THE CONCEPT ALBUMS OF ROGER WATERS AND PINK FLOYD

WHICH ONE'S PINK?

TOWARDS AN ANALYSIS OF

THE CONCEPT ALBUMS OF ROGER WATERS

AND PINK FLOYD

By

PHILIP ANTHONY ROSE, B.A., B.Ed.

A Thesis

Submitted to the School of Graduate Studies

in Partial Fulfilment of the Requirements

for the Degree

Master of Arts

McMaster University

© Copyright by Philip Anthony Rose, April 1995

MASTER OF ARTS (1995)
(Music Criticism)

McMASTER UNIVERSITY
Hamilton, Ontario

TITLE: Which One's Pink? — Towards an Analysis of the Concept Albums of Roger Waters and Pink Floyd

AUTHOR: Philip Anthony Rose, B.A. (McMaster University)

B.Ed. (Brock University)

SUPERVISORS: Dr. S. Fast and Dr. H.J. Ferns

NUMBER OF PAGES: vii, 132

ABSTRACT

The introduction to this project surveys a number of recent approaches to the study of music, which are utilized in the subsequent analysis of the concept albums of Roger Waters and Pink Floyd. The concept album is a genre in which the texts and music of an entire record album are thematically and conceptually linked. The thesis employs techniques of literary criticism in its analysis of song lyrics, and provides an hermeneutic analysis of the music in order to investigate how the sounds influence, and contribute to, the overall meanings of the works.

Chapter 1 focuses on *The Dark Side of the Moon* (1973), while Chapters 2 and 3 focus respectively on *Wish You Were Here* (1975) and *Animals* (1977). The project illustrates how Roger Waters combines all of the pieces appearing on an individual album in order to communicate the recording's overriding concerns. The project also displays how all three of the works studied are intimately related in their meanings, emphasizing the complexity of the ideas which they present.

ACKNOWLEDGEMENTS

I should like to express my gratitude to a number of people who have assisted me in the completion of this project: Anthony Casciano—for his insights, and the loan of his computer; Fabrizio DelMonaco—for his astute sound engineering capabilities; Susan Fast—for being my incentive to complete this project at McMaster, and for the countless hours she gave to this undertaking; Mark Fenwick—for his constant assistance in bringing my work to life; John Ferns—for the incredible generosity with which he donated his time, and for his invaluable friendship; Jeff McFarlane—for his critical feedback on the finished project; Gerry Salvatore—a secondary school English teacher who encouraged my interest in these works years ago; Steve Skrobot—for our numerous eight-hour-long conversations about these works, during which he shared with me his enthusiasm for them; Brian Stapley—another secondary school English teacher who originally inspired this pursuit; John Paul Szarak—for initially being the eyes in the back of my head, and then showing me how to see with them for myself; Roger Waters—for his incomparable artistry, and for allowing me to "beat the dogs".

This project is dedicated to my parents, Gordon and Barbara Rose—whose continued presence in the world the works here considered have helped me truly to appreciate, and whose continued encouragement, support and assistance is beyond thanks.

TABLE OF CONTENTS

Abstract	iii
Acknowledgements	iv
Album Information	vi
Introduction	1
Chapter 1—The Dark Side of the Moon	20
Chapter 2—Wish You Were Here	59
Chapter 3—Animals	92
Conclusion	124
Works Cited and Consulted	127

ALBUM INFORMATION

1) *The Dark Side of the Moon*

Produced by Pink Floyd, recorded at EMI, Abbey Road, June, October 1972, January, February 1973, engineered by Alan Parsons, assisted by Peter James, mixed by Chris Thomas and (quad. version) Alan Parsons, released March 24 1973. David Gilmour—Vocals, Guitars, VCS3; Nick Mason—Percussion, Tape effects; Richard Wright—Keyboards, Vocals, VCS3; Roger Waters—Bass Guitar, Vocals, VCS3, Tape Effects:

Speak to Me (Mason)
Breathe (Waters, Gilmour, Wright)
On the Run (Gilmour, Waters)
Time (Waters, Wright, Gilmour, Mason)
The Great Gig in the Sky (Wright)
Money (Waters)
Us and Them (Waters, Wright)
Any Colour You Like (Gilmour, Mason, Wright)
Brain Damage (Waters)
Eclipse (Waters)

All lyrics Roger Waters

Backing vocals—Doris Troy, Leslie Duncan, Barry St. John; Vocal on 'The Great Gig in the Sky'—Clare Torry; Saxophone on 'Us and Them' and 'Money'—Dick Parry.

2) *Wish You Were Here*

Produced by Pink Floyd, recorded at EMI, Abbey Road, January 6-July 1975, engineered by Brian Humphries, assisted by Peter James, released September 15 1975:

Shine On You Crazy Diamond
Part I (Wright, Waters, Gilmour)
Part II (Gilmour, Waters, Wright)
Part III (Waters, Gilmour, Wright)
Part IV (Gilmour, Wright, Waters)
Part V (Waters)

Welcome to the Machine (Waters)
Have a Cigar (Waters)
Wish You Were Here (Waters, Gilmour)
Shine On You Crazy Diamond
Part VI (Wright, Waters, Gilmour)
Part VII (Waters, Gilmour, Wright)
Part VIII (Gilmour, Wright, Waters)
Part IX (Wright)

All lyrics Roger Waters

Vocal on 'Have a Cigar'—Roy Harper; Backing Vocals—Venetta Fields and Carlena Williams; Saxophone on 'Shine On You Crazy Diamond'—Dick Parry.

3) *Animals*

Produced by Pink Floyd, recorded at Britannia Row, London, April-November 1976, released February 4 1977:

Pigs on the Wing (Waters)
Dogs (Waters, Gilmour)
Pigs—Three Different Ones (Waters)
Sheep (Waters)
Pigs on the Wing—Part II (Waters)

All lyrics Roger Waters

Introduction

The study of rock music is still in its infancy. A consequence of this is that much theorizing and discussion of methodologies has taken place, but with minimal attention to critical analyses of actual works. The process of delineating exactly how popular works should be approached has been a long and difficult one due, in part, to the amount of time that has been spent in justifying critical attention to them. Susan McClary and Robert Walser have effectively described the situation:

> Musicologists of popular music...enter their field with several huge obstacles to overcome. ...they have chosen to work with music that is defined by their home discipline as the enemy. A good deal of musicology is still attached to the music-appreciation mission of instilling in the population a preference for European classical music over the "junk" of American popular music. Thus in daring to take seriously the very music the discipline is designed in part to discredit, they risk being marginalized, alienated—regarded as betrayers to the missionary cause (McClary and Walser 1990: 281).[1]

Other major impediments to the growth of popular music studies have been the underlying assumptions and ideologies of traditional musicology, and the inadequacy of its methods when confronted with popular music texts. Richard Middleton outlines three main aspects of this problem. The first is its terminology, which has been moulded "by the needs and history of 'classical music'" and "[whose] connotations are ideological because they always involve selective, and often unconsciously formulated, conceptions of what music *is*" (Middleton 1990: 104). Middleton discusses the associations that accompany much of the terminology of mainstream musicology and concludes:

> If this terminology is applied to *other* kinds of music, clearly the

[1] For other discussions of this issue see Middleton (1990: 103-5), Tagg (1982: 37-9) and Moore (1993: 17-30).

> results will be problematical. In many kinds of popular music, for example, harmony may not be the most important parameter; rhythm, pitch gradation, timbre and the whole ensemble of performance articulation techniques are often more important; 'dissonance' and 'resolution' may be produced by non-harmonic means (stop-time in rhythm and blues, for instance); 'motives' may be used not for 'development' but as 'hooks' or 'riffs'; drones may be an important and complex structural device (for instance, 'bottleneck' guitar variations on a single chord, in many blues songs) (Middleton 1990: 104).

The second aspect of the problem that Middleton discusses "is a methodology slanted by the characteristics of notation...[which] tends to foreground those musical parameters which can be easily notated" (Middleton 1990: 104). It is often the case that these particular parameters are the least important in popular music as Middleton suggests above in the case of harmony. Philip Tagg's comments regarding notation and popular music analysis are also illuminating:

> ...notation should not be the analyst's main source material. The reason for this is that while notation may be a viable starting point for much art music analysis, in that it was the only form of storage for over a millennium, popular music, not least in its Afro-American guises, is neither conceived nor designed to be stored or distributed as notation, a large number of important parameters of musical expression being either difficult or impossible to encode in traditional notation (Tagg 1982: 41).[2]

The implication of this tendency for "notation-centric training" to "foreground" certain parameters and neglect other, often more important, parameters is that it "induces particular forms of *listening*, and these then tend to be applied to *all* sorts of music, appropriately or not"; but, as Middleton goes on to say, "(i)t needs a considerable act of sociological sympathy to grasp that other listeners may actually hear different things, or hear them in different relationships" (Middleton 1990: 105).

[2] For a comprehensive list of these parameters see Middleton (1990: 105).

This leads to the third aspect of the problem which is that of "an ideology slanted by the origins and development of musicology itself...[whose] main assumptions remain strong: works are autonomous; art has transcendent qualities; the individual, the genius, the 'great man'(*sic*) should be the focus of historical explanation; listening should be detached and contemplative, and analysis therefore text-centred" (Middleton 1990: 106-7). The result of this underlying ideology has been that, for the most part, traditional musicology has been dominated by a formalist and positivistic outlook. Tagg's comments are useful and reinforce those of Middleton:

> Allowing for certain exceptions, traditional music analysis can be characterised as formalist and/or phenomenalist. One of its great difficulties...is relating musical discourse to the remainder of human existence in any way, the description of emotive aspects in music either occurring sporadically or being avoided altogether. Perhaps these difficulties are in part attributable to such factors as (1) a kind of exclusivist guild mentality amongst musicians resulting in the inability and/or lack of will to associate items of musical expression with extra-musical phenomena; (2) a time-honoured adherence to notation as the only viable form of storing music; (3) a culture-centric fixation on certain 'notatable' parameters of musical expression (mostly processual aspects such as 'form', thematic construction, etc.), which are particularly important to the Western art music tradition" (Tagg 1982: 41).

It is hardly surprising then that many musicologists whose musical experience is rooted in this traditional approach view popular music styles as generally lacking.

The inappropriateness of applying traditional approaches to popular music has been well documented.[3] The underlying problem for the popular music analyst now becomes where to begin; McClary and Walser have recognized this problem:

> ...musicologists of popular music are required not only to deconstruct the premises of their discipline and all the theoretical

[3] See Middleton (1990) and Moore (1993).

> tools they have inherited, but also to develop the tools they do need. On the one hand, the traditional obsession with pitch organization as the essence of music has to be understood both as ideologically saturated and as extraordinarily limiting (even in classical music): concentration on pitch gives the impression of total rational control of the music, but only so long as one dismisses as irrelevant those elements that are not so easily classified. And it also gives the impression "objectively" that popular music (which is relatively simple harmonically) is vastly inferior to classical. The studies of popular music that try to locate meaning and value exclusively in pitch relationships are products of traditional musicological training, and they tend to make the music they deal with seem very poor stuff indeed. The blues suffer especially in the hands of unreconstructed musicologists, for the harmonic progression itself (simple and unvarying for the most part) cannot begin to explain what is significant about this repertoire. The musical interest resides elsewhere, in the dimensions of music that musicology systematically overlooks (McClary and Walser 1990: 281-2).

As an alternative to the formalist approach, "popular music analysis has insisted...on the priority of *meaning*. Much of the best work has been semiotic or interpretative...or has pursued theories of social and cultural homology..." (Middleton 1993: 177). Regardless of the particular approach however, popular music studies tend necessarily to be interdisciplinary; as John Shepherd has suggested, this should be the case with any non-formalist musicological approach:

> ...academic music has to become a truly interdisciplinary undertaking if it is to understand music as a human process and not as an inscrutable object reduced to the condition of the sounds that make it possible. Academic music cannot be concerned solely with works of the established canon as if these works were the repository of what [Raymond] Williams has referred to as 'a state or process of human perfection...of certain absolute or universal human values'" (Shepherd 1994: 138).

Shepherd stresses that musicology must "in principle be concerned with all the world's musics in both historical and contemporary social circumstances" and that "[m]usic as opposed to its sounds can only be understood by references to the whole range of human activity: political,

economic, religious, educational and so on" (Shepherd 1994: 139). This line of thought is also pursued by Tagg who says that ideally "no analysis of musical discourse can be considered complete without consideration of social, psychological, visual, gestural, ritual, technical, historical, economic and linguistic aspects relevant to the genre, function, style, (re-) performance situation and listening attitude connected with the sound event being studied" (Tagg 1982: 40). Realistically however Tagg states that "although such an approach obviously requires multidisciplinary knowledge on a scale no individual researcher can ever hope to embrace, there are nevertheless *degrees* of inter- and intradisciplinary outlook, not to mention the possibilities afforded by interdisciplinary teamwork" (Tagg 1982: 44).

In relation to popular music specifically, McClary and Walser also advocate a multi-disciplinary approach:

> The reconstruction of semiotic codes is crucial, both for grounding musical procedures...in terms of various discursive practices and for explaining how the music produces socially based meanings. Verbal texts, performance styles, and video imagery need to be analyzed carefully and in tandem with musical components. Modes of commercial production and distribution, the construction of band or star images, the history of a singer's career all have to be taken into account. And political issues (the positioning of the music with respect to class, race, gender) always must be dealt with seriously (McClary and Walser: 290).

Though most writers focus on certain of these aspects more than others, it is apparent that musicology in general is broadening its scope in order to relate works to the contexts in which they were produced. This project will attempt to do likewise.

Meaning in Music

Because analyses of popular music have been concerned primarily with meaning in music, it will be helpful to make a short exploration into this historically troublesome topic.[4] We shall discover that in many ways this topic is very much related to most of the discussion presented above. Nicholas Cook has dealt with the topic as follows:

> What does music mean, if anything? The question is one of the hardy perennials of musical aesthetics, and there is no shortage of answers to it. Indeed, there is a plethora of seemingly unrelated answers. We can talk about music's internal structure, about its symmetries and directional motions, about patterns of implication and their realisation or lack of realisation; moving from 'the music itself' to listeners' responses, approaches like this offer a psychological approach to meaning (and the work of Leonard Meyer and Eugene Narmour provide the best known examples). Or we can approach the music from the opposite direction, talking about the context of its creation, the context of its performance, and the context of its reception; here the assumption is that music acquires meaning through its mediation of society. Or again, we can oscillate between these two viewpoints, on the assumption that meaning arises from the mutual mediation of music and society. That is the central assumption of musical hermeneutics, whether we are applying this term to the work of Hermann Kretzschmar in the 1880s or that of Lawrence Kramer in the 1980s (Cook 1994: 27).

Cook suggests that musical hermeneutics as a practice necessarily defies the traditional formalist approach to the study of music. He makes this explicit when he says:

> In itself, in the relatively autonomous environment of the concert hall or the home, music rarely poses clearly articulated questions of meaning. Such questions arise not so much from the music as from the interpretive approaches that are brought to bear upon it. And this explains the plethora of answers to questions of musical meaning to which I referred: each answer is to a different question, or more precisely, each answer follows as the

---

[4] This is not meant to be a survey of the literature dealing with meaning in music. It is merely an attempt to establish an appropriate point of departure for this study.

> consequence of posing the question of musical meaning in a different manner (Cook 1994: 27).

Cook's suggested cause of the ongoing difficulties in establishing a conception of meaning in music is astute, and his solution to the problem is convincing:

> [I]f there is one thing that underlies this cacophony of divergent answers, it is the lack of consensus as to what kind of communication music is, or indeed whether it can properly be called communication at all. It is helpful at this point to contrast the concept of meaning with that of effect. Nobody could reasonably deny that music has effects, and in principle it is perfectly possible to discover what those effects are. With meaning, however, it is quite different; not only are there widely divergent explanations of musical meaning, but whole systems of musical aesthetics have been built on the premise that music simply does not have meaning. Now what distinguishes the concepts of meaning and effect is that the former is predicated on communication, on human agency, whereas the latter is not (that is why we talk about the effects of sunlight, not its meaning). It follows that any analysis of musical meaning needs to begin with a clear grasp of the communicative context within which this meaning is realised. But musical meaning is all too often discussed in the abstract rather than in terms of specific context, as if it were somehow inherent in 'the music itself' regardless of the context of its production and reception (Cook 1994: 27-8).

Cook suggests that instead of asking "what music means", we should be talking about "what the music means here", thereby making "allowance for the context in which musical meaning emerges". No sooner has he established this when he finds it to be problematical also. In reference to the use of Mozart's *Marriage of Figaro* overture in a television commercial he says:

> [A]s my use of the word 'emerges' may suggest, even asking 'what the music means here' is problematic. Consider the grammar of the sentence: 'means' is a transitive verb, with 'what' as its object. To pose the question this way is to suggest that meaning is something that music *has*. But that is not what the Citroen commercial seems to show. To be sure, the music in the commercial - Mozart's music - brings various attributes or

> qualities with it, attributes or qualities that enter into the discursive structure of the commercial and become associated with the product. But the particular significance of these attributes or qualities - their meaning in terms of the commercial - emerges from their interaction with the story line, the voice-over, and the pictures. If the music gives meaning to the images, then equally the images give meaning to the music (Cook 1994: 30).

Cook concludes that "meaning is constructed or negotiated within the context of the commercial" and instead of "talking about meaning as something that the music *has*", it makes more sense to talk about it as "something that the music *does* (and has done to it) within a given context" (Cook 1994: 30).

Cook suggests that it is helpful to "think of the relationship between words and pictures on the one hand, and music on the other, in terms of denotation and connotation"; and he says, "[w]hat I mean by this is that words and pictures deal primarily with the specific, with the objective, while music deals primarily with responses - that is, with values, emotions, and attitudes" (Cook 1994: 38). What he tries to stress, however, is that music does not just "underline" the meaning that is already apparent from either words and/or pictures ("it does not just project meaning"), but "it is a source of meaning": "the connotative qualities of the music complement the denotative qualities of the words and pictures" (Cook 1994: 39).

Many of the meanings that music brings to the commercials in Cook's analyses are, in his own words, "ready-made". An example of these are genre references. Different genres have different inherent connotations (eg. electronic musics connote technology). But Cook stresses that "purely musical" relationships are equally capable of creating meanings through their emotive qualities:

> In an attempt to formulate a general theory of musical meaning, Daniel Putnam has described how 'the contour of instrumental music, with its broad yet recognizable strokes, 'fits' the contour

> of those broad emotions in life which, as feeling-states of the organism, can be independent of particular situations and can be transferred to a variety of diverse objects'. Now we do not experience emotions in the abstract; we experience them to the extent that (as Putnam puts it) they are transferred to specific objects in specific contexts. And this provides an attractive model of what happens in the commercials, where the broad expressive potential of musical sounds acquires specific meaning by virtue of its relationship to words and pictures - through its transfer, to repeat Putnam's words, to a variety of diverse objects....If this is valid, then music in the abstract -'music alone', as Peter Kivy calls it - does not have meaning. What it has is a *potential* for the construction or negotiation of meaning in specific contexts. It is a bundle of generic attributes in search of an object. Or it might be described as a structured semantic space, a privileged site for the negotiation of meaning. And if, in the commercials, meaning arises from the mutual interaction of music, words, and pictures, then at the same time it is meaning that forms the common currency between these elements - that makes the negotiation possible, so to speak. But of course the commercials are just one arena for such negotiation of meaning. Exactly the same applies to the relationship between music and words in song (Cook 1994: 39).

Cook's conclusions support the necessary relationship between musical hermeneutics and the need for an interdisciplinary approach to the study of music. His last sentence leads us to popular music and somewhat closer to establishing a methodology for this project which, in its analyses of sound events, will attempt to fully consider the contexts in which musical processes appear, in order that meanings can be properly negotiated.

The Case of Lyrics in Popular Music Studies

Early hermeneutic analyses of popular songs, it is generally agreed, were merely interpretations of the song's text with little or no attention paid to the music. The inadequacy of this approach has been observed by Simon Frith:

> In songs, words are the sign of a voice. A song is always a performance and song words are always spoken out, heard in

> someone's accent. Songs are more like plays than poems; song words work as speech and speech acts, bearing meaning not just semantically, but also as structures of sound that are direct signs of emotion and marks of character. Singers use non-verbal as well as verbal devices to make their points - emphases, sighs, hesitations, changes of tone; lyrics involve pleas, sneers and commands as well as statements and messages and stories...(Frith 1988: 120).

Frith's observations are noteworthy, but he fails to recognise an important point, revealed by Walser, who observes another "...underdeveloped strain in academic work on popular culture"; that is, the "analysis of the *music* of popular music, in which discussion is grounded in the history and significance of actual musical details and structures, 'beyond the vocals'" (Walser 1993: 26). Walser's sentiments are shared by Philip Tagg, who provides a comprehensive checklist of all of the various musical parameters (Tagg 1979: 69-70). Although Tagg's checklist has been a valuable guide in this study, it is far too lengthy and detailed to be reproduced here.

Though I would agree that music has been dealt with inadequately by musicologists of popular music, I would suggest that there has been a tendency, recently, to downplay the *importance* of lyrics also, particularly those of lyricists who are unusually poetic. In fact Frith's view of their significance seems rather problematic from an hermeneutic position:

> Pop lyricists work on the ordinariness of language. They make our most commonplace words and phrases suddenly seem full of sly jokes and references. With an array of verbal tricks and playful cliches, good lyricists, from Bob Dylan to Ira Gershwin, add to our sense of *common* language. Their songs are about words: they give us new ways to mouth the commonplaces of daily discourse.... The power of pop singers is, in other words, the power to make ordinary language intense and vital; the words then resonate - they bring a touch of fantasy into our mundane use of them. Pop songs work precisely insofar as they are *not* poems (Frith 1983: 37-8).

Beside the fact that Dylan clearly intends his songs to be about more than just words, it would

appear that perhaps Frith "missed the point" in the "poetry-of-rock discussions" to which he refers. According to Frith, these discussions "took for granted that poetic language (long words, archaic constructions) was more meaningful than the commonplaces of day-to-day pop" (Frith 1983: 37). It is more likely, however, that the "poetry-of-rock" advocates were suggesting that (say) Dylan's songs had greater depth and were more poetic than "day-to-day" pop songs, through their generally more inventive use of metaphor and simile and more frequent use of poetic devices such as allusion and symbolism. Frith's ideas about "pop" lyrics are very troubling indeed:

> When Pink Floyd sang 'We don't want [sic] no education,' they were not saying anything significant about the school system; they were providing school children with a *funny*, powerful, playground chant (which is why 'The Wall' was banned in South Africa). The pop song banalities people pick up on are, in general, not illuminating but encouraging: they give emotional currency to the common phrases that are all most people have for expressing their daily cares (Frith 1983: 38 - italics mine).

First, Frith has misquoted the song's lyric: the line is "We don't need no education," and this changes its meaning significantly. Secondly, it is clear that Frith has no idea of the context in which that song appears. Roger Waters was indeed saying something significant about the school system and it was anything but funny:

> We don't need no education.
> We don't need no thought control.
> No dark sarcasm in the classroom,
> Teachers leave us kids alone.
>
> (*Another Brick in the Wall - Part II*)

McClary and Walser are, perhaps, also guilty of downplaying the importance of lyrics:

> ...[I]t is not at the service of text that much popular music is

> constructed [and]... it is certain that much rock is not received primarily in terms of text: indeed, the texts of some genres of popular music are not clearly discernible by its fans - those who are most devoted to the music - and the obscurity of the verbal dimension seems even to be part of the attraction. Heavy metal fans, for instance, don't seem to be much concerned with verbal discourse; they go to concerts where lyrics are almost completely unintelligible, and they don't mouth the lyrics along with the songs even if they know them... (McClary and Walser 1990: 285).

It does not seem to follow that, just because fans don't care about lyrics or that they may be indiscernible, they are unimportant in the analysis of a work.[5] On the contrary, a group such as Iron Maiden, whose lyrics are quite sophisticated, obviously intend their fans to take note of their texts otherwise they would not take the trouble to include comprehensive lyric sheets with their recordings. Instead of saying that "many analyses of popular music rely too heavily on the lyrics" (McClary and Walser: 285), I think what McClary and Walser *mean* to say is that many analyses rely "too little on the music".

My view corresponds most closely with Cook's ideas about musical meaning. For if the lyrics, the music's most immediate context, are not adequately considered, the analysis will be lacking; similarly, as we have seen, this applies when the music itself is not properly considered. Dave Laing is also sympathetic to this view:

> A semiology of pop discs would have to contend with two levels: that of the lyric and linguistic meaning, and that of the constellation of sounds that constitutes the recorded song.... There is of course a constant interaction between the two levels. Music, without words, is what semiologists call an isologic system, one in which 'the signified has no materialisation other than its typical signifier; one cannot therefore handle it except by imposing on it a metalanguage. One can for instance ask some subjects about the meaning they attribute to a piece of music by

[5] Lyrics are always important in an hermeneutic analysis, but the relative weight given to their analysis depends, obviously, on the extent to which the lyricist in question uses literary devices and to the complexity of the ideas which are presented.

> submitting to them a list of verbalised signifieds (anguish, stormy, sombre, tormented, etc).' A song, however, contains the basis for a more satisfactory metalanguage in which to elucidate the signifieds (that is, the content) of its musical signs. That basis lies in the words of the lyric. Now, I am not proposing that the musical content of a record should be discussed merely as a contributory factor to the success or otherwise of the lyric, that is, as subordinate to the lyric. My suggestion, in fact, is that the words of a song give us the key to the human universe that the song inhabits, and that the musical signifieds may best be verbalised in a metalanguage whose terms refer to the structure of that human universe. It may well happen that in the case of a human universe, like that of the sentimental, which has firmly established musical conventions in terms of forms of particular instrumental effects...that some aspect of the music may transcend that universe. But the significance of the transcending can only be properly defined once we have established what has been transcended (Laing 1969: 98-9).

As Laing suggests, songs are composed with both words and music; therefore both text and music will be given serious attention in this study.

Literary Criticism

It is practical at this juncture to raise an issue that was overlooked by Cook in his discussion about musical meaning. Cook suggests that "the connotative qualities of the music complement the denotative qualities of the words and pictures", but it would appear that he neglects to acknowledge that words and pictures often carry connotations also. Any hermeneutical analysis that failed to observe this fact probably would be considered very poor indeed. Following the implications of the discussion above regarding song lyrics, it seems that the analysis of songs which possess "poetic" qualities would benefit greatly from an approach that derived its techniques from literary criticism, so that the immediate "context" in which the music is placed is adequately treated.

Allan Moore and Paul Clarke agree that both music and words must be dealt with fully in popular music studies. Clarke refers to the "persuasive argument that the best way of talking

about a rock lyric - an organised, intensified use of language - is with the aid of terms and techniques that have been tested on organised and intensified language for centuries: the terms and techniques of literary criticism" (Clarke 1982: 203).

