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**APPLICATION OF SOROKIN'S CONCEPT OF CULTURE
MENTALITY TO CONTENT ANALYSIS: A CASE
STUDY OF SONG LYRICS OF THE BEATLES**

BY

EDWINA J. KELLY

A Thesis

**Submitted to the Faculty of Graduate Studies
through the Department of Sociology and An-
thropology in Partial Fulfillment of the
Requirements for the Degree of Master
of Arts at the University of Windsor**

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APPLICATION OF SOROKIN'S CONCEPT OF CULTURE
MENTALITY TO CONTENT ANALYSIS: A CASE
STUDY OF SONG LYRICS OF THE BEATLES

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ABSTRACT

Cultural systems and social systems are related but separable phenomena. A cultural system is a configuration of values, meanings, and norms which are historically unique. This thesis focuses on the cultural aspects of rock music. According to Sorokin a culture may best be understood by grasping the basic premises which underlie it. This approach, known as the logico-meaningful approach, has been employed in this study.

The basic premises underlying culture concern four areas: 1) the nature of reality; 2) the nature of needs and ends to be satisfied; 3) the extent to which needs and ends are to be satisfied; and 4) the methods of satisfaction. The present study examines the first premise listed, the one concerning the nature of reality. Three variations concerning the nature of reality have been postulated by Sorokin; the Sensate premise which regards ultimate reality as sensory and material; the Ideational premise which regards reality as supersensory and immaterial; and the Idealistic premise which regards reality as both material and immaterial, both sensory and supersensory. These premises colour the various aspects of cultural and social systems giving them their uniqueness.

Logical and empirical consequences flow from the three basic premises. These consequences which concern the system of truth and time orientation of a culture were developed into indicators testing for the presence or absence of the culture mentality attendant on each of the premises. Part of a system of indicators was applied to

a sample of songs of one rock group, the Beatles. It was hypothesized that since the present age has been identified by Sorokin as a Sensate one the songs would exhibit predominantly Sensate culture mentality and hence the Sensate premise. This hypothesis was confirmed. Because the indicators were applied to a small sample generalizations about all of rock music could not be made. However, it was demonstrated that basic premises of a culture have far-reaching consequences for total cultural systems and for total social systems. Possible implications of the Sensate premise in social and cultural aspects of the present society were examined. Finally, it was felt that Sorokin's logico-meaningful approach was a fruitful one to apply to social and cultural systems and could be especially useful in the field of cultural change.

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**To Dr. M.L. Dietz in appreciation of her guidance,
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To Bruce who suffered through it with me.

TABLE OF CONTENTS

	Page
ABSTRACT	11
ACKNOWLEDGEMENTS	1v
Chapter	
I. THE PROBLEM: THEORY SCOPE, AND APPROACH.....	1
II. LIMITATIONS, HYPOTHESES, AND METHOD.....	20
III. ANALYSIS.....	51
IV. CONCLUSION.....	62
APPENDIX A. THE USE OF THE LOGICO-MEANINGFUL APPROACH IN THE STUDY OF EMPIRICAL SOCIOCULTURAL SYSTEMS.....	72
APPENDIX B. LIST OF SONGS ON SAMPLE DRAWN TO TEST FOR CULTURE MENTALITY.....	77
BIBLIOGRAPHY.....	81
VITA AUCTORIS.....	91

List of Tables

Table	Page
1. Subject Matter of 100,000 Sculptures, and Paintings, Middle Ages - 1930	11
2. Number of Scientific Inventions and Discoveries in Greece and Rome, 1st - 6th C. A. D. and in Western Christian Europe, 7th - 19th C. A. D. . . .	15
3. Songs of the Beatles by Type of Culture Mentality, 1963 - 70	53

CHAPTER I

THE PROBLEM: THEORY, SCOPE AND APPROACH

Rock music, originally rhythm and blues played for white audiences by black artists, is at once a social and a cultural phenomenon.¹ It is social because it is used by people interacting together and cultural because it conveys meanings, values, and norms. Although social and cultural phenomena are intertwined (There would be no meanings without people interacting together and people could not interact without meanings.) nevertheless it is possible to separate the two phenomena for analysis. This thesis focuses on rock in its cultural aspects.

A cultural system is a configuration of values, norms and meanings which are historically unique.² There are two levels of culture, an internal level to which belong the immaterial meanings of the culture and an external level to which belong the vehicles that carry the meanings of the culture. The Roman Catholic Church exemplifies a cultural system; it has a set of religious meanings, religious beliefs and dogmas, and vehicles, rosaries, chalices, papal bulls which carry the meanings. Similarly, rock music has a set of meanings, values and assumptions carried by vehicles such as records, magazines, radio stations. In studying a culture the question arises as to which level should be considered of the greatest importance, the internal or external and whether or not the internal level is manifested through the external level.

1 The theory in this chapter generally follows that of Sorokin's *Society, Culture, and Personality* (1947) and especially in his monumental four volume work, *Social and Cultural Dynamics* (1937, 1941).

2 Robert K. Merton, "Civilization and Culture", *Sociology and Social Research*, Vol. XXI (September - October, 1936), p.112

When one turns to this problem of the relationship between the two levels of culture one finds that the relationship between external and internal levels of a culture is a loose one for the same material shell may be the vehicle for different meanings; a book is now pornography, now a literary classic, now a sacred tract. A record now carries the 9th Symphony of Beethoven, now the jokes of a popular comedian, now the songs of the Doors. To one viewer a flag may be a symbol of veneration, to another a square of coloured cloth. This suggests that the physical properties of the vehicles of a culture will not necessarily help one to understand the nature of its meanings. One would fathom little of the religious meanings of the Catholic Church if one were to limit study of it to a physical examination of crucifixes, holy water fonts and incense crucibles. Nor would finding out how many stations broadcast rock music tell a great deal about the kinds of meanings contained within rock music. It would indicate how widespread the social use of rock was but it cannot tell one about the internal level of rock, the level of meanings.

If the linkage between vehicle and meanings is, as has been suggested, a loose one, it follows that a culture will have a divergent array of vehicles. There is no reason why a culture may not employ any number of seemingly unrelated physical vehicles. For example, in a Church, the vehicle of a religious culture, one finds a conglomeration of objects of many sizes and different materials; there are candles, missals, stained glass windows, a pipe organ, paintings, even a piece of ancient bone. Can one assume that because their physical properties are dissimilar that they are not, therefore, connected? Does it mean

that the things found in the Church make up a random mass of objects, as random as the heaps of trash found in the city dump? On the physical, external level there is no connection between the vehicles. Yet on the internal level one can see that the vehicles are connected for they are unified in the religious meaning, a cultural meaning given to all the articles in the Church. The meaning attached to the church as a place where one worships makes sense out of what does not make sense otherwise. It explains the presence in one place of what, at first, appear to be unrelated things, for example, statues, flowers, pews, cups made of gold and precious stones. Now that the meaning is understood the reason for the various objects being placed together becomes clear. The paintings belong because they depict the Passion of Christ and form part of a religious devotion; the statue at the side altar fits in because it is used to venerate the Blessed Virgin, Mary, Mother of Christ.

Things physically disparate once understood to be the vehicles of a central meaning take on a unity they do not have in and of themselves as purely physical objects. Thus a study of a cultural system must concentrate on the internal level of meanings, for this level and not the external level determines what will belong to the culture and what will not.

Rock music in its cultural aspect has an external level of vehicles and an internal level of meanings. A complete study of its internal cultural aspects would deal with its values, norms and meanings. This thesis will pursue the problem of meaning. How does one approach the study of meaning in rock music? What are the important things to look for?

Once the meanings have been determined it is necessary to know how they stand in relation to one another. Are they a hodge podge? Does one find songs expressing a belief in the pursuit of hard work alongside songs advocating the quest of pleasure as an end in itself? Do songs extolling you to love your fellow man mingle in with songs of patriotic chauvinism? If these contradictions exist it will indicate that rock songs may lack integration and have no unity outside of the fact that they coexist in time and space. Suppose, on the other hand, that rock songs express ideas that are consistent with one another, that the songs show a desire for experience, a love of freedom as a necessary condition for experience, and an orientation to the present moment (Where experience exists.). The last case would show that the meanings of rock music were logically consistent and that in terms of culture, they were all of one piece. The last case would make rock more than a cultural phenomenon; it would be instead a cultural system, a configuration of values, norms and meanings which are historically unique.

Suppose that it is discovered that the meanings of rock are indeed logically integrated as assumed above, how does one explain this integration? What may be said to be responsible for it? It can be seen that if a culture is logically integrated, then the various parts comprising it will come together as do the pieces of a jigsaw puzzle. Each piece will have its logical place, no part can be said to cause the others but all meanings will converge in a coherent pattern. What is it that stands behind the set of meanings to make them part of

the same system? In the case of a cultural system this must exist in the basic premises on which the system is built. The basic premises tend to permeate all the meanings of a culture giving it its coherence and unique colouring. Sorokin's Social and Cultural Dynamics is devoted to the development of this principle. Sorokin regards the grasp of the major premises of a culture as the fundamental way to understand an integrated culture:

If the nature of the major premises of a culture plays such an important part in the qualification of its logical integration, it follows that the key principle by which the character of an integrated culture may be understood should be sought, first of all, in these principles.³

This thesis follows Sorokin's approach to culture by seeking to identify the basic premises underlying the meanings of rock music. This approach, called the logico-meaningful approach by Sorokin,⁴ is the overall approach to be used in this thesis.⁵

Having stated that the basic premises of a culture give it its uniqueness it behooves us to develop this notion more fully. What are the basic premises of a culture? Are there many or few basic premises to consider?

3 Pitirim A. Sorokin, Social and Cultural Dynamics, Vol. I: Fluctuation of Forms of Art (New York: American Book Company, 1937), p. 65.

4 Ibid., Chapter I.

5 See Appendix A, "The Use of the Logico-Meaningful Approach in the Study of Empirical Sociocultural Systems".

The basic premises will be limited in number and will concern four items: 1) the nature of reality; 2) the nature of needs and ends to be satisfied; 3) the extent to which needs and ends are to be satisfied; 4) the methods of satisfaction.⁶ The most important premise in terms of this analysis and in terms of actual fact is the premise concerning the nature of reality.

Three basic premises concerning the nature of reality may be found to lie beneath the meanings of a cultural system. The entire group of meanings may be classified according to the view of reality adhered to; the Sensate premise perceives reality as sensory, beyond the reality of the sense organs there is no reality; the Ideational premise believes reality is the supersensory god and this reality may be known only through Divine Revelation; the Idealistic premise perceives reality as partly sensory and partly supersensory, reality is discovered partly through the senses and partly through revelation. Sensate, Ideational and Idealistic premises may be found in all the systems of culture, in fine arts, philosophy, religion, law, and ethics. Logically, if the three major premises concerning the nature of reality are profoundly different from one another so too must be the art or philosophy, bearing the different premises. Let us demonstrate how premises influence the character of Sensate and Ideational music.

Gregorian chant is the example, par excellence, of Ideational

6 Sorokin, Vol. II, p.70

music; its style is pure and austere; it is homophonic and uses free rhythm without metre or measure. It makes minimal use of obvious sensual devices; it has no louds or softs but is sung in a monotone. It was intended to be performed unaccompanied. The music in itself was not to move the listener, it was a means of drawing attention to the subject matter, the religious themes of the Gloria, Sanctus, Agnus Dei and Kyrie Eleison. When one turns to Sensate music one finds contrasting style and subject matter. Rock music, a Sensate music, appeals to the sensual ear for it is dynamic both in the way it is sung and in its fast tempos and catchy beats. In subject matter it is overwhelmingly secular; it is concerned with falling in and out of love, with finding a new girl at a dance, with driving a car and other material and mundane subjects. The scope of rock music rests within the sensory world while that of the Gregorian chant rests in the world beyond, the supersensory world. The Sensate premise that reality is sensory colours the content and style of rock music while the Ideational premise that reality is supersensory shapes the content and style of Gregorian chant.

