statement/counterstatement, unison melodies, melodies doubled at the octave, unison lines that split into two-part counterpoint, inversion, imitation, theme and variation, echo effects in 1950s rock, etc. More specifically still, the acoustic mirror can help us describe the logic of a particular kind of emergence from the sonorous envelope—a splitting of music into two strands that diverge and then converge in Steve Reich's phase pieces.[30]

In *Violin Phase* from 1967, a performer plays first in unison and then moves out of phase with a taped recording. As the violinist moves out of phase with the tape, a space opens in which the listener hears first an acoustic tugging, followed by echo effects, followed by out-of-phase voices. Psychoanalytically, this series of moments (roughly 0:00–1:50) renders how the fantasy of sonorous enclosure can be represented only retrospectively. Only after hearing voices split apart from one another can we imagine their having once sounded together. This is an elementary description of a representation of the acoustic mirror as a fantasy *thing*. *Violin Phase* represents the acoustic mirror as a fantasy *space* through a shift in listening perspectives. As the piece begins, there is a clear binary opposition between the performers who are playing in unison, the violin and tape, and the listener. As the violin and tape split apart, the listener joins the no-longer-binary configuration. The *tape* sounds but is deaf; it cannot hear. The *violinist* plays with the tape while listening to him/herself and the tape. And the *listener* listens as if mute. The tape and listener complement one another—the tape, pure voice with no ear; the listener, pure ear with no voice. The performer mediates between them: he/she is part human like the listener; he/she is part machine like the tape.[31]

The "universality" of fascination with echoing does not mean that echoes or their representation produce only a positive, playful affect. Echoes can also be threatening, such as footsteps resounding in a large, deserted cityscape, for example. Or think of the uneasy way that rooms resound with voices after they have been emptied of personal belongings, furniture, etc. The affective charge produced by a representation of acoustic mirroring as thing or space depends on other contextual considerations. In the following chapter, I discuss one rock song in some detail to probe the acoustic mirror, its representation, its affective potential, and its relation to other registers of listening.

2

Scatting, the Acoustic Mirror, and the Real in the Beatles' "I Want You (She's So Heavy)"

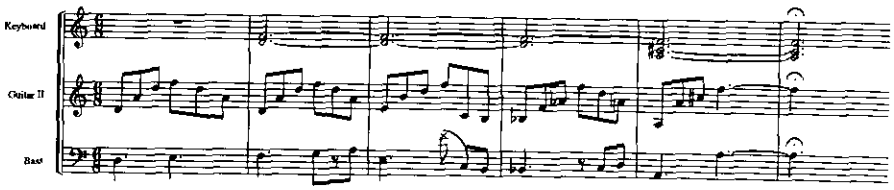
This chapter extends the psychoanalytic material introduced previously with an examination of a well-known song by the Beatles.[1] I will discuss the acoustic mirror as fantasy thing and fantasy space in the song and introduce the *Real* to the musical and theoretical issues at hand. "I Want You (She's So Heavy)" is from the album *Abbey Road* of 1969; it follows the apotheosis of album-oriented rock, *Sgt Pepper's Lonely Heart's Club Band* of 1967.[2] *Sgt Pepper* is conceived as a cycle, beginning with, and returning to, a song in which a circus audience applauds a show. The album ends with one additional song/coda—"A Day in a Life." This song concludes with a "wall of noise" followed by a resounding E-major chord—as if to say, the chaos of life (internal and/or external?) can be redeemed or righted again through tonal clarity.[3] Although *Abbey Road* is less cyclic than *Sgt Pepper,* "I Want You (She's So Heavy)" also juxtaposes music and noise, but in a much different way, to be discussed below.

Because I will theorize the significance of the highly constructed fantasy of regression in "I Want You (She's So Heavy)," it is important to realize just how carefully the Beatles and George Martin put together this song. An overview of the song's production follows.

