

Article responses - adorno



**ASSIGN
BUSTER**

The article is "Philosophy of Modern Music" by Theodor W. Adorno. This article was written in the year of 1958. A basic summary of the main points can be seen in the first paragraph, which is a quote by the author, and it states, "The history of philosophy viewed as the science of origins is that process which, from opposing extremes, and from the apparent excesses of development, permits the emergence of the configuration of an idea as a totality characterized by the possibility of a meaningful juxtaposition of such antithesis inherent in these opposing extremes. (Pg. 3)"

As quoted above, it is also mentioned throughout the article that the history of modern music is no longer tolerating "meaningful juxtaposition of antithesis." Indeed, music is taking a turn of its own accord by going against the cultural industry and into its own domain. Modern music is finding its own place for itself.

Music is one of the only forms of art that has had a difficult time in being recognized in the media, and for the audiences. The non-conceptual and the non-objective elements that are in music appeal to philosophical ideas, and yet this is what has hardened it against the market-place mentality. People do not want to sell or to listen to music that they cannot understand because it is above their level of comprehension. Sellers and audiences want something basic that everyone can enjoy.

When radical music first became known, it was put into complete isolation during the last stages of industrialism. Because of this, music that was feigning "modernity" and "seriousness" arose, almost as a mockery to the true radical music that was never made known. The artists of the radical music were thrown into a false sense of peace. Not only was their music not being put out to the public, but also other artists were making a mockery of

it. Naturally, appealing to audiences everywhere, as it made more sense; the false modern and serious music played a bigger role in the music industry during that time.

Another type of music, following that of a philosophical sort, was that of intellectualism. It is noted in the article that intellectualism is more appealing to the brain, as opposed to the heart or to the ears. The article states, “ It is in no way conceived by the senses, but rather worked out on paper. (Pg. 11)” As bizarre as this may seem, seeing as music is something that first, in most cases, touches the ears or the heart, intellectualism became one of the more common types of music. This was a relief after the downfall that radical music saw.

Modern music has become antithetical, meaning that it is repulsive because it reveals the truth of whatever subject that is being sung about. This is done through the principles of their own enlightenment, without a concern for the cultural industry. It is a daring form of music; one that sees no boundaries, only possibilities.