Musical Hermeneutics

Lawrence Kramer's work in musical hermeneutics has been a valuable model for the present study. According to Kramer, "[u]nder the hermeneutic attitude, there is and can be no fundamental difference between interpreting a written text and interpreting a work of music—or any other product or practice of culture" (Kramer 1990: 6). Kramer suggests that in a hermeneutic analysis, the analyst must learn how to open what he calls "hermeneutic windows" (Kramer 1990: 9-10). He lists three ways of doing this:

> 1. Textual inclusions. This type includes texts set to music, titles, epigrams, programs, notes to the score, and sometimes even expression markings. In dealing with these materials, it is critical to remember—especially with the texts of vocal pieces—that they do not establish (authorize, fix) a meaning that the music somehow reiterates, but only invite the interpreter to find meaning in the interplay of expressive acts. The same caution applies to the other two types.
>
> 2. Citational inclusions. This type is a less explicit version of the first, with which it partly overlaps. It includes titles that link a work of music with a literary work, visual image, place, or historical moment; musical allusions to other compositions; allusions to texts through the quotation of associated music; allusions to the styles of other composers or of earlier periods; and the inclusion (or parody) of other characteristic styles not predominant in the work at hand.
>
> 3. Structural tropes. These are the most implicit and ultimately the most powerful of hermeneutic windows. By *structural trope* I mean a structural procedure, capable of various practical realizations, that also functions as a typical expressive act within a certain cultural/historical framework. Since they are defined in

> terms of their illocutionary force,[6] as units of doing rather than units of saying, structural tropes cut across traditional distinctions between form and content. They can evolve from any aspect of communicative exchange: style, rhetoric, representation, and so on.

This last method of opening hermeneutic windows requires further clarification. Structural tropes ordinarily represent in a work of art an underlying system of thought or activity that is characteristic of the epoch from which the work of art originates. As Kramer discovers, these structural tropes can often be found across the entire spectrum of cultural or artistic activity.

Kramer's approach to hermeneutics is comprehensive. It is interesting to contrast his approach to that of Philip Tagg who betrays a slight fear of what he calls the "unbridled application [of hermeneutics]...degenerat[ing] into unscientific guesswork" (Tagg 1982: 43). In fact Tagg seems to go to great lengths to try to give his approach "scientific" reputability,[7] but according to Kramer:

> Interpretation...cannot be regimented, disciplined, or legislated—at least not successfully. As a practice, it is opportunistic, unruly, and contestatory, inescapably committed to both preserving and appropriating whatever it addresses.... An interpretation unhesitatingly seizes on any association, substitution, analogy, construction, or leap of inference that it requires to do its work. If it is guided by rules, then it partly makes up the rules as it goes along.... Unlike a true account of something, an interpretation can never exclude rival, incompatible accounts. For any given interpretation, an alternative always exists... (Kramer 1990: 14-15).

Kramer's statements seem necessarily "unscientific" and they remind me of a conversation I had with Susan McClary, who was displeased with the general tendency within musicology to be often

---

[6] For Kramer's distinction between locutionary meaning and illocutionary force see Kramer 1990: 7-8.

[7] See Tagg (1979) pp. 42-43.

unaccepting of the contrasting views of one's colleagues, even in the context of the supposedly "objective" character of an activity such as traditional formal musical analysis. She contrasted their reactions to those of literary critics, using the example of Herman Melville's *Moby Dick* (1851)—a work known for the multitude of interpretations it has inspired—to illustrate that, when dealing with literary works, critics seem to be more accepting and supportive of alternate accounts than musicologists.

Approaches to musical works that have aspired to a pseudo-scientific account of their objects of study have left me extremely dissatisfied. The study that follows, therefore, makes no assertions or truth-claims other than to illustrate the inherent quality and complexities of the works in question. Instead it suggests a possible interpretation of the material which, at the same time, it attempts to support. It is, after all, not science with which I am concerned, but art.

Roger Waters and the Evolution of the Concept Album

The transition in rock music from dance compositions to music composed expressly for listening was realized in the work of progressive or "art" rock musicians in the 1960s and one result was the development of the record album as a genre. Alan Durant observes:

> It is only in the course of the later 1960s, particularly with the emergence of the 'concept album' and with experimentation in stereo following more widespread commercial availability of stereo equipment around 1968, that the album takes on its appearance as a distinct, compound musical form. Before this period, it is only in 'classical' music (and to some extent in jazz—particularly in its aspirations towards a scale of form and cultural influence along the lines of 'classical' music), that use of extended playing time is widely made (Durant 1984: 212).

The work most commonly cited as initiating this trend is The Beatles' *Sergeant Pepper's Lonely Hearts Club Band* (1967), a recording which was to take seven hundred hours of studio time (in

comparison with ten hours for the earliest Beatles LP in 1963), a fact indicative of the greater sophistication that artists and producers began to display in their use of the recording studio. Along with its reprise of earlier material (the title song), *Sgt. Pepper* displays this tendency particularly by its fusing of certain songs together making them continuous and thereby suggesting that they are not to be perceived as separate entities.[8] Though it undoubtedly influenced the birth of the concept album, I would suggest that *Sgt. Pepper* itself is not a concept album in the accepted sense (though many have referred to it as such) due to the lack of cohesion present between the texts of its songs. The vast majority of albums both contemporary with and since this landmark recording have been, in fact, merely collections of unrelated songs. To differentiate the concept album from a regular album, then, is to say that it is a form in which the music and, perhaps more importantly, the texts are often thematically and conceptually linked.[9]

To my knowledge no other artist has been as dedicated to the concept album as Roger Waters. Pete Townshend for example, an artist who has contributed much to the development of the genre, has interspersed many of his conceptual works with albums which are collections of individual songs rather than extended unified works. This appears to be true of Waters' former bandmates also. His interest in concept albums was initially met with resistance by the other members of Pink Floyd. According to guitarist and singer David Gilmour in 1972:

> We've had huge arguments about what exactly to do on some of those soundtrack albums and other albums. Some of us thought we should just put songs on them, others thought we should turn

[8] This practice joins the tracks "Sergeant Pepper's Lonely Hearts Club Band" and "With a Little Help From My Friends" at the beginning of the album and "Good Morning Good Morning", "Sgt. Pepper's (Reprise)" and "A Day in the Life" at the album's close.

[9] According to Karl Dallas, the first work that fits this description is the Pretty Things' *S.F. Sorrow* (1968) which, in turn supposedly inspired Pete Townshend to write *Tommy* (1969) (Dallas 1987: 21). I would suggest that the Pretty Things were predated by The Moody Blues with *Days of Future Passed* (1967).

> the whole thing into one subject concept for the whole album....Roger has certainly got a bit of an obsession about making the whole album into a one subject deal, into what you might call a concept album (Miles 1980).

Beginning with *The Dark Side of the Moon* (1973) and continuing through to his third solo album *Amused to Death* (1992), all of Waters' recordings have taken this form. Gilmour's statement suggests that Waters may have been greatly influenced by Pink Floyd's involvement in the composition of film soundtracks particularly with regard to the linking of music to a narrative, and the increasing length of musical structures.[10]

It may be obvious to most readers, but nonetheless I shall attempt to clarify why I have been tempted to refer to all of these recordings as his works (when in fact the majority of the recordings to which I am referring were made with Pink Floyd). It is primarily as a result of their texts that these recordings can be defined as concept albums and it was with *The Dark Side of the Moon* that Waters assumed the responsibility for writing all the group's lyrics.[11] Even in their live performances, Waters appears to have been the member of Pink Floyd most concerned with the communication of ideas.[12] Pink Floyd were, of course, well known for the theatrical visual effects they employed during their concerts and, besides enhancing the presentation, these effects reinforced the material's meaning. As Dallas suggests:

> The special effects tended to be Roger Waters' ideas. ...At one

---

[10] Such projects included Barbet Schroeder's *More* (1969), Michelangelo Antonioni's *Zabriskie Point* (1970) and Schroeder's *La Vallee* (1972). Waters worked with Ron Geesin on music from *The Body* (1970) and more recently by himself on the soundtrack to *When the Wind Blows* (1986).

[11] It can in fact be argued that, in Waters' hands, the concept album has become as much a literary genre as a musical one; a point I hope becomes apparent in this study. It is certainly significant that lyric sheets are included with *The Dark Side of the Moon* and all subsequent Pink Floyd/Roger Waters recordings.

[12] Richard Wright, the group's keyboardist, told Crawdaddy Magazine (Volume IV, No. 5) in 1970, "I don't feel political. I play music. I see myself as a musician, turning people on to music, but I don't see myself as wanting them, or trying to make them change. I don't care about that".

> of the Wembley rehearsals [1977], I heard him instructing the crew: 'I want the smoke to begin at the words "all tight lips and cold feet" at the beginning of the second verse of "Pigs". And I want as much smoke as you can give me. I don't want the audience to see the pig until the loud solo from Dave that comes after the verse' (Dallas 1987: 59).

According to Nick Griffiths, an engineer who worked with the band, the film footage that accompanied Pink Floyd in concert was also Waters' domain:

> Roger edited it and oversaw it and made sure it fitted the bill...He can walk into a film cutting room, sit down with the editor, and take control very knowledgeably of the whole proceedings. He knows the technology, doesn't really need to rely on anyone else to come up with the ideas. He has his own ideas (Schaffner 1991: 217-218).

One need only look at the album credits, though, to see Waters' gradual creative domination of the group musically as well,[13] but by no means do I intend to belittle or suggest that the musical and production contributions made to these recordings by the other members of Pink Floyd are insignificant (particularly the compositional contributions made to *The Dark Side of the Moon* and *Wish You Were Here*); I merely suggest that Waters' work formed the basis for the communication of ideas and meanings.

People enjoy the works of Roger Waters and Pink Floyd for various reasons: some for the incredible care and sophistication apparent in the quality and precision of the recordings; some for the expressive nature of the songs; and some primarily for the complexity and seriousness of subject matter with which the albums deal. Although I must include myself a member of all of these camps, the main concern of this project is to discuss the latter.

---

[13] On *The Dark Side of the Moon* (1973), all four Pink Floyd members (Roger Waters, David Gilmour, Richard Wright and Nick Mason) are credited with compositions. By *Wish You Were Here* (1975) this has diminished to Waters, Gilmour, Wright and the latter two's contributions are limited to the suite "Shine on You Crazy Diamond". By *Animals* (1977) this has further diminished to Waters and Gilmour but the latter only contributes to the track "Dogs". Gilmour contributes to three of the twenty-six tracks on *The Wall* (1979) and *The Final Cut* (1983) is composed entirely by Waters.

Chapter 1—The Dark Side of the Moon

'*Sergeant Pepper* is commonly taken in accounts of rock music to have initiated the musically or thematically cohesive rock album...*Dark Side of the Moon* is equally frequently considered perhaps the exemplary peak of that form and aspiration...'.

Alan Durant[14]

The name Phoebus means "brilliant" or "shining" and, in Greek mythology, Phoebus Apollo—who spoke no falsities and in whom no darkness existed—was often considered the Sun-god, but he became best known as the God of Light and Truth. His twin sister was the Moon-goddess Artemis (Diana in Roman mythology) who, on the other hand, represented inconstancy or uncertainty and became known as the "three-form goddess". She was often identified with Selene (Luna in Latin) and Hecate, the latter being associated with deeds of darkness and bearing the title Goddess of the Dark of the Moon (Hamilton 1942: 29-32).

Whether due to religious orientation, for astrological reasons, or merely as a result of their use as tools for the measurement of time, it seems that as long as human beings have existed they have had a fascination with the sun and moon. Roger Waters draws on this fascination employing the sun and the moon as symbols throughout Pink Floyd's *The Dark Side of the Moon* (1973). He recognizes the same basic qualities in these celestial bodies as did the Greeks before him, but extends their symbolic connotations to the fullest, suggesting, in his own words, their representation of "the light and the dark; the good and the bad; the life force as opposed to the death force" (Dallas 1987: 107).

Throughout the work Waters suggests that we, as human beings, are still aligned metaphorically with one or the other. More often than not, however, no matter how much we may aspire toward visualizing the beauty of truth in life that can be achieved only through the

[14] (Durant 1984: 213).

illuminative powers of the sun, we are—due to certain "pressures which are anti-life" (Waters in Miles: 1980) and which help to bring out the negative aspects of our nature—seemingly doomed to be aligned with what Waters sees as the inherent dark quality and uncertainty represented by the moon, an untrustworthy guide whose comparatively dim light leaves much in shadow and is merely a false reflection of the sun's luminous truth. This idea is confirmed by the spoken lines that are faintly heard during the fade at the end of the record: "There is no dark side of the moon really...as a matter of fact it's all dark."

Many, but not all, of the "anti-life pressures" with which Waters deals are particular to life in an often alienating, modern technological capitalist society. It is the frustration caused by these pressures, and by this seemingly forced alignment with the moon, which subsequently leads one to lunacy (taken from the Latin word *luna* meaning moon), or "the psychic state provoked to unpredictable and uncontrollable cyclic episodes of madness by the waxing and waning of the moon" (Neaman 1978: 181). As guitarist David Gilmour recalls, before the group began recording the album, "[w]e sat in a rehearsal room...and Roger came up with the specific idea of dealing with all the things that drive people mad..." (Miles: 1980), and it is these things which are dealt with throughout all of the songs on the album and which, at the end of side two, culminate in "Brain Damage".

The album begins with "Speak to Me" and the fade in of a heartbeat which suggests the gradual beginning of life; the period of gestation which eventuates in the climactic crescendo of birth portrayed by the screaming, child-bearing female who ushers in the first chords of "Breathe in the Air". It is significant that this scream is at the same time suggestive of a wail of madness, because the collage of sound effects superimposed over the prolonged crescendo represents, in part, the various elements of stress and strain which are responsible for the eventual madness apparent in "Brain Damage". The collage consists of the ticking clocks of "Time", the cash

register sounds of "Money", the rumbling synthesizer present at the beginning of "On the Run", and the resultant maniacal laughter of "Brain Damage". As well as foreshadowing the effect of these elements on the new life, it is possible that the listener may hear the effect that they have already had on the life from which it emerges. The fact that Waters sees this outcome as being widespread in the modern condition is illustrated by the voices (from alternate speaker channels) which are heard alongside these sound effects saying "I've been mad for fucking years, absolutely years...over the edge...working...", and "I've always been mad...I know I've been mad like the most of us are...very hard to explain why you are mad, even if you're not mad...".

Although the melodic lines played on slide guitar in "Breathe" may to some listeners suggest a baby's cry (the upper legato slides almost seem to articulate the syllable 'wah'), the mother's hasty demand to "Speak to Me" is juxtaposed with the opening lyric of "Breathe in the Air" which, in its rapidly extensive look at life seems to suggest the fleeting years of youth. The mother figure says:

> Breathe, breathe in the air
> Don't be afraid to care
> Leave but don't leave me
> Look around and choose your own ground
> For long you live and high you fly
> And smiles you'll give and tears you'll cry
> And all you touch and all you see
> Is all your life will ever be.

After urging the child to breathe independently for the first time the mother expresses warm sentiments and expounds humane and spiritual principles, but her tone suddenly becomes cold and impersonal after the sixth line when she suggests that all her child's life will amount to is material things (only those things which can be touched or seen). This shift in manner suggests her affiliation with the volatile tendencies of the moon, and it is interesting that Waters chose a female character to portray this. The female is associated with the moon through her menstrual

cycle, which is well-known to occur at the same frequency as the lunar cycle, and, in the mythology of Western culture this is sometimes thought to create a volatility in women. The character's erratic shift of tone is best displayed by the odd means she uses to address her progeny ("rabbit"), and her preaching manner is supported by the gospel-like organ entry as the following lines are sung:

> Run rabbit run
> Dig that hole, forget the sun,
> And when at last the work is done
> Don't sit down it's time to dig another one.

Rather than stressing the value of emotions and human relationships, the mother displays her misguided sentiments by impelling her child to hurriedly work non-stop instead of striving for the truly enriching things that the sun has to offer in life. Waters almost seems to have in mind the rabbit working toward the purchase of a vacation home after paying off its permanent residence. His comments from 1971 are in tune with these lines:

> Many people are robbed of their whole lives because they are trapped in the system. They are used to produce Volkswagens. People are paid for their work, buy televisions and fridges and believe that this compensates for the fact that they spend their whole lives putting cars together. And they live in this rut for 48 weeks out of every 52 (Wicke 1990: 108).

The necessary alignment of this position with the moon is expressed in the next stanza, the first line of which has appeared before; but now it acquires a different meaning due to the lines which follow:

> For long you live and high you fly
> But only if you ride the tide
> And balanced on the biggest wave
> You race toward an early grave.

Whereas in its first appearance it seemed to be a wish for the character's well-being, this line now seems to have connotations of a blessing for prosperity or high economic status which is only achievable if one "rides the tide" which is, of course, controlled by the moon. The last two lines forecast the treacherous build-up of the character's ambition and his or her eventual premature demise due to the endless race that is necessary to achieve such high ideals; a scenario that is musically portrayed in the following selection "On the Run".

This instrumental piece, which commences immediately after the last word of "Breathe", begins with a low, ominous note over which is heard the sudden metamorphosis of the organ's timbre, its warm sustained chord transformed into a harsh mechanical texture. This sound is manipulated in order to give the impression that it is moving in circles. The effect of combining the short melodic figure (produced electronically using a VCS3), which is almost endlessly repeated, with the sounds of running footsteps moving back and forth from one speaker channel to the other, gives the piece an overall feeling of directionlessness and lack of progress. This is caused by the sense of alienation often created in the human being from living in a mechanistic, technological society; a connotation of the transformed organ sound (heard only at the beginning), the mechanical repetition of the high-hat cymbal, the sound of airport announcements, and the variety of unique electronic timbres; some of which, by musically achieving the Doppler effect, are used to suggest the passage of airplanes over the head of the runner.

The runner's gasps for breath are the result of his attempt to keep up with the incredibly fast electronic melodic figure (a figure which could not have been reproduced by a performer for such an extended time on an ordinary musical instrument), but this figure finally terminates with the sound of a plane crash (an event which was recreated during Pink Floyd's live performances with a plane crashing into the stage), and this represents the runner's burnout or "early grave". The mad laughter heard throughout the piece, symbolizing the final outcome of the stress created

by being "on the run", has a mocking quality that is turned back on the runner (especially when heard immediately preceding the explosion) almost as if it were in response to the runner's confident statement heard earlier: "Live for today, gone tomorrow, that's me...". The runner's persistent footsteps, representing all those who are slaves of the "rat race", still heard following the disastrous crash serve to usher in the next piece, which is launched by the sounds of various clocks first ticking and then ringing/chiming, a sound effect which serves as an excellent transitional device. Besides foreshadowing the tolling bell of the "Breathe Reprise", the alarm which likely wakes the runner in the morning to begin "digging his hole" also foreshadows the arousal from his reverie of the idle figure portrayed in "Time".

Anticipating its opening lyric, "Time" begins with a clever rhythm track which imitates the ticking of a clock. This is juxtaposed with a return of the heart beat (this time much slower, suggesting the idle individual). The low, ominous-sounding, timbre that began the previous track returns, and is soon heard alongside an innocent, high pitched, music-box sounding keyboard. This unlikely combination creates a sense of dramatic irony and unease further enhanced by the fact that the low, dark timbre sounds repeatedly back and forth between only single pitches (E and F-sharp) and not chords. The chord tones are provided by the abetting music-box keyboard which withholds the thirds of the chords (the pitch which designates a chord as major or minor) until the second appearance of the F-sharp (now heard as F-sharp minor). At this point the tonality is ambiguous as it is impossible to discern whether the song is in a major or minor key, the listener yet unaware of the quality of the "tonic" (the chord which defines the key). Immediately following, however, the keyboard designates the first chord as E major (giving the impression that this is the key of the piece), but the initial feeling of unease is further sustained when, after the fourth repetition of the E to F-sharp minor motif, the F-sharp is repeated rather than once again falling back to E, and this gives the impression that F-sharp has usurped E as

the key-defining pitch. This is confirmed when the chord progression A-major, E-major, F-sharp minor is heard—outlining the tonality of F-sharp minor.

Comprising the harmony of the first and third verses, and used extensively by Waters/Pink Floyd, particularly in *The Wall*, this progression surrounds the tonic note of a minor pentatonic figure (flat third/flat seventh/tonic) and seems to help establish feelings of claustrophobia in whatever context it is used due to its narrow melodic range and circularity. Both this stifling figure and the initial static progression (E to F-sharp) are heard against heavily reverberated roto-toms. According to Philip Tagg:

> One of the main reasons for adding such "reverb" (apart from counteracting the invariably "dead" acoustics of recording studio environments) is to bring about an illusion of large space, imitating the acoustics of a large concert hall and giving the recording a broad or even "symphonic" dimension' (Tagg 1979: 96).

This immense sense of space, in the midst of these feelings of claustrophobia, produces a sense of irony; this time due possibly to the startling paradox that these types of feeling can exist within the microcosm of the alienated individual who lives in the great expanse of the macrocosm.

The first verse, characterised by sharp percussive keyboards and a harsh distorted electric guitar timbre, is sung in an almost shouting manner which, in combination with the instrumental qualities, suggests a violent anger and frustration on behalf of the narrator which is directed toward the idle figure portrayed in the song:

> Ticking away the moments that make up a dull day
> You fritter and waste the hours in an off hand way
> Kicking around on a piece of ground in your home town
> Waiting for someone or something to show you the way.

This anger or frustration is also suggested by the rhythmically strong repeated accents which

characterize the delivery of the words. These accents generally appear on the same pitch, and in the third line correspond to Waters' use of internal rhyme (around, ground, town). Both of these devices serve to heighten the effectiveness of conveying the overriding feeling of stress; an effect which is also achieved through the use of consonance (a repetition of the harsh/sharp consonants "k" and "t").

The idle figure, lacking any ambition or sense of direction whatsoever, appears to have stayed in his/her "home town" rather than ambitiously venturing out into the world, heeding perhaps too closely the initial words of the mother figure in "Breathe" ("Leave but don't leave me"). This is suggested primarily because of the use of the word "ground" in both songs, while the use of the word "waiting" in the last line brings to mind Samuel Beckett's *Waiting for Godot* (1948), a work which similarly presents the uncertainty and aimlessness that is apparent, for some, in the modern condition.

The second verse, in which the lead vocal this time is sung by Richard Wright rather than David Gilmour, seems to represent another aspect of the narrator which displays sympathy towards the lost figure in the song. Wright's gentle singing seems to provide comfort for the listener or addressee; his melody fluctuating, for the most part between two notes, indicating that perhaps the narrator can relate to the addressee's undirected or claustrophobic state. Wright's voice is supported by passionately soothing female background vocals. Their appearance here (as well as throughout the album) seems to connote a positive motherly presence similar to that which characterized the narrator during the opening of "Breathe".

This sudden gentleness is also achieved through Waters' use of assonance (the repetition of the long "i" sound, and to a lesser degree the repetition of the long "o") and consonance (with soft consonant sounds like "s", "l", "y", "n", "m", and "ng"); the disappearance of the "hammering" high-hat; as well as through the change of harmony which employs major-seventh

chords—a harmony which typically provides a "bittersweet" quality, presumably because it contains both a minor and major triad. Like the figure in "Breathe" and "On the Run" who has "forgot" or turned his back on the sun, so has this character, due to the boredom caused by his unproductive basking in the "sunshine". His alignment with the moon is also demonstrated by his conception of time:

> Tired of lying in the sunshine staying home to watch the rain
> You are young and life is long and there is time to kill today
> And then one day you find ten years have got behind you
> No one told you when to run, you missed the starting gun.

The character seems to measure time not by the sun, which defines it by the earth's daily rotation, but by the moon whose cycle measures a monthly period of time. This gives him/her the impression that there is "time to kill". Of course, due to this extended conception of time, it takes ten years to realize the error because, unlike the individual from the previous tracks whose mother initially told him/her to run, this character missed the beginning of the race and is trying desperately to catch up.

Not only do the words in the third verse make this apparent, but it also seems to be musically portrayed through the guitar solo which is played over the entire musical form of the piece (i.e. two different formal sections). As Walser suggests in the case of heavy metal songs:

> Musically, a dialectic is often set up between the potentially oppressive power of bass, drums, and rhythm guitar, and the liberating, empowering vehicle of the guitar solo.... The feeling of freedom created by the freedom of motion of the guitar solos and fills can be at various times supported, defended, or threatened by the physical power of the bass and the violence of the drums.... The solo positions the listener: he or she can identify with the controlling power without feeling threatened because the solo can transcend anything (Walser 1993: 53-54).

The above observation is not limited to heavy metal music but can also be applied to much rock.

In heavy metal, however, this association is enhanced by the technically virtuosic and improvisatory character that most solos in that genre tend to have. This is a crucial point in considering the music of Pink Floyd, whose guitarist David Gilmour's lead playing is almost always very slow and extremely melodic (each note appearing deliberate and reflective) so that it seems always to have been composed—even in the cases where it has not been. As a result his solos give the impression of an *attempt* at transcendence or liberation (due to their typical position in the mix above the rest of the instruments), but a failed attempt when considered in the context of Waters' characteristically bleak texts. This is, perhaps, one of the reasons for the effectiveness of Waters' and Gilmour's collaborations.

In the first half of the solo from "Time", the guitar attempts to transcend the musically frustrating and claustrophobic character of the background, but its failure is signified when over the second set of harmonic changes (which were initially supposed to provide a kind of relief) Gilmour executes the solo confining himself almost exclusively to sliding up and down one string.

The details of the situation are, of course, more clearly expressed in the lyrics of the third verse, which is set over the "hectic" music of the first. This individual can now also be seen to be "on the run":

> And you run and you run to catch up with the sun, but it's sinking
> And racing around to come up behind you again
> The sun is the same in the relative way, but you're older
> Shorter of breath and one day closer to death.

The character's haste is reflected in the "non-stop" phrasing of the first line; there are no pauses in between the delivery of words as there are in the first verse. The frustration of the situation (also conveyed by the repetition of "and you run" in the first line) is caused by the inability to "seize the day" by "catching up" with the sun, also by the sun's apparent indifference. From the runner's perspective the sun appears to be "racing", but of course time merely marches on as it

always has. Anxiety is created from the realization that during the attempt to "achieve" the sun, the runner has gained nothing but "shortness of breath" (metaphorical psychological discomfort), and yet another wasted day. Suggested also is the inverse of this concern which is that the runner is "one day closer to death". This foreshadows another frustration that later inspires worry and fear in the individual, and which becomes the focus of "Breathe Reprise" and "The Great Gig in the Sky".

The last verse, returning to the same consoling music as the second, is even more reassuring than before. The female background vocalists display their sympathetic understanding, this time with soulful fills. Waters' adoption of the first person displays that he too feels the same frustrating pressures (suggesting that the anger in the first verse was not really directed at the character but at his condition):

> Every year is getting shorter, never seem to find the time
> Plans that either come to naught or half a page of scribbled lines
> Hanging on in quiet desperation is the English way
> The time is gone the song is over, thought I'd something more to say.

