masochistic adjustment to authoritarian collectivism. The type is not restricted to any one political attitude. The adjustment to anthropagogous collectivism is found as often among left-wing political groups as among right-wing groups. Indeed, both overlap: repression and crowd-mindedness overtake the followers of both trends. The psychologies tend to meet despite the surface distinctions in political attitudes.

This comes to the fore in popular music which appears to be aloof from political partisanship. It may be noted that a moderate leftist theater production such as *Pins and Needles* uses ordinary jazz as its musical medium, and that a communist youth organization adapted the melody of "Alexander's Ragtime Band" to its own lyrics. Those who ask for a song of social significance ask for it through a medium which deprives it of social significance. The uses of inexorable popular musical media is repressive per se. Such inconsistencies indicate that political conviction and socio-psychological structure by no means coincide.

This obedient type is the rhythmical type, the word "rhythmical" being used in its everyday sense. Any musical experience of this type is based upon the underlying, unabating time unit of the music—its "beat." To play rhythmically means, to these people, to play in such a way that even if pseudo-individualizations—counter-accents and other "differentiations"—occur, the relation to the ground meter is preserved. To be musical means to them to be capable of following given rhythmical patterns without being disturbed by "individualizing" aberrations, and to fit even the syncopations into the basic time units. This is the way in which their response to music immediately expresses their desire to obey. However, as the standardized meter of dance music and of marching suggests the coordinated battalions of a mechanical collectivity, obedience to this rhythm by overcoming the responding individuals leads them to conceive of themselves as agglutinated with the untold millions of the meek who must be similarly overcome. Thus do the obedient inherit the earth.

Yet, if one looks at the serious compositions which correspond to this category of mass listening, one finds one very characteristic feature: that of disillusion. All these composers, among them Stravinsky and Hindemith, have expressed an "antiromantic" feeling. They aimed at musical adaptation to reality—a reality understood by them in terms of the "machine age." The renunciation of dreaming by these composers is an index that listeners are ready to replace dreaming by adjustment to raw reality, that they reap

new pleasure from their acceptance of the unpleasant. They are disillusioned about any possibility of realizing their own dreams in the world in which they live, and consequently adapt themselves to this world. They take what is called a realistic attitude and attempt to harvest consolation by identifying themselves with the external social forces which they think constitute the "machine age." Yet the very disillusion upon which their coordination is based is there to mar their pleasure. The cult of the machine which is represented by unabating jazz beats involves a self-renunciation that cannot but take root in the form of a fluctuating uneasiness somewhere in the personality of the obedient. For the machine is an end in itself only under given social conditions—where men are appendages of the machines on which they work. The adaptation to machine music necessarily implies a renunciation of one's own human feelings and at the same time a fetishism of the machine such that its instrumental character becomes obscured thereby.

As to the other, the "emotional" type, there is some justification for linking it with a type of movie spectator. The kinship is with the poor shop girl who derives gratification by identification with Ginger Rogers, who, with her beautiful legs and unsullied character, marries the boss. Wish fulfillment is considered the guiding principle in the social psychology of moving pictures and similarly in the pleasure obtained from emotional, erotic music. This explanation, however, is only superficially appropriate.

Hollywood and Tin Pan Alley may be dream factories. But they do not merely supply categorical wish fulfillment for the girl behind the counter. She does not immediately identify herself with Ginger Rogers marrying. What does occur may be expressed as follows: when the audience at a sentimental film or sentimental music become aware of the overwhelming possibility of happiness, they dare to confess to themselves what the whole order of contemporary life ordinarily forbids them to admit, namely, that they actually have no part in happiness. What is supposed to be wish fulfillment is only the scant liberation that occurs with the realization that at last one need not deny oneself the happiness of knowing that one is unhappy and that one could be happy. The experience of the shop girl is related to that of the old woman who weeps at the wedding services of others, blissfully becoming aware of the wretchedness of her own life. Not even the most gullible individuals believe that eventually everyone will win the sweepstakes. The actual function of sentimental music lies rather in the temporary release given to the awareness that one has missed fulfillment.