The comparison of Ideational and Sensate music shows that the premises concerning the nature of reality produce different characteristics in the two kinds of music. The premises produce unique characteristics in Sensate and Ideational music; each may be said to have a distinctive mentality. Therefore it is possible to recognize three types of culture mentality according to the employment of the Sensate, Ideational or Idealistic premises. The cluster of characteristics

produced by the three premises will be called the Sensate culture mentality, the Ideational culture mentality and the Idealistic culture mentality respectively. These culture mentalities may be found in all systems of culture and do not limit themselves only to music. If each culture system has a culture mentality does it follow that all its parts will exhibit the same mentality throughout? Let us take the culture system of Art as an example. Art is a culture system that has many parts or forms, i.e., it is made up of music, painting, literature, architecture, sculpture and theatre. Suppose one knows that the music of the 10th to 12th centuries had an Ideational culture mentality as outlined above, does this mean that the Ideational mentality will also be present in the other Art forms, in literature, in sculpture, in painting, in architecture and in the theatre?

The Art from the 10th - 12th centuries in all its forms was dominated by the Ideational culture mentality.⁷ The architecture with its magnificent cathedrals such as St. Michael Hildesheim and Chartres are devoted to the worship of God. Sculpture and painting concern themselves with religious themes from the Old and New Testaments, the Crucifixion, the Annunciation, Adam and Eve driven from the Garden of Paradise. Unlike Sensate Art there is no attempt to reproduce the sensual qualities of the figures, the rendering is ascetic and symbolic. Literature deals almost exclusively with religious topics, with prayers

7 Pitirim A. Sorokin, Society, Culture, and Personality: Their Structure and Dynamics (New York: Cooper Square Publishers, Inc., 1947), p. 596 - 7.

9

and lives of the saints. In drama and theatre there is the Church service, religious processions and Mystery plays. The Art forms from the 10th to the 12th centuries are based on the belief in the reality of a supersensory god and are religious in content and symbolic in style. Therefore, at least for the year 900 to 1200 one type of culture mentality, namely the Ideational culture mentality dominated all the art forms.⁸

The domination of art forms by one particular type of culture mentality applies to other historical periods as well. To cite a few examples, the art forms of the 5th century B.C. were mainly Idealistic in mentality; from the 16th century onward the Sensate mentality has been in the ascent in western art forms.⁹ There have been times when the culture mentality was mixed with all three forms present at the same time. Nevertheless the typical movement has been for one or the

⁸ Henri Focillon's, The Year 1000, (New York: Frederick Ungar Publishing Co., 1969), Chapter 1, points to this Ideational culture mentality present at this time. Another author, Henry Osborn Taylor in The Mediaeval Mind: A History of the Development of Thought and Emotion in the Middle Ages, Vol. I (London: MacMillan & Co. Ltd., 1925), finds that the spirit of the middle ages, which includes part of the period discussed above, was unlike that of any other period in history for it:

"... seemed to rely on everything except its senses; which in the actual looked for the ideal, in the concrete saw the symbol, in the earthly Church beheld the heavenly, and in fleshly joys discerned the devil's lures; which lived in the unreconciled opposition between the lust and vain-glory of earth and the attainment of salvation; which felt life's terror and its pitifulness, and its eternal hope; around which waved concrete infinitudes, and over which flamed the terror of darkness and the Judgement Day." (p.13)

⁹ Sorokin, Society Culture and Personality, p. 595-8.

other of the culture mentalities to dominate the art forms at any given time.

As the Sensate mentality declines the Ideational mentality grows; as the Ideational mentality wanes the Sensate mentality waxes; as the Idealistic mentality increases the Sensate and Ideational mentalities fall into the background. A partial confirmation of this is given in a study of the subject matter of the painting and sculpture of the eight main European countries from the middle ages to 1930.¹⁰ Because Ideational art forms center on religious subjects while Sensate art forms centre on secular subjects as noted previously,¹¹ subject matter serves as an indicator of the presence of the Sensate and Ideational culture mentalities. The table on page 11 illustrates.

The table shows that the art forms tend to fluctuate between the two types of subject matter so that one type usually predominates. Yet the other type does not completely die out; it will ascend at another more propitious time. Although the Sensate mentality had a low point of 3% secular themes in the 12th - 13th C. it begins to increase in the 14th - 15th C. with 15% of the themes secular, an increase of 12% or 5 times its 12th - 13th C. percentage. After this it takes an upward path; in the 16th C. the number of secular themes doubles with 35.3% of the subjects now secular; in the 17th C. about half the sculpture and

¹⁰ This study is reported in Sorokin's Social and Cultural Dynamics, Vol. I, p. 376-86.

¹¹ See page 8 above.

TABLE I:
SUBJECT MATTER OF 100,000 SCULPTURES
AND PAINTINGS, MIDDLE AGES - 1930.¹²

<u>SUBJECT</u>	<u>Before 10th C.</u>	<u>10th - 11th C.</u>	<u>12th - 13th C.</u>
Religious	81.9%	94.7%	97.0%
Secular	18.1%	5.3%	3.0%
TOTAL	100.0%	100.0%	100.0%
	<hr/>	<hr/>	<hr/>
	<u>14th - 15th C.</u>	<u>16th C.</u>	<u>17th C.</u>
Religious	85.0%	64.7%	50.2%
Secular	15.0%	35.3%	49.8%
TOTAL	100.0%	100.0%	100.0%
	<hr/>	<hr/>	<hr/>
	<u>18th C.</u>	<u>19th C.</u>	<u>20th C.</u>
Religious	24.1%	10.0%	3.9%
Secular	75.9%	90.0%	96.1%
TOTAL	100.0%	100.0%	100.0%
	<hr/>	<hr/>	<hr/>

¹² Taken from Sorokin's table in Volume I of Social and Cultural Dynamics, p.382.

painting is Sensate (49.8%). Hereafter the Sensate themes predominate with 75.9% (18th C.), 90.0% (19th C.), and 96.1% (20th C.). With the exception of periods of transition, notably from the 14th to the 16th C., a time of Idealistic art forms, one type of theme either secular or religious generally dominates painting and sculpture.

In conclusion, the table adds proof that the mentality of the forms of art as indicated by subject matter tend to fluctuate together. Applied to this thesis it means that an affinity between the mentality of rock music and that of the other art forms is expected; that is, if the Culture mentality of rock music is indeed Sensate then it can be expected that the mentalities found in literature, painting, sculpture, architecture and the theatre of the present time will also be Sensate.

Moreover, the arts are conditioned by the prevalent mentality found in the other systems of culture, that is, in the systems of religion, of ethics, of truth.¹³ This means that rock music, as the predominant music form of this time period, serves to reflect the mentality of the total culture and that it will be expected to have a Sensate culture mentality. The parts of a total culture are therefore expected to be linked so that they share the same culture mentality. The three main types of culture mentality can now be seen as three great supersystems which spread out over the total culture.

13. Sorokin, Social and Cultural Dynamics, Vol. IV: Basic Problems, Principles and Methods (New York: The Bedminster Press, 1941), p.112.

If one knows the mentality of the total culture of a society does this tell him anything about the social behavior of the people who live in it? How does culture mentality relate to social behavior?

There is not a total correspondence between culture mentality and social behavior. This is best seen in individuals; the affirmed Marxist who owns a factory and hires non-union workers exclusively; a gynecologist who advocates limited families but himself has five children; members of Parliament who recommended limiting wage increases to 6% per annum but at the same time vote themselves a 35% increase. Although more cases could be cited this does not mean that there is no correspondence between the dominant culture mentality and social behavior. Instead it means that the relationship between mentality and behavior while not always close does exist; one is more likely to find a right wing economist than a left wing one in a capitalistic society, an ascetic priest rather than a carnal one. In terms of the broader arguments presented here it is expected that a social system possessing an Ideational culture mentality is far more likely to exhibit social behaviors that are Ideational in form than those which are Sensate in form. The dominant culture mentality shapes social behavior; it encourages certain activities and precludes others in keeping with its nature.

During Sensate periods, for example, science is stimulated to explore the sensory world. When the Sensate supersystem dominates advances are made in scientific discoveries and inventions. This

is a consequence of the Sensate premise that reality is sensory; curiosity will be channeled to research centering on the empirical world, the world that can be known through the senses. Scientific activity will be reflected in the greater number of scientific inventions and discoveries made in times of the domination of the Sensate supersystem. That the present age is a time of vast explosion of such inventions and discoveries is well documented. The correspondence between lack of scientific discoveries in Ideational ages and between their growth in Sensate ages is shown in the following table, page 15.

The table shows that the Sensate supersystem encourages activity that explores the sensory world while the Ideational supersystem (6th - 12th centuries A.D.) tends to inhibit it. From the 6th to the 12th century the dominant mentality was ideational, hence the comparatively low number of discoveries and inventions. The situation improved from the 13th through the 15th centuries when the Idealistic supersystem began to ascend; discoveries and inventions increased from 12 in the 12th century to 53 in the 13th. The Sensate supersystem shows the greatest activity in the field of invention and discovery; beginning in the 16th century and increasing progressively in each century the inventions of the Sensate supersystem by the 19th century reach proportions far outstretching anything the Ideational and Idealistic ages ever produced. The greatest number of discoveries and inventions produced during the Ideational reign was a mere 12 while the Sensate system of the 19th century records the figure, 8,527. In one supersystem the activity

TABLE 2

NUMBER OF SCIENTIFIC INVENTIONS AND DISCOVERIES
IN GREECE AND ROME, 1ST - 6TH C. A. D. AND IN
WESTERN CHRISTIAN EUROPE, 7TH - 19TH C.A.D. ¹⁴

Greece and Rome

<u>Century (A. D.)</u>	<u>Number Scientific Inventions and Discoveries</u>
1st	60
2nd	18
3rd	6
4th	16
5th	4
6th	4

Western Christian Europe

7th	4
8th	4
9th	6
10th	7
11th	8
12th	12
13th	53
14th	65
15th	127
16th	429
17th	691
18th	1574
19th	8527

¹⁴ Table is found in Sorokin, Social and Cultural Dynamics, Vol. II; Fluctuation of Systems of Truth, Ethics, and Law (New York: American Book Company, 1937), p.39.

involved with discovery and invention flourishes, in the other it is numerically insignificant.

Not only activities but social forms are tempered by the predominant supersystem. Sorokin outlines many of these of which a few shall be mentioned here. Familistic and partly contractual relationships are typical of Ideational periods while contractual forms are typical of Sensate periods.¹⁵ Theocratic forms of government prevail in Ideational supersystems as in Tibet and in India in former times. Secular governments prevail in Sensate supersystems. Even

...wars, revolutions and social movements tend to assume a religious character in populations dominated by the Ideational supersystem; a secular character (especially in the interest of economic and material power) in Sensate populations; and a mixed character, partly religious and partly sensate, in idealistic cultures.¹⁶

In conclusion, behavior found in a society having an Idealistic culture mentality will be far different from that of societies demonstrating Ideational or Sensate culture mentalities. Culture mentality does affect social behavior in significant ways. Thus the social agents of rock music, as part of a society in which Sensate social forms are believed to prevail will be likely to exhibit Sensate social behaviors.

The main points of the arguments presented thus far together with their implications for the directions which this thesis will take in its study of rock music are as follows:

15 Sorokin, *Society, Culture, and Personality*, p. 631 - 2.

16 *Ibid.*, p.632.

Argument

1. A cultural system has internal and external levels, of which the most important is the internal level. The meanings of an integrated culture system will be permeated by certain basic premises.
2. There are three main types of culture mentality as derived from the three basic premises concerning the nature of reality; they are the Sensate, the Ideational and the Idealistic culture mentalities.
3. The mentality of the forms of art tend to fluctuate together so that at any one time the literature, painting, architecture, sculpture theatre, and music of a

Questions and directions argument implies for the study of rock music

1. What basic premises underlie the meanings of rock music?
2. MAJOR HYPOTHESIS: Rock music exhibits a predominantly Sensate culture mentality. What things are indicators of the Sensate culture mentality in rock music?
3. What correspondence is there between the mentality of rock music and the mentality of painting sculpture, literature, architecture, and theatre of the present time?

Argument

sociocultural system may be expected to share the same culture mentality whether Sensate, Ideational or Idealistic.

4. A culture mentality dominates the total culture of a sociocultural system so that its art, ethics, religion and truth all demonstrate similar mentalities at any one point in time whether Sensate, Ideational or Idealistic.
5. The social behavior of people in sociocultural systems is determined to a great extent by the nature of the predominant culture mentality. Social systems exhibiting sensate culture mentalities are far different from those having either Idealistic or Ideational culture mentalities.

Questions and directions argument implies for the study of rock music

What things serve as indicators of this similar mentality?

4. What correspondence is there between the mentality of rock music and the mentality of the total culture?
Are these mentalities Sensate?
What things serve as indicators of these Sensate mentalities?
5. Do the social behaviors of the people in present day North America demonstrate Sensate social forms?