On 29 January 1969, the Beatles recorded a version of "I Want You"—the first recording of material for a song on their new album *Abbey Road*. On 22 February, the Beatles recorded thirty-five takes of an early version of "I Want You." On 23 February, an edited master tape was put together from the material recorded on 22 February. Take 9 be-

ne the early part of the song, take 20 the middle part, and take 32 the
l. On 24 February, a copy of the master tape from 23 February was
de. On 18 April, George Harrison, Paul McCartney, and John Len-
n worked on the guitar parts of the finale (4:37–7:44). Jeff Jarratt
d of this session: "They wanted a *massive* sound so they kept track-
; and tracking over and over."[4] On 20 April, George Martin worked
h John Lennon and Ringo Starr, adding synthesized sounds for
finale and drums to the song. On 11 August, the title of the song
s changed from "I Want You" to "I Want You (She's So Heavy)."
ın Lennon, George Harrison, and Paul McCartney re-recorded the
orus of the song and overdubbed this material onto the 18 April mas-
tape. John Lennon then overdubbed this re-recorded chorus onto
23 February master as well. Of the wall of noise that John Lennon
l George Martin constructed on this day, Lewisohn writes: "John
l used the Moog synthesizer in conjunction with a white noise gen-
tor to produce a swirling, gale-force wind effect for the last three
nutes of the song." On 20 August, the song was completed with the
t four minutes, thirty-seven seconds from one master tape and the
lowing three minutes, seven seconds from another master tape.[5]
For Lewisohn, the production of "I Want You (She's So Heavy)"
mportant because, during the first recording session on 29 January,
rk on *Abbey Road* began and because the Beatles worked together
the last time in a recording studio on 20 August when the song was
npleted. For me, the production of the song is important because
uggests the highly mediated structure of this apparently simple, re-
ssive fantasy.

The song begins with a six-measure introduction without percus-
n; see ex. 7.[6] The harmony of the introduction suggests the be-
ning of a simple progression in D minor: i-V^9/V-VI (with added
enth). But the VI chord with added seventh (B♭–D♮–F♮–[added]
) could also be heard as a German augmented-sixth chord (with
functioning as a G♯). The chord does "resolve" as an augmented-
th chord, with the flat sixth scale degree resolving *down* to the root
the dominant chord (B♭-A♮) and the raised fourth scale degree re-
ving *up* to the doubled root of the dominant (G♯-A♮). But such
interpretation reproduces a fallacy of uncritically applying voice-
ding tendencies of classical, tonal music to popular music. A more

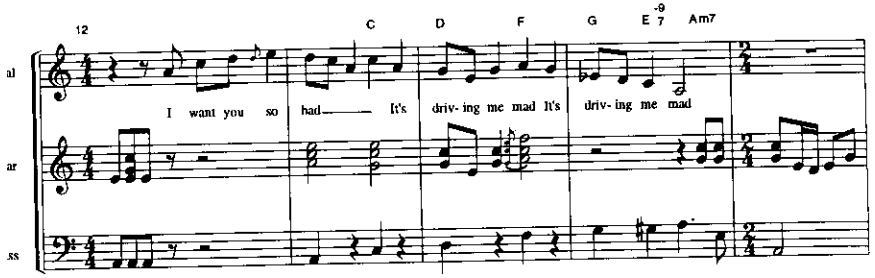


Example 7. "I Want You (She's So Heavy)," mm. 1–6. "I Want You (She's So Heavy)" words and music by John Lennon and Paul McCartney. © 1969 Northern Songs Ltd. All rights controlled and administered by EMI Blackwood Music, Inc. under license from Sony/Atv songs, LLC. All rights reserved. International Copyright Secured. Used by permission.

suggestive interpretation is that the E dominant-ninth chord and the B♭ dominant-seventh chord form a variant of a common jazz progression called *tritone substitution*. Both chords *together* function as a large dominant of the dominant (A major). The shared tritone between the two chords (D♮-G♯/A♭) makes the substitution possible. The absent G♯ in the E dominant-ninth chord is furnished by the B♭ dominant-seventh chord that is part of the tritone-substitution complex.[7]

