

The composition hears for the listener. This is how popular music divests the listener of his spontaneity and promotes conditioned reflexes. Not only does it not require his effort to follow its concrete stream; it actually gives him models under which anything concrete still remaining may be subsumed. The schematic buildup dictates the way in which he must listen while, at the same time, it makes any effort in listening unnecessary. Popular music is "pre-digested" in a way strongly resembling the fad of "digests" of printed material.

—Adorno, section 16.

- **Are listeners conditioned to respond to popular music in a certain way? Why or why not? Does this matter?**
- **Where would you personally draw the line between 'popular' and 'serious' music?**

It is the most conspicuous feature of the listeners' ambivalence toward popular music. They shield their preferences from any imputation that they are manipulated. Nothing is more unpleasant than the confession of dependence. The shame aroused by adjustment to injustice forbids confession by the ashamed. Hence, they turn their hatred rather on those who point to their dependence than on those who tie their bonds.

—Adorno, section 41

- **Does this go any way to explaining the 'chip on popular music scholarship's shoulder' about its subordinate relationship to traditional musicology?**
- **Do we talk enough about manipulation of listeners in popular music studies? How could we explore this further?**
- **Why do we like what we like?**