The implied relationship set up between unrealized plans and the "half page of scribbled lines" (this song) seems to betray Waters' doubt as to the value of what he has written. He seems to fear that the song may be flawed due either to its having been completed too hastily as a result of an imposed time restriction (implied by the lines having been "scribbled"), or because he's uncertain whether or not it is complete (the lines amount only to "half a page", and he suspected, in the end, that he had "something more to say").[15] Waters suggests that the typical "English" method of coping with these fears is to "hang on in quiet desperation", or simply to repress one's

---

[15] Miles suggests, interestingly enough, that during the making of this album the songs were "put together quite quickly". According to Waters, "It had to be quick because we had a tour starting. It might have been only six weeks before we had to have something to perform" (Miles: 1980).

anxiety. This, of course, eventually leads only to feelings of frustration and eventually madness.

Richard Middleton has suggested that Eero Tarasti's "mythical" approach to music may be useful in the analysis of concept albums due to their reprises of previously heard musical materials. This situation appears in the case of this album with the reprise of "Breathe". Myth, according to Tarasti:

> ... always alludes to something earlier, in the distant past, to which the mythical message must be related. The mythical universe is based on the simple division: before/after (avant/après). We now detach this simple abstract relation from the temporal dimension of myth and transfer it to that of music. Thus, using purely morphological criteria, one could deem mythical any sign in musical discourse which refers to some *preceding* sign. Consider a composition where, for example, after a long development and many incidental passages a theme which is introduced at the beginning of the work, reappears at the end. Now, however, its meaning is completely different from what it was when it first occurred in the composition. What is important is precisely the distance between the theme's first appearance and its recapitulation. Everything that has happened meanwhile is in a certain sense present and immersed in the memory of the listener when he hears the theme a second time. It is this temporal distance which gives the recurrence of the theme a mythical dimension (Tarasti 1979: 67-68).

Tarasti suggests that this same principle applies both in the case of a transformed theme and a musical quotation from an outside work.

These ideas are very useful to adopt at this juncture. When one considers what has transpired since "Breathe" (and even throughout the second half of that song), it amounts primarily to the expression of many feelings of anxiety or "running". But the first verse of "Breathe Reprise" is one which finally expresses relief and comfort:

> Home, home again
> I like to be here when I can
> When I come home cold and tired
> It's good to warm my bones beside the fire.

The narrator's relief (partly conveyed by the repetition of "home") is due to his finally having the opportunity to relax. Waters seems to be suggesting that a balance is necessary between ambition/productivity and idleness; this is suggested in the second line when the character says that he can't *always* be at home. The narrator's initial fatigue is now expressed by the harsh and detached "stumbling" or "plodding" of the guitar and electric piano, but the image of sitting at the fireside is one of comfort and rejuvenation. By utilizing the music of "Breathe" which was first used to portray birth, during the singing of these lines, *rebirth* is suggested; a feeling of return to the presence of the consoling mother figure.

This contentedness does not last long, however, because the narrator's peace leads him to quiet reflection about the religious issue of death and resurrection. The image of death is primarily intimated by the tolling bell (a symbol for death at least since John Donne's *Meditations* [1624]):

> Far away across the field
> The tolling of the iron bell
> Calls the faithful to their knees
> To hear the softly spoken magic spells.

The narrator's view of death results in further feelings of anxiety and fear which, for him, are not relieved through faith in resurrection. He is not among the "faithful" who are "far away", but sits alone merely observing. These lines are ushered in with the entrance of an organ (an instrument connoting the Christian Church) whose melodic descent (C,B,A,G,F,D-sharp,D) seems to express his falling spirits. His anxiety appears also to be portrayed harmonically in the cadence of the piece. At the end of the first appearance of the music of "Breathe" the piece cadences on the tonic (D7#9, D# diminished 7th, E minor); but in the reprise, the ambiguous diminished-7th chord (which has four possible resolutions), cadences on the minor dominant (D7#9, D# diminished-7th, B minor), an unsettling effect on the listener's ear.

Waters also seems to imply that the "faithful" or religious are called to serve a higher power obediently because of their fear of death—merely responding to the sound of the bell. The unpleasant thought of death (or unpleasant sound of the tolling bell) is expressed through the harsh "t" at the beginning of "tolling". For the faithful the uneasiness caused by this "tolling" is relieved through "the softly spoken magic spells" which create an effect of soft alliteration and consonance. By referring to the "reassuring" scripture readings as incantations, Waters seems to be suggesting that religious belief is essentially superstition, like a belief in magic.

This derisory attitude toward religious thinking is also expressed in the title of the next piece, "The Great Gig in the Sky", which appears to be a mockery of the simplistic view of heaven as a place above the clouds or state of supreme *personal* bliss (i.e., all our heavens are custom made). The title poses an affinity between Waters and the narrator due to the word "gig"—a term used by musicians meaning a single engagement or performance. The title suggests that a musician's "heaven" is the ultimate performance.

The feelings of uncertainty caused by the narrator's apprehension about death reach apocalyptic dimensions in "The Great Gig in the Sky". This is initiated directly at the beginning (where the piece continues from the uncomfortable cadence on the dominant minor in "Breathe Reprise") as a result of the tritone relation that exists between the first two chords of the piece, the tritone (the interval of a diminished fifth or an augmented fourth) being the most unstable and jarring interval in tonal music. This effect is sustained since no certainty of tonal centre exists in the piece until the fifth and sixth bars (a ii—V progression in F major). This sense of stability is supported by the entry of the bass and clean electric guitar which provide a sense of comfort to the lone acoustic piano, an instrument which now makes its first appearance on the album. The appearance of an acoustic instrument suggests nature, and the fact that the fear of death is not limited to twentieth-century human beings makes the piano's employment during this piece

appropriate. This two-measure progression is repeated so that the sense of F major is strengthened, but no sooner has this occurred than the piece immediately shifts to B-flat major:

	F: I	IV	I	ii	V	ii	V	I B♭:
Bm	F	B♭	F/A	Gm^7	C^9	Gm^7	C^9	FMA^7

tritone

(IV)I	IV	ii	V	I IV	I
B♭MA^7	E♭	Cm^7	F	B♭ E♭MA^7	B♭

The piece acquires stability at this point remaining in B-flat major until the end of this section, but the initial instability instills a sense of uncertainty and suspicion in the listener (especially after considering the piece as a whole) that is transferred to the narrator's upcoming statements (which enter during the transition from F to B-flat major) suggesting, perhaps, that these statements are not to be trusted:

> ...and I am not frightened of dying...anytime will do I don't mind.... Why should I be frightened of dying...? I see no reason for it...you've got to go some time....

The initial sense of harmonic uncertainty returns in the next section as we are suddenly thrust back into F (a repeated ii—V progression), justifying our doubt in the truth of the narrator's words.

Transformed into a female (demonstrating that the character is representative of all humankind), the narrator erupts into hysterical screaming (some of the pitches are literally screamed), but one is led to suspect that this outburst is not, in reality, outwardly observable. It takes place purely in her psyche, and we are now able to observe the horror that she truly experiences when she conceptualizes her non-existence. This external/internal dichotomy is suggested by the apparently calm and confident spoken statements which appear at points before

and after the outburst (the latter statement is "I never said I was frightened of dying") which is juxtaposed with the unrestrained, non-texted singing. Here the absence of words suggests that nothing is supposed to be communicated to an outside party. But we are able to view her mental landscape and witness the true torture within her state of "quiet desperation", or the repression of her fear, an idea first intimated during the conclusion of "Time".

The vocal techniques utilized by the singer are derived from blues and gospel music. They help to convey the character's compounding spiritual frustration as a result of achieving no resolution in her struggle. This frustration becomes ours as well during this section, as the ii—V chord progression begs for resolution to the I chord which would provide a feeling of rest or stability. This progression is repeated for a total of eighteen bars causing frustration to the ear because it continually anticipates a resolution to the tonic (F). Her frustration is also augmented by the expanded texture which is provided by the entry of multiple tracks of organ pad which get louder and more aggressive (an effect achieved by using tremolo) as do the drums which also enter at this point. Of course, the resolution to F which we expect never comes: the piece cleverly modulates back to the ambiguous and uncertain B minor chord with which the song began.

With the return of the first harmonic section the music reverts back to a much quieter dynamic level, suggesting our retreat from the depths of her psyche. Also, this is intimated by the placement of the vocals during this transition, in the back of the mix compared to the instruments. The drums and organ both drop out after this "outburst" and the texture returns to bass guitar and acoustic piano. The guitar is apparently displaced by the vocal.

The remainder of the piece seems to be devoted to the aftermath of the narrator's horrifying glimpse; an expression of sadness characterized by her impassioned voice which, at times, gasps and whimpers. That this piece is not merely about the fear of dying is implied after

we are given the impression that the singer is still trying to hide her feelings, unaware that we are already witnesses to her suffering. This is suggested by her apparent denial of being afraid to die. Her withdrawal or distancing is portrayed musically with another occurrence of the voice retreating, away from the listener, to the back of the mix during the last bars of the piece. The feeling of discomfort generated by this musical portrayal of what is a typically twentieth-century characteristic—a retreat into the self (this later becomes Waters' primary focus with *The Wall*)—is intensified by the occurrence of a chromatic fluctuation in pitch which occurs during the fade-out on the final chord of the piece.

The next "anti-life" pressure with which the album deals is that of "Money". This pressure encompasses both the ill effects of an ideology ingrained within capitalism that equates personal success and happiness with economic well-being, and the frustrating contradictions in our personalities to which it ultimately gives rise. The narrator of this song appears to be a symbol for the capitalist ideal: "Get a good job with more pay and you're O.K." (certainly the primary motive for attending universities nowadays). The character, foreseen earlier in "Breathe", represents the pinnacle of success because he is wealthy. However his personal goals and ambitions consist merely of the acquisition of material possessions; his ambitions which, like the pursuit of power, are seemingly unending. For him a "new car" and "caviar" rate only as a "four star daydream" and are thus insufficient (five stars, of course, denote the best in our society), hence his solution: "Think I'll buy me a football team".

His endless discontent, as well as his arrogance and conceit ("I'm in the hi-fidelity first class travelling set"), are also portrayed musically. The harmonic scheme of "Money" is derived from the twelve bar blues format. This brings many associations with it. The blues (a Black American folk music originally sung by slaves), in this context (a song sung by a wealthy white man who is a slave to money) provides the song with a bitter sense of irony. In what is largely

an expression of discontent because of his need for "a football team" and "a Lear jet", the narrator uses a form of expression originally used to articulate the spiritual and emotional woes of an oppressed people. As if this weren't enough, the narrator's blues (a form normally in "common" time), as a reflection of his endless ambition, is in 7/4 time—making his more musically "sophisticated" and, therefore, seemingly superior.

This character's love of money ("it's a hit"/ "it's a gas") becomes an obsession ("Grab that cash with both hands and make a stash"), which makes him suspiciously defensive and unapproachable ("get away"/ "get back") in addition to being merely selfish ("I'm all right Jack keep your hands off my stack"). But after the second verse, which ends with the statement that most fully conveys his arrogance, the piece launches into a "growling" saxophone solo ostensibly representing the character's assertiveness, and *impression* of transcendence. Yet his discontent in having anything less than the best, in combination with his endless ambition, forces him to exchange this instrument after one chorus for a more powerful one—an amplified and distorted electric guitar (on distortion and power see Walser 1993: 41-44). Besides being "adorned" with the effect of distortion, this guitar is double tracked (in both speaker channels) and characterized by its rich reverberation. However, it too plays one chorus only, after which it is suddenly "robbed" of its decorative attributes. Now single tracked, demoted to one speaker channel, and reduced to a "flat" (non reverberating) and raw distorted sound, this change suggests that our hero has fallen victim to the market forces and lost his position of power. This part of the solo receives a less bombastic support from the other instruments as well. Another guitar (similar in quality to the first) takes over the lead confirming this. The fallen narrator is consigned to a subsidiary role playing background rhythm guitar. Oddly enough, his fall is ironically foreshadowed at the first entry of solo guitar by the shift to "common" time.

The former characterization of the narrator is suddenly lost when, in the last verse, it is

made apparent that he has been satirizing the majority of us (foreshadowed in the second verse when he accuses the listener saying, "Don't give me that do goody good bullshit"):

> Money it's a crime
> Share it fairly but don't take a slice of my pie
> Money so they say
> Is the root of all evil today
> But if you ask for a rise it's no surprise that they're giving none away.

Initially a "gas" or "hit", money is now soberly referred to as a "crime", presumably due to its potential to create an inconstancy in human beings just as the moon supposedly does. In this case there is a variability between what we know or say, and what we do. It is interesting that the moon and money have often both shared a similar reputation of being "the root of all evil".[16] The narrator admits that money is a crime since he recognizes that it should be shared fairly but knows he would be unwilling to give up any of his own. It is this statement which erases the former irony created by an apparently unauthentic adaptation of the blues. He notes the absurdity of this paradox also in that "they" can tell you the same thing by using a clichéd expression ("Money is the root of all evil"), which states a truth about humanity not really apparent to most.

During the outcourse of "Money" and the transition to the beginning of "Us and Them", there is a montage of speaking voices which helps to bridge the two pieces. Roger Waters' general comments about voices on the album are helpful in establishing their relevance:

> I wanted to use human voices, looped or straight, in the background of the record because it was, generally speaking, supposed to be about human experience. So I came up with this idea...to write a series of questions on index cards. I wanted to interview people, but without being in the room so that all you got was (A) their voice recorded very clean, and (B) them responding to something.... So it was a series of cards which said things like "What is your favourite colour?"; "When was the last time you were violent?"; "Do you think that you were in the right?" (Redbeard: 1993).

---

[16] Remarkably enough the dollar coin in Canada is nicknamed "the Loony", a common slang version for lunatic (though originally the coin was so designated because of the loon which is featured on its face).

It is the interviewees' answers to the last two questions that are heard at this juncture and which effectively serve to connect the concerns of the previous song to those of the next. Almost all of the responses heard (particularly "Yeah, absolutely in the right" and "I certainly was in the right") display the interviewees' confidence that they were all justified in their inflictions of violence, yet Waters seems to express a quality of doubt, by juxtaposing with these another's uncertain statement "I don't know ... I was really drunk at the time" (thrice repeated and the last comment heard before the fade of "Money"). "Us and Them", a common British working-class expression for the relationship between workers and bosses, is a song that explores the divisions that exist between human beings, or as Sheila Whiteley has suggested, "man's inhumanity to man" (Whiteley 1992: 113). This transitional material implies that people are, perhaps, often too quick to believe that they are "in the right".[17]

"Us and Them" begins with a softly sustained organ chord (D major) whose suspensions and plagal qualities connote a feeling of "spiritual peace". The song's opening contrasts "Money" in every respect (much slower tempo, low dynamic range, more acoustic instruments, instrumental performance smoother and more sparse) which also helps to achieve this effect. The saxophone's reappearance (its tone less assertive, and more legato than in the previous song) and knowledge of its previous role in "Money" also brings to the song a "humble" quality which anticipates the song's opening lyric.

This feeling is prolonged when the other instruments enter, but a slight sense of ambiguity and confusion arises which seems to spoil the former sense of "self awareness". This effect is created by the harmonic ambiguity which is heard against the pedal point on D. The pedal point, sustained throughout the four-chord progression, connotes stasis or stability (a

---

[17] This viewpoint (especially because of the war imagery present in the song) provides, in part, the basis for *The Final Cut* (1983) which is a work expressing Waters' opposition to England's position and actions against Argentina in the Falkland Islands dispute of 1982.

positive feeling in this context), but the chord progression which appears over it (Dsus2, Esus2/D, Dmin[maj]7, G/D), challenges this sense of confidence because of the ambiguous nature of its first three chords (the first two without 3rds and therefore neither major nor minor, and the third challenging the initial tonality established by the organ—as well as having a naturally ambiguous quality in itself). The musical portrayal of ambiguity is heightened when the voice enters, due both to its strange echo which is unnaturally slow, and to its approaching the listener at different points across the speaker channel spectrum. Although we are able to distinguish what is being said, there is a feeling of communicative division between the speaker and the addressee. The sonic image is not unlike that which Waters was to express lyrically six years later in *The Wall* (1979):

> There is no pain, you are receding,
> A distant ship smoke on the horizon,
> You are only coming through in waves....
>
> (*Comfortably Numb*)

The oddness of the situation is augmented yet again when listeners realize that this strangely treated voice is not only directly addressing them, but also allying itself with them:

> Us, and them
> And after all we're only ordinary men
> Me, and you
> God only knows it's not what we would choose to do.

After the song creates division between the listener and the song's speaker through the music, the latter sarcastically suggests that a similar division exists between "us" and "them"; "we" being merely "ordinary" men and "them" being somehow "extraordinary" or superior, as a result of their rank or position of authority within the establishment (this implied by mention of the

"General" in the following lines).[18] The last line of this section with its natural stress on "we" (it is placed on the downbeat and is, in fact, the only word in this line—besides "do"—that falls on beat one) suggests that "we" would not choose to harm people who may have a lower status than ourselves (the way the General does in the following lines); but it also ironically foreshadows the speaker's own guilty actions which take place at the end of the song (see below).

The next section of the song accentuates the division between the speaker and listener even further. Musically there is a shift of harmony (to B minor) and a powerful increase in dynamic intensity (more erratic drumming, distorted electric guitar, much fuller texture) as the speaker's formerly gentle and conversational tone erupts into an outburst which is sympathetically supported by background voices. The initial affinity created between speaker and listener disappears. The speaker suddenly adopts a narrative role which refers to a situation outside his direct relation to us:

> Forward he cried from the rear
> and the front rank died
> And the General sat, and the lines on the map
> moved from side to side.

Through Waters' portrayal of war as a game of chess (noted also in Dallas 1987: 78), the speaker's burst of passion becomes a response to the high ranking individual in the rear (the back row in chess—the King, Queen, bishops, knights and castles) who orders the front rank or "ordinary men" (the front row in chess—the pawns who are the pieces of the smallest size and value) onward to sacrifice. Meanwhile "the General", who is likely not even on the battle field, *sits* and plays this "game of war, oblivious that '*the lines on the map [which are] moved from side to side*' are comprised of fellow human beings" (Nicholas Schaffner 1991: 160).

---

[18] Waters seems to have had these lines in mind once again during *The Wall* when expressing anger over the loss of his father in World War II: ("The generals gave thanks/ as the other ranks held back/the enemy tanks for a while./ And the Anzio bridgehead was held for/the price of a few hundred ordinary lives" — *When the Tigers Broke Free*).

With a return to the music of the first section, the listener half expects to be addressed by the speaker again directly, but nothing in his address suggests this, amplifying the division we have already come to feel:

> Black and blue
> And who knows which is which and who is who
> Up and Down
> And in the end it's only round and round and round.

Rather than following the oppositions that we have come to expect (us/them, me/you), Waters breaks this pattern, and in doing so, challenges the chess comparison. Commonly black and white in the game (a clear distinction between sides), the pieces on the chess board referred to here are figuratively wearing "black and blue" uniforms, suggesting the underlying difficulty in distinguishing which side is the enemy, both being composed of human beings.[19] The remaining portion of this section describes first the movements of pieces "up and down" the board (complementing the earlier "side to side"), and then the situation which commonly occurs towards the end of a game when one player launches an attempt to capture the other's king. The result can be an endless circling as the player under attack tries to escape checkmate. This image suggests that violence or the activity of war is not a means to progress, but an endless circling in which nothing is achieved.

In response to this view comes the image of the protester in the following section:

> Haven't you heard it's a battle of words
> the poster bearer cried
> Listen son, said the man with the gun
> There's room for you inside.[20]

---

[19] In a game of chess which is well under way, both sides will often become interspersed on the board. If the distinction between black and white pieces were absent, players would experience difficulty in recognizing their own pieces.

[20] According to David Gilmour, "'Us and Them' was a piece of Rick's — a piano piece that we initially had in 1969 funnily enough, and we were going to put on the film 'Zabriskie Point' by Antonioni over a riot at UCLA scene. It seemed to fit remarkably well, all this rioting and heads being banged by police in slow motion with that music..." (Redbeard: 1993). Waters appears to have retained the association of this music with violence and even drawn this section of lyric from the Antonioni scene.

The protester's well-being is also threatened by an authority figure (a riot policeman). The latter's position of power depends on the fact that he "bears" a gun rather than words, however, and his hostility threatens the former's freedom.

The last section of lyric begins with a clever transitional phrase which, besides implying the loser of the chess game, introduces the destitute figure at the end of the song who is victim of another type of war:

> Down and Out
> It can't be helped but there's a lot of it about
> With, without
> And who'll deny it's what the fighting's all about
> Out of the way, it's a busy day
> I've got things on my mind
> For want of the price of tea and a slice.
> The old man died.

Waters superimposes over the scenes of war and violence an individual who represents a casualty of the capitalist economic situation. At the same time, he suggests that the individual's circumstances symbolise the origin of all division and hostile conflicts whether they be rooted in the desire for (or protection of) wealth, power or property. His comments from 1993 are illuminating:

> ...[I]t's that fundamental attempt to connect with somebody else...and it's something that we all have to learn. Now most of us learn it the hard way [but] it would be good if we could produce a society in which we helped our children learn it the easy way. It's interesting that the Archbishop of York yesterday, it was reported on the front page of the London Times, has finally come to the conclusion that what's largely creating the problems that we face socially in England now, is the fact that

> our politics foster a competitive society where we encourage our children to believe in a "dog eat dog" philosophy; and then we wonder why they A) commit crimes, and B) grow up rather unhappy. It is the great question that needs unravelling, before the millenium hopefully, and that is; "What lies in the gap between the high ideals enshrined and embodied in the American Constitution and in the reality of life in the United States?". What is in that chasm? We need to find what it is and somehow bridge it (Redbeard: 1993).

The "down and out" individual in "Us and Them" becomes a victim of the narrator (apparently a member of a higher economic class) in whom a capitalistic sense of division is strongly engrained. This division ironically causes him to be unaware of his own inhumane actions despite the conclusions which preoccupy him. This irony, in combination with the impression of division created between the speaker and listener, seems to convey Waters' suspicion that there is an innate "darkness" present within human beings that sometimes asserts itself even against our best intentions. As well as casting an irony on the narrator's earlier declaration that "it's not what we would choose to do", this idea leads to a reinterpretation of the lyric as implying that sometimes, because such characteristics appear to be a part of human nature, we are not even free to choose. In addition to being implied by the phrase "it can't be helped" (from the final stanza), this idea is conveyed by Waters' comparison of war to the game of chess, the uncomfortable irony being that human beings can find amusement in an activity which simulates war. It is these suspicions or realizations that help lead people to a belief that they may at times be mad, or, in other words, controlled by the moon rather than being in control of themselves.

According to Waters, the title of the next piece, "Any Colour You Like", is related to this idea of not being free to choose:

> ...[I]t comes from...it's a Cockney thing, and maybe regional as well. At cattle markets and street markets..., it's a street trader thing. In Cambridge where I lived, people would come from London in a van—a truck—open the back, and stand on the tailboard of the truck, and the truck's full of stuff that they're trying to sell. They have a very quick and slick patter, and they're selling things like crockery, china, sets of knives and forks. All kinds of different things, and they sell it very cheap with a patter. They tell you what it is, and say, "It's ten plates, lady, and it's this that and the other, and eight cups and saucers, and for the lot I'm asking NOT ten pounds, NOT five pounds, NOT two pounds...fifty bob to you!" you see, and they get rid of the stuff like this....If they had sets of china and they were all the same colour, they would say, "You can 'ave 'em ten bob to you, love. Any colour you like, they're all blue." And that was just part of that patter. So, metaphorically, "Any Colour You Like" is interesting in that sense, because it denotes offering a choice where there is none. And it's also interesting that in the phrase—if you go "any colour you like, they're all blue"—I don't know why, but in my mind it's always they're all blue, which...if you think about it, relates very much to the light and dark, sun and moon, good and evil. You make your choice but its always blue (Personal Interview: February 28, 1995).

The idea of "offering a choice where there is none" appears to be presented musically in this instrumental piece. The track is divided into two main sections, the first of which features the synthesizer as the lead instrument, and the second the electric guitar. The synthesizer's melodic material is presented in contrapuntal layers. But this thick texture, rather than being composed of a variety of melodic material, is actually only a single melody—repeated each time beginning on the next beat. The ear believes that there is an assortment of melodic ideas, whereas there is, in effect, only one.

During the guitar solo, the chord progression is played by another electric guitar whose timbre is identical to that playing the solo. At first, the listener is relieved by the duality established between rhythm and lead guitar, but is frustrated by the lead guitar's tendency, at times, to become simply another rhythm guitar. Much of Gilmour's solo is, in fact, constructed out of rhythmic, chordal ideas. The synthesizer reasserts itself over the guitar towards the end

of the second section. Characterized by the same qualities it had initially, it threatens any possibility of transcendence that the guitar may have achieved. During the transition to "Brain Damage", the guitar is, once again, featured by itself, but this time its sense of freedom is thwarted harmonically.

The harmonic construction of the piece features, almost entirely, the back-and-forth repetition between a Dmin7 chord and a G7 (a ii-V progression in the key of C). This movement is similar to that observed earlier in "The Great Gig in the Sky", and has the same effect. The chord sequence continually leads the listener to expect resolution to a C modality, but this expectation is not fulfilled. Instead, the aforementioned transition to "Brain Damage" features the following sequence of chords, which serve as modulatory material to the "D major" modality of that piece: B-flat Ma7, Am, E-flat Ma7, F, C, C-sharp (flat 5) add sharp nine.

This idea of frustrated expectations is portrayed on the album's cover also. On its front is a transparent prism, which separates a beam of white light into a spectrum of colours. This spectrum runs through the middle of the sleeve (in its original vinyl form, where one of the colours becomes a cardiogram) and leads back to an inverted prism, re-fusing the colours into the original single beam of white light. The album cover's cyclical character reflects that of the recording itself (see below). According to Storm Thorgerson, a member of the firm Hipgnosis that designed the album's sleeve:

> The idea of the prism came from a series of conversations with the band, especially with Roger and Rick. Roger spoke about the pressures of touring, the madness of ambition...and the triangle is a symbol of ambition....It was Roger's idea to incorporate the heartbeat, on the inner spread, as part of the design (Thorgerson 1992: 51).

If the equilateral triangle is a symbol of ambition (because, when sitting flat, its sides converge to a single point which forms the triangle's peak), then the inverted triangle is a symbol of

frustrated ambition. Relating the white light's component colours to life itself (as represented by the heartbeat), this array seems to represent the illusion that there is a choice of "colours", when, in fact, there is not. Every "colour", or choice, ultimately leads to frustrated ambitions, and consequently madness.

The position of "Any Colour You Like" on the album is also significant. It acts as a bridge between "all the things that drive people mad", which are represented in each of the previous songs, and "Brain Damage"—the actual fear of becoming mad. The title, "Brain Damage" is related to the image of lobotomy (a surgical procedure that destroys parts of the brain) in the third verse of the song, and suggests that this is actually less a fear of going mad, than a fear of being perceived by others as mad.