In a way, m. 5 sounds like an ordinary dominant of D minor—a routine resolution of the tritone-substitution complex discussed above. But the harmony of m. 5 is an A *augmented triad* (A♮-C♯-F♮) sustained by a fermata. This chord sounds like a dominant with a sixth (F♮) substituting for the fifth (E♮) that "wants" to resolve to D minor. But, with the resolution to *A minor,* the "dominant" chord in m. 3 is retrospectively heard as an A-minor chord waiting to happen: C♯ and F♮ "resolve" down to C♮ and E♮—the third and fifth of the A-minor chord. The disruptive effect of the augmented triad is strengthened by a change in color and meter for the verse, not shown in the example. At the beginning of the verse, the percussion enters, and the meter changes from the pastoral $\frac{6}{8}$ to the classic rock-and-roll $\frac{4}{4}$. The augmented triad heard in mm. 5–6 will become important in the song later on, as will be shown below. Before discussing John Lennon's voice, I would like to follow through some of the harmonic issues raised by mm. 1–6 and worked out in the rest of the song.

The verse includes the keys of A minor, F major, and D minor—chords built on the notes of the tonic triad to which mm. 5–6 "wanted"

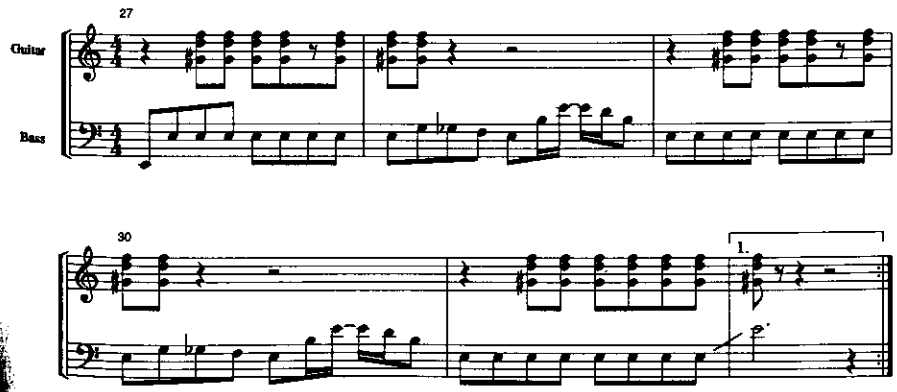


Example 8. "I Want You (She's So Heavy)," mm. 12–16. "I Want You (She's So Heavy)" words and music by John Lennon and Paul McCartney. © 1969 Northern Songs Ltd. All rights controlled and administered by EMI Blackwood Music, Inc. under license from Sony/Atv songs, LLC. All rights reserved. International Copyright Secured. Used by permission.

to resolve.[8] The text of the verse is extremely minimal and repetitive: "I want you," "I want you so bad, babe," "I want you so bad it's driving me mad." The musical setting of the verse makes a connection between the augmented triad and madness. See ex. 8. The F♮ *note* in the augmented triad becomes an F-major *triad* on the word *mad* in m. 14. Just as the "wrong" F♮ in mm. 5–6 had been followed by A minor as the verse begins, so, too, the F-major chord of m. 14 is followed by an A-minor seventh chord in m. 15.[9] The rising chromatic figure G♮-G♯-A♮ in the bass in m. 15 connects the F-major and A-minor chords with an inversion of the B♮-B♭-A♮ motion in the bass of mm. 3–5.[10] Frustration is intensified in mm. 27–32 by an E dominant-ninth chord reiterated *twenty-one times;* see ex. 9. The harmony of these measures resolves the harmony of the introduction that had been left hanging: the E dominant-ninth chord of mm. 27–32 is a full version of the incomplete E dominant-ninth chord of m. 2 that resolves to A minor at the beginning of the verse. However, the E dominant-ninth chord of mm. 27–32 has a *dramatic* implication as a representation of frustration that cuts against the grain of its harmonic resolution. Musical representation of frustration has been present in the song from the very first vocal entry with "knocking" figures in the percussion that follow the initial lines of the verse "I want you" and "I want you so bad, babe." These knocking figures and their echo in the twenty-one reiterations of the E dominant-ninth chord discussed above suggest a representation of desire that will turn ominous as the song goes on. To hear how the music represents an ambivalent fantasy of desire, let us now turn to the representation of John Lennon's voice in this song.