If the social patterns are sensate are they also present in the agents of rock music and in its social use?

Such is the framework of this chapter and the questions that derive from it with respect to rock music. Practical limitations make undertaking answers to all five questions impossible. Therefore, this study will follow Sorokin in emphasizing the importance of premises; it will seek to determine the nature of the premises which underlie rock music. The major task of this thesis will be to assemble data to accept or reject the major hypothesis: Rock music exhibits a predominantly Sensate culture mentality. Chapter II will be devoted mainly to this problem of determining culture mentality.

CHAPTER II

LIMITATIONS, HYPOTHESES AND METHOD

As this thesis proposed to deal with rock music it is necessary to establish what distinguishes rock from other types of music. To determine this one must turn to a consideration of rhythm and blues of which rock is an off-shoot.

Rhythm and blues dates back to the twenties and thirties.¹ Because those producing and buying it were black it was associated with a racially segregated audience. This racial connotation of rhythm and blues found reflection in the title, "Race Records" used for rhythm and blues until 1949 by the two important trade magazines, Billboard and Cashbox. An aspect of rhythm and blues which resulted in its being refused airplay over white radio stations was its use of double entendre lyrics.² For these reasons whites looked on rhythm and blues as "something to be ridiculed", "dirty", and "declassé".³ Until 1950 white majority audiences preferred pop music played by white artists and black minority audiences preferred rhythm and blues played by black artists. Sensate artistic forms and ways of thinking in Sorokin's

1 Ralph J. Gleason, "Rhythm and Blues (Rock and Roll) Makes the Grade", in The Negro in Music and Art, ed. by Lindsay Patterson (New York: The Association for the Study of Negro Life and History, 1969), p.116.

2 Two examples of songs making conspicuous use of double entendre lyrics are "Oh What a Night" (The Dells, 1955) and "Honey Love" (Clyde McPhatter and the Drifters, 1954). Both songs are found on Tape 19 of KHJ's The History of Rock 'n Roll.

3 Comments made by the songwriting team of Lieber and Stoller in an interview recorded on Tape 1 of KHJ's The History of Rock 'n Roll.

frame of reference are most likely to be found among the lower classes of a society. Hence the affinity of Negroes for rhythm and blues which is a highly sensate form. It is significant that rhythm and blues (in the guise of rock and roll) began to spread out into the other classes of western society; today it is the dominant popular music art form.

In the early 1950's a number of events occurred to alter the minority status of rhythm and blues. A crucial factor in the change were disc jockeys who began to play rhythm and blues over white radio stations on an experimental basis.⁴ In 1951 Alan Freed ran a series of popular rhythm and blues reviews in Akron, Cleveland, New York and other places; these reviews aimed at white audiences but performed by black artists. Around the same time Freed coined the term, rock 'n roll to avoid what he called "...the racial stigma of the old Classification."⁵ Because Freed's introduction of rhythm and blues to white audiences was proving so successful a number of white radio stations began to programme rhythm and blues on a full time basis.

Although white audiences had begun to accept rhythm and blues they were not quite ready to accept black artists who performed it. This gave rise in 1954 and 1955 to a phenomenon known as the cover record. A black artist would record a song for the segregated black market and the song would appear on rhythm and blues charts. A white artist would make a version of the song (in smoother style than the original) for the

4 Gleason, p.117

5 Nik Conn, Rock from the Beginning. (New York: Stein and Day Publishers, 1969), p.13.

white market. Typically these cover versions outsold the originals, some even making the million seller lists.⁶ But this proved to be a transitional phenomenon for soon originals began selling as well as cover versions. For example, both Pat Boone and Fats Domino sold a million copies of "Ain't that a Shame".⁷ Ultimately, originals outsold cover versions and cover artists failed to take hits away from the men and women who introduced them. By 1956 the originals outsold cover versions thereby sweeping white cover artists "...out of the market virtually overnight."⁸ Black artists such as Chuck Berry, Fats Domino, Little Richard, Bill Doggett, Lloyd Price, and Chuck Willis now appeared on the previously white dominated pop charts. And white artists appeared for the first time on the previously all black rhythm and blues charts.

Rock 'n Roll is basically rhythm and blues played by white artists. It borrows heavily from blue structure in its use of a 12 bar sequence broken into 3 groups of four bars, each corresponding to three chord changes. In comparison with the 32 bar form of popular songs rock is

6 A few of the million selling cover versions and their original artists are: "Sh-Boom" (Mercury, 1954) - Crew Cuts covered the Chords; "Sincerely" (Coral, 1955) - McGuire Sisters covered the Moonglows; "Shake, Rattle, and Roll" (Decca, 1955) Bill Haley covered Joe Turner. Source - Cashbox, July 8, 1967, p. 104 - 10.

7 Imperial, 1955; Dot, 1955.

8 Arnold Shaw, The World of Soul. (New York: Paperback Library, 1971), p.210.

simple; pop melodies tend to be longer, smoother and more complex rhythmically than rock melodies.⁹ An important stylistic feature rock takes from the blues is the heavily accented afterbeat. The "big beat" made it highly danceable; the need for danceable music may have been an important factor in making rock popular. Certainly the heavy beat made possible the numerous dance crazes such as the twist, the watusi and the stroll. Rock adopted the characteristic tonal and rhythmic blending of rhythm and blues. Instruments and voices are not blended in such a way as to achieve one overall sound; instead instruments and voices tend to be treated equally. This contrasts with the tonal blending used in pop music where instruments are relegated to a position secondary in importance to the dominant voice/s. Rhythmic blending is imprecise; unlike pop songs in which the singers hit the beat synchronously rock singers come in around the beat and not precisely on it. These features i.e., heavy beat, characteristic tonal and rhythmic blending as well as the twelve bar sequence give rock its musical identity. And this musical identity is borrowed largely from rhythm and blues.

Although rock's heritage from the blues is sizeable nevertheless, rock is not merely black music but black music as played by whites. Blacks introduced rhythm and blues to white audiences but white artists taking it up injected it with white musical idioms.¹⁰

⁹ Arnold Shaw, The Rock Revolution (New York: Paperback Library, 1969), p.27.

¹⁰ Phyl Garland, The Sound of Soul (New York: Pocket Books, 1971), p.17.

A significant addition to rock came from the lyrical content of the white pop field.

Rock carried over from pop lyrics pop's romanticized notion of love. This is particularly marked after the period of the great rockers i.e., circa 1958 - 1963. Typical of these romantic love songs deplored by Hayakawa (1957) are "All I have to do is Dream" by the Everly Brothers;¹¹ "Little Star", by the Elegants;¹² "Teen Angel" by Mark Dinning;¹³ "Dream Lover" by Bobby Darin;¹⁴ and "Teenager in Love" by Dion and the Belmonts.¹⁵ In these songs named above and in many others like them one finds an exaltation of the loved one and an attitude that regards love as a panacea. This approach to love contrasts with the realistic attitude found to love in rhythm and blues songs; blues songs deal with concrete rather than hoped for or imagined love situations. Nor do they idolize the loved one. Such realistic attitudes may be found in the following blues songs: "Respect" sung by Aretha Franklin and Otis Redding;¹⁶ "Victim of

11 Cadence Records, 1958.

12 Apt Records, 1958.

13 M-G-M Records, 1959.

14 Atco Records, 1959.

15 Laurie Records, 1959.

16 East Memphis Music Corp., 1965.

the Blues" sung by Ma Rainey;¹⁷ "Heart Wrecked" by Whistling Alex Moore;¹⁸ and "When You Love Me" sung by Memphis Minnie;¹⁹ not until the revival of the rhythm and blues roots by English rock musicians in 1964 did the pop lyric influence in rock music begin to decline. With the upsurge of interest in blues and with the corresponding growth of blues based rock groups i.e., Janis Joplin, Jimi Hendrix, Johnny Winter, Canned Heat, the Cream, the Doors, Led Zeppelin and others around 1967 rock lyrics abandoned the romantic approach of pop lyrics in favour of the more earthy approach found in blues.

White musicians who took up rock borrowed from country and folk idioms as well as from pop. Country came into rock through such figures as Bill Haley, the Everly Brothers, Jerry Lee Lewis and Buddy Holly. Lyrically the effect they produced was not too great. Musically, however, they were responsible for producing a smoother lighter and softer sound than that found in early rock. In addition they introduced the high nasal singing sound of country and the characteristic harmonies of country. While the influence of country was strongest from 1958-1963 it has not yet died out and may be heard in the songs of present day singers and groups such as the

17 Paramount, 1929.

18 Columbia, 1929.

19 Okeh, 1944.

Beatles, the Band, the Birds, Elton John, James Taylor, and Country Joe and the Fish. Folk came into rock around 1965 to combine folk songs with the beat and instrumentation of rock. From folk came new lyrical strains most notably the protest songs of Dylan, Donovan and Barry McGuire. Like country the wave of folk rock artists continues into the present and includes such names as Cat Stevens, The Mamas and the Papas, Simon and Garfunkel, The Lovin' Spoonful, and Richie Havens.²⁰

Our investigation into what can be identified as rock music shows us that rock is not a pure musical or lyrical style; it has tended to assimilate musical and lyrical features from numerous folk idioms. This process continues into the present as rock has continued to assimilate elements from such musical idioms such as Indian raga, baroque music and electronic music. Rock is an eclectic type of music:

If there's anything wrong with eclecticism and assimilation in rock, then rock should take another look at itself. Rock is eclecticism.²¹

Rock, therefore, is an ongoing process, always changing and adding new elements over time; the rock of 1955 is far different from the rock of 1960, from the rock of 1964, from the rock of 1972. The Crew Cuts "Sh-Boom"²² is world's apart from Neil Sedaka's "Happy Birthday,

²⁰ See Time, March 1, 1971 (Vol. 97, No.9) p.40 - 1 for an "Informal Genealogy of Rock" which outlines blues, folk, and country streams in rock.

²¹ Steve Katz of Blook, Sweat and Tears quoted in Chris Hodenfield, Rock '70 (New York: Pyramid Books, 1970), p. 87.

²² Mercury, 1954.

Sweet Sixteen"²³ or the Rolling Stones' "Down Home Girl".²⁴ Rock is above all a dynamic moving phenomenon.

Our examination of the origins and major influences or streams within rock shows that a comprehensive study of rock would sample from representative groups within each of the three major streams. In order to capture the nature of the changing musical and lyrical content it would take each group from beginning to end of its career. A comparison among the groups chosen for study would show what differences or similarities existed in terms of basic premises; do the groups studied share a common culture mentality or are they dissimilar in this respect? What musical and lyrical patterns of development are discerned? Are these in keeping with what might be expected of sensate culture development? Unfortunately, for reasons of time and cost the present thesis cannot undertake this task. Instead it will limit itself to the more manageable problem of analyzing the basic premises underlying the lyrics of one group in the country stream of rock. This thesis will analyze a sample of the songs of the Beatles from 1963 - 1970 that is, from beginning to the end of their singing career together. They will be taken as a case in point, an example of how the study of determining basic premises underlying meanings might be conducted. The Beatles were chosen because they were a phenomenon in their own right having had an unparalleled following, great commercial success and significant impact on many other rock musicians.

23 R.C.A. Victor Records, 1961.

24 London Records, 1965.

In Chapter I it was stated that this thesis seeks to test the hypothesis, rock music exhibits a predominantly Sensate culture mentality.²⁵ This must now be refined to: The songs of the Beatles exemplifies rock music and will therefore exhibit a predominantly Sensate culture mentality. This thesis will be regarded as a preliminary investigation in what would be a larger, more comprehensive study. It is a suggestion of how rock might be studied rather than an authoritative effort.

To discover what culture mentality the songs of the Beatles have it will be necessary to examine the basic premises underlying the songs.²⁶ The premise we propose to concentrate on here will be the one that concerns the nature of reality. As shown above the view of reality defines the parts of a cultural system giving it its characteristic culture mentality.²⁷ We recognized three premises concerning the nature of reality, the Sensate premise, the Ideational premise, and the Idealistic premise. Presumably, songs based on different premises will express contrasting meanings, values and norms in their lyrical content. Given the premises certain logical and empirical consequences will be expected. While there are three premises it is necessary to develop only two schemes, one for the Sensate type and one for the Ideational type; the Idealistic type by definition lies

25 See page 19 above.

26 See Appendix A for Logico-meaningful approach.

27 See pages 6 - 8 above.

between the first two and therefore a combination of Sensate and Ideational characteristics would be called Idealistic. The logical and empirical consequences of the Sensate and Ideational premises concerning the nature of reality are outlined schematically and then in detail in the following sections. The rest of the chapter serves to answer the question posed in Chapter I: What things are indicators of the Sensate culture mentality in rock music?²⁸

The following logical and empirical consequences are expected to result from the Sensate premise which states that reality is sensory; and from the Ideational premise which states that reality is super-sensory:

Consequences of Sensate premise for:

I SYSTEM OF TRUTH:

Materialism: Belief that ultimate reality is material. Emphasis on physically perceivable aspects of environment, no physical perception and an orientation to actual occurrence.

