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The author

Dina Gusejnova received her PhD in History from the University of Cambridge in 2009. She then worked as a Collegiate Assistant Professor in the Social Sciences at the University of Chicago, where she taught a core course in social and political theory until 2011. In 2011, she joined the History Department at UCL as a Leverhulme Early Career Fellow. The focus of her research has been on modern German intellectual, social and political history, political theory, and modern Russian thought. At present, she is completing a book manuscript with the title 'Europe's Leopards. Aristocratic Internationalism in German Politics, 1890-1945'. More broadly, she is interested in the theoretical reconstruction of pivotal experiences of social change in political thought. In her current research project, she focuses on the idea and institutional organization of 'world literature' in European prisoner of war camps during World War I and World War II.

Selected publications

'Concepts of culture and technology in Germany, 1916-1933', on Ernst Cassirer and Oswald Spengler, in *Journal of European Studies* (March 2006), 5-30

'Noble Continent? German-speaking Nobles as Theorists of Europe in the Interwar Period' in Mark Hewitson and Matthew D'Auria (Eds.), *The Crisis of Europe, 1917-1957* (Oxford and New York: Berghahn, 2011).

Abstract of the paper

In light of Adorno's anti-methodical conception of criticism, which he developed in works such as *Negative Dialectics* and *Minima Moralia*, and its musical counterpoint, the manifesto-like essay 'Vers une musique informelle' (1961), it is surprising to see him turn to music pedagogy from the late 1940s to the early 1960s.¹ Beginning with his introduction to the *Philosophy of New Music*, composed just before his return to Germany, Adorno's typical refusal of formal commitments for the sake of human emancipation now gave way to a rather more prescriptive voice. This voice not only tells readers what *not* to do, but it also makes clear what is to be done, drawing on his earlier outline of music that is 'progressive' as opposed to 'reactionary', and even, in some cases 'good' rather than 'bad'.² Adorno tells us how to learn to listen to music, how to write good music, how not to dance to music, and what to do about the increasing role of technology in 'making' music and listening to it. He also tells us how

¹ Adorno, 'Vers une musique informelle', in *Darmstädter Beiträge* (1961), also in *Quasi una Fantasia*, GS 16 (1978), 413-32. Adorno, 'Kritik des Musikanten', in *Junge Musik*, 1954. Republ. in *Dissonanzen*, GS 14 (1973, 1980), 67-107; 'Zur Musikpädagogik', in *Junge Musik* 1957, republ. in *Dissonanzen*, 108-26; *Der getreue Korrepetitor: Lehrschriften zur musikalischen Praxis* (Frankfurt/Main: Fischer, 1963), contains six essays, including 'Anweisungen zum Hören' and 'Über die musikalische Verwendung des Radios'.

² Adorno, *Philosophie der Neuen Musik [PNM]* (Tübingen: Mohr, 1949), here cited after GS 12 (2003);

Adorno, 'Musical Analyses of Hit Songs', in *Current of Music. Elements of a Radio Theory* Robert Hullot-Kentor (ed.) (Frankfurt/Main: Suhrkamp, 2006), 477-97.

not to be musicians, but, instead, be musical. In discussing Adorno as a political pedagogue, I hope to understand the development of his thoughts in the context of debates concerning the role of music in society that took place in early and mid-twentieth century Germany and the United States.³

Select bibliography

All the texts here are in English, with the exception of Adorno's works on music pedagogy.

Works by Adorno:

Theodor W. Adorno, 'Analytical Study of the Music Appreciation Hour', in *The Musical Quarterly*, Vol. 78, No. 2 (Summer, 1994), 325-377.

'Education after Auschwitz,' in idem, *Critical Models: Interventions and Catchwords* (New York: Columbia University Press, 1998)

'Kritik des Musikanten', in *Dissonanzen*, Adorno's collected works (Gesammelte Schriften), vol. 14 (Frankfurt/Main: Suhrkamp, 1980), 67-107.

'Zur Musikpädagogik', in *Dissonanzen*, 108-26; *Der getreue Korrepetitor: Lehrschriften zur musikalischen Praxis* (Frankfurt/Main: Fischer, 1963)

'Vers une musique informelle', in *Quasi una fantasia: Essays on Modern Music*, transl. by Rodney Livingstone (New York: Verso, 1992)

Essays on Music, ed. Richard Leppert (Berkeley et al: UC Press, 2002), especially 'On Jazz', pp. 470-96; 'On Popular Music', pp. 437-70;

Philosophy of New Music (Minneapolis: University of Minnesota Press, 2006)

Musical work discussed:

Bach, First Prelude in C Major of the Well-Tempered Clavier, BWV 846

Lorenzo Barcelata 'Por Ti Aprendí a Querer' (original of 'The Bells of San Raquel')

Peter DeRose, 'Deep Purple'

Gounod, Ave Maria

Meredith Wilson, 'Two in Love'

Secondary works:

Danielle S. Allen, *Why Plato Wrote* (Chichester: Wiley-Blackwell, 2010).

Andrew Bowie, 'Adorno, Heidegger, and the Meaning of Music', in Tom Huhn (ed.), *The Cambridge Companion to Adorno* (Cambridge: Cambridge University Press, 2004), 248-79.

Terry Eagleton, *Marxism and Literary Criticism* (London: Routledge, 2002), ch. 3 (on the Zhdanov doctrine)

Raymond Geuss, 'The new in Adorno's *Vers une musique informelle*', in idem, *Morality, Culture, and History* (Cambridge: Cambridge University press, 1999)

Henry A. Giroux, 'What Might Education Mean After Abu Ghraib: Revisiting Adorno's Politics of Education', in *Comparative Studies of South Asia, Africa and the Middle East* 24.1 (2004), 3-22

Werner Jaeger, *Paideia: The Ideals of Greek Culture, vol. III The Conflict of Cultural Ideals in the Age of Plato* (New York: Oxford University Press, 1944, 1971), or, for a more recent interpretation of

⁴ Adorno, 'Das Altern der Neuen Musik', in *Der Monat* (May 1955), published in an altered version in *Dissonanzen* (Göttingen: Vandenhoeck & Ruprecht, 1956), GS 14 (1980), 143-67.

Richard Leppert, Introduction to Adorno, *Essays on Music*, ed. Richard Leppert (Berkeley et al: UC Press, 2002), 1-81.

Max Paddison, 'Performance, Analysis, and the Silent Work: The Problem of Critical Self-Reflection in Adorno's Theory of Musical Reproduction', in Adolf Nowak, Markus Fahlbusch (Eds.), *Musikalische Analyse und Kritische Theorie. Zu Adornos Philosophie der Musik* (Tutzing: Hans Schneider, 2007), 227-52. Also in idem, *Adorno's Aesthetics of Music* (Cambridge: Cambridge University Press, 1993)

Plato, *Laws*, esp. Book II and Book VII