

even proselytize. The artist's social role was very distinct as well. The heroic high modernist and the prophet crying in the wilderness were replaced, for instance, by the Soviet worker-artist, unalienated, valuable, and valued, in happy and productive service to the revolution.⁴

It is clear how serious music can coincide with Wollen's aesthetic avant-garde, but what of the political wing? In many ways Hanns Eisler's *Composing for the Films* is the key film-musical expression of this perspective. Eisler's collaborations with Bertolt Brecht confirm his interest and activity in the area of musico-political engagement, and indeed some of his oppositional suggestions for film music coincide very directly with Soviet theory.⁵ But the book also deals very much with decried film music realities, as well as reflecting some of the isolation and pessimism of cowriter Adorno. In this book and in general it is a conflicted combination of the two avant-gardes that obscures some of the possibilities, as well as the problems, of the political side.⁶

For a more clearly defined example I wish now to concentrate on Soviet film. What does Soviet revolutionary cinema have to do with music culture? As I've suggested and will go on to demonstrate, one key connection is through the film-sound counterpoint analogy. But analogies can be uncomfortably abstract, so before discussing them I wish to briefly and concretely sketch a similar and significant artistic and social development pertaining to music. This expression of the political avant-garde helps put metaphorical contrapuntal elaborations on firmer historical and theoretical ground.

Adorno himself suggests a link to a political musical practice. In *Dialectic of Enlightenment* (1944) Adorno and Horkheimer discuss the "detail" in high art. A detail is some formal element—a postimpressionist brush stroke or fauvist use of color, or musical dissonance, for example—which leaps out from and disturbs the harmony of the unified artwork. The result of this disturbance is the unmasking of the illusory workings of the culture industry.⁷

We have seen how "transparency" and the illusion of unity were at the core of commercial film music's perceived mandate. These are some of the things most objected to by Keller and