In the verse, John Lennon sings while accompanying himself on the guitar at the *unison.*[11] This is an adaptation of the jazz technique *scatting.* In jazz scat song, a voice mimics an instrument; after an instrument has played or a section of a piece has concluded, a solo voice improvises, the singer using timbre, articulations, melodic structure, and gestures to suggest the previously heard instrument. In the blues and rock tradition, scatting is *simultaneous:* while an instrument plays, a voice sings the melody at the unison or octave, with subtle variations to indicate the grain of the voices' differences.[12] Lennon sings the entire verse of "I Want You (She's So Heavy)" as blues/rock scatting with the exception of the third repetition of the verse, which is played by the guitar ad lib. I hear a connection in this song between scatting and the song's representation of desire. Simultaneous scatting in the blues/rock tradition represents an ambivalent acoustic-mirror fantasy—a one-to-one correspondence between the sounds of the child and the sounds of the mother.[13] Scatting in "I Want You (She's So Heavy)" is a fantasy of the acoustic mirror as a fantasy *thing*—an ambivalent unison,

Example 9. "I Want You (She's So Heavy)," mm. 27–32. "I Want You (She's So Heavy)," words and music by John Lennon and Paul McCartney. © 1969 Northern Songs Ltd. All rights controlled and administered by EMI Blackwood Music, Inc. under license from Sony/Atv songs, LLC. All rights reserved. International Copyright Secured. Used by permission.



psychoanalytically and musically.[14] Yet it is a fantasy of an impossible thing. Aside from the fact that representations of the acoustic mirror are always necessarily retrospective fantasies, a sonorous union with the mother's voice is broken once it is perceived; matching the child's voice to its "echo" in the mother assumes already differentiated voices. Thus, fantasies of acoustic mirroring are necessarily stained.[15] In the song at hand, one "voice" is a representation of pure sound (the guitar), the other a representation of pure sound overlaid with language (John Lennon's voice).[16] The knocking motives that follow the lines "I want you" and "I want you so bad" in the verse and the reiterations discussed above turn this difference within echoing voices into an extended representation of frustrated desire for a female object—an attempt to break through a barrier.

In the previous chapter, I suggested that it is precisely a piece's familiar quality that lends itself to representations of structures first experienced in early stages of developing subjectivity. Here, too, "I Want You (She's So Heavy)" relies on familiar textual and musical features. The text is a minimal version of romantic love fantasies so common in 1950s rock and roll; most of the words are monosyllabic. As pointed out above, rock-and-roll scatting relies on the jazz and blues techniques that are part of the "common practice" of popular music. The song has a very traditional form (at least until the finale). There are no classical instruments and no intricate harmonies (beyond the introductory ambiguities discussed above).

The song represents an acoustic mirror as *space* through a fantasy of what sounds between the difference "voices" of the acoustic mirror. One threshold is crossed and recrossed over and over again in the song; the scatting of the *verse* disappears in the *chorus* that sets the text "she's so heavy." The change in the song's title from "I Want You" to "I Want You (She's So Heavy)" highlights the crossing of this threshold. The chorus resolves one musical issue and creates a new textual one. Musically, it is a rewritten version of the opening measures with a significant change. The augmented chord built on A♮ (A♮-C♯-F♮) in mm. 5–6 becomes an A dominant-seventh chord. As the chorus repeats, the A dominant-seventh chord resolves to D minor, turning an open-ended progression into a closed one.

