

Class Control and Classical Music: A Tale of Two Worlds

Classical music has long been associated with the upper classes, while popular music has been seen as the domain of the working class. But this distinction is not as clear-cut as it might seem. In fact, there are many ways in which class control has been exercised over classical music, and these have had a significant impact on the development of the genre.



Class, Control, and Classical Music by Jim Tolles

★★★★☆ 4.8 out of 5

Language	: English
File size	: 1226 KB
Text-to-Speech	: Enabled
Screen Reader	: Supported
Enhanced typesetting	: Enabled
Word Wise	: Enabled
Print length	: 264 pages
Lending	: Enabled



The Social Construction of Classical Music

Classical music is not a natural or immutable category. Rather, it is a social construction that has been shaped by the values and beliefs of the ruling class. The term "classical music" was first used in the 19th century to describe the music of the Western European tradition, which was seen as the pinnacle of musical achievement. This music was often performed in aristocratic salons and other exclusive settings, and it was associated with wealth, power, and refinement.

The social construction of classical music has had a number of important consequences. First, it has created a hierarchy of musical genres, with classical music at the top and popular music at the bottom. This hierarchy has been used to justify the exclusion of certain types of music from the concert hall and other prestigious venues. Second, the social construction of classical music has led to the development of a set of norms and expectations about how it should be performed and listened to. These norms and expectations have been enforced by critics, teachers, and other gatekeepers of the classical music world.

Class Control and the Repertoire

One of the most important ways in which class control has been exercised over classical music is through the control of the repertoire. The repertoire of classical music is dominated by the works of white, male composers from the Western European tradition. This is not a coincidence. The ruling class has used its power to promote the music of its own culture and to marginalize the music of other cultures.

The control of the repertoire has had a number of important consequences. First, it has limited the diversity of classical music. Second, it has created a canon of works that are considered to be the most important and significant in the genre. This canon has been used to justify the exclusion of other works from the concert hall and other prestigious venues.

Class Control and the Concert Hall

Another important way in which class control has been exercised over classical music is through the control of the concert hall. The concert hall is a space where classical music is performed and listened to. It is a place where the ruling class can display its wealth and power. The concert hall

has been designed to create a sense of awe and reverence, and it is often used to exclude people who are not members of the ruling class.

The control of the concert hall has had a number of important consequences. First, it has limited the accessibility of classical music to the general public. Second, it has created a sense of elitism around classical music. This elitism has made it difficult for people who are not members of the ruling class to feel welcome in the classical music world.

Class control has been a significant force in the development of classical music. The ruling class has used its power to shape the social construction of the genre, to control the repertoire, and to control the concert hall. These forms of control have had a number of important consequences, including the limited diversity of classical music, the creation of a canon of works that are considered to be the most important and significant in the genre, the exclusion of people who are not members of the ruling class from the classical music world, and the creation of a sense of elitism around classical music.

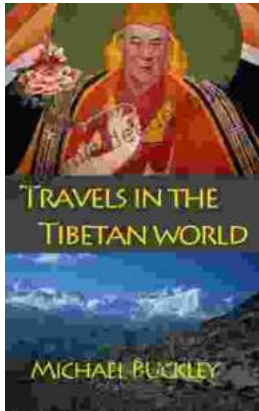


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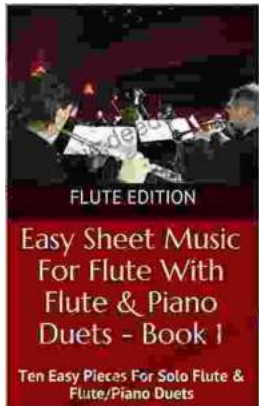
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