The Dark Side of the Moon, and "Brain Damage" in particular, alludes to a serious social concern current with the album's release: the general distrust of psychiatry and its questionable therapeutics, and the confused nature of what constitutes its views of mental illness. Studies of this phenomenon began to appear with some regularity almost simultaneously with the release of the album. One such study was *Brain Control* (1973), in the foreword of which Walle Nauta states:

> In this time of anguished reappraisal of the human society it is little wonder that the subject of this book, the control of human behaviour by electrically stimulating or surgically destroying parts of the brain, has aroused intense public interest and anxiety. Emotions engendered by psychosurgery (perhaps better called psychiatric neurosurgery) have come to run high enough to frustrate meaningful discussions between those who disagree on the use of this practice....An important conclusion that suggests itself from these chapters is that the current conflicts over psychosurgery have their origin not only in the largely pragmatic nature of psychiatric-neurosurgical practices and in the great difficulty of measuring accurately the functional losses associated with their benefits, but also in a surprising absence of legal statutes stating and safeguarding the civil rights of prisoners and other institutionalized human beings (Valenstein 1973: vii-viii).

Valenstein, who overall seems to offer a balanced and objective account of these issues, gives the reader an idea of the careless, and possibly biased, nature of historical research into the technique of psychiatric neurosurgery, and "its overly optimistic and, in retrospect, excess ridden heydays of the 1940s and early 1950s" (Valenstein 1973: viii). The author also documents the drastic reduction of such operations in the second half of the 1950s, but notes that at the time he was writing "approximately 600 brain operations are [still] performed each year in the United States":

> The problem of evaluation of the newer psychosurgical techniques remains difficult, since many of the shortcomings of the earlier lobotomy studies are still evident. It is also necessary to recognize that there has been a clear shift in the type of patients selected for psychosurgery....Today the patients considered to be the best candidates are those with tensions, anxieties, phobias, obsessions, compulsions, and severe hypochondriacal symptoms. As a group the patients are not nearly as deteriorated as the earlier lobotomy patients, but this does not mean that their symptoms are mild. The patients may be constantly anxious or depressed and suicide attempts are not uncommon (Valenstein 1973: 317).

It is interesting that among the symptoms displayed by some of those who were selected for psychosurgery circa 1973 are those which Waters suggests are caused by characteristic "pressures which are anti-life". It is no surprise, then, that the narrator of "Brain Damage" harbours "dark forebodings" for the simple reason that the anxiety and sadness caused by reflection on the modern condition could be interpreted by society as mental illness or abnormality.

This is not an absurd possibility. In 1974 the U.S. Department of Health, Education, and Welfare published a document called *Psychosurgery: Perspective on a Current Issue* which attempted to elucidate the issue. Certain portions of the pamphlet are very disturbing:

> Psychosurgery was recommended for curing or ameliorating schizophrenia (Sankar 1969), depression (Knight 1969), homosexuality (*Medical World News* 1970), childhood behavior disorders (Andy 1970), criminal behavior (Vaernet and Madsen

> 1970; Koskoff and Goldhurst 1968; Hirose 1968) and a variety of narcotic addiction (Smolik 1950; Scarff 1950; Wikler et al. 1952) and other psychiatric problems (Brown, Wienckowski and Bivens 1974: 1).

The range of "psychiatric problems" included here is shocking, moreso when one understands that some of the above, and particularly homosexuality, are no longer considered behavior disorders.

Besides the threat of psychiatry's continued misconception of what constitutes mental illness is that of the potential it has to abuse its powerful means of controlling behavior. The uneasiness this causes is enhanced when someone like Valenstein says regarding electroconvulsive therapy:

> To induce convulsions by passing an electric current through the brain conjures up images of "electric chairs" and medieval tortures. In Ken Kesey's novel *One Flew Over the Cuckoo's Nest*, there is a very dramatic representation of electroshock as a device to control and punish patients, having no therapeutic value. The novel may be an effective allegory for attacking authoritarianism, but it certainly does not present electroshock treatment accurately (Valenstein 1973: 148).

Valenstein may be correct in saying that Kesey does not portray this treatment accurately, but this was not necessarily Kesey's intention, which instead, I would suggest, was to portray the gross misuse of the procedure (see Fuller Torey 1974: 72-73 and Chavkin 1978: 9-10 for instances of this); Valenstein seems to down play this threat.

Samuel Chavkin, in his book *The Mind Stealers: Psychosurgery and Mind Control*, cites an article, "Criminals Can Be Brainwashed—Now" (1970) written by James McConnell, professor of psychology at the University of Michigan:

> ...the day has come when...it should be possible...to achieve a very rapid and highly effective type of positive brainwashing that

> would allow us to make dramatic changes in a person's behavior and personality...We should reshape our society so that we all would be trained from birth to want to do what society wants us to do. We have the techniques now to do it...No one owns his own personality...You had no say about what kind of personality you acquired, and there is no reason to believe that you should have the right to refuse to acquire a new personality if your old one is antisocial...Today's behavioral psychologists are the architects and engineers of the Brave New World (Chavkin 1978: 10).

Chavkin sees this view not as an attempt to cure criminals, but to force them into submitting to whoever wields authority. He notes:

> There is much concern about the growing acceptance of behaviorist and psychosurgical remedies for what basically are socioeconomic problems requiring political solutions....The tendency in dealing with crime and delinquency is to bypass the social roots of violence (the nation's economic upheavals, unemployment, etc.) and to focus instead on the "pathology," genetic or otherwise, of the culprit who fails to "shape up"....[T]he emphasis made in terms of money and planning is to improve the efficiency of the law enforcement agencies in subduing the culprit and recycling him or her into a conforming individual, one who will accept the very conditions (drug traffic, unemployment, slum housing) that precipitated his or her criminal acts to begin with (Chavkin 1978: 3, 5 and 9).

Chavkin's argument about the need for concern culminates with his reference to the 1977 scandal in the United States where "the nation was stunned to learn that a large-scale behavior control experimentation program had been going on in the [country] for upward of twenty-five years":

> These CIA activities were clearly illegal and were carried out with the participation of at least 185 scientists and some eighty institutions: prisons, pharmaceutical companies, hospitals, and forty-four medical colleges and universities.... The main idea of this mammoth...effort, which cost the taxpayers at least $25 million, was to program an individual to do one's bidding even if it would lead to his own destruction. As quoted by the *New*

> *York Times*, a CIA memorandum of January 25, 1952, asked "whether it was possible to 'get control of an individual to the point where he will do our [CIA's] bidding against his will and even against such fundamental laws of nature as self-preservation (Chavkin 1978: 12-13).

The initial idea about the lack of choice presented in the phrase "any colour you like" appears, obviously, to have further significance when explored in the album's contemporary social context. The idea seems even more disturbing in the light of a situation like the following. Ten years after the release of *The Dark Side of the Moon*—in a Canadian weekly news magazine called *Maclean's*—there appeared a story called "The fight to refuse treatment" (Goldman 1983: 36), about a woman who lost her fight in court for the right to refuse electroconvulsive therapy.

In the song "Brain Damage" the connection between the moon and lunacy is made explicit. Waters returns to the album's first half to confirm the mental states of the initial two characters (the ambitious "runner" and the unambitious "idle" figure), this time dealing with the latter first:

> The lunatic is on the grass
> The lunatic is on the grass
> Remembering games and daisy chains and laughs
> Got to keep the loonies on the path.

This figure, who sits idly thinking about past amusements, appears to be a portrait of the late 1960s hippies who were often portrayed as "...sitting on the grass with flowers in their hair...".[21] The hippies were representatives of a counter-culture whose "heady optimism" was apparent in the belief, "'change the mode of consciousness and you change the world'"—this "change of mode" was sought through a "retreat into Eastern mysticism [and a reliance] on drugs" (Whiteley 1992: 104 and 110). Waters appears not to have subscribed to this belief, which

---

[21] From Led Zeppelin's *Misty Mountain Hop* which appeared on their untitled fourth album from 1971.

is hardly surprising after having witnessed the deterioration of Syd Barrett (Pink Floyd's original guitarist whose prolonged use of LSD contributed to his mental breakdown). It is this counter-culture's belief to which Whiteley suggests the entire album was, in part, a reaction (Whiteley 1992: 104).

The second verse documents the mental states of the ambitious "runners" whose high-profiles ensure their regular appearance in the newspapers:

> The lunatic is in the hall
> The lunatics are in my hall
> The paper holds their folded faces to the floor
> And every day the paper boy brings more.

However, the success of these individuals appears to be the result of their having "folded faces" or in other words, to their being "two-faced". Appropriately, when Pink Floyd performed the song live, a film was projected of Edward Heath, England's Prime Minister during the years 1970-1974, "apparently singing along" (Dallas 1987: 51). Heath seems an appropriate representative of the "runner". Aside from the fact that he was a politician, he was "generally regarded as new-style Conservative in that he had none of the usual aristocratic background and connections..." (Roud 1966: 137).

The first appearance of the "chorus" section of the song has the narrator, the same character who had seemingly achieved a balance between ambition and idleness in the "Breathe Reprise", documenting his own condition. This character, whose feelings of relief and repose were disturbed by his thoughts on death, again has premonitions, but this time of his own premature demise by drowning. This was the predicted fate of the "runner" portrayed in "Breathe", but it is not the narrator's destiny because he has a desire to "ride the tide", or align himself with the moon by choice; it is because of circumstances (or metaphorically, some force) beyond his control:

And if the dam breaks open many years too soon
And if there is no room upon the hill
And if your head explodes with dark forebodings too
I'll see you on the dark side of the moon.

The narrator envisages a situation in which he will be unable to escape the dam's torrents of water. The anxiety created by this "dark foreboding" leads him to feeling an association not merely with the moon, but with its dark side in particular which represents the mysterious or unknown. It is important to observe, however, that this "darkness" is affecting the narrator from within and not from without. This reflects Waters' view of the mysterious complexity inherent in humankind (already portrayed in "The Great Gig in the Sky", "Money" and "Us and Them"). The next verse displays the narrator's feelings of madness which result from this "darkness" within; but these feelings have been musically conveyed long before this point of the song is reached.

The verses of the song, from the beginning, contain many qualities that suggest madness or alienation. Among these is the excessively chromatic melodic line (quite rare in rock songs of this type) which is, for the most part, reinforced by the arpeggiating guitar's chord voicings. Also, the vocal harmony (which enters on the third line of every verse) appears predominantly a tritone above the lead voice; the tritone, as mentioned earlier, is the most unstable and jarring interval in tonal music. These feelings of alienation are combined with an instability or "unrootedness" which is supported by the bass guitar's sudden retreat into the mix (the bass guitar most often playing the roots of chords) and the comparatively "thin" tone it adopts in comparison to that which characterised it in "Any Colour You Like". This sudden "thinness" is enhanced by the insecure sounding vocals (both lead and background) which are also characterised by a "high", "thin" quality. This overwhelming lack of "foundation" is, in addition, portrayed through the "clean" guitar fills which ignore the roots of the chords over which they

are played, always resolving on the third or the seventh of a chord instead.

The third verse conveys the narrator's suspicions of his own madness, which is highlighted by maniacal laughter. It also communicates the understandable paranoia which accompanies these suspicions, augmented by the sense of distrust suggested by his addressing the listener as a member of society who may possibly view him as insane also, and may subsequently try to *cure* him through one of the popular "therapeutic" techniques of the day:

> The lunatic is in my head
> The lunatic is in my head
> You raise the blade, you make the change
> You re-arrange me 'till I'm sane
>
> You lock the door
> And throw away the key
> There's someone in my head but it's not me.

This portrayal of lobotomy illustrates, in the last three lines, the frightening irreversibility of the operation and its rather undesirable effects—i.e. destroying the person who existed before.

The first line of the chorus section's return seems now to recall the idle figure in "Time" who withdrew from the sun, and due to boredom stayed home "to watch the rain". But the narrator, as before, experiences "the rain" first hand to a traumatic degree, again apparently not by choice. He anticipates that the listener may also experience this "rain":

> And if the cloud bursts, thunder in your ear
> You shout and no one seems to hear
> And if the band you're in starts playing different tunes
> I'll see you on the dark side of the moon.

The third line of this section seems to allude to Syd Barrett, who was permanently replaced by

David Gilmour in March 1968 due to the former's mental deterioration,[22] and the storm imagery suggests his unstable condition. The storm is internal and the attempt to "shout" above it is an attempt to explain the subsequent fears to, or identify with, an outsider about the "din" within. But the "dark foreboding" this time is that no one else will understand (the word "hear" as in "I hear what you're saying" or "I understand"). According to Waters:

> The line *I'll see you on the dark side of the moon* is me speaking to the listener saying: I know you have these bad feelings and impulses because I do too and one of the ways I can make direct contact with you is to share with you the fact that I feel bad sometimes (Dallas 1987: 107).

The comfort which the last line of this section brings is also conveyed musically, partially a result of the relief achieved from all of the unsettling musical effects of the verses, beginning with a change of key to the subdominant. The melody of the chorus contains none of the excessive chromaticism of the verse. The tritone vocal harmonies are altered to the interval of a third, perhaps the most consonant of intervals, and in rock, certainly the most frequently used in vocal harmonies. The texture is now filled (the full band enters) with a powerful bass which clearly outlines the chordal roots, and the addition of organ and gospel-like female background voices (first singing merely syllables, but then singing the lyric), in combination with the strong plagal movement (C-G), convey a feeling of "spiritual ease".

This sense is conveyed to an even greater extent throughout "Eclipse", the last piece on the album, which is positioned so that it seems to replace the chorus of "Brain Damage". This piece, like the aforementioned chorus, provides relief from the instrumental verse music which appears at the end of the previous song, but it also evokes a mood of celebration. This is

[22] This "dark foreboding" of course became something of a reality in 1987 when Pink Floyd released their first album without Roger Waters who officially left, and unsuccessfully attempted to break up, the group in 1986 (see White: 1988 and Resnicoff: 1992).

achieved by the energetic entry of all the instruments, which gives an impression of unity, and the sudden adaption of a very rhythmic 6/4 meter. The lead vocal, which begins alone, is immediately joined on the second "verse" by the female background vocalists, who punctuate with passionate fills the lead vocalist's statements throughout the song while also providing support by occasionally echoing one of the lines after him ("all that you give" and "everyone you meet")—a direct allusion to gospel music techniques. About half way through the song, other group members begin to sing along with the lead voice and this enhances the original sense of unity. Interestingly, on each appearance of the third chord of the progression (B-flat), the guitar plays its open E string (creating the interval of a tritone), but the jarring effect which is felt is continuously resolved, the E becoming the fifth of the next chord (A). This suggests that although these feelings of unease will consistently arise, some relief will always arise in the knowledge that we are never alone.

The lyrics list a wide variety of human experience, partially drawing on the other songs of the album (for example the first two lines are taken from "Breathe"), to present many of the positive and negative facets of existence. In the last section all these are grouped together to represent their occurrence through the entire spectrum of time, or that which humankind commonly perceives as eternity ("All that is now/ All that is gone/ All that's to come"). This is followed by the record's penultimate statement:

> and everything under the sun is in tune
> but the sun is eclipsed by the moon.

The image is a strong one because of its various implications. The line, in part, suggests that the truth or beauty which we as human beings strive for (so apparent and harmonious in the clarity of the sun) is overshadowed by the darkness or uncertainty created by our more natural alignment with the moon, just as life itself is eventually overshadowed by death (hence the fade out of the

heart beat at the end of the album). The constant repetition of these frustrations in the lives of succeeding generations is portrayed through the album's cyclical character (it faded in with a heart beat at the beginning). Waters says of the lyric:

> I think it's a very simple statement saying that all the good things life can offer are there for us to grasp, but that the influence of some dark force in our natures prevents us from seizing them. The song addresses the listener and says that if you, the listener, are affected by that force, and if that force is a worry to you, well I feel exactly the same too (Dallas 1987: 107).

This comfort or sense of relief provided for the listener through the connection made with another person, and the knowledge that someone else experiences these feelings, is conveyed almost purely musically as I discussed above.

Equally intriguing is the nature of the "dark force" to which Waters refers, and which he symbolically represents by the moon; a force whose existence was suspected by another twentieth-century thinker as Terry Eagleton describes:

> His estimate of human capacities is on the whole conservative and pessimistic: we are dominated by a desire for gratification and an aversion to anything which might frustrate it. In his later work, he comes to see the human race as languishing in the grip of a terrifying death drive, a primary masochism which the ego unleashes on itself. The final goal of life is death, a return to that blissful inanimate state where the ego cannot be injured. Eros, or sexual energy, is the force which builds up history, but it is locked in tragic contradiction with Thanatos or the death drive. We strive onwards only to be constantly driven backwards, struggling to return to a state before we were even conscious (Eagleton 1983: 161).

Waters' suspicions, as well as coinciding with and reinforcing those of Freud, suggest a serious issue. The album ends with a voice saying, "[t]here is no dark side of the moon really... as a matter of fact it's all dark". This appears to be the album's overriding emphasis—a concern for

our failure to build on Freud's discoveries, or come any closer to illuminating a remedy for the modern condition. Freud once said, "[t]he motive of human society is in the last resort an economic one" (Eagleton 1983: 151). As Waters intimated above, perhaps our difficulties are less rooted in psychology than they are in sociology. As he suggests, this appears to be the great question that requires unravelling before the millenium. Until then, "I'll see you on the dark side of the moon".

Chapter 2—Wish You Were Here

'...the divisions that always existed between popular music and serious music are no longer there. You can't get any more serious than Lennon at his most serious. If you get any more serious than *that* you fucking throw yourself under a train!'

Roger Waters[23]

Coinciding with the rise of mass media in the twentieth century has been the phenomenon of superstardom, a reality which, for many, has been a difficult one to face. For some—Judy Garland, Marilyn Monroe, Jack Kerouac, Jim Morrison and most recently Kurt Cobain, to name only a few—it has brought an untimely end; the frequency of testaments such as John Lennon's display the dilemma in which such individuals often find themselves:

> The idea of being a rock and roll musician sort of suited my talents and mentality. The freedom was great, but then I found out I wasn't free. I'd got boxed in.... The whole Beatle thing was just beyond comprehension. And I was eating and drinking like a pig, and I was fat as a pig, dissatisfied with myself, and subconsciously was crying for help...(Solt and Egan 1988: 76).

Pink Floyd's *Wish You Were Here* (1975) deals with the common tendency to crumble under the pressures of this situation. Having attained "megaband" status "on the order of The Rolling Stones or The Who" (Schaffner 1990: 166) owing to the enormous success of *The Dark Side of the Moon*, the members of Pink Floyd found themselves facing such a condition. Waters recalls:

> At that point all our ambitions were realized. When you're fifteen and you think, "Right, I'm gonna start a group," the pinnacle that you see (apart from very vague thoughts about

[23] Sedgewick 1975: 15.

> rather smart bachelor flats and not having to get up till four in the afternoon)...is the Big Album. The number one in *Billboard*. And once you've done that, a lot of your ambitions have been achieved....Yes, it does feel wonderful for a month or something...and then you begin to start coping with [the realization] that it's not going to make any difference really to how you feel about anything, and—it doesn't work. It doesn't mean changes. If you're a happy person, you were before and you will be afterwards, and if you're not, you weren't before and you won't be afterwards. And that kind of thing doesn't make a blind bit of difference to how you feel about anything. But even though you know that, it still takes you a long time to assimilate it (Schaffner 1990: 172).

One of the pressures applied to anyone involved with mass media culture is the frustrating paradox of creating art in the context of a multi-million dollar industry. Immediately following the release of *Wish You Were Here*, Waters remarked:

> The name 'Pink Floyd',...not the individuals in the band, but the name Pink Floyd is worth millions of pounds. The name is probably worth one million sales of an album, any album we put out. Even if we just coughed a million people will have ordered it simply because of the name. ...[H]aving become very successful...having made it, if we could all have accepted that's what we were in it for, we could then have all split up gracefully at that point. But we can't...(Sedgewick 1975: 15-16).

Of the group's members, Waters appears to have felt the pressures of these contradictions between art and rock 'n roll the most:

> I've been through a period when I've not wished to do any concerts with the Floyd ever again. I felt that very strongly, but...I've had vague kind of flickerings, feeling that I could maybe have a play. But when those flickerings hit the front of my mind I cast myself back into how fucking dreadful I felt on the last American Tour with all those thousands and thousands and thousands of drunken kids smashing each other to pieces. I felt dreadful because it had nothing to do with us—I didn't think there was any contact between us and them. There was no more contact between us and them than them and...I was just about to say the Rolling Stones and them. There obviously is contact of

> a kind between Mick Jagger and the public but it's weird and it's not the kind of contact that I want to be involved with really. I don't like it. I don't like all that Superstar hysteria. I don't like the idea of selling that kind of dream 'cos I know its unreal 'cos I'm there. I'm at the top...I am the dream and it ain't worth dreaming about. Not in the way they think it is anyway. It's all that "I want to be a rock 'n roll singer" number which rock 'n roll sells on. It sells partly on the music but it sells a hell of a lot on the fact that it pushes that dream (Sedgewick 1975: 20-21).

After spending a good deal of 1974 in a state of semi-retirement, the group set themselves back to work; but "the pressures inherent in following up such a blockbuster were so intense that they found themselves locked in a state of creative paralysis" (Schaffner 1990; 174). In conjunction with this there arose a "communication trough" due to the artistic differences present within the group which, according to Waters, were the result of "a divergence of opinion about what we should be doing, what records should be about" (Dallas 1987: 109). Waters summarized the situation for Nick Sedgewick:

> When we got into the studio January '75, we started recording and it got very laborious and tortured, and everybody seemed to be very bored by the whole thing. We pressed on regardless of the general ennui for a few weeks and then things came to a bit of a head. I felt that the only way I could retain interest in the project was to try to make the album relate to what was going on there and then *i.e.* the fact that no one was really looking each other in the eye, and that it was all very mechanical...most of what was going on....The interesting thing is that when we finally did do an album [it was] actually about not coming up with anything, because the album is about none of us really being *there*, or being *there* only marginally. About our non-presence in the situation we had clung to through habit, and are still clinging to through habit—being Pink Floyd....I definitely think that at the beginning of [the] 'Wish You Were Here' recording sessions most of us didn't wish we were there at all, we wished we were somewhere else. I wasn't happy being there because I got the feeling we weren't *together*...(Sedgewick 1975: 11-12).

For Waters, the fragmented character of Pink Floyd was symbolized by the mental state

of the band's original leader Syd Barrett who, in Waters' opinion, seemed to have "[succumbed] to the pressures of life in general and rock 'n roll in particular" (Sedgewick 1975: 13). This view was supported by Peter Jenner, one of the group's original managers, who suggested, "it's tragic that the music business may well have a lot to do with doing him in..." (Schaffner 1990: 118). William Ruhlmann suggests that when the group began, "[a]s far as the band's managers and most of its fans were concerned, Pink Floyd was Barrett and some backup musicians" (Ruhlmann 1993: 26). It was, at least, partially this pressure of becoming the group's star figure that forced Barrett into his later condition of apparent mental illness.

Although *Wish You Were Here* is not overtly dedicated to Barrett, he is the figure who is addressed in the song "Shine On You Crazy Diamond", the piece of which the majority of the record is comprised. Primarily an instrumental work, "Shine On" is divided into nine parts, the first half separated from the second by "Welcome to the Machine", "Have a Cigar" and "Wish You Were Here". These songs, according to Waters, each "had some kind of relevance to the state we were all in at the time" (Sedgewick 1975: 13), but the album as a whole, naturally, seems to document its author's own premonitions of succumbing to the "pressures of life". This is reinforced by statements like that of Richard Wright, the group's keyboardist who remarked, "Roger's preoccupation with things such as madness and the Business is something that I didn't feel nearly so strongly about" (Schaffner 1990: 186).

Around the time of this album's release Waters submitted that "[t]he quality of life is full of stress and pain in most of the people I meet...and in myself" (Miles 1980). When Sedgewick commented to Waters about the remarks that people had made regarding the album's sadness, Waters replied:

> I'm glad about that...I think the world is a very, very sad fucking place...I find myself at the moment, backing away from it all...I'm very sad about Syd.... 'Shine On's' not really about

> [him]—he's just a symbol for all the extremes of absence some people have to indulge in because it's the only way they can cope with how fucking sad it is—modern life, to withdraw completely (Sedgewick 1975: 21).

Seen in this light, the album can be regarded conceptually as a sequel to *The Dark Side of the Moon* in that it documents an individual's long term reaction to frustrations and "pressures which are anti-life" (Waters quoted in Miles 1980).

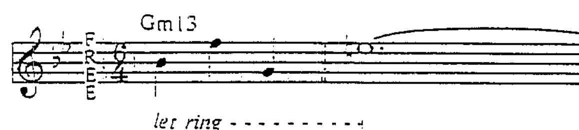
With regard to the album as a whole, Waters suggested, "...I think we made a basic error in not arranging it in a different way so that some of the ideas were expounded lyrically before they were developed musically". This displays his concern that the work's meanings may have been diluted by "the very drawn-out nature of the overture bits that go on and on and on and on..." (Schaffner 1993: 186). I would suggest that Waters' fears are unwarranted, however, as it is necessary that one hear the work in its entirety anyway in order to comprehend its overall meaning. After one has experienced the piece as a whole, meanings can be fairly easily construed.

Throughout "Shine On You Crazy Diamond", an opposition is set up between synthesizer and guitar. That the piece begins and ends with a synth solo seems to establish this instrument as the work's leading "character" or protagonist, who is, of course, Barrett. Part I consists of a melody which, as Dallas comments, is softly played by a "trumpet-like synthesizer" (Dallas 1987: 111) over a keyboard pad which imitates a string orchestra. Harmonically Part I remains on a sustained G-minor chord, and this, in combination with its rhythmically fluid melody, establishes a modal sound reminiscent of the beautiful simplicity which characterized the music of the Western world in its early stages of development, particularly Gregorian Chant. This modality, in combination with the pure sounding timbre of the lead synthesizer and its "straight" articulation of the "chant-like" melody, connotes a sense of "musical innocence" while, at the same time,

suggesting "art" music because of the imitation of orchestral instruments.

It is with the electric guitar entry that Part II of the work begins, and the dichotomy between instruments is established. The electric guitar immediately connotes rock 'n roll partly due to its long association with this popular music genre, and because of Gilmour's bending of strings to attain pitches—a technique associated with the blues and one that separates rock electric guitar playing from jazz. This technique also makes it possible to play "blue notes" and their presence here, in combination with the guitar's irregular melodic phrasing, serves to establish a contrast with the "art" music connotation of the first section.[24] The guitar also "corrupts" the initial modal innocence bringing with it harmonic change shortly after its entry. It has an unintimidating quality, however, as a result of its quiet tone and purely clean, "unadulterated" timbre which is untouched by any effects.