While this element of the music resolves, the text distances the "I"

in the song even further from his object of desire than in the verse. During the verse, the male "I" addresses an absent or aloof female object of desire. During the chorus, several male voices (John, Paul, and George) sing to each other of that object of desire in the third-person *she*. After the text of the chorus enunciates this shift with the words *she's so,* the male voices sing *heavy* repeatedly like voices echoing into the distance. In addition, crossing and recrossing the threshold from scatting to echoing voices suggests an oscillation between two fantasies that trap the male subject—the acoustic mirror and physical, oppressive presence. Thus, the male subject seems further away from his object (speaking of her as "she") *and* closer to her—"she's so heavy!" On the other hand, crossing and recrossing the threshold between scatting and echoing voices suggests a shift in the fantasy of acoustic mirroring from one of an ambivalent unison (musically and psychoanalytically) between one's own voice and the voice of *another* to hearing one's *own* voice echo into the distance.

This representation of the acoustic mirror as an echoing away into silence of one's own voice is made possible by the "imitative cry" described by Didier Anzieu in early subjectivity: "In his babbling, the baby is imitating the sounds he hears others make as much as his own; at three months, for example, imitative cries appear."[17] This is a qualitatively different cry from those cries that are variants of the hunger cry (cries of anger, pain, frustration, and, later, attention). The contagious cry is caused only by the cry of another *like oneself.* The contagious cry is thus disembodied; the child cries "back" at a cry it mistook as its own. As the child develops, a sense of its own body as the source of its voice must cause the contagious cry to fade as an automatic response. The contagious cry also retrospectively produces misrecognition, as the developing subject "realizes" that he/she mistook the cries of others for his/her own.[18] In the song at hand, the contagious cry signifies the musical narrator's frustration level, as a result of which he hears his voice echoing away, trapped in an acoustic mirror.

At the end of the fourth repetition of the verse, John Lennon emits a searing scream from 4:27 to 4:30.[19] Of this scream, John Lennon said: "When it gets down to it . . . when you're drowning you don't say 'I would be incredibly pleased if someone would have the foresight

to notice me drowning and come and help me,' you just *scream.*"[20] The piano-voice reduction provides the word *Yeah!* for the scream; for me, it sounds poised between the traditional, affirmative rock-and-roll *Yeah!* and a nonlinguistic scream of horror. Lennon's words above suggest more the latter than the former. On one level, the scream suggests the primal enunciation of communication discussed by Anzieu—the cry. As such, its representation suggests a sound that binds the child to its mother.[21] On the other hand, the scream *is* coming from a man representing in music an ambivalent acoustic-mirror fantasy of unison with a female object of desire. In *La voix au cinéma,* Michel Chion describes the male scream in cinema as follows: "It is a cry of strength, to exercise power, to mark a territory, a structuring cry that is expected. If there is something bestial in this cry, it is like the identification of the male with the totemic animal. The most famous example is the cry of Hollywood's Tarzan constructed in the 1930s out of multiple animal cries: a phallic cry through which the male parades himself and lets his virile power resonate."[22] Of the female cry, Chion says: "The cry of a woman is more the cry of a human being who is subjected to language faced with death. . . . The cry of a man delimits a territory; the cry of a woman points to the limitless."[23] These rather essentialist characterizations seem more or less appropriate for classic Hollywood cinema, but scenes in more recent cinema have blurred Chion's clear binary between male and female screams. Two screams in *The Godfather Part III* suggest male subjective positions that "point to the limitless"—Sonny's scream right before he dies, having been pumped full of bullets by enemies of his family, and Michael's scream that takes several seconds to form on the death of his daughter on the steps of the opera house.[24] In "I Want You (She's So Heavy)," John's scream belongs to the post–classic Hollywood male scream of horror at a limit. In *The Godfather Part III,* the screams of Sonny and Michael are screams of terror at death; in the song at hand, John Lennon screams at what he is about to hear within his acoustic-mirror fantasy.[25]

Right after the scream, the chorus begins with *she's so,* and then the finale repeats the introductory material fourteen times. The silent *heavy* that the listener provides marks the threshold between the song proper and its extraordinary finale. The silent *heavy* also silences the echoing voices of the "contagious cries" generated by earlier versions of the chorus. The silent *heavy* signifies the limit of the song's representation of the acoustic mirror in which the male subject can no longer hear the echoes of his own voice.

