

here in the 1930s, found that program music, and ultimately all of late Romanticism, and its alleged connections to the world outside finally insulated the listener from the most pressing externals, alienating him from the issues that should have most concerned all, and that were art's proper purview.

Later romantic music became at once an emotional compensation and a spiritual salve for the commercial middle class audience. . . . It became the fashion for the artist to be isolated from "ugly" reality and to deal only with supernal, grandiloquent exaltation, grand sorrow; either the most thrilling ecstasy or the most abysmal despair. Nothing in between would do . . . Relishing melodrama and big doses of emotion for their money, the bourgeois audience came to the concert hall to be ecstatically exalted and furiously depressed, so that the tedium and spiritual emptiness of the day-to-day commercial grind could be forgotten.²⁹

Siegmeister identifies the traditional social uses of music, how it has from antiquity been used as an aid to labor. In modern times, and especially through late Romantic music, ancient usages are now subsumed in and by the culture industry. If we were to apply this strictly materialist view to Hollywood and its factory-produced films, we would indeed find that film music is used to

energize, to lighten the monotony, to set the rhythm for repeated labour movements . . . [and] to regulate the pace . . . of large groups of workers, as well as to stimulate and help workers spur one another on in the performance of tedious and protracted tasks.³⁰

This striking description applies on the level of the composers, whose idealistic and romantic view of the artist consoles them in their indentured circumstances and distracts them from the anesthetizing use to which their music is put; it works especially at the point of audience reception and use, as the glosses of melodrama and post/sub-nineteenth-century music mask the standardized nature of the product and the underlining ideologies it carries.

Siegmeister's description can effectively be transposed to the level of music's ceremonial or ritual functions.³¹ Now, instead of helping the listener/participant understand his society and his or