This quality is lost at the beginning of Part III, however, when the guitar plays a repeated four-note motif



which is highly ornamented with electronic effects—a typical stylistic quality of rock guitar timbres. This shift of character seems to foreshadow the initially deceptive nature of the narrators in both "Welcome to the Machine" and "Have a Cigar". This four-note motif held particular significance for Waters. According to him, it "inspired the whole piece":

> It was very strange. The lyrics were written—and the lyrics are the bit of the song about Syd, the rest of it could be about

[24] Later, in the lyrics of "Welcome to the Machine", Waters also uses the guitar to represent the unauthentic "rock 'n roll dream". He seems to have in mind, partially, the expression "guitar hero", which appears to have come into use after Eric Clapton's rise to popularity in the mid-sixties. The common expression which coincided with Clapton's popularity was "Clapton is God".

> anything—I don't know why I started writing those lyrics about Syd... I think because that phrase of Dave's was an extremely mournful kind of sound and it just...I haven't a clue...(Miles 1980).

Rather than saying "the rest of it could be about anything" I would suggest that, judging by his comments quoted above, Waters means "the rest of it could be about *anybody*". The four-note motif is comprised of four large, disjunct intervallic leaps, and connotes the mental condition of Barrett because of its disjointedness. Its first and last notes outline a tritone—the first harsh dissonance of the piece. This dissonance, in combination with the guitar's aforementioned characteristics, seems, for Waters, to conjure up a memory of "the machinery of a music industry that made and helped break Syd Barrett" (Edmunds 1975: 63-64). The figure first functions as a signal for the full band to enter, which they do following a subtle two-bar crescendo, and then it becomes a repeated motif, punctuated each time by a guitar chord which is aggressively executed by Gilmour's consistent use of the tremolo bar.

The orchestral-like background synthesizer is replaced by an organ upon the full band's entry, leaving behind the former "art" music connotations. Immediately before the lead guitar returns for a solo, the original lead synth subserviently takes over the four-note motif suggesting, perhaps, its joining the "machine". The lead guitar is noticeably both louder and brighter than before, allowing it to stand out more strongly above the accompanying instruments. Towards the end of this solo section (eight bars before), the guitar powerfully erupts into a seemingly hostile attack with a notable increase in distortion and volume. This hostility becomes very significant when the listener realizes that the accompanying chord progression appears later in the texted portions of the work which are addressed to Barrett (first heard behind "You were caught in the crossfire..."). Here it serves to foreshadow the lyrical account of Barrett's demise, the antagonistic electric guitar seemingly aiming its attack at him.

Part IV begins with a reduction in volume and a return to the lead synth, "more French horn-like this time" (Dallas 1987: 111), which continues to employ a regular phrasing compared to the guitar. These qualities bring back the original connotations of both "art" music and Barrett. They imply the paradox of an artist attempting to express himself in the context of the rock music industry. In contrast to the powerful sound of the guitar, the synthesizer's timbre is rather impotent, foreshadowing Waters' expression of Barrett's vulnerability lyrically in Part V. The addition of acoustic piano evokes a sense of naturalness. This serves to contrast the former section which, with the exception of drums, is entirely played on electric instruments, supporting its representation of the "mechanized" music business. The guitar now takes the accompaniment role, sharply "observing" the synth with its percussive attacks on the back beat. The piano drops out to re-establish the lead guitar's mechanized background when it returns halfway through Part IV to reassert itself yet more powerfully than before.

The vocal entry marks the beginning of the next section and Waters' direct address to Barrett. It is interesting that although the group uses female background voices during this piece, they do not achieve the reassuring effect which they did in *The Dark Side of the Moon* because they are mixed so much in the background, and almost inaudible unless one listens especially for them. Lyrically, Part V's structuring of meaning parallels that of its musical construction. Following the first two lines of each verse is a hopeful refrain ("Shine on you crazy diamond") which is set off from the other lines in a variety of ways, first of all with the sense of group unity conveyed when all the voices join Waters in paying tribute to Barrett. The importance of this line's message is conveyed through its constant repetition, and its hopefulness is reflected in the accompanying tonal shift to the relative major (B-flat) each time. The dissonant harmonic and melodic material of the other portions also serves to illustrate this, creating an extreme contrast to the consonance of the refrain:

N.C. (Gm) (G♭)

Re-mem-ber when you were young. You shone like the

B♭6 E♭5 D5 C5 B♭5

sun. Shine on, you cra - zy

F5

dia - mond.

The jarring effect of the tritone relations present in the initial lines, in combination with the extensive use of chromaticism, assists in conveying the harsh truth about Barrett's story. It is also significant that the lead guitar constantly appears in these "dissonant" segments with fills, confirming the presence of the rock music industry's spectre. The guitar does not, however, interrupt the singing of the optimistic refrain. This suggests that the music industry has not yet posed any threat to Waters and the other members of Pink Floyd.

The second half of the verse sets up a similar contrast both lyrically and musically:

F

You were

Gm Gm/F♯

caught in the cross - fire of child - hood and star - dom.

Gm/F C7♭9/E

Blown on the steel breeze.

E♭ E♭-

Come on, you tar - get for far - a - way laugh - ter.

B♭/F Dm D

Come on, you stran - ger, you leg - end, you mar - tyr, and

Gm

shine!

The music here is entirely characterized by chromaticism, and the first half continues to document Barrett's downfall. This is musically portrayed by the descending melody and bass line. The second portion which, once again, urges Barrett to "shine", counters this descent with a reversal of the melody in an upward direction. This provides a sense of striving for transcendence which eventuates in a perfect (V—I) cadence, and subsequent, albeit momentary, feelings of satisfaction and ease.

The initial line of the opening verse in Part V employs one of the primary symbols used in *The Dark Side of the Moon*. The first half of the verse reads:

> Remember when you were young, you shone like the sun.
> Shine on you crazy diamond.
> Now there's a look in your eyes, like black holes in the sky.
> Shine on you crazy diamond.

These lines establish a contrast between the time preceding and that following Barrett's collapse. Waters indicates that, as a youth, Barrett was a source of brilliance and splendour comparable to the magnificent radiance of the sun. The image, with its previous associations (see page 20), suggests also that Barrett, once full of life, is now in a metaphorical state of death, his eyes being "like black holes" suggesting a blank stare or void. The image is an appropriate one because nothing that enters a black hole, not even a light ray, can escape. This proposes that, in Waters' view, the real Syd Barrett appears to be permanently lost. The comments of Joe Boyd, producer of the band's first single, bring a harsh truth to the image:

> ...the great thing about Syd was that if there was anything about him that you really remembered it was that he had a twinkle in his eye. I mean he was a real eye-twinkler. He had this impish look about him, this mischievous glint and he came by and I said "Hi Syd" and he just kind of looked at me. I looked right in his eye and there was no twinkle. No glint. And it was like somebody had pulled the blinds, you know, nobody home (Miles 1980).

Waters' portrayal of Barrett as a diamond is, appropriately, multi-faceted. Besides the obvious connotation that diamonds are objects of great worth, they are transformed from one state (graphite) to another due to intense pressure in the crust and mantle of the earth, much like Barrett whose altered state, in Waters' view, owes to those extreme pressures "which are anti-life". The word diamond is a corruption of the Greek word *adamas* which means "unconquerable", and this association suggests that Barrett's present state may protect him entirely from the world's pressures, but this is exposed as a fallacy in the last line of the verse when he is referred to as a "martyr".[25] Also significant is that a diamond, like the moon, is not itself a source of light, but is, nonetheless, one of the most effective reflectors of light. This also supports the idea that Barrett is no longer as he was when he "shone like the sun". The appeal made by Waters and the group for Barrett to continue to "shine" seems to be an attempt to enable him to reflect some of their "light" by immortalizing him through the tribute which they pay in the song.

In the second portion of the verse, Waters elucidates some of the factors that led to Barrett's transformation:

> You were caught in the crossfire of childhood and stardom,
> blown on the steel breeze.

Waters proposes that Barrett was under attack from two sources at once. Besides being harmed by the pressures of stardom, Barrett was simultaneously dealing with many of the difficulties of youth as he was only twenty-one years of age at the time when his deterioration began. The "steel breeze" is a powerful image because it suggests some invisible force in the universe or life which, as cold and sharp as steel, presents resistance to the aspirations of human beings, or is even

---

[25] Waters again suggests in *The Wall* that a withdrawal into the self does not provide a relief from one's sufferings.

capable of "blowing" them entirely "off course", as in Barrett's case. It also effectively connotes, through its use of the word steel, the music industry which is later in the album portrayed as the "machine".

In the last line of the verse, Waters urges Barrett to "shine" once again:

> Come on you target for faraway laughter, come on you stranger,
> you legend, you martyr, and shine!

With the first image, Waters appears to imagine a malevolent entity in the cosmos that mockingly laughs at human suffering. This is a fairly common image and forms the first half of Thomas Hardy's poem *Hap* (1866):

> If but some vengeful god would call to me
> From up the sky, and laugh: "Thou suffering thing,
> Know that thy sorrow is my ecstasy,
> That thy love's loss is my hate's profiting!"
>
> Then would I bear it, clench myself, and die,
> Steeled by the sense of ire unmerited....

This mention of laughter is foreshadowed by the actual laughter which interrupts the first line of the song. It apparently mocks both the memory of the promising young Barrett, and his present condition as a tormented "stranger" who is no longer the same person that Waters and the other members of Pink Floyd once knew. Barrett is also referred to as a "legend". Waters' comments are illuminating:

> ...there are no facts involved in the Barrett story so you can make up any story you like—and [journalists] do. ...it's all hearsay and none of them *know* anything...(Sedgewick 1975: 21).

Because of the lack of knowledge about Barrett's situation, he has become an enigmatic character

who has inspired a host of "legends" (see Schaffner 1991: 116-120).

Bridging the first and second verses is a lead guitar interlude (triple tracked and harmonized). It is, significantly, at this point that the lead guitar comes into contact with the music of the refrain, suggesting that the rock music industry also affects the other group members. This is supported during the second occurrence of the refrain in the next verse (also in the entire third verse from Part VII), where the voices are no longer in unison. This seems symbolically to represent the band's fragmented condition during the recording of the album.

Barrett's extensive drug use is generally well-known. As Richard Wright, the group's keyboardist, suggests with regard to his breakdown:

> Certainly acid [LSD] had something to do with it.... The point is, you don't know whether the acid accelerated this process that was happening in his brain, or was the cause of it. No one knows. I'm sure the drugs had a lot to do with it (Schaffner 1991: 76).

Waters also seems to allow that drugs played a major role in Barrett's deterioration. The second verse begins:

> You reached for the secret too soon, you cried for the moon.
> Shine on you crazy diamond.

The secret to which Waters refers is evidently that of Barrett's quest for mind expansion. Nicholas Schaffner suggests that Barrett felt "...obliged to seek his enlightenment...through artistic expression, and through chemicals" (Schaffner 1991: 29-30) after his request to be initiated into an Indian-based religious cult called Sant Mat was rejected by its Master—the Maharaji Charan Singh Ji. Later, according to Schaffner, "Barrett...could hardly have been more unequivocal in his embrace of both the underground's ideals and its excesses" (Schaffner 1991: 51). The line above, like the opening line of the first verse, alludes to *The Dark Side of the Moon*

through its use of that album's other major symbol. Barrett's association with the moon and lunacy is extended to the next line also:

> Threatened by shadows at night, and exposed in the light.
> Shine on you crazy diamond.

Barrett is "threatened" because his ability properly to perceive reality is hampered by the "dim light" or uncertainty which the moon presents. Sadly enough, however, Waters seems to suggest that Barrett is left completely unprotected or "exposed" in the daylight (i.e. sunlight), where he is even more "threatened" by reality.

According to Waters, "[Syd] had become completely incapable of working in the group" (Miles 1980), and as a result of his "random precision" (a clever oxymoron), Barrett "wore out his welcome". A good example of this "random precision" (acts of apparent precision which were, in fact, random) was when, towards the end of his time with Pink Floyd, Barrett brought in a new song for the band which went "Have You Got It Yet", and kept changing it so that no one could learn it. Waters recounts the story:

> It was a real act of mad genius. The interesting thing about it was that I didn't suss it out at all. I stood there for about an hour while he was singing "Have you got it yet?" trying to explain that he was changing it all the time so I couldn't follow it. He'd sing "Have you got it yet?" and I'd sing "No, no." Terrific! (Miles 1980).

Aside from having "worn out his welcome" with Pink Floyd, Barrett did the same with "the machine" of the rock music industry, and eventually with the world in general. As Barrett archivist Mark Patress suggests, "...the adult world appeared too gruesome, too corrupt, and altogether too unreal for Syd Barrett" (Schaffner 1991: 118), who now "rode on the steel breeze", succumbing to all its pressures. Now a "raver" and "seer of visions", Barrett's mental

state resulted in his reclusive withdrawal which was, for the most part, indefinite. A "painter" (Watts 1971: 34) and a "piper" (he wrote almost all of the material on the debut Pink Floyd album *The Piper at the Gates of Dawn* [1967]), Barrett was ultimately to become a "prisoner" of his own body as a result of the imaginary protective layers with which he, like the lead character who was to appear later in *The Wall*, surrounded himself.

After the singing of these verses, and Waters' final plea for the band's ex-leader to shine, he seemingly does, but this time through the solo of a baritone saxophone. This instrument, because of its long time association with jazz, appropriately represents the transformed Barrett because this style of music had finally, after an extremely long period of time, begun to achieve the status of an art form; though, especially after Charlie Parker, its innocence, like Barrett's, was gone. The four-note motif is heard almost immediately behind the solo and serves as a reminder of Barrett's demise. Tension is created when this phrase is transformed by the guitar into an arpeggiating figure which adopts a 12/8 feel while the rest of the band continues to play in 6/4. Fourteen bars later the band, unable to withstand the tension, follows the guitar by "succumbing" to double time. This surrender to the "machine" results in the band's fall, signalled by the five-note descending bass line; its collapse is finally complete as the rhythm section (the "back bone" of the band) drops out, and the rumbling sound effects of the machine slowly fade-in over the saxophone cadenza. As the memory of Barrett and the saxophone both slowly begin to retreat or fade-out, the solo furiously attempts to assert itself, becoming more "bebop-like" (more technically difficult) but to no avail.

According to Waters, "'Welcome to the Machine' is about 'them and us', and anyone who gets involved in the media process" (Sedgewick 1975: 13). "[A] scorching indictment of the Music Biz", this piece "begins with the opening of a door—which Waters has described as an ironic symbol of the sense of musical discovery and progress that is ultimately betrayed by a

'Rock Machine' driven far less by artistic considerations than by greed and empty dreams of 'success'" (Schaffner 1991: 187). Waters compares the alienation which he feels from the economic "machine" of the rock music business which has little to do with "human" values, to that which many people feel from the increasing mechanization of twentieth-century life. Besides being apparent in the lyrics, this theme is conveyed musically through electronic innovation. The piece is not a traditional type of rock song (guitar, bass and drum format); it is, rather, purely a composition for tape. David Gilmour explains:

> It's...a made-up-in-the-studio thing...which was all built up from a basic throbbing made on a VCS3, with a repeat echo to give the throb. With a number like that, you don't start off with a regular concept of group structure or anything, and there's no backing track either. Really, it is just a studio proposition where we're using tape for its own end, a form of collage using sound (Dallas 1987: 111).

In the midst of this electronic recording is an acoustic guitar which seems to represent nature or, more specifically, humanity caught in the grips of this "machine". The melody of the piece is also "mechanized". It is performed by two voices singing, for the most part, in octaves; their phrasing and melodic fluctuations are absolutely identical, giving the vocals a "mechanical" quality. This melody is also characterized by a narrow range which evokes feelings of claustrophobia similar to those in "Time" from *The Dark Side of the Moon*. The guitar's initial strums are arranged in the mix so that they alternately appear in opposite speaker channels, and this foreshadows its eventual converging with the machine (the pulsating sound effects of the machine move back and forth between speaker channels). Tension is created by the added second in the E minor chord with which the guitar makes its entry, and this feeling of tension also seems to act as a foreboding of the acoustic guitar's joining the machine permanently following the first verse. After the initial strums, however, the guitar drops out as the vocals enter with the song's

opening lines:

> Welcome my son, welcome to the machine.
> Where have you been? It's alright we know where you've been.

The deceptive cordial greeting of the narrators (the "moguls" who run the music business) recalls the deceptive innocence of the clean guitar entry in Part II of "Shine On". The narrators' use of "my son", may initially suggest a wise father figure, but it is revealed as condescending when after asking, "where have you been?", the narrators do not wait for an answer but respond assumptively with "it's alright we know...". Aside from being conveyed by the shouting quality of the vocals, the harsh, abrupt tone of the narrators' condescension is expressed musically by the insertion of a bar of 3/4 time within this melodic phrase (also at the same point in the second verse) which causes a premature strong beat to occur when the next bar appears on the last word of the line.

The narrators know the powerful attraction that the addressee initially has for stardom. They suggest, in their business-like manner, that he fits the stereotype of the "rock 'n roll rebel" who has been wasting time in the system while awaiting the end of his formation (the expression "in the pipeline" means "awaiting completion or processing"). In the mean time, he has been "provided with toys and [Lord Baden-Powell's] 'Scouting for Boys'". According to the narrators, the addressee "bought a guitar", not because he enjoyed music, but "to punish [his] ma", who presumably hoped her son would attend school, and then settle down to a secure job. But the narrators "know" that the addressee "didn't like school", and, in order to win his trust, ironically suggest that he's "nobody's fool".

The return of the acoustic guitar corresponds with the narrators' repetition of the line "welcome to the machine", representing the addressee's joining the workings of the "mechanized" music industry (the acoustic guitar is heard throughout the rest of the song). Meanwhile the

electric guitar makes a somewhat insignificant appearance in the transitional material which leads to the "middle section", confirming its previous connection to the "machine".

The "middle section" of the song is characterized by its shift to 6/4 time, the dominant meter of "Shine On", and this evokes a memory of the group as it was before being "transformed" by the machine. In conjunction with its strumming of the rhythm, the acoustic guitar (the real musician or artist in this mechanical soundscape) picks out a very slow, rising sequence of notes up a minor scale from E to A, each note sliding to the next suggesting a "limping" or "crippled" movement; this movement is not fluid, but a very deliberate change from one pitch to the next. The acoustic guitar never reaches its apparent goal of B, however, because it is "overwhelmed" by the "machine"; the transformed synthesizer (originally soft, subtle timbres representing Barrett's innocence and art music), now loud and penetrating, drowns out the guitar, "overshadowing" its honest intentions. The synth's original "artistic" intent is displaced by a "mechanical" adulteration which is portrayed by its now "cold", "buzzing" timbre, and its characteristically electronic melodic fluctuations. Very much toward the back of the recording mix can be heard tympani (an instrument which has had a long association with art music), supporting the idea that artistic intentions are now demoted to the background.

Lyrically, the second verse is similar in structure to the first. It begins:

> Welcome my son, welcome to the machine.
> What did you dream? It's alright we told you what to dream.

Beneath the last line is heard an A major chord, altered from the minor in the first verse. This creates a sense of irony, almost as if the narrators are smiling mockingly while they deliver their lines. The song's addressee, once again, is cut off before he is allowed to answer. This too supports the idea of the "machine's" silencing of the artistic voice as a result of its underlying "dream" of fame and fortune:

> You dreamed of a big star, he played a mean guitar,
> He always ate in the Steak Bar. He loved to drive in his Jaguar.

During the coda of the piece there is an attempt to create some "musical interest", to provide some relief from the continuous pulsations of the machine by turning the beat around. It seems insincere because of its short duration and because it is played on an electronic keyboard instrument. This display leads to another example of what Waters characterizes as a portrayal of insincerity at the end of the piece—the sounds of a party. He explained:

> That was put there...because of the complete emptiness inherent in that way of behaving—celebrations, gatherings of people who drink and talk together. To me that epitomizes the lack of contact and real feelings between people (Schaffner 1991: 187).

In this superficial kind of human interaction Waters proposes that there is something innately "mechanical" or inhuman also. The original vinyl album used another powerful symbol to represent this idea: on a sticker which adorned its cover there appeared two mechanical hands locked in a handshake symbolizing "a physical presence and an ostensibly friendly gesture that often amounts to little more than an empty and meaningless ritual" (Schaffner 1991: 191). This sticker, which appeared against "a backdrop quartered into the elements of fire, air, water, and earth...[representing] the sun signs of the four astrologically well-balanced band-members", suggested an association with the band's physical presence, yet psychological absence that had been observed by Waters during this time. The handshake motif is also present in the photo on the front cover of the album, "a businessman consumed by flames, obliviously shaking hands with his lookalike", intimating that "people withdraw their presence from others, concealing their true feelings, out of fear of 'getting burned'" (Schaffner 1991: 191). Schaffner also notes the association of the phrase "getting burned" with the idea of being swindled, an important element in the album's next piece.

The song "Have a Cigar" incorporates many of the "traditional" rock music characteristics, including its "bluesy" main riff and 4/4 groove, and a recurring guitar "lick" which is composed of a descending blues scale that first appears during the eighth bar of the introduction. The piece has many qualities which display that it is not an authentic rock 'n roll tune, however, and its spuriousness anticipates the insincere nature of the song's narrator. The first characteristic which conveys this is Gilmour's use of a phase shifter, which endows the guitar with a somewhat "mechanical" sound; but it is primarily with the synthesizer's appearance that this is communicated. The synthesizer is, of course, an instrument which was originally the sole domain of progressive or "art" rock groups such as Pink Floyd, and these groups were often charged with being unauthentic because of their artistic claims.[26] The synthesizer now has completely joined the guitar or "machine" as demonstrated by its playing of the same melodic line. Another trait which marks the song as "untraditional" is its frequent interruption of the 4/4 meter with the addition of a 5/4 bar.

"Have a Cigar" acts as a continuation to "Welcome to the Machine". Besides sharing its key, the song initially limits itself to nearly the same chord progression (E minor to C major). Lyrically it makes even more explicit the ideas that were presented in its predecessor, but this song, cutting directly to the source, is a scathing parody of the "record-biz fat cat" (Schaffner 1991: 187). The narrator, who opens the song with the same condescension and deceptively cordial greeting that we have come to expect, attempts to fill the addressee's head with the stereotypical "rock 'n roll dreams":

> Come in here, dear boy, have a cigar.
> You're gonna go far, fly high,
> You're never gonna die, you're gonna make it if you try;
> they're gonna love you.

---

[26] See Rockwell (1992): 492-499.

The narrator's insincerity is exposed, however, when he betrays his intention to find out who the marketable star of the group is:

> Well I've always had a deep respect,
> and I mean that most sincerely.
> The band is just fantastic, that is really what I think.
> Oh by the way which one's Pink?

The narrator pretends to have had a long time appreciation for the group, but displays his dishonesty through his ignorance of the fact that none of its members are named "Pink Floyd".

The narrator's true intentions are fully revealed in the second verse:

> We're just knocked out. We heard about the sell out.
> You gotta get an album out, You owe it to the people.
> We're so happy we can hardly count.
> Everybody else is just green, have you seen the chart?
> Its a helluva start, it could be made into a monster
> if we all pull together as a team.

After hearing about the sold out concert and the high charting single, the narrator tells the group that everybody else is envious of their "success". Now is the perfect time to release an album. According to Waters:

> When you record a single, you are not interested in showing the public how far you've advanced [artistically] since the last record. You've got to please the recording company, apart from any other consideration, otherwise they won't release it (Miles 1980).

It was generally the practice during the late 1950s and early 1960s to introduce new recording artists through the now defunct "single" or 45 r.p.m. disk, which contained only one song per side. As Dallas suggests regarding Pink Floyd: "...their attitude to singles...made them one of the first of the 'album bands' and laid the basis for later rock groups like Led Zeppelin, who

were able to build a whole career without ever recording a single" (Dallas 1987: 63).

During the group's live concerts, a film of animated graphics was projected during the song "Welcome to the Machine", depicting a mechanical, reptilian "monster" scrambling across "a lunar landscape" (Dallas 1987: 15). The lunar landscape changes into "a sea of blood that becomes an ocean of grasping hands and arms" (Dallas 1987: 112). The film effectively connects "Welcome to the Machine" to "Have a Cigar", from where the "monster" image comes—the monster of course being Pink Floyd—while the grasping hands represent the dreams of stardom that are accompanied by such a "mechanical monster".

At the end of "Have a Cigar", it is the nature of what the narrator refers to as "team work" which is the source of frustration for one involved in the rock recording industry; the irony being that a work of art, in order to reach people, must be turned into a commodity. This frustration is augmented by the realization that the industry is more concerned with its product than it is with art works:

> And did we tell you the name of the game, boy,
> we call it Riding the Gravy Train.

The final image of the song, a slang expression implying that the industry views a "monster" such as Pink Floyd merely as a source of easy financial gain, best represents what Waters sees as the relationship between the artist and the "machine" of the mass media. The harmonic progression during these lines leads to a perfect cadence (V-I), suggesting the "fat cat's" smug satisfaction, and this is followed by a rhythmically-abrupt chromatic chord sequence back to the original E minor modality. This rhythmic figure appears to represent the frustrated response of the artist to this "game". The song's narrator is portrayed on the album's back cover as a faceless "Floyd salesman" (flogging a copy of the album) whose "lack of genuine presence is emphasized by the absence of wrists and ankles: he is, after all, little more than an empty suit" (Schaffner 1991: 191).

Guitar fills are interspersed throughout "Have a Cigar", and a long solo is heard after the second verse until the end of the song. The feelings of transcendence achieved by the guitar (narrator) are abruptly terminated at the end of the piece as the group appears to have the last laugh, "pulling the plug" on the narrator:

> I wonder how many first-time buyers have anxiously checked their system during Gilmour's solo at the end of the track, which sounds as if their output stage has suddenly blown. Its all part of the sound mix, however (Dallas 1987: 112).

The sense of satisfaction achieved from this effect is mixed with the dissatisfaction caused by the suddenly inferior sound quality, and by the subsequent search through various radio stations—apparently in the hope of finding something preferable to listen to. This transition represents a shift from the concerns of the music industry to those of the individual, or artist. Eventually, the dial stops on what becomes the next song "Wish You Were Here", a song very much in the singer/songwriter vein which is associated with "confessional intimacy" (Middleton 1990: 232). It is at this juncture that the listener is finally given the opportunity to observe the effects that all of this "mechanization" has had on the alienated individual.

"Wish You Were Here" musically represents a retreat from the machine, suggesting that Waters and the group, like Barrett, have been forced to withdraw. Almost completely performed with acoustic instruments, the piece establishes a sense of honesty and sincerity, in contrast to the musical portraits of the previous two pieces. It is an assertion of humanity or "natural" values, displayed particularly by the humble guitar solo which precedes the vocal entry. This humbleness is conveyed by the solo's brevity, and by the fact that it is performed on an acoustic guitar. The lead vocal is very much at the front of the mix, especially in comparison with its position throughout the rest of the album. This feeling of "closeness", aside from contributing to the impression of honesty and intimacy, also adds to the song's sense of ambiguity; musically

it creates an impression of intimacy, while the lyrics express, apparent already from the title, a sense of absence.

The song's lyric begins with the juxtaposition of positive and negative images, but these are not simple opposites; their contrasts are complex. The narrator seems to question the addressee's ability properly to perceive reality, or to discern between these contrasts, suggesting that, in his own case, things do not seem to present themselves so clearly:

> So, so you think you can tell Heaven from Hell,
> blue skies from pain.
> Can you tell a green field from a cold steel rail?
> A smile from a veil? Do you think you can tell?