The fourteen repetitions of the introductory material suggest a new representation of the acoustic mirror in the song, as if the music's repeat signs were themselves barriers binding the music; repeat signs have a double bar with two dots on the right representing the limit to the left and a double bar with two dots on the left representing the limit to the right. John Lennon's scream thus represents foreknowledge of this acoustic trap.

At 4:37, the music could have faded out to a repetition of the first three measures. But, where we might hear the music potentially fading *out,* we get a wall of white noise *fading in* between the music's double bars. One often hears rock and roll dismissed because of the common fade-out at the end of many songs.[26] It makes sense, however, that this song can neither resolve nor fade out. The music is all about representing an ambivalent fantasy of acoustic mirroring that turns into a trap. The lack of forward motion is essential to the music, and we can now retrospectively hear the logic of the augmented triad in mm. 5–6. The augmented triad A♮-C♯-F♮ symmetrically divides the octave; the chord can move neither musically nor psychoanalytically.[27]

Fading in popular music makes a temporal art sound spatial. When it fades out (as in most 1950s and 1960s fades), the music sounds as if it were going away; when it fades *in,* the music impinges on the listener's space.[28] This impingement makes the music sound as if it were aware of the listener, as if it were listening to *him/her.* The finale thus represents a listening gaze.[29]

But what about the wall of noise within the acoustic mirror? The wall of noise is a representation of the Lacanian concept of the *Real* as both fantasy thing and space.[30] What exactly *is* the Real? How does it differ from "reality"? How does it differ from "horror"? I will address these questions below using an example from the visual arts.

Around the time of this writing, I saw a large exhibit of the photographs of Cindy Sherman in Hamburg, Germany; for me, her art is all about making the Real appear. Her work focuses on the construction of the female gender through images. Cindy Sherman became well

known originally because of her film stills. Since the late 1970s, she has photographed herself in a wide variety of subject positions—object of the male gaze in the fine art tradition, prostitute, housewife, little girl, etc. Her most recent work relies less on her phenomenal body than replicated body parts used for instruction in medical schools. Many of her recent pictures represent extreme violence, often explicitly or implicitly sexual, proximity of the camera to the objects represented, and dismemberment. Consider the picture reproduced as ex. 10.[31] The Real is an inscrutable force or thing beyond the limits of sensory or linguistic representations. It cannot be heard, seen, or named directly since the Real is that which supports but evades signification. Yet, in the fissures of some representations, it can and does appear, as in the "face" in the example. If we subtracted all our experiences from our lives, all our patterns of sensory and linguistic understanding, all social conventions, all cultural memories, all personal and collective identities, all historical contexts, we would be left with the Real.[32]

The photo reproduced here is a Real fantasy *thing* in its representation of the pulp that lies just beneath the surface of the face. The photo is a Real fantasy *space* as the viewer crosses and recrosses the threshold between the face as pulp beneath skin and artificial substance that replicates body parts. For example, there seems to be one pure tear (the noun, not the verb) beneath the eye on the left. An expression of sadness, or a horrid drop of clear fluid oozing out of the Real?

This picture is one of a series (five in all—"Untitled" #314A–E), and, in each variation, the eyes are different, a reference to the fact that the two halves of the human face contain subtle differences? The series is also a comment on the series as a genre itself in the Western art tradition. For example, in Monet's series, the same object is painted at different times of the day to reveal subtle shifts in light, as in *Haystacks* or *Rouen Cathedral*. In Monet's series, the objects are less important than the play of light on them. In Sherman's series, the Real as pulp abides in each picture; it is precisely the inscrutable support of all faces that will not go away.[33]

The image suggests at once inanimate mask and pure human subjectivity. And the expression? At once death, stupor, horror, and complete neutrality. The face is neither recipient nor source of aggression since it is put together out of parts—the nose of two segments, eyes, separate sockets, cheeks, pulp/plastic beneath.

