

I would classify...critical anger under three headings:

- Anger that other people are enjoying something that is not worthy of enjoyment. (...critics are particularly incensed when someone they regard as musically sloppy if not meretricious is rapturously applauded for “sentimental” reasons.)
- Anger that performers or composers are betraying their talent. (This is often seen to be in the pursuit of crowd-pleasing, whether emotionally or commercially. The most familiar version of this argument is the rock cultural concept of “selling out”.)
- Anger that a performer or composer or record company is dishonouring music by corrupting its original integrity. (This is the language...of moral rights...of ethnomusicologists’ despair at the way in which local ritual and spiritual music is sampled for Western entertainment.)

In all these cases the performance is heard to be insulting, and the performers to lack respect, whether for their music, its composers, or their listeners.

—Frith, pp 22-23

- **Can you identify specific examples of these tropes?**
- **Do you agree with Frith that anger is the difference between not liking music and thinking it is ‘bad’?**

"Noise"...refers to people's sense of spatial integrity, and the question becomes how music works to include and exclude people from this kind of aural space, and when and why other people's music is felt to invade it. It's clear to begin with that the music itself is not really the issue, just that it is not, at that moment, our music. And certainly in domestic life some records come to carry traces of battles past, to symbolize particularly charged arguments not so much about good and bad music as about the personal right to make such judgments (and enforce them)!

—Frith, p.24

- **We talked about 'noise' in week 1 - do you agree with Frith's definition of it? Why or why not?**
- **What do you think about both Frith's and Adorno's ideas that a sense of ownership is key to how we experience music, positively or negatively?**