The last couplet (smile/veil) supports the narrator's concern. Using an image which alludes to the album's common motif of deception, the narrator seems to have good reason for questioning one's ability to distinguish reality (a smile) from false appearances (a veil). It seems significant that this final image deals specifically with the difficulty of making a distinction between the positive and negative aspects of human beings from whom, of course, all notions of understanding (including that of reality) arise.

This theme of appearance versus reality is also significant in the album's packaging. The record originally came with a postcard, appropriate because of the album's title, which is often used as a meaningless postcard cliché. The card depicted a man diving into a lake without making a splash, or disturbing the water at all. On the album's inner sleeve appeared a photo depicting "a veil in a windswept Norfolk grove" (Schaffner 1991: 192). The veil, which relates the photo directly to this song, appears to be suspended of its own accord in this windy environment, and the parallel rows of trees look as if they converge in the distance due to the camera's perspective.

In the second verse of "Wish You Were Here", the narrator asks if "they" (the music industry) deceived the addressee into "trading" one thing, for another, presumably inferior, thing.

Waters continues to juxtapose images as before, but, after the first line, the clarity of the possible distinctions between positive and negative images seems to become confused, or to actually break down:

> And did they get you to trade your heroes for ghosts?
> Hot ashes for trees?
> Hot air for a cool breeze? Cold comfort for change?
> And did you exchange a walk on part in the war for a lead role in a cage?

The first juxtaposition entails the substitution of a negative, unsubstantial image ("ghosts") for a positive, substantial one ("heroes"). The listener is taken aback when, directly following this, the relationship appears to have been reversed; the negative, unsubstantial image ("hot ashes") is now replaced by a seemingly positive, substantial one ("trees"). This confusion manifests itself further in the apparent absence of any concrete distinction between the images that ensue. "Hot air", a common slang expression for words that lack substance, is traded for a "cool breeze" (an allusion to the "steel breeze")—both seemingly negative images. Similarly, "cold comfort" (an expression meaning poor or inadequate consolation) is replaced by what, in the context of the album, appears to be a predominantly *uncomfortable* "change", but one which is here unspecified. This ambiguity culminates in the final juxtaposition; borrowing terms from the theatre, Waters suggests that the addressee "exchanged" a subsidiary or minor role ("walk on part") in the "battle" of life, for a major or starring role "in a cage", an image which conjures the memory of Barrett—a "prisoner" in the cage of his own body and mind.

The connection to Barrett is suggested by the apparent allusion to the "steel breeze", and also by the "ghosts" in the first line of this verse which allude to the "seer of visions". His presence is also suggested by the subtle addition of the "innocent" synthesizer timbre in the instrumental section between the second and third verses. The song laments Barrett's absence:

> How I wish, how I wish you were here.
> We're just two lost souls swimming in a fish bowl,
> year after year,
> Running over the same old ground. What have we found?
> The same old fears. Wish you were here.

That the song is not entirely meant to be about Barrett can be deduced from the last verse of "Shine On" (see below), but also from the musical retreat (see above) which suggests that Barrett continues to function merely as a symbol for the fragmentation within Pink Floyd—or, ultimately, within Waters himself. This is supported by Waters' statement:

> In a way it's a schizophrenic song. It's directed at my other half, if you like, the battling elements within myself. There's the bit that's concerned with other people, the bit that one applauds in oneself, then there's the grasping, avaricious, selfish little kid who wants to get his hand on the sweets and have them all. The song slips in and out of both personae so the bit that always wants to win is feeling upset and plaintively saying to the other side, *wish you were here* (Dallas 1987: 112).

Waters' explanation sheds some light on the confusion and ambiguity present between the first two verses which, purportedly, attempt to portray the somewhat unrelated thoughts of a schizoid. Schizophrenia—a mental disease marked by a breakdown in the relation between thought, feelings, and actions, which is frequently accompanied by delusions and a retreat from social life—in E. Fuller Torrey's words, is a condition in which people have "problems with reality" (Fuller Torrey 1974: 156). R.D. Laing's account is also helpful:

> If the individual cannot take the realness, aliveness, autonomy, and identity of himself and others for granted, then he has to become absorbed in contriving ways of trying to be real, of keeping himself or others alive, of preserving his identity, in efforts, as he will often put it, to prevent himself losing his self. What are to most people everyday happenings, which are hardly noticed because they have no special significance, may become deeply significant in so far as they either contribute to the sustenance of the individual's being or threaten him with non-

> being. Such an individual, for whom the elements of the world are coming to have, or have come to have, a different hierarchy of significance from that of the ordinary person, is beginning, as we say, to 'live in a world of his own', or has already come to do so. It is not true to say, however, without careful qualification, that he is losing 'contact with' reality, and withdrawing into himself. External events no longer affect him in the same way as they do others: it is not that they affect him less; on the contrary, frequently they affect him more. It is frequently not the case that he is becoming 'indifferent' and 'withdrawn'. It may, however, be that the world of his experience comes to be one he can no longer share with other people (Laing 1965: 42-43).

Laing's statements elucidate the figurative mental condition which Waters describes. Through his exposure to the machine, Waters' self has become fragmented because of the deceptive "dream", based on glory and greed, that the music industry sells; the "machine" has driven away the favourable aspects of his character, leaving behind only the naturally unfavourable part of him which coincides with the predominant interests of the music industry. This reality, which Waters feels unable to share with others, drives him to retreat into himself because he is unable to secure a feeling, or state, of integration. As Waters suggests above, the song expresses the desire for his various personae once again to amalgamate, but the addition of a background harmony vocal, during the last verse, musically portrays his continued fragmentation.

The song fades into an aural representation of the "steel breeze", which metaphorically illustrates Waters' confrontation with the same forces which he sees to have caused Barrett's demise. Significantly, Stephane Grappelly, a respected, virtuoso jazz violinist, played on the album, but his playing can be barely heard beneath the wind sound effects. According to Waters:

> You can just hear him if you listen very, very, very hard right at the end of "Wish You Were Here," you can just hear a violin come in after all the wind stuff starts—just! We decided not to give him a credit, 'cos we thought it might be a bit of an insult (Miles 1980).

Here the "steel breeze" once again overwhelms the artistic voice which is made practically inaudible in its midst.

The bass guitar (Waters' instrument) can be heard emerging from the wind. Its entry is ominous because it is initially heard a great distance away, and its approach to the foreground of the mix is very gradual. Its pulsations, the intermittence of which contributes to their ominous character, are taken over by an eighth-note rhythmic figure produced by an overdubbed bass guitar. This second bass guitar part is characterized by a high, thin sounding tone, and this rare practice (overdubbing bass parts) also serves musically to illustrate Waters' continued fragmentation. Ushering in Part VI of "Shine On", this rhythmic figure becomes an ostinato pedal point on G, reminiscent of that which began the album, yet this one seems to represent the "cage", alluded to in the lyrics of the previous song. Repeated attempts to break out from this "cage", or pedal point, are implied by the simple B-flat which is continuously heard above the pedal during every fourth bar of the ostinato; but each attempt fails—the pedal returning every time. The 12/8 time signature reminds the listener of the original portrayal of the group's transformation at the hands of the machine (see p.73). The abrupt and seemingly threatening guitar entry (first appearing as a menacing slide and then as forceful, rhythmically off-beat chords) ushers in the drums, which establish a "plodding" 4/4 time against the 12/8 feel of the bass, representing the group's reaction to, and impending collapse from, the pressure caused by its transformation at the hands of the machine. Like the footsteps in "On the Run" from *The Dark Side of the Moon*, the group appears unable to keep up with the machine.

The synthesizer enters, now fully transformed, having very much the same qualities already displayed by the guitar (a symbol of the rock music industry): its phrasing is now very irregular; it is adorned with an echo effect; and it employs the same type of "blue" notes that the guitar characteristically produces—achieved through Richard Wright's use of the synthesizer's

pitch bender. Its incredible similarity to a guitar is displayed when the lead guitar (played with a slide) finally enters, doubling the synthesizer; the two are practically indiscernible. The guitar enters eight measures before the harmony changes, suggesting a connection between an escape from the "cage", and a return to the "machine". The guitar plays in unison with the synthesizer for thirteen bars, but after this, begins to play an independent line which, three bars later, leads to the guitar's reassertion of its overpowering character (achieved through its tremendous volume). At this point the meter changes back to the strong 12/8 and the guitar overwhelms the lead synth, which can be heard attempting to assert itself beneath—but to little avail. At the first turn-around of the harmony during the guitar solo, the descending bass guitar run (from the dominant down to the tonic) which initially signalled the downfall of the group (see p. 73), returns apparently to confirm the group's demise. The lead guitar becomes progressively more furious as it moves higher and higher towards the top of its range (Gilmour actually slides off the fingerboard at times). This increased furiousness is conveyed when the lead guitar doubles itself eight bars before the recapitulation of the music from Part V, and also by the increasing violent "pounding" of the rhythm guitar.

The transition to Part VII is signalled by the reappearance of the melodic figure in the guitar which, before, served as an interlude between the first and second verses of Part V. This figure also initiates a change back to the 6/4 meter which characterized the group before it was transformed by the "machine": this change coincides with the music of the "hopeful" refrain, and suggests a possibility of the group returning to its former state.

The lyrics of the third verse, once again, are addressed to Syd Barrett:

> Nobody knows where you are, how near or how far.
> Shine on you crazy diamond.
> Pile on many more layers and I'll be joining you there.
> Shine on you crazy diamond.

The first line alludes both to Barrett's physical and mental absence. During the 1970s and up to the present, Barrett has had a mystique similar to the legendary "Bigfoot"; his extremely occasional emergences from seclusion are nicknamed "Syd sightings" (Schaffner 1991: 116). Similarly, no one knows to where the original healthy personality of Barrett has disappeared. As is now apparent, Waters seems to forecast his own permanent withdrawal into the self. In fact, the image of "layers" seems to suggest the "piling up of bricks" which was to take place two albums later in *The Wall*. The group's continued fragmentation is suggested by the background voices during the singing of the refrain, as they have not returned to their original unison.

The second half of the last verse creates a disturbing sense of ironic ambiguity:

> And we'll bask in the shadow of yesterday's triumph,
> and sail on the steel breeze.
> Come on you boy child, you winner and loser,
> come on you miner for truth and delusion, and shine!

Waters' choice of the word "bask", a pleasant image which literally means to lie in the sunlight, becomes ironic when used with the word "shadow"; Waters now appears to surrender willingly to the "anti-life pressures", and paints a pleasant view of withdrawing from the "sun" or life, to become a "diamond" himself. This pleasant image is reinforced by the suggestion that he will "sail", or be carried pleasantly, with Barrett on the "steel breeze". Waters does not altogether appear to believe this picture however; he continues, as he did before, to encourage the memory of Barrett as "boy child", to "shine", rather than leaving him in darkness. At the same time, Waters displays his own safe return to "reality" through his repetition of clear opposites in the last two lines (something he seemed incapable of during the previous song). He recognizes Barrett's ambiguous fragmentation or division; he is both "winner and loser", and a "miner" for both "truth and delusion". By referring to Barrett as a "miner", the darkness/shadow imagery is cleverly sustained; miners generally work in the dark caverns of the earth, in comparison to

Barrett's location within the "dark caverns" of the mind. The doublet of truth/delusion is a connotation of the light/dark imagery, and Waters' appeal for Barrett to "shine" seems to be a supplication for Barrett to find his way through the dark "diamond mine" toward the light of truth.

The ambiguity between hopeful endurance and tragic surrender is sustained at the beginning of Part VIII with the return of the arpeggiating figure (originally a transformation of the sad, four-note motif—see p. 45), which seemed to force the band's surrender to the machine. Its appearance now invites the listener to inquire whether or not the group will again succumb to the pressures of the media process; the band's establishing of a driving 4/4 meter against the 12/8 feel of this guitar, however, suggests that they will not. The absence of a distorted guitar in this section, in combination with its now purely rhythmic function, suggests that the threat of this happening has considerably diminished. Uncertainty is still present, however, as a result of the listener not yet having heard a return to the synthesizer's original state. Instead, it seems to become first an electric piano, and then a clavinet; this uncertainty is augmented when the "mechanized" or guitar-like synthesizer appears first behind the clavinet, but then comes to the foreground of the recording.

Part IX provides some reassurance to the listener with its return of the lead synthesizer's previous identity, characterised by its "French-horn timbre" and regular articulation. This is also achieved through the almost complete absence of guitar, and the acoustic piano's return during this section. Part IX seems to suggest some dissatisfaction for the listener, however, and this is primarily because of its intense sadness. This portrayal of sadness is achieved by the "dragging" half time feel (the music appears to progress with great effort), the preponderance of minor chords, and by the initial entry of repeated backwards-recorded cymbals; the latter effect results in an uncomfortable reversal of the attack/decay relationship which occurs under normal aural

conditions. The dissonances that are created by the harmonic progression of the piece, and its notable absence of "comfortable" resolutions also contributes to the discomfort portrayed by this music:

Gm		B♭m	
Fm		Fm/E♭	
Cm		Cm/A	Cm/G
D	D/F♯	D	D/A

The first chord change from G minor to B-flat minor achieves a dissonant effect because it features an internal tritone movement, while the occurrence of chords over bass notes which are non-chord tones (Fm/E-flat and Cm/A), and their either non-existent, or weak, resolutions also conveys a great deal of dissonance. This effect is most successfully created by the denial of the V-I root motion which the listener expects at the end of the progression before it is repeated each time. The impression of sadness is, perhaps, a result of the realization that the synthesizer (protagonist) has not entirely escaped the machine; it appears to have been "scarred". This is illustrated by the background keyboard pad which plays the chords beneath the lead synth's melody. Identified by its distinctive "buzzing" timbre (quite unlike the original keyboard timbre which imitated strings), its position in the back of the mix is seemingly symbolic of the sub-conscious.

At the end, this sadness is displaced when Part IX cadences on a G major chord. This device, very common in baroque music and referred to by musicologists as a *picardy* third,

brings an incredible sense of satisfaction to the ear, especially after such an extended time in the parallel minor. The G major chord is sustained and the lead synth is still present, as it was at the beginning of the album, suggesting a return to a state of artistic innocence. Although the background synthesizers are still characterized by a "mechanical" timbre, the sustained major chord provides a positive contrast to the sustained minor at the beginning. This positiveness seems to reflect the realizations about both the music industry and himself that Waters has gained throughout his experience. The reminder of Barrett's permanent loss to the machine is ever present in his mind, but the feelings of relief achieved from his own safe return to reality—which, fortunately, has thus far been maintained—is portrayed musically.

Chapter 3—ANIMALS

'[A] society's ideology...that complex structure of social perception which ensures that the situation in which one social class has power over the others is either seen by most members of the society as 'natural', or not seen at all...'.

Terry Eagleton[27]

In *A Contribution to the Critique of Political Economy* (1859), Karl Marx and Frederick Engels state, "[t]he mode of production of material life conditions the social, political and intellectual life process in general", and from this premise Marx formulated the concepts 'infrastructure' and 'superstructure'. Infrastructure, for Marx, is "the economic structure of society"—the social relations established by a society's organization of material production. In the capitalist system this relation is characterized by a ruling capitalist class which owns the means of economic production, and a proletarian class whose labour-power the capitalist buys for profit. From the infrastructure (economic "base"), emerges a superstructure which consists of "certain forms of law and politics", and what Marxism designates as *ideology*—"'definite forms of social consciousness' (political, religious, ethical, aesthetic and so on)". The essential function of this superstructure, as Marx sees it, is "to legitimate the power of the social class which owns the means of economic production" (Eagleton 1976: 4-5).

Animals (1977) is a critique of the capitalist economic system. Roger Waters documents his own recognition of superstructure and, like Marx, attempts to illuminate the masses about their exploitation and oppression. His primary concern, however, is to reveal the effects that capitalism has on the nature of human beings, and the divisions that it creates between them as individuals.

Like George Orwell, in his political allegory *Animal Farm* (1945) based on the events following the Russian Revolution in 1917 (see Lee 1986: 39-52), Waters anthropomorphically

[27] Eagleton 1976: 5.

divides human beings into different "classes" of animals. For Waters, however, three species suffice—pigs, dogs, and sheep. Whether by accident or consciously, Waters' hierarchy of animals coincides with that established by Orwell, where the pigs, protected by the dogs, are the ruling "class"; the sheep, of all the "lower" animals, are those who are most mindlessly unquestioning of their oppressed condition, continuously attempting to convince themselves of their contentedness by repeating, in times of doubt, the maxim "Four legs good, two legs bad!" (Orwell 1983: 49). Although this is the fundamental social hierarchy established on the album, Waters' characterization of each animal is developed in more subtle and complex ways, as shall be seen.

Animals primarily portrays as pigs the capitalist class "which owns the means of economic production", and who are, as a consequence of this, the ruling class. They represent the pinnacle of materialistic progress, the symbols of ambition that the capitalist system, by its very nature, promotes. This is depicted on the album's cover, the huge, inflatable pig suspended high above London's Battersea Power Station—itself a symbol of tremendous power as the primary source for London's industrial and commercial interests. It is significant, however, that in every photo depicting this scene (the album's sleeve boasts numerous shots of this scene taken from various angles), the view is either from behind some type of barrier (barbed wire, tall iron gate), or seen from an incredible distance away, suggesting that, for the average person, this goal is unattainable.

The album portrays as dogs those who are not pigs, yet aspire to become pigs. The dogs represent those in society who ruthlessly pursue the ideal of material prosperity, so much promoted by the "American Dream", to the detriment of their fellow man—engaging in the "dog-eat-dog" tactics to which this "dream" gives rise. By virtue of their position above the sheep, the dogs can be seen to represent the bourgeoisie, while the sheep are, of course, the unsuspecting

proletariat, oblivious both to the threat posed to them by the dogs, and to their continued exploitation by the pigs.

Animals opens with "Pigs on the Wing (Part I)", a piece which, as we find out lyrically at the end of the album in Part II, provides the narrator with a "shelter" from pigs. Musically, however, this impression is conveyed directly at the beginning of the album. The piece is performed with solo acoustic guitar and vocal in the singer/songwriter format, which, as we saw in the song "Wish You Were Here", is associated with "confessional intimacy" (Middleton 1990: 232), or honesty. The acoustic guitar becomes a pastoral symbol, which contrasts the mechanical, or inhuman associations which arise from the use of electronic timbres or textures. Its use here, as in the song "Wish You Were Here", represents a retreat from the technological alienation we often experience from mechanistic modern life.[28] At the beginning of the album, listeners are in this state of retreat too; but during the body of the work they are exposed to the "machine" of modern life, which is portrayed by the album's predominant use of electronic instruments, as was the case with *Wish You Were Here*. It is significant that the machine on that record symbolized the "monster" of the music business, an incarnation of the capitalist industry which is driven by greed, because the pigs are, of course, a more generalized manifestation of this same greed.

The first song immediately expresses the album's primary concern—the importance of human relationships:

> If you didn't care what happened to me,
> And I didn't care for you,
> We would zig zag our way through the boredom and pain,
> Occasionally glancing up through the rain,
> Wondering which of the buggers to blame
> And watching for pigs on the wing.

---

[28] As Karl Dallas suggests, this piece "is so alien to everything one associates with the Floyd that it comes like a douche of cold water to clear the mind for what follows" (Dallas 1987: 114).

The narrator suggests that the only means of escaping what he sees as the directionless or meaningless modern condition is through human affection. Waters' portrayal of modern life as "boredom and pain" seems to align him, once again, with Samuel Beckett and the views of the 'Theatre of the Absurd'; but as the album progresses, the listener realizes that this perspective is primarily a result of the narrator's lack of interest in the greedy, competitive nature of his society and the tendency that it has to create barriers between people. The narrator displays his lack of interest in attaining material success by his only "occasionally" glancing up at the pigs. He does not strive to become one, but questions which of them may be most responsible for creating the bleak situation he sees. It is clear that the narrator believes the pigs to pose some type of threat, conveyed through the last line of the song where he seems to be warily looking out for them.

Just as the song which begins side two of the record bears the title "Pigs (three different ones)", the next song "Dogs" could easily have been called "Dogs (two different ones)", because the song portrays two quite different dogs. The first, whose part is sung by David Gilmour, is representative of the stereotypical "cut throat", dog who aspires to reach pig status—a character who symbolizes, in Waters' view, the voice of capitalism that fosters a competitive society. The second dog, whose part is sung by Waters, appears to be the narrator who was introduced in "Pigs on the Wing (Part I)"—a dog who seems to have been initially conditioned by his society into playing the capitalist "game", yet begins to question it, recognizing the problems this way of life engenders.

The song begins with a faded in, double-tracked acoustic guitar, which moves from the background of the sound mix to the foreground. This subtle approach, in combination with the unrelaxed, syncopated rhythm, conveys a sense of apprehension, which—as the listener soon realizes—accompanies the stealthy advance of the first dog. The fade in, combined with the move

from background to foreground, gives the impression that the dog has traversed a great distance in his approach, as if crossing the "barren wasteland" of his ever-expanding "territory". This provides an effective contrast from the sense of intimacy conveyed in the first track where the vocal and guitar are positioned in the foreground of the mix. The opening harmonic progression (D minor 9, B-flat (add 4), A sus 4, B-flat/A-flat), of which much of the piece is comprised, also serves to establish a sense of unease. A great deal of tension is created throughout the progression, initially by the dissonance of the E-flat which is heard against the D in the second chord, but also by the ambiguity of the third chord (the dominant), which is neither major nor minor. The tension-filled, overall effect of the chord progression culminates in the last chord's return to the first, an event characterized by its disturbing tritone root movement. The use of the acoustic guitar again initially connotes a sense of honesty, but this merely foreshadows the deceptive character of this dog, which is exposed almost immediately when the listener hears the entry of a synthesizer, suggesting the obtrusive technological world. The synthesizer's subtle crescendo is similar in character to that of the guitar entry. Its gradual attack contrasts its comparatively swift decay, which occurs on a different note that suddenly appears in the opposite speaker channel. This is also a musical portrayal of the dog's predatory furtiveness; he begins his assault by sneaking up on his victim, and after a sudden attack quickly appears elsewhere. This dog, addressing the second, offers advice on what must be done in order to achieve pig status:

> You gotta be crazy, you gotta have a real need.
> You gotta sleep on your toes, and when you're on the street,
> You gotta be able to pick out the easy meat with your eyes closed.
> And then moving in silently, down wind and out of sight,
> You gotta strike when the moment is right without thinking.

The dog suggests that in order to be "successful", one must be fanatically obsessed, or have "a

real need" for power and possessions. He warns about the ever-present fears of being attacked by the competition, recommending that the second dog must sleep very lightly while, at the same time, giving the impression that he is not asleep at all. Conversely, when the dog is in public, he must learn to "pick out", without fail if he is to survive, who the weak targets are (most often sheep, of course). Until the dog learns the art of deception (forecasted in the second verse), he must rely on his instinctual stealth and predatorial hunting prowess, striking at the most opportune moment.

The intimidating nature of this dog is portrayed musically in a variety of ways, but initially through his sharp enunciation of the "t" sound in "toes" and "street". The use of echo on the latter word endows the character with a tremendous sense of power, as does the sudden entry of the bass and drums after "eyes closed". This entry is made even more threatening as a result of the gradual cymbal crescendo which precedes it; the crescendo of this cymbal, and the momentary band entry seems, once again, to suggest the dog's stealthy approach, and sudden attack. The confident pause which follows the shouted words "eyes closed", and the dramatic reduction of volume in Gilmour's vocal during the next line, lends the character a demented, menacing aspect, which is further enhanced by the implication that this character is smiling: over the ambiguous A sus 4 chord Gilmour sings the major third (C-sharp)—a feature notably missing in Waters' rebuttal during the recapitulation of this material later in the piece. The staggered entry of the organ suggests a staggering victim, whose fall is intimated by the organ's adopting a position in the background as a supporting instrument. The full band enters permanently at the end of this verse, providing the dog with additional strength and support that anticipates his prediction of oncoming adeptness in the next verse.

The second verse begins with the dog's proposition that the attacker's tactics of destroying the competition can become more "sophisticated" in time:

> And after a while, you can work on points for style.
> Like the club tie, and the firm handshake,
> A certain look in the eye and an easy smile.
> You have to be trusted by the people that you lie to,
> So that when they turn their backs on you,
> You'll get the chance to put the knife in.

The dog suggests that eventually the attacker can adopt a deceitful, business-like persona—characterised by a deceptively friendly "look in the eye", and a fraudulent smile that can be called upon whenever necessary. He recommends that trust must be established in the victim whom the attacker intends to deceive for the furthering of his own interests, in order that the victim can be easily conquered, and thus removed from the competition by "a stab in the back". The addition of a background vocal in the last line of the verse brings the speaker extra clout, suggesting to the addressee that this dog is not alone in possessing these horrific "ideals". This thought attacks the mind of the second dog with incredible intensity, portrayed by the distorted, electric guitar solo in the next section, which is supported by aggressive drum fills, and forceful china cymbal crashes that appear on the first beat of every bar during the solo. The disturbing effect of this instrumental interlude is augmented by the excessive chromaticism in Gilmour's solo, and by the first dog's scream and maniacal laughter; the character's outburst suggests that this "killer" approaches his work (the ruining of other people's lives) with a frightening sense of glee.

Immediately after the first line of the next verse (marked by the absence of "you gotta" and "you have to"), the first dog seems to realize that he is giving advice to a potential competitor. He subsequently attempts to discourage the second dog by forecasting a sorry end to anyone who becomes involved in the competition:

> You gotta keep one eye looking over your shoulder.
> You know its going to get harder, and harder and harder as you get older.
> And in the end you'll pack up and fly down south,

> Hide your head in the sand,
> Just another sad old man,
> All alone and dying of cancer.

The dog forecasts that the stress caused by the competition—the constant threat posed by other dogs—will eventually wear the attacker down to the stage where he will have to flee. Both the adoption of a strong pulsating rhythm by the bass guitar, and the thrice repeated "harder" (the latter in combination with the echo used on Gilmour's voice), enhances the effectiveness of the speaker's attempt to discourage the addressee. The first dog's intimidating character is portrayed through Gilmour's confident "yeah" which occurs after the word "older", and is reinforced by the use of echo on his voice again during the words "south" and "sand" in the following lines. The speaker predicts that the attacker, for his own protection, will have to relocate "down south"; due to his age, the only defense mechanism he will have at his disposal will be that of the ostrich (ostriches are often thought to hide their heads in the sand when they fear an attack). This image also suggests that the only way the attacker will be able to cope with his condition is by refusing to accept that he is "sad", "alone" and "dying of cancer".