II TIME ORIENTATION:

Temporalism: Time is bounded, actions etc., occur within particular times. Emphasis on present moment. Short term attitude.

III SOCIAL RELATIONSHIPS:

Contractualism: Extensivity - Limited in activities involved.
Basis of Interaction - Agreement or bargain. **Value of parties for each other** - Party valued as object of instrumentality.
Duration - Limited in duration.

28 See page 18 above.

IV DYNAMIC DEVELOPMENT IN SONGS:

A) Lyrical Content: Over time songs will become more and more difficult to interpret. Privatization of lyrics.

B) Musical Content: Over time the texture of the music will become increasingly sensuous. This is in keeping with the Sensate tendency to welcome new physical sensations and experiences.

Consequences of Ideational premise for:

I SYSTEM OF TRUTH:

Idealism. Belief that ultimate reality is immaterial. Emphasis on mentally perceivable aspects of environment on mental perception and on general occurrences.

II TIME ORIENTATION:

Eternalism. Time is unbounded; actions occur at any time.
Timeless. Long term attitude.

III SOCIAL RELATIONSHIPS:

Familism. Extensity - Includes all life activities.
Basis of Interaction - Duty or right. Value of parties for each other- Valued for themselves, for own personal qualities. Duration - Spans lifetime.

The Sensate culture mentality would be expected to exhibit Materialism, Temporalism, and Contractualism while the Ideational culture mentality is expected to exhibit Idealism, Eternalism and Familism. The Idealistic culture mentality would be intermediary between the first two and would be comprised of elements from both; for example

Contractualism with Eternalism and Idealism; Contractualism with Eternalism and Materialism; Contractualism with Temporalism and Idealism, etc. The above scheme is presented at length and in detail below.

INDICATORS OF CULTURE MENTALITY²⁹

Indicators of the Sensate culture mentality.

Sensate premise concerning the nature of reality - Reality is sensory; beyond the reality of the sense organs there is no reality.

I System of Truth - Materialistic System of Truth

Materialism - Belief that ultimate reality is material.

If ultimate reality is material then the way of knowing reality will be through the senses, that is, through touch, (Includes kinetic sense) sight, hearing, smell and taste.

Therefore, it is expected that meanings in the songs referring to the environment, objects, the self and others will do so in terms of their specific and particular qualities, that is, in terms of their physical aspects.³⁰ This will be indicated in song content by references to:

- I (i) Sense perception of objects, environment, self or others (including individual's own physical sensation or activities).

²⁹ Because of the extensive nature of the system we will limit ourselves to developing indicators for I - System of Truth and II - Time Orientation only.

³⁰ By physical is meant what can be/is known through the sense, i.e., can be touched, heard, seen, etc.

Unit to scan: Semantics in sentence unit.

Example:

And though he'll never come back she's dressed
in black.³¹

Illustrates physical perception of other, "dressed in black".

- I (111) Physically perceivable aspects of environment, objects,
self or others.

**Unit to scan: Syntax within sentence, qualifying
adverbs, adjectives, phrases.**

Example:

"We all live in a yellow submarine".³²

Illustrates physically perceivable aspects of object, the
"yellow" submarine.

If reality is held to be sensory it follows that the songs would
have an orientation to experiences, actions or occurrences which have
in fact taken place.

Therefore, it is expected that meanings in songs which refer to
experiences, actions or occurrences will refer to these in their
specific and particular features, that is, as they are experienced
by a participating individual. This will be indicated by the use of:

- 2 (1) I (me); We (us); You (direct address)

These will be used in sentences pertaining to experiences, actions

³¹ Lennon-McCartney, "Baby's in Black" (1964) on Beatles
'65 album.

³² Lennon-McCartney, "Yellow Submarine" (1966), Revolver album.

occurrences in the sense that I, we, you, participated in the experience, action or occurrence.

Unit to scan: Syntax within sentence: I, We, You subject or object. Semantics must imply that person/s relating experience, occurrence, or action, took part in them.

Example:

I was sittin' in my kitchen, lookin' across the skies,
I thought the world was ending, I started into cry.
The wind was howling, the buildings begin to fall,
I see that mean old twister comin' just like a
cannonball. 33

Illustrates an occurrence which the speaker, I, is participating in or experiencing. She observes the effects of the cyclone.

Items I (1); I (111); and 2 (1) are taken to be indicators of the Materialistic system of Truth. 34

II Time Orientation: Temporalism

Because Sensate meanings are oriented to occurrences which are particularistic it follows that the tenses found in indicative, optative, exclamatory, and interrogative sentences will be bounded tenses. By bounded is meant that actions, events and occurrences take place at particular points in time; they are finite. Whether or not a tense is to be classified as bounded may be determined by asking the following question - At what point in time did the action, event or experience take place? If the answer may be phrased "At this point in time" .. then the tense is considered to be a bounded tense as in the following scheme:

- 3 (1) Present tense (syntax) in sense of now, is happening at known point in time (semantics).

- (iii) Past tense (syntax) in sense of completed action, has happened at known point in time (semantics).
- (v) Future tense (syntax) in sense of something to occur within specified period of time.

Unit to scan: Syntax and semantics as above.

33 "St. Louis Cyclone Blues" sung by Elzadie Robinson
Paramount, 1927.

34 The indicators, I (i), I (iii) and 2 (i) above as well as I (ii), I (iv) and 2 (ii) below are expected to obtain regardless of the type of sentence involved. That is, they are expected to apply to the following kinds of sentences: To indicative sentences indicating facts, expressing the state of the speaker, expressing propositional attitudes, and expressing judgments; to hortative sentences; to interrogative sentences; to optative sentences; to exclamatory sentences and to imperative sentences.

All are expected to refer to self, others, objects, environment or actions in terms of I (i); I (iii) or 2 (i) above and I (ii); I (iv) and 2 (ii) below.
For example, Sense perception of other is found in these types of sentences I (i) above:

Imperative: See baby in black.
Hortative: Let us see baby in black.
Optative: How I wish I could see baby in black.
Interrogative: Do you see baby in black?
Exclamatory: I see baby in black!

For example, mental perception of objects I (iii) below:

Imperative: See the world in a grain of sand.
Hortative: Let us see the world in a grain of sand.
Optative: How I wish I could see the world in a grain of sand.
Interrogative: Do you see the world in a grain of sand?
Exclamatory: I see the world in a grain of sand!

on the present above all else / b) expressing the inability to see beyond present situation.

Examples: Eat, drink and be merry for tomorrow we die.

Illustrates 3 (vii) a) focus on present moment above all else.

You know I can't sleep, I can't stop my brain,
You know it's three weeks, I'm going insane.³⁶

Illustrates 3 (vii) b) inability to see beyond present unhappy situation. Note extreme reactions, inability to sleep, frenzied feeling, "I'm going insane".

Indicators of the Ideational culture mentality.

Ideational premise concerning the nature of reality - reality is the supersensory god; it may be known through Divine Revelation.

System of Truth - Idealistic System of Truth

Idealism³⁷ is the belief that ultimate reality is immaterial.

If ultimate reality is held to be immaterial then the way of knowing reality will be through faculties of mind, through insight, inspiration, revelation and contemplation.

It is expected, therefore, that meanings in the songs referring to environment, objects the self or others will do so in terms of their immaterial aspects i.e., the general pattern or meaning thought to underlie them. This will be indicated in song content by references

36 Lennon-McCartney, "I'm so Tired" (1968), The Beatles album.

37 Not to be confused with Idealistic culture mentality which is Sorokin's mixed type of mentality having part Sensate and part Ideational elements.

to:

- 1 (ii) Mental perception of environment, objects self or others.

Unit to scan: Semantics in sentence unit.

Example: To see the world in a grain of sand
And a heaven in a wild flower.³⁸

Illustrates mental perception of objects.

- 1 (iv) Mentally perceivable aspects (idea, pattern, meaning, transcending principle behind) of environment objects, self or others.

Unit to scan: Semantics within sentence.

Example: The Fool on the hill sees the sun going down
and the eyes in his head see the world spinning
round.³⁹

Illustrates perceiving the pattern of the world. An isolated figure contemplates the illusory movement of the world.

If reality is immaterial ⁴⁰ then it follows that the songs will have an orientation to experiences, actions or occurrences, which might happen to anyone, that is, are general or universal in nature.

Therefore it is expected that meanings in songs which refer to experiences, actions or occurrences will refer to these in a generalizing fashion, that is, they will relate experiences, events or occurrences in which they have not participated. Thus they are

³⁸ William Blake, "Auguries of Innocence", E.F. Kingston ed. Poems To Remember (Toronto: J.M. Dent & Sons, 1951), p.346.

³⁹ Lennon-McCartney, "The Fool on the Hill" (1967), Magical Mystery Tour album.

⁴⁰ Immaterial refers to things which may not be perceived through the sense but must be arrived at through mental faculties.

generalizing because they include more than one person could know.

This will be indicated by the use of:

- 2 (11) She (her); He (him); They (them); It; You (in the sense of one, equivalent to he). These pronouns are used in sentences regarding experiences, actions, or occurrences in the sense that they are generally true.

Unit to scan: Syntax within sentence: Third person voice. Semantics: must imply that events are general, not particular and that anyone might participate in them.

Example: Without going out of your door
You can know all things on earth.⁴¹

Illustrates experience which is possible and in which anyone might participate. Implies knowledge transcending particular experiences.

II Time Orientation: Eternalism

Because Ideational meanings are oriented to events, actions and occurrences which might occur to anyone and which are, therefore, universalistic it follows that tenses found in indicative, optative, exclamatory, and interrogative sentences will be unbounded tenses. By this is meant that events, actions, occurrences and experiences occur at no particular point in time; they are recurring events. Whether or not a tense is to be classified as unbounded may be determined by asking the question, at what point in time did the action, event or experience take place? If the answer may be phrased

⁴¹ George Harrison, "That Inner Light", Northern Songs, Publishers (1968).

"At no particular point in time.." then the tense is considered to be an unbounded tense as in the following scheme:

- 3 (ii) Present tense (syntax)
- (iv) Past tense (syntax)
- (vi) Future tense

All used in sense of timeless, recurring experiences happening, having happened, or to happen at no designated point in time (semantics).

Unit to scan: Syntax and semantics as above.

Example of use of unbounded tense:

All the lonely people, where do they all come from?
All the lonely people, where do they all belong? 42

Illustrates interrogative sentences using unbounded tenses.

Describes a recurring phenomenon, the presence in the world of lonely people. Present tenses, "do come" and "do belong" are used in the sense of a recurring state of affairs which happens at no particular point in time. Tenses used would thus be designated as unbounded.

The Eternalistic time orientation is further revealed in its long time attitude. This follows from the fact that reality is not necessarily in the present moment but in the immaterial pattern. This long time attitude will be considered to exist in the following situations:

- 3 (viii) Sentences (of any kind) whose meanings focus on the perspective

42 Lennon-McCartney, "Eleanor Rigby" (1966), Revolver album.

in which the present situation may be seen. These explicitly express the ability to see beyond the present situation.

Unit to Scan: Semantics.

They will consist of statements: c) expressing concern with the larger perspective within which the present moment fits / d) expressing the ability to transcend present difficulties.

Examples: Try to see you're only very small and life goes on within you and without you. ⁴³

Illustrates 3 (viii) c) concern for larger perspective within which present moment fits.

When I find myself in times of trouble
Mother Mary comes to me speaking words of
wisdom, let it be. ⁴⁴

Illustrates 3 (viii) d) ability through faith to transcend present difficulties.

QUANTIFICATION OF INDICATORS OF CULTURE MENTALITY

Since the total system of indicators of culture mentality was too extensive to develop here it was decided to concentrate on System of Truth and Time orientation. A series of indicators were developed (Items 1, 2, 3 above). Items 1, 2, and 3 will be quantified by use of three indices: 1) Index for degree Sensuality (1 (i), (ii), (iii) and (iv) above).
2) Index for Degree Participation (2 (i), (ii) above).