Example 10. Cindy Sherman, Untitled #314E, 1994.

In the video "No One Home but Me," Sherman says that she composes her pictures spontaneously in front of a mirror. She tries on clothes and manipulates her body until she does not recognize herself in the mirror; then the work is ready. Her art is thus supported by a fantasy of mirror misrecognition from which the Real can appear.[34] In this video, she also speaks about horror; she is "addicted" to horror films but does not want her art to be too explicitly terrifying. She does not explain why, but I think it is because she wants the Real to appear, and the Real is clearest when attached to conventional representations in social space.[35]

The photograph represents Real space as it crosses and recrosses the threshold between pulp flesh and the conventional representational form of the *portrait*. And as *self*-portrait (the root form of Cindy Sherman's art), the picture says, "I am that image in the thing; I am that thing in the image." Neither of these clauses can be subordinated to one another; this is the photo's Real.

How, then, is the emergence of the wall of noise between the two double bars at the end of "I Want You (She's So Heavy)" Real?[36] First, as a fantasy *thing*, the wall of noise is an acoustic equivalent of Cindy Sherman's pulp. But, since music is not a spatial but a temporal art, it is crucial that the wall of noise occurs at the end of this highly obsessive representation of an ambivalent acoustic-mirror fantasy of unison with a female object of desire. When put under enough concentrated pressure, the acoustic mirror opens, and the Real emerges. The pressure is created by the fourteen repetitions of the initial measures at the end of the song and the absence of voices after John Lennon's scream. This threshold crossing is the Real as fantasy *space* in the song.

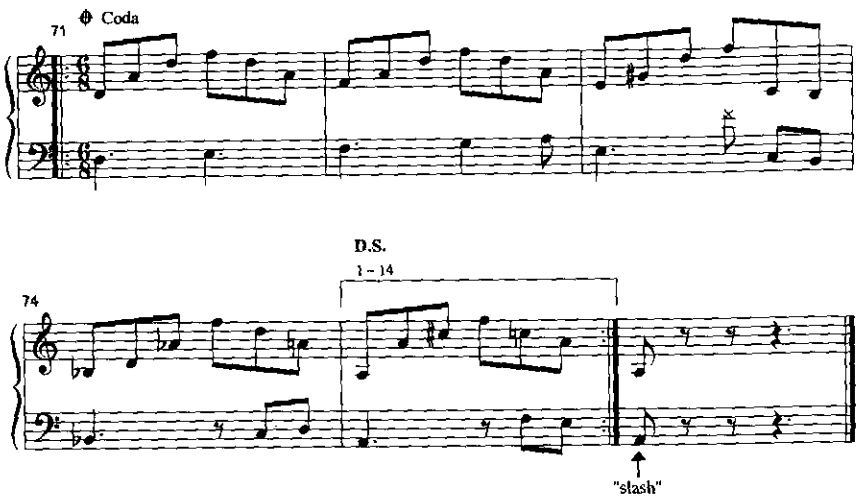
During the entire finale, the wall of noise gets louder and louder, while the guitars remain at one dynamic level. It is as if the guitar parts of the finale were in a different place than the wall of noise; the guitars rearticulate their music over and over again, but they seem unable to hear the wall of sound. On the other hand, the listener hears everything—the guitars' repetitive riff as well as the wall of noise. The wall of noise fades in and holds at a dynamic level equal to the guitars; it is as if the guitar music were being confronted with its reflection in the acoustic mirror. But only the listener can hear both the guitars and the(ir?) noise; this is a representation of the Real in the music as fantasy *listening space*.[37]

Why couldn't one say that the noise *symbolizes* John Lennon's inability to realize his fantasy; why couldn't it represent plain and simple frustration? Because it goes on for too long. In *Looking Awry*, Žižek discusses Hitchcock's film *The Birds*, pointing out that, if the movie had had a more restrained, a more subtle *background* presence of the birds, then their representation could be subordinate to the plot, to the dynamics of what is going on with the characters. One could say that the birds "symbolize" nature's revenge against human destruction, the main character's anxiety about women, etc.[38] But the extremely grotesque and unrealistic element of the birds' attacks, the arbitrary choice of victims, and the inscription of the viewer into the film render the birds Real.