During the singing of the word "cancer", the drums begin to play in half time, implying that the first dog's onslaught is beginning to weaken. The reason for this is that the second dog begins to reflect melancholically on what has been said, the alienating content of which is apparently represented by the synthesizer solo that follows. Eventually, the acoustic guitar also ceases its persistent rhythm, leading to a slow instrumental section which is characterized by its multiple overdubs of electric guitar parts—a section which seems to be a musical portrayal of the second dog's sadness and resignation. This effect is communicated by the "staggering" drum fills, and Gilmour's technique of bending the guitar's strings. Often when a guitarist bends strings upward to attain a certain pitch (a technique used almost exclusively by rock guitarists), the effect is that of an ecstatic striving. Here, for the most part, Gilmour uses a technique that is generally

less common; that is, he bends the strings upward to the desired note, but lets them slowly fall to the next note—creating the opposite effect. The affect of this melodic display is compounded as a result of the many overdubbed guitars during this section.

After this interlude, the bass and drums drop out suggesting that the second dog is momentarily left alone in his thoughts; the memory of the first dog's disturbing words are translated into aggressive barking and chilling howls (taped sound effects). His isolation is also implied by the prolonged harmonic stasis (the D minor 9 chord is sustained for eight bars). The addressee's solitude is, once again, disturbed by the first dog who reasserts his attack—portrayed by the disappearance of the recorded sound effects, which coincide with the re-entry of bass and drums, and the return of the solo electric guitar. The tempo is greatly reduced from the first dog's initial onslaught, but his continued intimidation is portrayed by the dissonances of the guitar solo, particularly at the point when Gilmour bends two strings together, but also when he repetitively bends a low tone in conjunction with the use of artificial harmonics (probably executed near the bridge of the guitar), which produces a harsh, metallic tone. This lick also terminates in a power chord, adding to the solo's forcefulness.

The still menacing character of the first dog is confirmed by the now double-tracked lead vocal entry, but also by the return of the supportive background vocals. He describes the frightening condition caused by the second dog's eventual, increasing paranoia—the final consequence of his past actions:

> And when you loose control, you'll reap the harvest you have sown.
> And as the fear grows, the bad blood slows and turns to stone.
> And it's too late to loose the weight you used to need to throw around.
> So have a good drown, as you go down, alone.
> Dragged down by the stone.

The imagery presented in the second line is a terrifying poetical representation of coronary

thrombosis, and this anticipates the "heart attack" which the first pig has in "Pigs (Three different ones)" (see below). The relationship established between the two songs implies that the speaker is describing the state of a dog who is no longer a dog, because he has achieved pig status. This is hinted at also by the image of being overweight, another characteristic of the first pig. The "pig's" blood is contaminated by his bad qualities, which are portrayed as the origin of his downfall. His coronary arteries become blocked as this blood coagulates into stone, and his demise is symbolically portrayed as a horrific vision of drowning,[29] caused by the weight of the stone which it is "too late to loose". Once again, the character is sadly portrayed as being "alone".

The word "stone" is given special musical consideration during these lines to stress the horror of the image. The first occurrence of the word is strengthened through its being set up, in the preceding bar, by sixteenth notes played in the electric guitar and bass (enhanced further because the electric guitar has been absent since the beginning of the verse), which contrasts the quarter note feel established by the drums throughout the verse thus far. With the singing of "stone" (a pushed beat and the highest note in an ascending phrase), the instruments drop out and give way to a prolonged melisma in the vocal. A series of strong accents lead to the next line, which is not segmented like the first two, but executed continuously with the accompaniment of a strongly rhythmic electric guitar part. The rhythmic momentum gained is enhanced further by Waters' clever use of internal rhyme in the line ("too late to loose the weight you used"); each rhymed word occurs on the same note. The next line also features internal rhyme (down/drown), and these words are accompanied by strong accents which are realized by the full band. These musical events all prepare the listener for the dramatic ending of the verse, which is characterised

[29] It is interesting to note the frequency with which Waters uses drowning imagery. Besides here, and on *The Dark Side of the Moon* during "Breathe" and "Brain Damage", it also appears on *The Wall* during the song "The Thin Ice". It always seems to coincide with a character's demise caused primarily by impending madness, suggested again by this character's "loss of control".

by a descending melodic line that accompanies the last line of lyric, and musically portrays the fate of the "pig" who, according to the first dog, is eventually "dragged down by the stone".

The most disturbing aspect of the image, for the addressee, is that it is a prediction of *his own* fate according to the first dog. His trauma is portrayed by the repeated echoing of the image of the stone—drilled into his mind with the help of the penetrative bass drum's appearance on the first beat of each bar. Dallas hints at this character's "dehumanization" suggesting, "the human overtones of the voice are filtered out, till at the end it becomes little more than a high-pitched howl, like a cry heard through deep water" (Dallas 1987: 114). The instrumental section which follows, apparently represents the second dog's stream of consciousness, and this shift in perspective is signalled by the music's shift to a 6/4 meter, and its complete change in texture. It is significant that this section is entirely synth-dominated (connoting technology) as it provides an enormous contrast to the humanistic, pastoral state in which the album began, conveying the character's intense feelings of alienation. His estrangement is also conveyed through his thoughts about the first dog's "barking", which is, at times, heard over the echoing of "stone". This time, however, the dog sound effects are heard through a vocoder, giving them an "electronic" quality that confirms, for the second dog, the first's "inhumanity". The character slowly begins to develop confidence, as portrayed in the increased activity of the drums; first the ride cymbal and bass drum, but then through the snare drum entry also. His confidence results from his suspicion that both he and the first dog are slaves of a system, set up by the pigs, which equates success to money and power. This suspicion is conveyed by the sounds of whistling heard towards the end of this section, which suggest that, as in *Animal Farm*, the dogs are merely "trained" by the pigs to protect their own interests. In this case, however, the pigs' power is maintained as a result of the fact that the dogs continue "killing" each other off. The renewed strength of the second dog, displayed through the return of the acoustic guitar which launches his counter-attack on the

first, results from the mental liberation which he suspects he may have achieved through his recognition of the existence of what Marx termed "superstructure".

This character's continued apprehension, however, is conveyed in Waters' voice and is apparent also in his rebuttal:

> I gotta admit that I'm a little bit confused.
> Sometimes it seems to me as if I'm just being used.
> Gotta stay awake, gotta try and shake off this creeping malaise.
> If I don't stand my own ground, how can I find my own way out of this maze?

The second dog realizes that his opponent was correct when, in the first verse, he stated that one has to "sleep on his toes". But the fact that this dog says he must "stay awake", intimates his reluctance to fall back into a "brainwashed" state. In other words, he must "stand his own ground" so that he does not fall under the influence of the first dog's capitalistic espousal once again.[30] His disorientation is typical of one who has just "awakened".

His counter-attack, which is strongly supported by the full band's re-entry, begins in the next verse as he starts to elucidate the situation:

> Deaf, dumb and blind you just keep on pretending
> That everyone's expendable and no one has a real friend.
> And it seems to you the thing to do would be to isolate the winner.
> And everything's done under the sun,
> And you believe at heart, everyone's a killer.

The character explains that the first dog has been unable to perceive his pig-imposed, yet self-imposed, paranoid condition due to his closed-off senses—a state contributing, of course, to his loneliness which is suggested by the word "isolate" in the third line. The word also suggests the dog's belief that the "winner" of the competition (the pigs) should be identified and separated for

---

[30] This awakening seems to relate to Waters' own realization about the falsity of the dreams of success which initially lured him into the music business, and which he subsequently documented in *Wish You Were Here*.

attention because of their status; it is, in his belief, a goal for which to strive, and one worth doing "everything under the sun" in order to achieve. This belief results in his "dehumanization", which is exacerbated by the division he creates between himself and others because he fears everyone is like him.

That the second dog's rebuttal is just as powerful as the initial attack launched by the first is illustrated by the presence of many of the same musical qualities which began the piece (see above). The verse is followed by a retaliative guitar solo, but this one overwhelms with the dissonance of its last phrase, which is composed of a B-flat whole tone scale whose harmonization forms parallel augmented chords. The return of the "sad" instrumental section suggests that the second dog recognizes the first one as truly a "cry", just as he does later in his attack on the pigs in "Pigs (Three different ones)".

As Nicholas Schaffner observes, the last verse seems to allude to Allen Ginsberg's poem *Howl* (1956) because of the adoption of its technique of "beginning each unrhymed line with the word 'who'" (Schaffner 1991: 200). Just as the poem is, in Richard Eberhart's words, "a howl against everything in our mechanistic civilization which kills the spirit" (Miles 1986: 155), so too is *Animals*. It is appropriate, therefore, that Waters portrays himself as a dog throughout the album.[31] The repetition of the beginning of each line, in conjunction with the repeated riff and aggressive drumming, helps to strengthen the second dog's final onslaught. This is also achieved by the repetition of each line of lyric beginning with "breaking away from the pack", the addition of background vocals in the last three lines, and the last line's repetition which fully restates the frightening image of being "dragged down by the stone".

Waters, in the first line, suggests that the other dog must have had a painful childhood,

---

[31] In "Pigs on the Wing (Part II)" the narrator refers to himself as a dog. Waters has said that this song is a love song addressed to his second wife Carolyne (Dallas 1987:117).

perhaps due to a divided family; his character has been possibly determined, in part, by his unfortunate psychological grounding. The rest of the verse illuminates that although the first dog was merely trying to scare off the second, all that he said was ultimately correct:

> Who was born in a house full of pain.
> Who was trained not to spit in the fan.
> Who was told what to do by the man.
> Who was broken by trained personnel.
> Who was fitted with collar and chain.
> Who was given a pat on the back.
> Who was breaking away from the pack.
> Who was only a stranger at home.
> Who was ground down in the end.
> Who was found dead on the phone.
> Who was dragged down by the stone.

Waters suggests that the first dog is "fitted with collar and chain" and, therefore, just as much a slave of the system as are the sheep; yet his slavery causes him to be "breaking away from the pack", and "only a stranger at home", unlike the sheep who still, at least, have the comfort of the "flock". The dog was "trained" not to disrupt the system, and subsequently "broken in", then reduced to a state of despair, by personnel who were themselves "trained". Conditioned by "pats on the back"—an "animalistic" translation for the original line "seats in the stand" (commonly rewarded by bosses for good work)—the dog obeys what he is "told to do" by the "big man, pig man", who is portrayed in the first verse of the next song saying "keep on digging".[32] As is apparent in the last three lines, the sorry end which was forecast for the second dog by his attacker, was really the latter's own. It is clear, also, that the extensive periods of time he spent on the telephone were not the result of "personal" calls.

Side two of the album opens with "Pigs (Three different ones)", which features the now

---

[32] The "digging" image in the pig's creed is possibly derived from the song "Breathe" (From *The Dark Side of the Moon*), where the addressee — portrayed as a rabbit — was indirectly told by the system through his brainwashed mother to "dig that hole forget the sun".

confident, newly-awakened dog launching a verbal attack on the pigs. It becomes apparent in this song that the album's portrayal of pigs is not simply limited to the capitalist class; it is expanded to include two other figures who both somehow pose a threat to the rest of society because they are in self-established positions of power, and in some way responsible for promoting divisions between people. Each pig is a symbol of loneliness.

The song begins with an ominous pig sound effect followed by a short, piercing synthesized sound, both of which echo and quickly recede into the distance (the rear of the mix) creating a sense of apprehension for the listener. This is enhanced by the keyboard synthesizer's entry, which obscures the roots of the chords (the Em to C root movement is heard only *very* faintly in the background). The melodic figure, besides confining itself to the narrow range of a minor third, accentuates the claustrophobic character of the limited harmonic movement—the chords are identical except for the chromatic shift back and forth from B to C which is heard as the root movement in this figure. When the bass guitar enters, it too contributes to this unease. Playing abnormally high in its range, it first enters playing a B against the keyboard's C, which creates confusion because it challenges the established root movement. This effect is sustained when the bass ends its first phrase, not on a C but on an E. After outlining the B to C root movement momentarily, the bass continues to challenge it by playing an E beneath the Em, and then subsequently outlining both first and second inversions of these chords creating a great sense of instability. When it finally begins consistently to play an E to C movement, the bass forebodingly slides down from these notes to a pitch which is indefinite each time. The guitar entry achieves the same effect as the sounds which open the piece, though Gilmour creates it without actually using echo. Cymbal crashes accompany the entrance of another high-sounding synthesizer, which twice begins to play the melodic figure, but disappears as the harmony changes to Cmaj7. The combination of all of these musical features serves to establish a

threatening and discomforting portrayal of the pigs.

Waters powerfully launches his attack with short, sharply accented syllables, receiving added support from the drum kit entry, his own double-tracked vocal, and the chorus of background vocals which join the lead each time in mockingly exposing the pathetic nature of each pig with the cry—"ha ha charade you are". The regular appearance of these background voices suggests that the first dog has recruited other dogs for his mission, an idea which is supported lyrically in the last verse when the narrator uses the pronoun "our". The escape from the repeated, claustrophobic chord progression to a G major chord helps to dispel the initial threat of the pig, which is also communicated by the confident "whew" that is heard in the lead vocal after the progression returns to the E minor chord.

The first pig represents the ruling class symbol of achievement—the "big man, pig man", alluded to in the previous song. This pig tells the dogs to "keep on digging", creating for both them and himself an unhappy, lonely state. He is the only character that is actually referred to as a pig, supporting the idea that he is the primary pig caricature in the work. Unlike the novice dogs who must "sleep on their toes", this pig is a "well heeled big wheel". With "pig stain on his fat chin", he is characterised by his never-ending greed. The narrating dog mocks the pig for his self-imposed heart condition:

> And when your hand is on your heart,
> You're nearly a good laugh.
> Almost a joker,
> With your head down in the pig bin.

The musical transition that occurs after "heart", lends further strength to the lower-classed dog's taunting assault. Until the end of the verse the harmony remains on an A minor chord, which is continuously struck with great force after being approached chromatically from below. The vocal is now almost spoken rather than shouted; its altered timbre, which results from the absence of

reverb, gives the impression that the dog is speaking, not publicly, but privately in the ear of the pig. This is also conveyed by the absence of background voices until near the end of this section. The use of acoustic piano during this section contrasts the alienating, "technological" portrayal of the pig at the beginning of the piece that was achieved through the use of synthesizers. Another strong pastoral symbol—the cow bell—is appropriately used here also, its steady drive supporting the dog's onslaught. As he does with all the pigs, the narrator, displaying his own humanity, points out that the pigs are almost comic, but ultimately tragic:

> You're nearly a laugh,
> But you're really a cry.

The dog's sincerity seems to be displayed by the special musical treatment of the word "cry". The melody, during the singing of this word, features a striving octave jump which is followed by a decorative melisma. The word's appearance also coincides with a return to the E minor chord, an inserted 3/4 bar in the strongly established 4/4 meter, and the temporary absence of the cow-bell.

The pig portrayed in the second verse is at the opposite end of the economic scale. It is significant that she is "sandwiched" in by two socially powerful pigs. She is a victim of the capitalist system, poverty-stricken and living in a bus shelter. She is old and alone because she is devoid of humane feelings; she "radiates cold shafts of broken glass":

> Bus stop rat bag, ha ha charade you are.
> You fucked up old hag, ha ha charade you are.

It is clear that this character is a criminal because she is "hot stuff with a hat pin", and "good fun with a hand gun". That she, too, has a potential for power through her willingness to commit violence (she "likes the feel of steel"), makes her not only capable of exploiting others, but a

physical threat to them also. The divisions she creates between people are permanent.

Between the second and third verses is a long instrumental interlude. Pig sound effects are heard first naturally, but then through a talk box—a device usually used by electric guitarists which enables them to speak through their guitar.[33] No matter how hard the pigs try, however, they are unable to articulate words. They continually fail in their attempts to assert their humanity, seemingly because they attempt to do it unauthentically, which is conveyed through their use of technological "tricks". Their lack of authenticity is exposed about halfway through the interlude when the listener hears the return of the synthesizer in the background, while the return of the introductory keyboard part also confirms this. Rather than being harmonized at the interval of a sixth this time, the keyboard part is now a single line melody. Because the sixth is a consonant interval, this alteration suggests that the pigs initially attempted to appear "in harmony" with their environment, but their detrimental characters are now fully exposed.

The third verse is aimed at Mary Whitehouse—"the self-appointed guardian of British morals" (Schaffner 1991: 199), who played a major role in the censorship of both television and art works in the 1970s, particularly when they seemed blasphemous (Tracey and Morrison 1979: 3-4):

> Hey you, Whitehouse, ha ha charade you are.
> You house proud town mouse, ha ha charade you are.
> You're trying to keep our feelings off the street.

Waters' use of assonance in the second line effectively contrasts the former attacks on the other pigs. The use of this device, in combination with the decreased occurrence of harsh consonants, makes his attack seem less vicious than ridiculing. Whitehouse is seen as a threat, in Waters'

---

[33] Pete Townshend, for example, can be heard playing one at the end of "The Rock", from *Quadrophenia* (1973), just before the beginning of the work's finale "Love Reign O'er Me".

view, because of her desire for collective repression. As the verse progresses, she is portrayed as nervously censoring everything that comes out of her mouth. The dog taunts her with the threat of using profanities:

> You're nearly a real treat,
> All tight lips and cold feet,
> And do you feel abused?
> ....! ....! ....! ....!
> You gotta stem the evil tide,
> And keep it all on the inside.

Whitehouse's transferral of her own personal repression to society through the form of censorship became a serious issue in England. She is portrayed here as a hypocrite who hides her own innate, "evil" qualities, while attacking those she is allowed to observe in others. Waters suggests that she threatens to divide human beings by not having them communicate their thoughts and feelings. It is not surprising that Whitehouse, at times, "felt, as she put it, 'dreadfully isolated'" (Tracey and Morrison 1979: 16).

The song ends with a guitar solo which is played over the E minor/Cmaj7 chord progression. Gilmour's technique of playing a note on the first string while bending the second string upward towards the same pitch, in combination with the use of distortion, volume and reverb, results in an extremely powerful effect. That the song fades out during this solo, however, suggests that the dog's confrontation could go on forever, never achieving an escape from the oppressive feelings caused by the eternally repeating, "claustrophobic" progression.

It is significant, therefore, that in the next song "Sheep", the dog tries to rouse the proletariat from its slumber, in order to incite a revolution against the pigs. While the sheep represent the masses, they are also used to represent the Christian populace. It is at this juncture that Waters addresses the influence of religion as superstructure. Seen in this light, the previous song's attack on Mary Whitehouse acts as an extremely effective transition to the present song,

because Whitehouse's political successes make her an excellent example of how close the relationship is, at times, between political power and organized religion.

In 1977, Whitehouse, appealing to the common law offence of blasphemy, launched a private prosecution against the newspaper "Gay News", and its editor Denis Lemon, for printing James Kirkup's poem *The Love That Dares To Speak Its Name*—"a poem [which] used the imagery of [homosexual] physical love to convey [the poet's] feeling of union with his God" (Boyle 1989: 20). Whitehouse won the case—the first successful prosecution for the offense of blasphemy in over fifty years (Boyle 1989: 20). According to the trial judge in the case, the offense was defined as follows:

> Blasphemous libel is committed if there is published any writing concerning God or Christ, the Christian religion, the Bible, or some sacred subject, using words which are scurrilous, abusive or offensive and which tend to vilify the Christian religion (and therefore have a tendency to lead to a breach of the peace)... (Boyle 1989: 3).

It was ten years later, after the Ayatollah pronounced a death-threat against Salman Rushdie for the blasphemy against Islam contained in his book *The Satanic Verses*, that the British Muslim community discovered that this law did not protect its interests. In its pamphlet "The Crime Of Blasphemy—Why It Should Be Abolished", the International Committee for the Defence of Salman Rushdie and his publishers state:

> Such discrimination in the law is unacceptable in a democratic society which should guarantee freedom for all religions as well as systems of humanist belief, atheistic or agnostic. But the proper course is not to extend the blasphemy laws to other faiths rather as this pamphlet argues, it is to abolish the offences of blasphemy and blasphemous libel outright. Freedom of religion can only be fully ensured if all faiths are treated equally before the law and if none may invoke the power of the state to deter criticism or challenge to their beliefs (Boyle 1989: title page).

Waters appears to have felt the same way about the issue of blasphemy, attacking Whitehouse again in "Sheep" with his grim parody of the twenty-third psalm—a representation which she likely would have labelled blasphemous.

Mullins, commenting in 1978, hints at the overriding difficulty apparent in Whitehouse's character:

> [Whitehouse] had become Britain's major symbol of repressive and guilt ridden attitudes towards sex. Her fundamentalist Christianity and her association with Moral Rearmament were responsible for some of her anti-intellectualism and proneness to equate personal unconscious wishes with the will of God...(Mullins 1978: 112).

The danger of someone like Whitehouse achieving political power is apparent—especially when one considers what Michael Tracey and David Morrison considered to be her ultimate objectives:

> In short, there is to all her work—all her speeches, lectures, lawsuits, controversies and books—one specific and clear leitmotiv, that man once more needs to have all his actions and thoughts guided by Christian principles. It was and is nothing less than the call for *the creation of a theocratic state* (Tracey and Morrison 1979: 188).

The danger of a theocratic state, obviously, is the possibility of one "equating personal wishes with the will of God", but a theocracy is not the only form of government in which this happens. It is hardly necessary to recount the frequent historical abuses of the name of God. We can allow just one example to suffice, from the leader of the world's primary capitalist country. Waters remarked that this statement was the impetus behind the song "What God Wants (Part I)" from *Amused to Death* (1992):

> 'What God Wants' derives at least in part from George Bush's statements during what came to be known as Desert Storm—all that crap about God being on the side of the American people,

> which is always crass, but within the context of what was going on there, a 'holy war,' is ludicrous and obscene. The idea of whose side God is on is 600 years old.... It's good smokescreen material for the powers that be, but it doesn't help us ordinary people one little bit. It's no help to anybody, except him, of course (Resnicoff 1992: 40).

With regard to the comment Waters makes in the last sentence, it is interesting to consider the statements of Garry Willis, who further illuminates the relation between religion and politics:

> About 40 percent of the American population attends church in a typical week (as opposed to 14 percent in Great Britain and 12 percent in France). More people go to church, in any week, than to all sports events combined. Over 90 percent of Americans say they pray some time in the week. Internationally, "Americans rank at the top in rating the importance of God in their lives. On a scale of 1 to 10, with 10 the highest, Americans average a rating of 8.21, behind only tiny Malta (9.58)." ...One would expect that something so important to Americans would affect their behavior as voters. And as a matter of fact, no non-Christian has ever been elected president of the United States (Willis 1990: 16-17).

"Sheep" cleverly explores the relation between political and religious oppression. The song begins peacefully with the sounds of sheep grazing and birds singing, but this sense of peace is interrupted by the electric piano, which creates a feeling of unease with its sporadic playing and tremolo effect. The inconspicuous bass guitar entry also serves this purpose, providing a pedal point on D for the keyboard's dissonant chordings against the established Dorian modality. The tension is released momentarily when the bass shifts to an A (much of the tension was due to the keyboard's insinuated movement towards A minor), but returns when the harmony changes, oddly, to B minor. Four bars later, the harmony shifts back to A minor, and the backwards-recorded cymbal prepares the way for a delayed percussion entry, initially just bass and snare drum. This climactically builds to a full band entry which sets in motion the dog's arousal of the sheep. The gradual development of tension seems to convey, again, the dog's

stealthful approach, his aim clearly being to startle the sheep into awareness. This is also effectively achieved by the sudden harmonic rise of the piece into E minor. It is interesting to note one reviewer's comments about a Pink Floyd performance at New York's Madison Square Garden during the 1977 'In the Flesh' tour:

> ...never have I seen such an extravagantly creepy show. Their set includes two caterpillar-like light towers which, when not providing spotlights, act as eyes that search the audience for God-knows-what; a living-room full of inflatable people and furniture which rise, blow out, light up, and float aimlessly across the ceiling of the grand arena until they are deflated and drop as though dead; and a giant, air-filled pig that passes ominously over the entire arena...(Mieses 1977: 18).

It is obvious that Pink Floyd, in customary avant-garde fashion, attempted to communicate Waters' message to audiences by using shock tactics, just as the narrator does.

The melody of the vocal is comprised almost entirely of the back and forth movement between two notes; its similarity to the siren sounds of British emergency vehicles is startling. Tension is also established by the melody's quarter note triplets (they establish a 4/4 feel), which are heard against the urgent 12/8 feel played by the band. At the end of each of the first two lines of lyric, Waters' voice is transformed into a long, sustained synthesizer note. The sustain of the synthesizer, supported by a sustained organ chord beneath it, strengthens his words. It becomes apparent that this is also a shock tactic. He has brought with him to the pastoral setting the reality of the alienating technological world. Each time, the sustained note ends with a power chord on the electric guitar, which adds additional force to his words. The long, fluid melodic lines contrast the short, sharply accented notes of the previous song's melody. This seems to help confirm that this piece is not an attack on the sheep, but merely the raising of an alarm.

Unlike the threatening first dog who was characterized earlier in "Dogs", this one (the second in "Dogs") is a sheep dog who tries to herd the flock in order to convey his message of

the impending threat of other dogs:

> Harmlessly passing your time in the grassland away;
> Only dimly aware of a certain unease in the air.
> You better watch out,
> There may be dogs about.
> I've looked over Jordan and I have seen
> Things are not what they seem.

The dog hints at his new-found realization (acquired during "Dogs") that the system set up by the pigs, seemingly legitimate because of superstructure, is actually not. Ultimately it enslaves everybody in one form or another, but the sheep, of course, are those most exploited by the system. The anxiety that characterizes his delivery is communicated by the abrupt harmonic changes which comprise the remainder of the verse after the initial two lines (F-sharp major to A major). It is also sustained between the verses by the accented off beats played by the guitar. Interestingly, Waters alludes to a piece representative of another historically oppressed people with his reference to the anonymous negro spiritual *Swing Low Sweet Chariot* (itself an allusion to Deuteronomy 3:26-27):

> I looked over Jordan, and what did I see?
> A band of angels coming after me,
> Coming for to carry me home.

By using the image of sheep, which in the Bible represent the faithful, in combination with this allusion to the slavery of blacks in the United States, Waters makes an observation about the ideology of Christianity: that the doctrine of passivity encourages oppression. The oppressed singer of the spiritual is able to receive comfort from his belief that his troubles will end because he is destined to return to heaven. David Chidester talks about the laws that were passed in the United States in the eighteenth century, which restricted any religious gatherings of slaves:

> These restrictive laws were clearly designed to maintain control over slaves by diffusing any possibility that religious gatherings might result in revolt against the slave masters. But they were also part of a larger pattern of religiopolitical power which used Christian religion to protect the property interests of slaveholders. Religious leaders in the established Christian churches presented a form of Christianity designed to make slaves more docile in their station in life (Chidester 1988: 143).