⁴³ George Harrison, "Within you Without You" (1967), Sergeant Pepper album.

⁴⁴ Lennon-McCartney, "Let it be" (1970), Let it be album.

3) Index for Degree Temporalism (3 (1), (11), (111), (1v), (v), (vi) above). 45

Index 1) Degree Sensuality:

Arrived at by determining proportion Sensate references (as in 1 (1); (111)) to Ideational references (as in 1 (11), (1v)). Therefore, Degree Sensuality =

$$\frac{1(1) + 1(111)}{1(1) + 1(11) + 1(111) + 1(1v)} \times 100 = \text{Percentage}$$

The percentage so computed will locate a given song on a continuum for degree sensuality interpreted and arranged as follows:

	Pure Idea- tion- al					Idea- list- ic					Pure Sen- sate
C.M.S. Score	0	1	2	3	4	5	6	7	8	9	10
Degree Sensu- ality	0%	10%	20%	30%	40%	50%	60%	70%	80%	90%	100%

The score as derived from the continuum places a song into a culture mentality with respect to the quality examined. For example, a song with a score of 30% for degree Sensuality would receive a score of 3 and would be placed in the Ideational culture mentality with respect to this quality.

45 Items 3 (vii), 3 (viii) were omitted.

Index 2) Degree Participation:

Degree participation is measured by:

$$\frac{2(1)}{2(1) + 2(11)} \times 100 = \text{Percentage}$$

Percentage may be interpreted according to its location on the following continuum:

	Pure Idea- tion- al			Ideal- ist- ic			Pure Sen- sate				
C.M.S. Score 2)	0	1	2	3	4	5	6	7	8	9	10
Degree Partic- ipation	0%	10%	20%	30%	40%	50%	60%	70%	80%	90%	100%

Index 3) Degree Temporalism:

Measured by number bounded to unbounded tenses. Thus degree temporalism =

$$\frac{3(1) + 3(111) + 3(v)}{3(1) + 3(11) + 3(111) + 3(1v) + 3(v) + 3(v1)} \times 100 = \text{Percentage}$$

C.M.S. Culture Mentality Score.

This percentage may be interpreted according to the following continuum:

	Pure Idea- tion- al				Pure Ideal- istic				Pure Sen- sate		
C.M.S. Score 3)	0	1	2	3	4	5	6	7	8	9	10
Degree Tempor- alism	0%	10%	20%	30%	40%	50%	60%	70%	80%	90%	100%

Gross Index of Culture Mentality:

From the three Culture Mentality Scores (C.M.S.) developed above we may calculate a gross index of culture mentality which will be computed as follows:

Gross index of culture mentality (G.I.C.M.) =

C.M.S. Score 1) (Degree Sensu- ality: Index 1) 0 - 10)	C.M.S. Score 2) (Degree Partic- ipation: Index 2) 0 - 10)	C.M.S. Score 3) (Degree Tempor- alism: Index 3) 0 - 10)
--------------------------------------------------------------------------	-----------------------------------------------------------------------------	---------------------------------------------------------------------------

= Score between 0 - 30, gross index of culture mentality (G.I.C.M.).

Interpretation of Gross Index of Culture Mentality (G.I.C.M.)

- 0 - 12 inclusive indicates Ideational culture mentality.
- 13 - 17 inclusive indicates Idealistic culture mentality.
- 18 - 30 inclusive indicates Sensate culture mentality.

Application:

The Scoring system was applied to two songs of the Beatles (the first and last on the lists) to test applicability of the indicators of culture mentality and the practicability of the quantification scheme. Two examples will be given here using the indicators and quantification scheme.

Example 1:

Love Me Do ⁴⁶

- 1 Love, love me do,
- 2 You know I love you.
- 3 I'll always be true
- 4 so please love me do, who ho love me do.
- 5 Love, love me do,
- 6 You know I love you.
- 7 I'll always be true
- 8 so please love me do, who ho love me do.
- 9 Someone to love, somebody new.
- 10 Someone to love, someone like you.

Index 1) Degree Sensuality: Not applicable.

Index 2) Degree Participation:

- | | | |
|--------------------------------------------------|---|---|
| Line 1 rated 2(1) you, understood direct address | = | 1 |
| Line 2 rated 2(1) you, direct address | = | 1 |
| rated 2(1) I, participating | = | 1 |
| Line 3 rated 2(1) I, participant | = | 1 |
| Line 4 rated 2(1) you, understood direct address | = | 1 |
| subject of verb, love. | | |

46 Lennon-McCartney, "Love Me Do" (1963), The Early Beatles album.

rated 2(1) You, understood direct address = 1
 subject of verb, love.

Lines 5 - 8 not rated as exact repetition of lines 1 - 4.

Lines 9 - 10 verb excluded, therefore not rated, no subject
 or predicate.

Totals 2(1) + 2(11) = 6 (2(1)) = 6

Degree Participation = $\frac{2(1)}{2(1) + 2(11)} \times 100$

= $\frac{6}{6 + 0}$

= $\frac{6}{6} \times 100$

= 100%

Culture mentality score for index 2) Degree Participation would
 be 10. 47

Index 3) Degree Temporalism:

Line 1 rated 3(1) bounded present meaning love me now = 1

Line 2 rated 3(1) bounded present meaning you know now = 1

Line 2 rated 3(1) bounded tense in present meaning I
 love you now = 1

Line 3 rated 3(vi) unbounded future meaning I will love
 you at no particular time in the future = 1

Line 4 rated 3(1) bounded present meaning love me now
 "so please, love me do" = 1

rated 3(1) bounded present meaning love me now

47 See p.43 above.

"who ho love me do" = 1

Lines 5 - 8 not rated as exact repetition of lines 1 - 4.

Lines 9 - 10 not rateable as no verbs.

$$\begin{aligned} \text{Totals } 3(1) + 3(11) + 3(v) &= 5(3(1)) = 5 \\ 3(1) + 3(11) + 3(111) + 3(1v) + 3(v) + 3(v1) &= \\ 5(3(1)) + 1(3(v1)) &= 6 \end{aligned}$$

Degree Temporalism =

$$\frac{3(1) + 3(11) + 3(v)}{3(1) + 3(11) + 3(111) + 3(1v) + 3(v) + 3(v1)} \times 100$$

$$= \frac{5 + 0 + 0}{5 + 0 + 0 + 0 + 0 + 1}$$

$$= \frac{5}{6} \times 100 = 83\%$$

Culture mentality score for Index 3) Degree Temporalism would be 8.3. ⁴⁸

$$\text{G. I. C. M.} = \begin{array}{c} \text{C.M.S.} \\ \text{Score} \\ \text{Index 1)} \end{array} + \begin{array}{c} \text{C.M.S.} \\ \text{Score} \\ \text{Index 2)} \end{array} + \begin{array}{c} \text{C.M.S.} \\ \text{Score} \\ \text{Index 3)} \end{array}$$

$$\text{G. I. C. M.} = 10 + 8.3 = 18.3$$

Summary: "Love Me Do" scores highly Sensate in two qualities measured, having a total score of 18.3 out of possible score of 20.

⁴⁸ See p.43 above.

Example 2:**For You Blue ⁴⁹**

- 1 Because you're sweet and lovely girl I love you
- 2 Because you're sweet and lovely girl it's true.
- 3 I love you more than ever, girl, I do.
- 4 I want you in the morning girl, I love you.
- 5 I want you at the moment I feel blue.
- 6 I'm living every moment, girl, for you.
Go, Johnny, go. (Spoken)
Elmore James got nothing on this baby. (Spoken)
- 7 I loved you from the moment I saw you.
- 8 You looked at me that's all you had to do.
- 9 I feel it now I hope you feel it too.

Index 1) Degree Sensuality: Not applicable.

Index 2) Degree Participation:

Line 1 rated 2(1) "you're" you, direct address	= 1
rated 2(1) I "I love you" participant	= 1
Line 2 rated 2(1) you "you're" direct address	= 1
rated 2(1) it "its" general situation, non participant.	= 1
Line 3 rated 2(1), I and 2(1), I.	= 2
Line 4 rated 2(1), I and 2(1), I.	= 2
Line 5 rated 2(1), I and 2(1), I.	= 2
Line 6 rated 2(1), I.	= 1
Line 7 rated 2(1) I and 2(1), I.	= 2
Line 8 rated 2(1) you, direct address and 2(1) you, direct address.	= 2
Line 9 rated 2(1), I; 2(1) I; 2(1), you.	= 3

49 George Harrison, "For You Blue" (1970), Let it be album.

Totals = 17(2(i)); 1 (2(ii)).

$$\begin{aligned}
 \text{Degree participation} &= \frac{2(i)}{2(i) + 2(ii)} \times 100 \\
 &= \frac{17}{17 + 1} \\
 &= \frac{17}{18} \times 100 \\
 &= 95\%
 \end{aligned}$$

Culture mentality score for Index 2) Degree Participation would be 9.5.

Index 3) Degree Temporalism:

Line 1 rated 3(i) are ("you're") and 3(i) ("love")	= 2
Line 2 rated 3(i) bounded tense, "you are", 3(ii)	
unbounded tense "it's true".	= 1
	= 1
Line 3 rated 3(i), love, bounded present and do,	
bounded present, 3(i)	= 1
Line 4 rated 3(ii) "want", unbounded present	= 1
and 3(i) "love", bounded present	= 1
Line 5 rated 3(ii) "want" and "feel" unbounded	
present tenses	= 2
Line 6 rated 3(ii) "living" unbounded present	= 1
Line 7 rated (3(iii) "loved", "saw" bounded pasts	= 2
Line 8 rated 3(iii) "looked", "had" bounded pasts	= 2
Line 9 rated 3(i) "feel", "hope" bounded presents	= 2

Totals: 3(i) = 9; 3(ii) = 4; 3(iii) = 4.

Degree Temporalism =

$$\begin{aligned}
 & \frac{3(i) + 3(iii) + 3(v)}{3(i) + 3(ii) + 3(iii) + 3(iv) + 3(v) + 3(vi)} \times 100 \\
 &= \frac{9 + 4 + 0}{9 + 4 + 4 + 0 + 0 + 0} \times 100 \\
 &= \frac{13}{17} \times 100 = 76\%
 \end{aligned}$$

Culture mentality score for Index 3) Degree Temporalism would be 7.6%.

$$\begin{array}{rclclcl}
 \text{G. I. C. M.} & = & \text{C.M.S.} & & \text{C.M.S.} & & \text{C.M.S.} \\
 & & \text{Score} & & \text{Score} & & \text{Score} \\
 & & \text{Index 1)} & + & \text{Index 2)} & + & \text{Index 3)}
 \end{array}$$

$$\text{G.I.C.M.} = 9.5 + 7.6 = 17.1 \text{ out of a possible 20.}$$

Summary: "For You Blue" scores highly Sensate in the two qualities measured, having a total score of 17.1 out of a possible score of 20.

The preceding analysis brings out the point that for the songs to undergo a change in culture mentality whenever they had already scored highly Sensate they would necessarily move toward the other end of the continuum. Thus there is a ceiling effect in operation; if songs are high in any one culture mentality type at one point in time the only way for a change in culture mentality to be observed would be for a shift to occur to the other types. Songs already scored close to pure Sensate could not become more appreciably more

Sensate in character.

As the two songs analyzed above, Examples 1 and 2 both demonstrated the Sensate culture mentality a similar analysis was carried out on material recognized as Ideational in culture mentality. An analysis of "Now let every tongue adore thee" from Bach's Cantata 140 "wacht Auf..." was undertaken. The song scored on all three indices and received a G.I.C.M. of 8. This placed it well within the Ideational G.I.C.M. score range 0 - 12. Thus the scoring system and the indicators are capable of indicating both Sensate and Ideational types of culture mentality.