Similarly, "I Want You (She's So Heavy)" is a song seven minutes, forty-four seconds long with over three minutes engulfed by noise. The birds exceed symbolism in Hitchcock's movie; in "I Want You (She's So Heavy)," the three minutes of white noise suggests a nightmarish nothingness within male desire. In *The Birds* and "I Want You (She's So Heavy)," quantity produces a qualitative shift from the symbolic to the Real.[39]

Since the song represents a fantasy of gradually *opening* the acoustic mirror to reveal the Real, the way the song *ends* is crucial. The song ends with a unique gesture—a violent slash.[40] See ex. 11. The tame, written example does not do justice to the sound of the end of this song. Lewisohn reports that, during the 20 August recording session, John Lennon was listening to the finale and said, "There! Cut the tape there" at the moment at which the song ends.[41] Lewisohn points out that the tape would have run out at eight minutes, four seconds, but Lennon had many possibilities for choosing the song's ending. The song could have faded out, or it could have ended with the wall of noise being followed by a chord as in "A Day in a Life." The noise could have faded away and a purely musical conclusion written, or the white noise could have taken over, etc.

The slash is a clear representation of the music's textual and musical premise—being trapped in a fantasy of acoustic mirroring at the threshold of the Real. A cadence, a major chord, any "end" would



Example 11. "I Want You (She's So Heavy)," mm. 70–75. "I Want You (She's So Heavy)," words and music by John Lennon and Paul McCartney. © 1969 Northern Songs Ltd. All rights controlled and administered by EMI Blackwood Music, Inc. under license from Sony/Atv songs, LLC. All rights reserved. International Copyright Secured. Used by permission.

have weakened what this music is all about. But how did John Lennon know at which split second he wanted the slash to occur? Although there are an infinite number of possibilities for locating the slash, there are three *kinds* of possibilities: (1) have the slash cut off the music arbitrarily; (2) have it come on the downbeat of the tonic D minor; (3) cut the music on one of the three other harmonies in D minor: the E dominant-ninth chord, the VI chord (with added seventh), or the augmented triad.

Ending arbitrarily would suggest being overwhelmed by the Real; ending on D minor would suggest closure; ending on the E dominant-ninth chord or the VI chord (with added seventh) would have sounded somewhere between the two. As we know, the piece ends right on the A♯ that stands for the augmented chord at the end at the song's introductory phrase. It is the perfect ending—a slash that is poised at the threshold between the tonality of D minor and the noise of the Real.

"I Want You (She's So Heavy)" represents a fantasy of male desire for a female object. The fantasy takes the form of unison with the voice

in the acoustic mirror that opens to reveal the Real. In the next chapter, I examine a similar psychoanalytic structure. In Franz Schubert's song cycle *Winterreise,* the composer constructs a fantasy of a male narrator who wanders in a winter landscape in search of a subjectivity he imagines to have resided in desire for a female object. As his fantasy collapses, the Real appears. This psychoanalytic "plot" connects the material of this chapter with the material of the next, although the works differ in many ways. The Beatles' "I Want You (She's So Heavy)" is a product of the blues, jazz, and rock of the popular music tradition, the 1960s youth culture of the West, and the studio discipline and classical training of the Beatles' producer George Martin. Schubert's song cycle combines folk elements in text and music with a simplicity of form and ensemble to represent male subjectivity in crisis in the early phase of historical modernism. Since *Winterreise* is an acknowledged masterpiece in the canon of classical works, there are precise historical and musical-theoretical approaches available for its study that are less appropriate for popular music study. In the next chapter, I will use these techniques to interrogate a *classical* musical representation of male desire that collapses to reveal the Real.