The Christian tendency toward passivity is effectively portrayed in this excerpt from the poem *Patient Joe* (1795) by the English romantic poet Hannah More:

> He praised his Creator whatever befell;
> How thankful was Joseph when matters went well!
> How sincere were his carols of praise for good health,
> And how grateful for any increase in his wealth!
>
> In trouble he bowed him to God's holy will;
> How contented was Joseph when matters went ill!
> When rich and when poor he alike understood
> That all things together were working for good.
>
> If the land was afflicted with war, he declared
> 'Twas a needful correction for sins which *he* shared;
> And when merciful Heaven bid slaughter to cease,
> How thankful was Joe for the blessing of peace!
>
> When taxes ran high, and provisions were dear,
> Still Joseph declared he had nothing to fear;
> It was but a trial he well understood
> From Him who made all work together for good.
>
> Though his wife was but sickly, his gettings but small,
> A mind so submissive prepared him for all;
> He lived on his gains, were they greater or less,
> And the Giver he ceased not each moment to bless.
>
> (9-28)

According to Dudley Dillard, Christian ideology, specifically that of Protestantism, encouraged the early expansion of capitalism:

> The Protestant Reformation of the 16th and 17th centuries developed alongside economic changes which resulted in the spread of capitalism in northern Europe, especially in the Netherlands and England. This chronological and geographical correlation between the new religion and economic development has led to the suggestion that Protestantism had causal significance for the rise of modern capitalism. Without in any sense being the "cause" of capitalism, which already existed on a wide and expanding horizon, the Protestant ethic proved a bracing stimulant to the new economic order. Doctrinal revision or interpretation seemed not only to exonerate capitalists from the sin of avarice but even to give divine sanction to their way of life. In the ordinary conduct of life, a new type of worldly asceticism emerged, one that meant hard work, frugality, sobriety and efficiency in one's calling in the market place similar to that of the monastery. Applied in the environment of expanding trade and industry, the Protestant creed taught that accumulated wealth should be used to produce more wealth....Acceptance of the Protestant ethic also eased the way to systematic organization of free labour. By definition, free labourers could not be compelled by force to work in the service of others. Moreover, the use of force would have violated the freedom of one's calling. Psychological compulsion arising from religious belief was the answer to the paradox. Every occupation was said to be noble in God's eyes. For those with limited talents, Christian conscience demanded unstinting labour even at low wages in the service of God—and, incidentally, of employers. It was an easy step to justify economic inequality because it would hasten the accumulation of wealth by placing it under the guardianship of the most virtuous (who were, incidentally, the wealthiest) and remove temptation from weaker persons who could not withstand the allurements associated with wealth. After all, it did not much matter who held legal title to wealth, for it was not for enjoyment. The rich like the poor were to live frugally all the days of their lives. Thus the capitalist system found a justification that was intended to make inequality tolerable to the working classes (Dillard 1963: 840).

After notifying the sheep about the dangers posed by the dogs, and illuminating the fact of their oppression, the "sheepdog" chides them for their passivity:

> What do you get for pretending the danger's not real.
> Meek and obedient you follow the leader
> Down well trodden corridors, into the valley of steel.
> What a surprise!
> A look of terminal shock in your eyes.

> Now things are really what they seem.
> No, this is no bad dream.

The image of "the valley of steel" anticipates Waters' parody of the twenty-third psalm. The original version speaks of the inevitable "valley of death", but in Waters' parody, the sheep arrive at this unpleasant place because they are led there by "the leader". The "valley of steel" seems to be a symbol for what Waters regards as the alienating mechanization of modern society. This is confirmed, at the end of the verse, when the sound of a factory machine is heard, which can be associated, appropriately, with the working class. The sheep, with a look of "terminal shock", finally recognize the reality of their situation.

In the ensuing instrumental section, the sense of urgency disappears as the drums and distorted electric guitar drop out. Rather than returning to the usual E minor, this section begins with an E major chord. In fact, the first portion of this section, with a pedal point on E, ambiguously alternates between the modality of E minor and E major, complementing the mixture of both positivity and negativity which is conveyed by the return of the image of the "stone". This echoing image from "Dogs" initially plagued the dog, but eventually led him to a feeling of liberation. The dog now seems to be calmly recounting his unsettling experience in the hope of further sharing his knowledge with the sheep, so that they too can benefit from his new-found knowledge. Immediately preceding the lead synthesizer's return, unease is created by the dissonance of an F-sharp major chord which appears over the continuing pedal point on E. The synthesizer, in combination with the drum kit entry and the bass guitar's adoption of a slow 4/4 feel (it formerly continued the 12/8 feel), conveys the changing temperament of the sheep. They appear to become infuriated. Slowly ascending an E dorian scale in parallel thirds (the pedal point remains), the synthesizer portrays their rising irritation, which culminates with the return of the urgent 12/8 feel and the distorted electric guitar.

The piece descends to the original D modality with which it began and the texture is once again reduced to bass guitar and synthesizer. In conjunction with the reduction in dynamics, this appears to convey that the dog has brought order to the sheep, or calmed them *down*. The disturbing nature of this section is depicted musically. First, by the ominous synthesizer figure (comprised of a D diminished seventh chord), which, instead of resolving to one of its four "natural" resolutions, falls to a D minor chord creating a feeling of unrest. This repeated figure is then complemented by the guitar, which plays a descending, arpeggiated diminished seventh chord also. The prolongation of this chord (composed of two simultaneously played tritone intervals) assists in creating the effect of unrest. The chord is reiterated by an organ and repeated a number of times, before it fades into the background of the mix. During this process, the agitated sheep can be heard congregating to organize their plan of revolt. The scene is similar to that in which Orwell's animals, during their initial meeting, establish the spirit of rebellion with the revolutionary song "Beasts of England" (Orwell 1983: 13).

The sheep recite, with the dog, the parody of the twenty-third psalm, but the dog's voice is heard through a vocoder. As Middleton suggests:

> ...[V]ocalizing is the most intimate, flexible and complex mode of articulation of the body, and also is closely connected with the breath (continuity of life: periodicity of organic processes). Significantly, technological distortion of voice-sounds (through use of a vocoder, for example) is far more disturbing than similar treatment of instrumental playing...(Middleton 1990: 262).

Apparent through the use of the vocoder, as well as through the text of the parody, is the disturbing aspect of the fierce hatred which is spawned by the characters' realization of their exploitation and oppression. The shepherd is, of course, primarily a symbol for the pigs, but by using a biblical text, Waters seems to suggest that the sheep have lost their religious faith, and

are also angered by the system of thought which may have contributed to their initial passivity. The shepherd is portrayed as a tyrant with "great power" who, by merely feeding on the sheep to appease his own "great hunger", removes their souls with "bright knives":

> THE LORD IS MY SHEPHERD, I SHALL NOT WANT;
> HE MAKES ME DOWN TO LIE.
> THROUGH PASTURES GREEN HE LEADETH ME THE SILENT WATERS BY.
> WITH BRIGHT KNIVES HE RELEASETH MY SOUL.
> HE MAKETH ME TO HANG ON HOOKS IN HIGH PLACES.
> HE CONVERTETH ME TO LAMB CUTLETS.
> FOR LO, HE HATH GREAT POWER, AND GREAT HUNGER.
> WHEN COMETH THE DAY WE LOWLY ONES,
> THROUGH QUIET REFLECTION, AND GREAT DEDICATION,
> MASTER THE ART OF KARATE,
> LO, WE SHALL RISE UP.
> AND THEN WE'LL MAKE THE BUGGERS EYES WATER.

The characters refer to the pigs as "the buggers", as did the dog (or narrator) previously in "Pigs on the Wing (Part One)". Towards the end of the recitation, the agitated sheep are heard uniting in uprise. The backwards-recorded cymbal, which before initiated the sudden crescendo that startled the sheep, now returns to prepare the sheep's sudden explosion of violence. Foreshadowed by their previous vociferation, "LO, WE SHALL RISE UP", the piece rises by a tone—back to an E minor modality as the sheep revolt in the next verse:

> Bleating and babbling we fell on his neck with a scream.
> Wave upon wave of demented avengers
> March cheerfully out of obscurity into the dream.

The narrating dog, feeling very much a part of the rebellion, becomes one with the sheep - "bleating and babbling". The disturbing feeling which was initially spawned by musical elements is now communicated by Waters' biblical allusion (Acts 20: 36).

From Miletus, before his journey to Jerusalem, Paul sends to Ephesus for the elders of the church, to warn them against "grievous wolves" who will enter among them, "not sparing

the flock" (v. 29). Knowing that they "shall see [his] face no more" (v. 25) following his departure, the elders are saddened:

> ...And when he had thus spoken, he kneeled down, and prayed with them all./ And they all wept sore, and fell on Paul's neck, and kissed him...(Acts 20: 36-37).

This image, used also by Alfred Lord Tennyson in his poem *In Memoriam A.H.H* (1850),[34] is one of love and admiration towards the leader, but Waters distorts the image into a violent attack on the pigs which is spurred by hatred. The scream and mad laughter, which is heard after the first line, recalls that which was heard before the third verse of "Dogs". This suggests that the sheep, through their violence, have acquired something of the "demented" character of the cut-throat dogs who were negatively portrayed approaching their work with glee; "marching cheerfully", waves of sheep and conformed dogs join the hostilities. The possibility that this is merely a dream, however, is hinted at in the last line above, and reinforced by the "dream-like" repetition of the word "dream".

The dream takes an unexpected twist however:

> Have you heard the news?
> The dogs are dead!
> You better stay home
> And do as you're told.
> Get out of the road if you want to grow old.

The death of the conformed "sheep dogs" ensures the failure of the revolution. Waters appears to suggest that the pigs are too powerful, portrayed by the overwhelming character of the repeated guitar riff which ends the piece (it is at least double tracked). Originally responsible for encouraging the rebellion, the narrator now warns the sheep to take shelter in the safety of their

---

[34] See section CIII (41-44) of the poem.

homes. He advises them, for their well-being, to return to their original obedient nature. Waters' comments about the song, from 1977, are informative:

> It was my sense of what was to come down in England and it did last summer with the riots...in Brixton and Toxteth...it had happened before in Notting Hill in the early Sixties. And it will happen again. It will always happen. There are too many of us in the world and we treat each other badly. We get obsessed with things and there aren't enough things, products, to go round. If we're persuaded it's important to have them, that we're nothing without them, and there aren't enough of them to go round, the people without them are going to get angry. Content and discontent follow very closely the rise and fall on the graph of world recession and expansion (Dallas 1987: 117).

Waters' remark, "it will always happen", suggests his belief that the conditions imposed by the capitalist society as it is, appear to be unalterable. After short periods of change, the same conditions inevitably return. The song implies that the risk of suffering personal injury—too late for the dogs in the dream—is a price not worth paying. Rather than attempting to change these conditions through violent means, the song intimates the conclusion that was discussed earlier in relation to "Us and Them", and articulated by Waters in 1993—that we must discover the answer to what really is, as he calls it, the "great question" (see p. 44). Of course, what might possibly accelerate this question's solution is if "the sheep" did not remain blind to the fact of their oppression. That Waters believes that the majority of them remain so, is illustrated by the return of the sound effects of the sheep grazing in the fields—much as they were before the narrating dog had intervened—confirming that the "dog's" arousal was, in fact, merely a dream. In the meantime, *Animals* proposes, to those of us who have been able to see through our society's ideological smokescreen, that we can take comfort in the fact that we are able to make honest and intimate connections with other people, just as the narrator does at the end of the album in "Pigs on the Wing (Part II)":

You know that I care what happens to you.
And I know that you care for me too,
So I don't feel alone,
Or the weight of the stone,
Now that I've found somewhere safe
To bury my bone.
And any fool knows a dog needs a home
A shelter from pigs on the wing.

Unlike the dehumanized pigs and dogs who have sadly isolated themselves, this dog has not allowed the system to crush his spirit. He is still capable of communicating his feelings. The comfort that he derives from the closeness of his relationship with another person acts as "a shelter" from the conditions of "boredom and pain" that are caused by the desensitized pigs.

His renewed confidence is displayed musically. In the first part of the song, instead of embellishing the acoustic guitar's initial strummed G and C chords with suspended fourths as he did in "Pigs on the Wing (Part I), Waters assertively plays the actual IV chord (C in the first case, and F in the second). That he is not alone is also clear; instead of a solo acoustic guitar, now there are two.

Conclusion

To my knowledge, this project is one of the first of its kind to encapsulate a significant portion of the repertoire of a single rock artist or group. As was noted in the introduction, there has been a tendency in previous studies to favour either the texts or (rarely) the musical processes in an analysis such as this one. This thesis has attempted to give adequate consideration to both.

All art works—whether literary, musical or in any other medium—inherently dictate the most suitable method of approach for their study, regardless of the type of approach applied (formalist, hermeneutic, etc.). As the main purpose of this study was to elucidate the possible meanings of these works, I have formulated what appears to me to be the most appropriate method of approaching them. I believe my work displays the close connection that exists between their sounds and texts, and that these albums are neither musical nor literary works, but a combination of both. As a consequence, mine has been an approach as much literary as it is musical.

My method is, of course, largely an amalgamation of the ideas of others, which I have cited in the introduction and throughout the body of the work. As I attempted to illustrate in the introduction, the musicological theoretical models which I have applied during this work all share a common element; they attempt to shatter the fallacy that music is autonomous. Cook effectively illustrates that music appears autonomous only when it is observed merely as a collection of sounds divorced from any context. When considered in a particular context, however, it is easier to understand how music operates meaningfully. The situation is similar to the idea of a single sentence taken out of context; often its meaning will be ambiguous. One must keep in mind that musical characteristics, like words or any other signs for that matter, will often mean different things in different contexts. Likewise, they may sometimes have multiple meanings in the same

context. This is the essence of semiotics.

One of the most valuable features of a musical, hermeneutic analysis is its potential for making musicological studies accessible to those outside the discipline. An idea which is implicitly suggested by Kramer, however, is that musicologists will have to get used to the "un-scientific" nature of hermeneutics. The element of "cautiousness" is, however, apparent—even in my own work with its repetitive use of the words "seems", "seemingly", "apparently", etc.; the purpose of their presence is to try and help the reader remember that my work is merely an *interpretation* of these recordings. That musicologists are unaccustomed to this notion is quite apparent (see Moore's criticism of Laing in Moore 1993: 156).

This particular project may have failed in at least one of its objectives: it was my intention to produce a musicological study which, in its entirety, would not prove too difficult for non-musicians. At the risk of the study being incomplete, however, this has not been possible. I can only hope that the essence of the ideas I have tried to elucidate is still, for the most part, communicated to the non-musical reader, regardless of some of the musical terminology contained herein. If not, I would encourage those who are curious enough to consult a musical friend or acquaintance who can interpret or demonstrate my ideas about how the musical aspects of these works convey meanings, for none of them should present themselves as overly complex.

The reader will, I believe, gain from this project further insight into the complexity of these art works than may have been previously possible. The project has been written under the assumption that the reader has a familiarity with the works in question. It makes no apology to those who do not and for whom it may, as a consequence, be hard going. As I suggested, one of my intentions was to demonstrate the complexity of these compositions, which can be observed in the substantial length of the chapters devoted to each album. In my naivety, I had intended to deal with five other works in the space of one-hundred-and-fifty pages but this has proved

impossible. Of course, this means that there is much yet to be done. There are still two Pink Floyd concept albums which I have been unable to discuss—*The Wall* (1979), and *The Final Cut* (1983)—and, to this date, Roger Waters has written, and subsequently recorded, three others by himself: *The Pros and Cons of Hitchhiking* (1984), *Radio K.A.O.S.* (1987) and *Amused to Death* (1992).

If there is any kind of summary that can be made from my study of the content of these particular works, it is that their words and sounds work together in order to communicate one fundamental concern, and one which is effectively articulated by Dallas—these works are all characterized by their "affirmation of human values against everything that conspires against them in life" (Dallas 1987: 105). Although this comment was made in relation to *The Dark Side of the Moon*, it applies equally to the other works considered.

Ultimately, this project's primary goal is to encourage critical attention to, and discussions of, these recordings, either in the classroom or in the form of further serious studies. Whether or not its purpose will be fulfilled remains to be discovered.

Works Cited and Consulted

Boyle, Kevin (1989) *The Crime Of Blasphemy—Why It Should Be Abolished*, London: no publisher.

Brazier, Chris (1979) 'Floyd: The New Realism', *Melody Maker*, December 1: 29.

Brown, Bertram, Wienckowski, Louis and Bivens, Lyle (1974) *Psychosurgery: Perspective On A Current Issue*, U.S. Department of Health, Education, and Welfare—National Institute of Mental Health.

Brown, Mick and Kurt Loder (1982) 'Behind Pink Floyd's Wall', *Rolling Stone*, September 16: 14-16.

Chavkin, Samuel (1978) *The Mind Stealers: Psychosurgery and Mind Control*, Boston: Houghton Mifflin Company.

Chidester, David (1988) *Patterns of Power: Religion and Politics in American Culture*, New Jersey: Prentice-Hall.

Clarke, Paul (1983) "'A magic science': rock music as a recording art", *Popular Music* 3, 195-213.

Considine, J.D. (1987) Rev. of *Radio K.A.O.S.* by Roger Waters, *Rolling Stone* July 16-30: 134.

Cook, Nicholas (1994) 'Music and meaning in the commercials', *Popular Music* 13(1), 27-40.

Coppage, Noel (1980) Rev. of *The Wall* by Pink Floyd, *Stereo Review*, March: 110.

Dallas, Karl (1982a) "Just Another Flick of 'The Wall'", *Melody Maker*, July 17: 14.

Dallas, Karl (1982b) 'Floyd's Soundtrack Becomes New Album', *Melody Maker*, August 7: 4.

Dallas, Karl (1983) 'A Hitchhiker's Guide to Roger Waters', *Melody Maker*, March 26: 3.

Dallas, Karl (1987) *Bricks in the Wall*, New York: Shapolsky Publishers.

Dillard, Dudley (1963) 'Capitalism', *Encyclopaedia Britannica (1963 ed.)*, Chicago: Encyclopaedia Britannica Inc.

Douglas, Adam (1992) *The Beast Within*, London: Orion Books.

Durant, Alan (1984) *Conditions of Music*, London: MacMillan.

Eagleton, Terry (1976) *Marxism and Literary Criticism*, London: Methuen & Co.

Eagleton, Terry (1983) *Literary Theory: An Introduction*, Oxford: Basil Blackwell.

Edmunds, Ben (1975) 'The Trippers Trapped: Pink Floyd in a Hum Bag', *Rolling Stone*, November 6: 63-64.

Everett, Tod (1977) Rev. of *Animals* by Pink Floyd, *Hi Fi/Mus Am*, May: 118.

Fricke, David (1984) 'Roger Waters Can't Top the Wall', *Rolling Stone*, August 30: 38.

Fricke, David (1987a) Rev. of Roger Waters in Concert, *Rolling Stone*, October 22: 21.

Fricke, David (1987b) 'Pink Floyd: The Inside Story', *Rolling Stone*, November 19: 44-46.

Fricke, David (1992) 'The Dark Side of Amused', *Rolling Stone*, September 17: 28.

Frith, Simon (1983) *Sound Effects*, London: Constable.

Fuller Torrey, E. (1974) *The Death of Psychiatry*, New York: Penguin Books.

Gilmore, Milal (1977) 'Pink Floyd's Optic Nerve', *Rolling Stone*, June 30: 124.

Goldman, Brian (1983) 'The fight to refuse treatment', *Maclean's*, December 19: 1983.

Hamilton, Edith (1942) *Mythology*, Boston: Little, Brown and Company.

Hillburn, Robert (1980) Rev. of Pink Floyd in Concert, *Melody Maker*, February 16: 31.

Hoberman, J. (1982) 'Off the Wall', *Village Voice*, August 31: 44.

Humphries, Patrick (1981) 'Pink Freud Slip', *Melody Maker*, June 20: 29.

Jenkins, Mark (1984) Rev. of *The Pros and Cons of Hitch Hiking* by Roger Waters, *Melody Maker*, May 5: 23.

Jones, Allan (1980) 'Troubled Waters' *Melody Maker*, August 9: 15.

Kaplan, Michael (1987) Rev. of *Radio K.A.O.S.* by Roger Waters, *Rolling Stone*, June 4: 29.

Kramer, Lawrence (1990) *Music as Cultural Practice, 1800-1900*, Berkeley: University of California Press.

Laing, Dave (1969) *The Sound of our Time*, London and Sydney: Sheed and Ward.

Laing, R.D. (1965) *The Divided Self: An Existential Study in Sanity and Madness*, Harmondsworth, Middlesex: Penguin.

Lee, Robert (1986) 'The Uses of Form: A Reading of *Animal Farm*', *Critical Essays on George Orwell*, Ed. Bernard Oldsley and Joseph Browne. Boston: G.K. Hall & Co.

Loder, Kurt (1980) "Pink Floyd: Up Against 'The Wall'", *Rolling Stone*, February 7: 75-76.

Loder, Kurt (1983) 'Pink Floyd's Artistic Epiphany' *Rolling Stone*, April 14: 65-66.

Loder, Kurt (1984) 'Roger Waters Walls Himself In', *Rolling Stone*, June 7: 49.

McClary, Susan and Walser, Robert (1990) 'Start making sense! Musicology wrestles with rock', in S. Frith and A. Goodwin (eds) *On Record*, London: Routledge.

McDonough, Jack (1970) 'Pink Floyd-The Inter Stellar Band', *Rolling Stone*, November 26: 20.

Meyer, Leonard (1956) *Emotion and Meaning in Music*, Chicago: The University of Chicago Press.

Middleton, Richard (1990) *Studying Popular Music*, Philadelphia: Open University Press.

Middleton, Richard (1993) 'Popular music analysis and musicology: bridging the gap', *Popular Music* 12(2), 177-189.

Mieses, Stanley (1977) Rev. of *Animals* by Pink Floyd, *Melody Maker*, July 16: 18.

Miles, Barry (1980) *Pink Floyd*, New York: Quick Fox.

Miles, Barry ed. (1986) *Allen Ginsberg: Howl*, New York: Harper & Row.

Milward, John (1983) Rev. of *The Final Cut* by Pink Floyd, *Hi Fi/Mus Am*, July: 91-92.

Moore, Allan (1993) *Rock: The Primary Text*, Philadelphia: Open University Press.

Mullins, Stephanie (1978) 'Biography', *Britannica Book of the Year*, Chicago: Encyclopaedia Britannica Inc.

Neaman, Judith (1978) *Suggestion of the Devil: Insanity in the Middle Ages and the Twentieth Century*, New York: Octagon Books.

Oldfield, Michael (1983) Rev. of 'Pink Floyd - The Wall' (Film), *Melody Maker*, April 30: 26.

Orwell, George (1983) *Animal Farm*, New York: Penguin.

Pareles, John (1980) 'Pink Floyd Can't Stand Themselves', *Village Voice*, January 28: 61.

Picarella, John (1983) 'The Last Labor of Pink Floyd' *Village Voice*, June 7: 59.

Pink Floyd at Pompeii (1972), Dir. Adrian Maben: RM Productions.

Pink Floyd—The Wall (1982), Dir. Alan Parker. Screenplay by Roger Waters: Tin Blue Ltd.

Pond, Steve (1980) "Pink Floyd: Up Against 'The Wall'", *Rolling Stone*, April 3: 76.

Pond, Steve (1981) "Pink Floyd To Film 'The Wall'", *Rolling Stone*, October 1: 81.

Pond, Steve (1990) "Roger Waters on 'The Wall'", *Rolling Stone*, August 9: 29.

Redbeard (1993) "The Twentieth Anniversary of *The Dark Side of the Moon*", *In the Studio*, broadcast March 30 in Toronto on CILQ FM (Q107).

Resnicoff, Matt (1992) 'Roger and Me', *Musician*, December: 38.

Rockwell, John (1992) 'The Emergence of Art Rock', *The Rolling Stone Illustrated History of Rock and Roll* (ed. Anthony Decurtis, et al.), New York: Random House.

Rose, Frank (1977) 'Floyd's Feckless Fauna', *Rolling Stone*, March 24: 56.

Roud, Brian James (1966) 'Biography', *Britannica Book of the Year*, Chicago: Encyclopaedia Britannica Inc.

Ruhlmann, William (1993) *Pink Floyd*, London: Bison Books.

Schaffner, Nicholas (1991) *A Saucerful of Secrets: The Pink Floyd Odyssey*, New York: Harmony Books.

Sedgewick, Nick (1975) 'A rambling conversation with Roger Waters concerning all this and that', *Wish You Were Here—Songbook*, Pink Floyd Music Publishers.

Shepherd, John (1994) 'Music, culture and interdisciplinarity: reflections on relationships', *Popular Music* 13(2), 127-141.

Sherrill, Helen Cecil (1991) *The Quality of Childhood Conciousness and Its Significance*, PhD thesis, Emory University.

Silverstein, Red (1982) 'Pink Floyd - The Wall', *Variety*, June 2: 18.

Solt, Andrew and Egan, Sam (1988) *Imagine—John Lennon*, New York: Macmillan.

Tagg, Philip (1979) *Kojak—50 Seconds of Television Music: Towards the Analysis of Affect in Popular Music*, PhD thesis, University of Gothenberg.

Tagg, Philip (1982) 'Analysing popular music: theory, method and practice', *Popular Music*, 2, 37-67.

Tarasti, Eero (1979) *Myth and Music*, The Hague: Mouton Publishers.

Thorgerson, Storm (1992) *Pink Floyd: Shine On*, London: Pink Floyd Music.

Tracey, Michael and David Morrison (1979) *Whitehouse*, London: The MacMillan Press Ltd.

Valenstein, Elliot S. (1973) *Brain Control: A Critical Examination of Brain Stimulation and Psychosurgery*, New York: John Wiley & Sons.

Walser, Robert (1993) *Running With the Devil: Power, Gender, and Madness in Heavy Metal Music*, Hanover/London: Wesleyan University Press.

Watts, Michael (1971) 'Michael Watts talks to ex-Pink Floyd man Syd Barrett', *Melody Maker*, March 27: 34.

Watts, Michael (1980) 'Up Against The Wall', *Melody Maker*, August 2: 4-5.

White, Timothy (1988) 'Pink Floyd', *Penthouse*, September: 158-163, 166, 215.

White, Timothy (1992) "Roger Waters' 'Death' And Rebirth", *Billboard*, August 1: 5.

Whiteley, Sheila (1992) *The Space between the Notes*, London: Routledge.

Wicke, Peter (1990) *Rock Music: Culture, Aesthetics and Sociology*, Cambridge: Cambridge University Press.

Willis, Garry (1990) *Under God: Religion and American Politics*, New York: Simon and Schuster.

Discography

Pink Floyd. *Meddle*. Harvest SMAS 832, 1971.

PInk Floyd. *The Dark Side of the Moon*. Harvest SMAS 11163, 1973.

Pink Floyd. *Wish You Were Here*. Columbia PC 33453, 1975.

Pink Floyd. *Animals*. Columbia JC 34474, 1977.

Pink Floyd. *The Wall*. Columbia PC2 36183, 1979.

Pink Floyd. *The Final Cut*. Columbia QC 38243, 1983.

Waters, Roger. *The Pros and Cons of Hitch Hiking*. Columbia FC 39290, 1984.

Waters, Roger. *Radio K.A.O.S.* Columbia CK 40795, 1987.

Waters, Roger. *Amused to Death*. Columbia CK 47127, 1992.