To recapitulate, while the present study recognizes at least three major streams in rock music it undertakes analysis of the premises underlying the meanings of the songs of only one group within the country stream of rock. Therefore conclusions reached here must be taken as suggestive; the thesis is a case in point of one group in one stream. The thesis focuses on an analysis of the output of Beatle songs 1963 - 70 with particular interest in testing for the absence or presence of the Sensate culture mentality. Indicators to test for this culture mentality and a scheme for quantifying culture mentality is outlined in detail in the present chapter. Chapter 11 answers the question posed in Chapter 1: What things are indicators of the Sensate culture mentality in rock music? 50

50 See p.17 above.

CHAPTER III

ANALYSIS

This thesis examines rock in its cultural rather than in its social aspects. A cultural study of rock would logically include examination of rock's norms and values as well as its meanings. However, we have concentrated on the problem of meaning and more specifically on the premises underlying meaning. To Sorokin's thinking it was the basic premises of a culture that were its integrating force. For him these premises make sense out of what does not make sense in any other way. Thus identification of the major premises underlying rock will make clear what is otherwise blurred, will help us to understand what would not otherwise be understood.

It was decided to concentrate on what to Sorokin was the most important premise of a culture, the premise having to do with the nature of reality. To determine what premises concerning the nature of reality underlay rock we developed indicators of culture mentality.¹ A quantification method allowed us to score rock songs and place them in one of the three types of culture mentality. A decision was made to apply the measuring device to one of the groups in the country stream of rock music, namely the Beatles.² Because the application involves one group only, generalizations cannot be made

1 See Chapter II, 31 - 40.

2 See Chapter II, page 28.

about all of rock music. This is a serious limitation of the present thesis.

A stratified sample of size 67 (population = 175) was drawn from the total output of songs the Beatles recorded together. To capture shifts which may have occurred from year to year, songs were taken from each of the 8 years in which the Beatles produced records together. Since some years had greater output than others and since some had smaller output than other years it was decided to sample proportionately so that each year received its representative percentage of songs. Thus, if there were 10 songs produced in year A and 20 songs produced in year B then twice as many songs would be sampled from year B than from year A.

The procedure used for sampling was carried out as described below. By dividing the total number of songs into the number of songs produced for each year the percentage the year represented in terms of the total output of the songs was calculated. Thus, in 1963 twelve songs were produced. This represents 7% of the total output of songs.³ Sample size was to be 67. Seven percent of 67 = 5. Therefore, 5 songs were to be sampled from 1963.⁴ This sampling procedure was applied to the remaining years, 1964 - 1970, inclusive. A list giving the song titles used in the sample, the records the sample songs are found on together with the source from which the lyrics

3 Note: Songs without words were omitted from the present sample for obvious reasons.

4 Songs were compiled from Beatle records and arranged according to year.

were taken is found in Appendix B.

Once the titles of the songs were selected they were analyzed and scored on the three indices used to determine culture mentality; Index 1) Degree Sensuality; Index 2) Degree Participation and Index 3) Degree Temporalism.⁵ The three indices were added to give G.I.C.M. After G.I.C.M. was calculated then each song could be placed into its appropriate culture mentality type. This was done according to the following scheme:

<u>G.I.C.M.</u>		<u>Type of Mentality</u>
0 - 12	indicates	Ideational Culture Mentality
13 - 17	indicates	Idealistic Culture Mentality
18 - 30	indicates	Sensate Culture Mentality

It was then possible to construct the following table:

Table 3

SONGS OF THE BEATLES BY TYPE OF
CULTURE MENTALITY,⁶ 1963-70.

<u>Years</u>	<u>Ideational</u>	<u>Idealistic</u>	<u>Sensate</u>
1963	20% (1)	-	80% (4) (5)
1964	-	-	100% (9) (9)

⁵ See Chapter II, page 31 ff.

⁶ Culture mentality as measured by Index 1, 2 and 3. As 2/3 of the songs scored on two indices and the other 1/3 scored on all three, a modified scheme was used, as follows, for songs scoring on only two:

0 - 8 = Ideational
9 - 11 = Idealistic
12 - 20 = Sensate.

<u>Years</u>	<u>Ideational</u>	<u>Idealistic</u>	<u>Sensate</u>	
1965	-	12% (1)	88%	(7) (8)
1966	22% (2)	33% (3)	45%	(4) (9)
1967	45% (4)	-	55%	(5) (9)
1968	6% (1)	-	94%	(16) (17)
1969	-	-	100%	(6) (6)
1970	25% (1)	-	75%	(3) (4)
<hr/> Totals	(9)	(4)	(54)	(67)

We started out with the major hypothesis that rock music exhibited a predominantly Sensate culture mentality.⁷ Later on it was found necessary to narrow this to: The rock music of the Beatles, which exemplifies rock music, exhibits a predominantly Sensate culture mentality.⁸ The data gathered in this thesis and summarized in Table 3 tends to confirm the major hypothesis. Therefore, in most of the years studied, that is, in 1963, 1964, 1965, 1968, 1969, and 1970 the songs of the Beatles do demonstrate a predominantly Sensate mentality; between 75% - 100% of the songs contain evidence of the Sensate premise which regards reality as material. It is significant to note that the Ideational and Idealistic culture mentalities do not entirely disappear. This is in keeping with Sorokin's notion of three great cultural

7 Chapter I, page 19.

8 Chapter II, page 28.

supersystems which keep recurring throughout the ages.

The years which tend to refute the hypothesis are 1966 and 1967. A careful consideration of this period and its implications for the validity of the measuring instrument seems warranted. It is necessary to examine the songs of 1966 and 1967 in terms of the songs preceeding and the songs following them. We will trace musical changes in the songs as an independent measure of the shift in culture mentality revealed in Table 3.

The early songs of the Beatles (1963 - July, 1965) may be characterized as homophonic in structure.⁹ The base line follows the melody line; it is suggested by the melody. This type of harmonic structure derives from the country influence on the Beatles, of Elvis Presley and Jerry Lee Lewis.

The blues influence may be found in musical form and in characteristic blending. Songs follow the 12 bar sequence (3 groups of 4 bars each) but with the difference that the harmonies are more complex than just the usual three chord changes. Blending is imprecise; voices come out of the music; instruments are not softened to give voice ascendancy. In blues the voice is treated as another instrument in the band. The music has the heavy afterbeat. Lyrics and music are straight forward and highly sensate.

One of the reasons for simplicity in the early Beatle songs

⁹ These songs are found on the following albums: The Early Beatles (1963); The Beatles Second Album (1963); Meet the Beatles (1964); Beatles '65 (1964); Something New (1964); Beatles VI (1965); and Help! (1965). All are distributed by Capitol.

lies in the limited musical skills of the groups. Imprecisions above that required by musical style are shown in both harmonica and guitar work of the early songs. Beginning in 1965 some musical mastery begins to be heard as greater and greater control of musical material is evidenced. Generally then, the music as a separate indicator matches up with the Sensate qualities of the lyrics of these songs. Music is loud, fast, simple but dynamic. Simplicity and sensuality seem to be the keynotes of songs of 1963-5.

With the albums, Rubber Soul (1965); Yesterday and Today (1966); and Revolver (1966) we come upon a transitional phase. Musically they begin to develop; clarity is achieved and they begin using counterpoint. On Revolver is found a greater range of instrumentation; "For No One" has harpsichord, French horn, and a string quartet. In 1967 development into polyphonic music meets its full culmination in Sergeant Pepper's Lonely Heart's Club Band and in Magical Mystery Tour. Counter melodies run through the music independently of the main melody line. These two albums were original of their kind; on them were the most complex songs the Beatles produced. Accompanying the musical change was the lyrical change chronicled by Table 3; new premises were introduced into the lyrics in 1966-7. Changes in lyrics are found in the music as well; this leads us to trust more in the efficiency of the measuring device.

A number of things explain the shift that occurred in 1966-7. Behind the change may be found the Sensate culture mentality's desire

for more and more experience.¹⁰ Desire for new experiences led to experimentation with different sound combinations; sounds were layered on top of each other. The desire led as well to dabbling in Eastern transcendental meditation. In September, 1966 George Harrison went to India and began to develop an interest in Eastern religion.¹¹ In 1967 all four Beatles attended a session with the Maharishi in Bangor, Wales. Finally, in February, 1968 the Beatles visited India to attend further sessions with the Maharishi. The Maharishi's philosophy taught that life consisted of spiritual as well as materialistic values. The Maharishi promised that:

...beyond thought and matter there is an absolute unity which is the basis of all creation. At its ultimate level this constitutes truth, light, and joy.¹²

The ideas are close to Sorokin's Ideational premise concerning the nature of reality; reality exists in a supersensory god. Ideational premises of 1966 and 1967 are the direct result of the Beatles' introduction to and absorption of the Ideational philosophy of the Maharishi. Logically, the premises are not offshoots of Sensate premises found in the early songs and therefore it is significant that the Ideational premises came to the songs of the Beatles from a source

10 Simmons and Winograd herald the search for new experiences in It's Happening: A Portrait of the Youth Scene Today (California: Marc Laird Publications, 1966), Chapter 2.

11 Hunter Davies, The Beatles: The Authorized Biography (London, England: A Mayflower Paperback, 1968, 1969), p. 246-7.

12 Julius Fast, The Beatles: The Real Story (New York: Berkley Medallion Books, 1968), p.193.

outside of their usual Western context.

We have shown that 1966 and 1967 represent a point of departure for the songs of the Beatles. But still another shift was to come. By 1968 after their Indian sojourn the Beatles became disillusioned with the Maharishi:

We made a mistake, the Maharishi is human. For a while we thought he wasn't. We believe in meditation but not the Maharishi and his scene. We're finished with that bit of it.¹³

In 1968 lyrics of the songs return to their former high Sensate levels; the music loses its lavish touches heard in "Magical Mystery Tour",¹⁴ "All You Need is Love",¹⁴ and in "A Day in the Life"¹⁵. In the first place they had reached a peak in 1967; they had gone as far as they could go and still retain their characteristic rock sound. Further development into polyphony would have created music similar to that of Emerson, Lake and Palmer;¹⁶ Emerson et al. play classical music with a rock beat and in a rock performing style. Possibly a reaction against the excesses of 1967 was setting in. One thing is certain; the Beatles double album, *The Beatles* (1968) returns to earlier simplicity:

That's what we want to get back to --- simplicity.
You can't have anything simpler, yet more meaningful
than love, 'love me - do'.¹⁷

13 John Lennon quoted in Alan Aldridge, The Beatles Illustrated Lyrics (London: McDonald Unit 75, 1969), p.108.

14 On Magical Mystery Tour album (1967).

15 On Sergeant Pepper's Lonely Heart's Club Band album (1967).

16 Hear Emerson, Lake and Palmer (1971), Cotillion Records.

17 Paul McCartney quoted in Aldridge, p.92.

The music of 1968-70 is much closer to the early music of 1963-5 than to the music of 1966-7. In 1968- the Beatles return to homophony and the sound of hard rock. A similar reaction seems to have hit other major figures in rock at about the same time; the Rolling Stones followed up Their Satanic Majesties Request with a simple rock album, Beggar's Banquet; Dylan came out with the comparatively simple and quiet John Wesley Harding. In England Bill Haley and the Comets gave a series of rock 'n roll concerts; Buddy Holly's records were re-released. 1968 seems to have been a year of returning to the roots.

In conclusion, changes observed in culture mentality measured by the Gross Index of Culture Mentality matches changes observed in the music. Evidence, both musical and lyrical points to a cyclic pattern of change which would correspond to the pattern A - B - A₁.¹⁸ Other evidence supports the conclusion that the Beatles songs, with the exception of 1966-7 do indeed exhibit a predominantly Sensate culture mentality.

The method used in calculating culture mentality is admittedly gross; its purpose is to identify trends so that periods of significant change may be recognized. An advantage of the measuring device is that it may be applied to content over time. Carey (1966) met difficulties when he tried to apply Horton's scheme (1954) to new

¹⁸ "A" would correspond to 1963-5, "B" to 1966-7, and "A₁" to 1968-70.

data. He found that from 30%-40% of the songs in his new sample could not be classified according to Horton's scheme.¹⁹ Yet content analyses of the cultural aspects of popular songs must be conducted to cover long periods of time. Had we chosen 1967 as the year to examine the songs of the Beatles we would have been seriously misled; transitional characteristics would have been given more weight than they deserved. Sorokin's studies of culture covered many centuries; the study of sculpture and painting spanned eleven centuries;²⁰ the study of scientific inventions and discoveries covered nineteen centuries.²¹ Implications for the study of the cultural aspects of popular song are that it should encompass long time periods. When one talks of culture a hundred years is a short time.

Evidence shows that cultural change, as opposed to social change is a slow process.²² The Malecite and Micmac Indians of New Brunswick and Nova Scotia despite many pressures placed on them to adopt white economic means of subsistence continued to live for some centuries the wandering life characteristic of Algonkian tribes.²³ Similarly Joseph Mitchell traces the history of the Mohawk band on Caughnawaga

19 James T. Carey, "Changing Courtship Patterns in the Popular Song", American Journal of Sociology, Vol.74 (May 1969), p.123.