The emotional listener listens to everything in terms of late romanticism and of the musical commodities derived from it which are already fashioned to fit the needs of emotional listening. They consume music in order to be allowed to weep. They are taken in by the musical expression of frustration rather than by that of happiness. The influence of the standard Slavic mel-

ancho typified by Tchaikowsky and Dvořák is by far greater than that of the most "fulfilled" moments of Mozart or of the young Beethoven. The so-called releasing element of music is simply the opportunity to feel something. But the actual content of this emotion can only be frustration. Emotional music has become the image of the mother who says, "Come and weep, my child." It is catharsis for the masses, but catharsis which keeps them all the more firmly in line. One who weeps does not resist any more than one who marches. Music that permits its listeners the confession of their unhappiness reconciles them, by means of this "release," to their social dependence.

NOTES

¹ The basic importance of standardization has not altogether escaped the attention of current literature on popular music. "The chief difference between a popular song and a standard, or serious, song like 'Mandalay,' 'Sylvia,' or 'Trees,' is that the melody and the lyric of a popular number are constructed within a definite pattern or structural form, whereas the poem, or lyric, of a standard number has no structural confinements, and the music is free to interpret the meaning and feeling of the words without following a set pattern or form. Putting it another way, the popular song is 'custom built,' while the standard song allows the composer freer play of imagination and interpretation." Abner Silver and Robert Bruce, *How to Write and Sell a Song Hit* (New York, 1939), p. 2. The authors fail, however, to realize the externally superimposed, commercial character of those patterns which aims at canalized reactions or, in the language of the regular announcement of one particular radio program, at "easy listening." They confuse the mechanical patterns with highly organized, strict art forms: "Certainly there are few more stringent verse forms in poetry than the sonnet, and yet the greatest poets of all time have woven undying beauty within its small and limited frame. A composer has just as much opportunity for exhibiting his talent and genius in popular songs as in more serious music" (pp. 2-3). Thus the standard pattern of popular music appears to them virtually on the same level as the law of a fugue. It is this contamination which makes the insight into the basic standardization of popular music sterile. It ought to be added that what Silver and Bruce call a "standard song" is just the opposite of what we mean by a standardized popular song.

² See Max Horkheimer, *Zeitschrift für Sozialforschung* 8 (1939), p. 115.

³ The attitude of distraction is not a completely universal one. Particularly youngsters who invest popular music with their own feelings are not yet completely blunted to all its effects. The whole problem of age levels with regard to popular music, however, is beyond the scope of the present study. Demographic problems, too, must remain out of consideration.

• Andrew Chester •

SECOND THOUGHTS ON A ROCK AESTHETIC

The Band

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Western classical music is the apodigm of the *extensional* form of musical construction.¹ Theme and variations, counterpoint, tonality (as used in classical composition) are all devices that build diachronically and synchronically outward from basic musical atoms. The complex is created by combination of the simple, which remains discrete and unchanged in the complex unity. Thus a basic premise of classical music is rigorous adherence to standard timbres, not only for the various orchestral instruments, but even for the most flexible of all instruments, the human voice. Room for interpretation of the written notation is in fact marginal. If those critics who maintain the greater complexity of classical music specified that they had in mind this *extensional* development, they would be quite correct. The rock idiom does know forms of extensional development; it cannot compete in this sphere with a music based on this principle of construction.

Rock however follows, like many non-European musics, the path of *intentional* development. In this mode of construction the basic musical units (played/sung notes) are not combined through space and time as simple elements into complex structures. The simple entity is that constituted by the parameters of melody, harmony and beat, while the complex is built up by modulation of the basic notes, and by inflection of the basic beat. (The language of this modulation and inflection derives partly from conventions internal to the music, partly from the conventions of spoken language and gesture, partly from physiological factors.) All existing genres