20 See page 11.

21 See page 15.

22 Jack Ferguson, "Eskimos in a Satellite Society", Jean L. Elliott edited, Native Peoples (Scarborough, Ontario: Prentice-Hall of Canada Ltd., 1971), p.18.

23 E. Palmer Patterson II, The Canadian Indian: A History Since 1500 (Don Mills, Ontario: Collier MacMillan, Canada, Ltd., 1972), p.115-8.

Reservation near Montreal.²⁴ He shows how cultural values that emphasized bravery and a life of travel were retained by the Mohawk men; they rejected agriculture in favour of work that entailed traveling, qualities of bravery, daring, and endurance. This attracted them first into the fur trade and later into work in high steel.

Cultural processes, therefore, as they are cumulative and non-repetitive warrant long range studies. Sorekin's logico-meaningful approach employed here is well suited to the study of cultural processes. Vogt finds that Sorekin's approach is the best one for studying cultural change:

...central value orientations found in the cultural dimension of a society comprise a crucial guideline for the directions of change.²⁵

The method used in this thesis could prove fruitful in examining cultural change.

²⁴ Joseph Mitchell, "The Mohawks in High Steel", in Edmund Wilson, Apologies to the Iroquois (New York: Vintage Books, 1959, 1960), p. 3-36.

²⁵ Evon Z. Vogt, "On the Concepts of Structure and Process in Cultural Anthropology", The American Anthropologist, Vol. 62, No.1 (February, 1960), p.25.

CHAPTER IV

CONCLUSION

We began this thesis by recognizing two related yet separable systems, cultural systems and social systems. A cultural system was defined as a configuration of values, meanings, and norms which are historically unique. It was stated that the central premises of a culture concern four things: 1) the nature of reality; 2) the nature of needs and ends to be satisfied; 3) the extent to which the needs and ends are to be satisfied; 4) the methods of satisfaction.¹ For purposes of this thesis it was decided to limit ourselves to the premise concerning the nature of reality. We did this because the scope encompassed by all four was far too broad and because Sorokin himself laid greatest importance on the premise concerning the nature of reality.

In Appendix A we showed how the logico-meaningful approach of examining basic premises proved useful in studying empirical social behavior of cargo cults in Melanesia. In Chapters II and III much space was devoted to developing and applying a method by which the three basic premises concerning the nature of reality and their three attendant culture mentalities could be analyzed. It was suggested that being able to identify the premise underlying rock would help focus our study on phenomena which are most relevant to rock. Now it is in order to show what implications determining culture mentality has for conducting further research. In the

¹ Chapter I, p. 6.

rest of this chapter we plan to show what can be done with information obtained by using the approaches and methods outlined in Chapters I and II. Thus we will attempt to examine what implications the Sensate premise has for rock as part of a larger cultural and a larger social system. Our discussion will follow René Guénon's analysis found in The Crisis of the Modern World.²

Guénon begins his book by stating that we are now entering a Kali-Yuga or dark age, a period in which primordial spirituality becomes more and more obscured.³ The rise of the "modern crisis" began with the opening of the fourteenth century (also identified by Sorokin as the time of the rise of the Sensate cultural wave). For Guénon the crisis culminates in the term, humanism, a term which summarizes the programme of Western civilization. Humanism has lowered the stature of modern man so that stage by stage he has sunk to the level of the lowest elements aiming:

...at little more than satisfying the needs inherent in the material side of his nature, an aim which is, in any case quite illusory, as it continually creates more artificial wants than it can ever hope to satisfy.⁴

2 The ideas expressed here are not original but are taken from Guénon's brilliant work, The Crisis of the Modern World, in which the author actually demonstrates the cultural and social implications of the Sensate and Ideational premises.

3 René Guénon, The Crisis of the Modern World, trans. by Marco Pallis and Richard Nicholson (London: Luzac and Company Ltd., 1962), Ch. 1.

4 Ibid., p.11.

While we may not subscribe to Guenon's terms of reference, nevertheless, the humanism he describes above can readily be found in rock. We will discuss his notion of the lowered stature of modern man, the emphasis on the material needs of man and the creation of more and more wants.

Pop culture defines man as a receiver of stimuli; his environment as sensory patterns to be enjoyed rather than interpreted (literature and philosophy are irrelevant) or acted upon (politics is irrelevant).⁵

If man is a physical being then his physical appearance becomes important; external show in dress gains significance. This results in an emphasis on the physical aspects of heroes and of the rock star (as a culture hero).⁶ Exploitation of the physical appearance of stars is evident in many cases; the Beatles, Jim Morrison of the Doors, Brian Jones of the Rolling Stones, Fabian.⁷ In addition, performing style impresses the audience with the sheer physical vibrancy of the rock performer; the passionate manner began with Elvis Presley's gyrations and has dominated rock performances through the last generation and a half; through Jerry Lee Lewis, Little Richard, Janis Joplin, Jimi Hendrix, the Who and Rod Stewart to name but a few.

When Guenon makes his case for the lowered stature of man in the modern world he strikes a chord which sets up echoes in the writings of

⁵ Ellen Willis, "The Sound of Bob Dylan" Commentary, Vol. 44, No.5 (November, 1967), p.78.

⁶ Orrin Klapp, Heroes, Villains and Fools: The Changing American Character (Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1962), p.103.

⁷ Fabian once stated that, "Maybe I would never have made it if I could sing". Arnold Shaw, The Rock Revolution, p.61.

others. We may see this lowered stature by looking first to popular heroes and then to heroes depicted in literature and drama.

A culture's heroes are important in at least two ways:

1) as a model for people to try to imitate and 2) as a kind of photograph of what they have been doing.⁸ Lowenthal's study of biographies found in popular magazines shows that whereas people in biographies of 1922 came from areas of politics, science, and industry, those in biographies of 1941 were figures belonging to the entertainment world.⁹ Moreover, the later biographies tended to emphasize mundane aspects of the hero's life; his home and social life, hobbies, and food preferences. Everything about the hero was spoken of in superlatives thus implying that if everything was unique then nothing was. By making the reader feel part of the hero's world he was reassured that he need not strive to emulate his hero. Interviews with rock stars and accounts of them reveal the same mundane and trivial aspects of the star's life as found in Lowenthal's biographies; Bob Dylan's pettiness in his love affairs, Bobby Sherman's favourite colour.¹⁰ Nothing suggests that outstanding qualities allowed them to achieve eminence or to keep their enterprises flourishing; luck plays a major role in accounting for success.

8 Klapp, p.8.

9 Leo Lowenthal, "The Triumph of Mass Idols", in Literature, Popular Culture and Society (Palo Alto, California: Pacific Books, 1961, 1968).

10 See Bobby Sherman Song Special, Song Hits (Autumn, 1971 or Scaduto's "Bob Dylan and the Girl he lost" The Sunday News Magazine (March 26, 1972).

As a whole, rock stars follow trends observed in other popular heroes and are lacking in qualities of nobility, saintliness, honesty and integrity.¹¹ In literature and drama there has been a trend to depicting the ordinary and the petty man; T.S. Eliot's *Prufrock*, Sinclair Lewis's *Babbitt*; Arthur Miller's *Willie Loman*; Samuel Beckett's *Estrogen*. Further than this there has been a movement toward pathological types as in Nathaniel West's *Miss Lonelyhearts*; Elmer Gantry or in the children of William Golding's Lord of the Flies.

Thus we can see a tendency toward the depiction not of just average heroes but at times of what Klapp calls "Downright bad ones".¹² Lately rock stars have been noted for their excesses. While the subculture of the musician has been linked to the drug subculture in the past, yet drug arrests and alleged moral irregularities have typically damaged the popularity of rock stars.¹³ This is no longer so; rock stars are expected to be part of the drug scene. A typical behavior becomes typical behavior for the rock star. Thus Brian Jones appeared before a friend's door early one morning, blood running from a gash, suffered when his girlfriend shattered a bottle over his head. When the friend remonstrated with him, Jones replied: "Well, what do you expect of a pop star?"¹⁴ Thus the Small Faces released

11 Klapp, p.125.

12 Klapp, p.131.

13 Jerry Lee Lewis's popularity waned after he married his thirteen year old cousin.

14 Robert Somma edited, No One Waved Goodbye: A Casualty Report on Rock and Roll (New York: *Fusion Magazine*, 1971), p.74.

A NOD is as Good as a Wink to a Blind Horse¹⁵ with a poster collage including photographs of the group's sexual activities. Whereas the poster would have met with condemnation at an earlier time, now, it is not only accepted but almost expected. Superstars are expected to be slightly depraved and are pressed to project a freaky image:

Kids come to these places to see you dressed freaky.
They want to see you like that. If you wore what they
were, they'd just walk out on you.¹⁶

Recently rock audiences have been exhibiting the pathological characteristics of their heroes. The rock concert at Altamont proved to be a nightmare of brutality; people were beaten senselessly throughout the day of the free concert. Unlike Woodstock thousands of people stood by and passively watched the beatings even though they were strong enough in numbers to stop them.¹⁷ Part of Graham's reason for closing the Fillmore West and the Fillmore East was the "ugly" behavior of the audiences who came to his shows:

But I'm relieved to know that next Saturday night I won't
be around to hear people fighting and screaming out there.
It's just the whole scene, man. It was sweet once. Now
it's just damned hard.¹⁸

15 Warner Brothers Records, 1972.

16 Jerry Edmonton of Steppenwolf quoted in Chris Hadenfield, Rock '70 (New York: Pyramid Books, 1970), p.101.

17 See Jonathan Eisen edited, Altamont: Death of Innocence in the Woodstock Nation (New York: Avon Books, 1970).

18 Betty Lee, "History at the Fillmore; how a rock palace dies", The Globe and Mail, July 1971, p.22.

For Guénon the emphasis on man's physical nature created artificial needs which could never be satisfied. Indeed, the economy depends for its stability not only on "uninterrupted mass consumption but on consumption on a steadily expanding scale".¹⁹ Thus we manufacture throw-away paper plates and cups, disposable diapers and even throw-away mouse traps. The society becomes consumer and consumption oriented. Music becomes a commodity, like any other, which is meant to be consumed. This consumption orientation may be observed in rock in the type of listening the audiences exhibit and in the big business aspects of rock. Adorno suggests that a new type of commodity listening has become prevalent; it dispenses with any effort on the part of the listener to grasp the sense of the music.²⁰ Today music is not listened to so much as absorbed; after the first hour of a rock concert most of the audience may be high or stoned. The audience is involved in a sensual experience primarily; the rock concert allows them to engage in the art of sensuous consumption.²¹ The rock artist together with artists in the field of "serious" music is forced into selling a product.²² Indeed rock music seems to be

19 T.R. Fyvel, The Insecure Offenders. Rebellious Youth in the Welfare State (Revised edition; Harmondsworth, Middlesex: Penguin Books in Association with Chatto and Windus, 1961, 1963), p.116.

20 T.W. Adorno, "A Social Critique of Radio Music", The Kenyon Review, Vol. 7, No.2. (Spring, 1945), p.311.

21 H. Stewart Hughes, "Mass Culture and Social Criticism", in Culture for the Millions? Mass Media in Modern Society, ed. by N.Jacobs, (Princeton, New Jersey: DeVan Nostrand Co. Inc., 1959), p.142.

22 Roger Sessions, The Musical Experience of Composer, Performer, Listener (New York: Atheneum, 1968, 1950), p.87.

dominated by commercial concerns.²³ In Sorokin's terms of reference this commercialism identifies rock as a dying Sensate art:

It is an art of professional artists catering to their patrons and to a passive public and, at its overripe stage, to the demands of the market and the various commercial dealers in art.²⁴

Rock as a whole fits in with Sorokin's depiction of dying Sensate art. A culture grows both qualitatively and quantitatively. Rock shows evidence of having exhausted its qualitative possibilities. A writer in Changes observes that at the present time we are being swamped with a grotesque sexuality in concert. But, he argues, the real decadence of rock lies not in the posturings of its Mick Jagers, Johnny Winters or Alice Coopers, but in its lack of creativity.²⁵ Quantitative growth rather than qualitative growth is endemic. Such growth is an ominous sign for the future of rock for:

Essentially quantitative growth is typical also of the "post-creative" or decadent period of systems which have exhausted their creative potentialities.²⁶

Perhaps the next decade will see the demise of rock as we know it.

Thus, for Sorokin and Guénon Western civilization is a material-

23 See Sparks (1971); Batten (1971); Shearer (1971); Beers (1972); and Bennett (1971) for statements on commercialism in rock.

24 P.A. Sorokin, "Three Basic Trends of Our Time", in The Basic Trends of Our Times. (New Haven Conn. - College and University Press, 1964)

24 P.A. Sorokin, "Three Basic Trends of Our Time", in The Basic Trends of Our Times. (New Haven Conn. - College and University Press, 1964), p.22.
January, 1971.

26 Sorokin, Society Culture and Personality, p.588.

istic one:

It seems that nothing exists for modern man other than what can be seen and touched; or at least, even if they admit theoretically that something else may exist they hasten to declare it not merely unknown but "unknowable",²⁷ which absolves them from having to give it further thought.

Rock exhibits all the tendencies Guenon finds typical of a materialistic civilization. The tendencies described throughout of the lowered stature of the hero, commodity listening, and commercialism in rock may all be regarded as off-shoots of the Sensate premise which regards reality as material and sensory.

From the above it can be seen that basic premises of a culture have implications for the whole cultural system as well as for the whole social system. Social behaviours and cultural beliefs of those who use rock are grounded in the Sensate premise. Understanding that they adhere to the Sensate premise makes clear what would seem otherwise blurred; it links together things which might otherwise seem disparate.

Perhaps Sorokin's greatest methodological contribution to Sociology has been his insight that social behavior is best understood in light of cultural meanings members of a social system adhere to and the development of an approach that takes cognizance of this insight. Variable analysis it seems to us must follow upon work done in the area of cultural meanings. After meanings are understood relevant hypotheses concerning social behaviors may then be formulated.

²⁷ Guenon, p.81

This entire thesis is based on the idea that:

The categories and concepts related to meaning and its derivatives are absolutely indispensable in the study of sociocultural phenomena.²⁸

This chapter, therefore, seeks to discover what are the cultural and social implications of the Sensate premise (Reality is material.) in rock agents (audiences and performers). A more disciplined analysis would have included a more exhaustive discussion and a collection of quantifiable data which could be used to determine the validity of the assertions made above.

While we have taken the liberty of presenting suggestive and unproven material in this chapter we have done so expressly for the purpose of demonstrating the uses one could make of data gathered by applying the method used in Chapters I and II. Before conducting studies relating culture mentality to cultural systems and to social systems it would be necessary to first refine the measuring device by applying it to numerous rock groups. Many modifications are anticipated; this thesis is a prelude to that endeavour.

²⁸ Sorokin, Sociocultural Causality Space, Time: A Study of Referential Principles of Sociology and Social Science (New York: Russell and Russell Inc., 1964) p.36.

APPENDIX A
THE USE OF THE LOGICO-MEANINGFUL APPROACH IN
THE STUDY OF EMPIRICAL SOCIOCULTURAL SYSTEMS

The importance of the logico-meaningful approach is shown in the study of Melanesian cargo cults. Cult behavior has proven problematical both to social scientists and to public officials in Melanesia.

Cargo cults are a kind of millennial movement; these have occurred in many places at many different times. In the cargo cult a prophet announces the end of the world in a cataclysm. After the cataclysm the ancestors will return bringing with them all the goods the people desire. A time of happiness will ensue, no one need work and all wants will be satisfied. The people prepare for the event by setting up cargo cults to perform the necessary rituals. They build storehouses, docks, and sometimes airstrips to receive the cargo. They kill off their pigs, eat all their food and throw away their money in anticipation of the longed for day.

This extraordinary behavior demands explanation. Why do Melanesians time and again engage in such fruitless activities? Let us turn to the work of two men who have written explanations of cargo cults, Peter Lawrence and Peter Worsley. Lawrence uses the logico-meaningful approach while Worsley uses the casual approach.

Worsley believes the cults arose from the overall effects of the

European impact on native society.¹ Worsley explains cult behavior as a means of protest expressing dissatisfaction as well as relieving tension engendered by the European oppressors who have created social unrest and disrupted the normal way of life. Lawrence, on the other hand explains cult activity as the outcome of the value system and epistemological notions of the natives. It is based on the belief that European goods are not man-made but come from a non-human or divine source.² Lawrence regards the presence of Europeans as a precipitating condition not as an independent variable causing cult activity. Which one of these two contradictory explanations is to be accepted? To decide this we may examine the data presented by Lawrence and Worsley. Is the data compatible with the conclusions arrived at?

If European influence led to millenarian activity as Worsley suggests then natives in greatest contact with the Europeans would also show greatest incidence of cargo cult activity. But this is not borne out:

Paradoxically enough it was the migrant labourers, the people most affected by the disturbing effect of European rule, who were the weakest link in Manbu's plan of campaign! ³

1 Peter Worsley, The Trumpet Shall Sound: A study of "Cargo" Cults in Melanesia (New York: Schocken Books, 1968), p.25.

2 Peter Lawrence, Road Belong Cargo: A Study of the Cargo Movement in the Southern Madang District, New Guinea (Victoria: Melbourne University Press, 1964), p.1.

3 Worsley, p.207.

Although millenarian movements spread all through New Guinea and Melanesia it was only the small urban areas (where contact was greatest.) that were free of the movements. In addition the cults rose up in areas relatively untouched by European influence. We must reject the explanation that disruptions in the native way of life per se led to the development of cargo cults for it is refuted by the data.

In contrast Lawrence bases his explanation of cargo cults on the nature of native culture. Their vision of the world was anthropocentric. Knowledge came into the world ready made and could be augmented only by further revelations. Religion was technology by which man maintained his central position in the cosmic order. Two things were emphasized, materialism and equivalence. Material wealth originated from and was maintained by the deities and the ancestors who could be manipulated by ritual to man's advantage. The natives thought the white man possessed a superior religion and material culture sent him from his deities in the form of cargoes. As far as the native could see the cargoes came from the white man's ancestors for the white man did not work for them; therefore he must possess the knowledge of a special ritual. The native wanted to share in this culture but the white man refused to give up any of the cargo. The trick was to get the secret of the cargo from the white man, that is, the correct rituals which would necessarily bring the desired cargo to the person who performed it properly. The cults were a trial and error method used by the natives to obtain the cargo.

Once the cargo was obtained equivalent relationships with the whites could be restored; equivalence was valued highly. This explains why the natives regarded European wealth as so important and why they spent so many years fruitlessly searching for its source. It explains why they believed this wealth could be obtained almost exclusively by ritual activity and why they tended to ignore secular activity.

The superiority of Lawrence's explanation over Worsley's derives from the fact that Lawrence used the logico-meaningful approach to his subject while Worsley used a causal approach. Once Lawrence had established what the beliefs, values, and meanings of the native culture were in respect to cargo cultism he could then see what the causal relationships were. That is, once he knew the culture he could understand uniform patterns in social behavior. Worsley approaches the subject from the other direction; he looks for causal relationships first -- what factor explains cargo cult activity -- and for the meaning the natives gave the situation not at all. To deprive a sociocultural system of the element of meaning is to place it on a par with physical and chemical phenomena; by neglecting this basic component of sociocultural systems Worsley fails to develop a satisfactory explanation of the cults. The proper approach to the study of a sociocultural system is to study its system of meanings first; from this basis delineation of causal relationships may be more fruitfully essayed. This involves the study of the culture mentality possessed by the members of the culture; what are their basic premises? By studying the premises and culture mentality

of the New Guineans involved in cargo cult activity Lawrence successfully developed an understanding and a viable explanation of cargo cults.

APPENDIX B
LIST OF SONGS ON SAMPLE DRAWN TO
TEST FOR CULTURE MENTALITY

YEAR	TITLE	LYRIC SOURCE	RECORD
1963	Ask Me Why ¹	Ald. ²	EB ³
	P.S. I Love You	Ald.	EB
	There's a Place	Ald.	PPM
	She Loves You	Ald.	2nd
	I'll Get You	Transcr. ⁴	2nd
1964	It Won't Be Long	Transcr.	Meet
	All My Loving	Transcr.	Meet
	Little Child	Transcr.	Meet
	I Wanna Be Your Man	Transcr.	Meet
	You Can't Do That	Transcr.	2nd
	A Hard Day's Night	Ald.	SN
	Can't Buy Me Love	Ald.	BA
	No Reply	Transcr.	'65
	Baby's In Black	Ald.	'65
1965	You Like Me Too Much (Harrison)	Transcr.	VI
	Tell Me What You See	Ald.	VI
	Help!	Ald.	Help!

YEAR	TITLE	LYRIC SOURCE	RECORD
1965	I Need You (Harrison)	Transcr.	Help!
	You're Gonna Lose That Girl	Transcr.	Help!
	Norwegian Wood	Ald.	RS
	Think For Yourself (Harrison)	Ald.	RS
	Michelle	Ald.	RS
1966	Paperback Writer	Ald.	BA
	I'm Only Sleeping	Ald.	Y & T
	Doctor Robert	Ald.	Y & T
	And Your Bird Can Sing	Ald.	Y & T
	We Can Work It Out	Ald.	Y & T
	Day Tripper	Ald.	Y & T
	Eleanor Rigby	Ald.	R
	Here, There, and Everywhere	Ald.	R
	She Said, She Said	Ald.	R
1967	With A Little Help From My Friends	Album ⁵	SP
	Getting Better	Album	SP
	She's Leaving Home	Album	SP
	Within You Without You	Album	SP
	Lovely Rita	Album	SP
	Sergeant Pepper's Lonely Heart's Club Band	Album	SP
	Magical Mystery Tour	Album	MMT

YEAR	TITLE	LYRIC SOURCE	RECORD
1967	Your Mother Should Know	Album	MMT
	Hello Goodbye	Ald.	MMT
1968	Hey Jude	Ald.	BA
	Revolution	Ald.	BA
	Dear Prudence	Poster ⁶	B
	Ob-la-di, Ob-la-da	Poster	B
	The Continuing Story of Bungalow Bill	Poster	B
	Happiness Is a Warm Gun	Poster	B
	I'm So Tired	Poster	B
	Piggies (Harrison)	Poster	B
	Don't Pass Me By (Starkey)	Poster	B
	I Will	Poster	B
	Birthday	Poster	B
	Mother Nature's Son	Poster	B
	Sexy Sadie	Poster	B
	Long Long Long (Harrison)	Poster	B
	Savoy Truffle	Poster	B
	Don't Let Me Down	Ald.	BA
	Ballad of John and Yoko	Transcr.	BA
1969	Something (Harrison)	Transcr.	AR
	Oh! Darling	Transcr.	AR

YEAR	TITLE	LYRIC SOURCE	RECORD
1969	I Want You (She's So Heavy)	Transcr.	AR
	Because	Transcr.	AR
	Polythene Pam	Transcr.	AR
	Sun King	Transcr.	AR
1970	Let It Be	Transcr.	Let
	I Dig A Pony	Transcr.	Let
	I Me Mine (Harrison)	Transcr.	Let
	I've Got a Feeling	Transcr.	Let.

1 Unless otherwise noted all songs are by Lennon-McCartney and are all published by Northern Songs.

2 Alan Aldridge, The Beatles Illustrated Lyrics (London: MacDonald Unit 75, 1969).

3 All record albums are distributed by Capitol Records. Abbreviations of album titles are as follows:

EB	-	<u>The Early Beatles</u> (1963)
PPM	-	<u>Please Please Me</u> (1963)
2nd	-	<u>The Beatles Second Album</u> (1964)
Meet	-	<u>Meet the Beatles</u> (1964)
SN	-	<u>Something New</u> (1964)
'65	-	<u>Beatles '65</u> (1964)
VI	-	<u>Beatles VI</u> (1965)
Help	-	<u>Help!</u> (1965)
RS	-	<u>Rubber Soul</u> (1965)
Y&T	-	<u>Yesterday and Today</u> (1966)
R	-	<u>Revolver</u> (1966)
SP	-	<u>Sergeant Pepper's Lonely Heart's Club Band</u> (1967)
MNT	-	<u>Magical Mystery Tour</u> (1967)
B	-	<u>The Beatles</u> (1968)
BA	-	<u>The Beatles Again</u> (1969)
AR	-	<u>Abbey Road</u> (1969)
Let	-	<u>Let it be</u> (1970)

4 Words transcribed directly from the records by the author.

5 On album jacket.

6 Lyrics on poster package with the album.

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