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There Has Been a Certain Type of Demographic That Has Consistently Attended Classical Music Performances, but at the Same Time the Classical World Can Broaden Its Group of Audience Members

Topic: There has been a certain type of demographic that has consistently attended classical music performances, but at the same time the classical world can broaden it's group of audience members.

Annotated Bibliography

Botstein, Leon. "Music in Times of Economic Distress." *Music Quarterly* 90, no. 2 (Summer 2007): 167-175.

<http://eds.a.ebscohost.com/du.idm.oclc.org/ehost/pdfviewer/pdfviewer?vid=10&sid=034bd283-a8bf-4cd0-a261-846671b74b73%40sdc-v-sessmgr01>

This article discusses the point of view that the reason why the arts are failing economically is because they are not being funded by the government. This is a problem because the interest of supports has decreased from the past because those that are rich today have different interests from those in the past. At the same time, this author says that classical music is not a dying art everywhere, for instance, in Asia classical music is the most popular music compared to the rest of the world. The author also says that recorded music inspires people to attend live performances, similar to how people would rather be in the stands at an actual football game compared to watching it from a TV screen. This is a beneficial source of information because it states an argument that attendees do not need to have knowledge of what is going on in a classical music performance to appreciate what is going on and to appreciate the music.

[Bryant, Sharon?]. "Striking a Chord." *The Education Digest* 81, no. 7 (Mar 2016): 52-58.

<https://search-proquest->

com.du.idm.oclc.org/docview/1761255286/fulltextPDF/AA5BF751113B4382PQ/1
?accountid=14608

This magazine article states ideas and suggestions on how to improve funding and success of music in elementary education. It gives many suggestions on how to influence administrative and governmental leaders to make decisions on continuing and supporting music education in elementary schools by using certain funding, using technology within the classroom, or changing the standards within the classroom. It also mentions that schools should have the community more involved with young students in the music classroom. This helps with my paper because it shows that it could mean using local classical groups to do come and give presentations within the classroom or donate time and money to certain schools to help the relationship between schools and classical music groups.

Dobson, Melissa. "Between Stalls, Stage and Score: An Investigation of Audience Experience and Enjoyment in Classical Music Performance." PhD diss., The University of Sheffield, United Kingdom, 2010. White Rose eTheses Online.

In this dissertation it talks about the perspective of different audience members within live classical music performances like regular and non-regular attendees. It shows different studies that were done based on the attendees reaction to the culture of the performance, what was enjoyable for them, and what was not enjoyable for them. This is

helpful for me because it shows a lot of reasons why regular attendees go to classical music performances and why the other group does not go.

Dobson, Melissa C., Pitts, Stephanie E., "Classical Cult or Learning Community? Exploring New Audience Members' Social and Musical Responses to First-Time Concert Attendance." *Ethnomusicology Forum* 20, no. 3 (Dec 2011): 353-383.
eds.a.ebscohost.com/du.idm.oclc.org/ehost/pdfviewer/pdfviewer?vid=2&sid=5f432c0d-70f2-410c-a3fa-001c3d5cf0d7%40sdc-v-sessmgr06.

In this article there was a study of non-music goers to classical concerts. The attendees were given different information to see what their interpretation of the performance was and the different reactions they had. Overall, they found that attending concerts have a certain culture and expectation of knowledge in order participate and know what's going on. As a result, they give some suggestions on what would be a good transition for non-classical music goers by suggestions to see theatre first and then an opera to create a smoother transition in learning the culture expectations and understanding the structure of the music within the performances.

Fisher, Timothy C.G., Preece, Stephen B. "Evolution, Extinction or Status Quo? Canadian Performing Arts Audiences in the 1990's." *Poetics* 31, no. 2 (April 2003): 69-86.

[https://www.sciencedirect-com.du.idm.oclc.org/search/advanced?docId=10.1016/S0304-422X\(03\)00004-4](https://www.sciencedirect-com.du.idm.oclc.org/search/advanced?docId=10.1016/S0304-422X(03)00004-4).

This article talks about how there are two types of groups that go and it either make or break a first-timer's experience. This also affects the number of people who return to see performances. This is another source that supports how important the culture of concerts are and determines the types of people who attend classical music concerts.

Gregory, Propher. "Frequency and Attendance at Popular Music Concerts In the U.S.: Does Facility Age Matter?" *Cultural Trends* 24, no.4 (Dec. 2015) 310-319.

<http://eds.b.ebscohost.com.du.idm.oclc.org/ehost/pdfviewer/pdfviewer?vid=7&sid=0a5a192c-5834-4cb1-ae45-92b35428bb39%40sessionmgr104>.

This article compares its data of venue's that are older or newer as well as the amount of audience members attending concerts in relation to sports events. It also discusses the importance of cultural impact classical music, popular music, and sports. This is helpful for my paper because it provides data of what attracts audience members to classical music events and reasons why.

Kolb, Bonita M., "The Effect of Generational Change on Classical Music Concert Attendance and Orchestras' Responses in the UK and US." *Cultural Trends* 11, no. 41 (Mar 2001):

1-35.

<https://eds.b.ebscohost.com/du.idm.oclc.org/ehost/pdfviewer/pdfviewer?vid=2&sid=89b6b83e-f68b-4980-9cd1-2785a4742128%40pdc-v-sessmgr02>.

This article gives reason and support for concert attendance based on sociological evidence. It talks about how the surrounding demographic affects the outcome of concert attendance. This helps provide a broader sociological approach to my paper vs. just a study based on surveys done within a concert or a study from a financial point of view.

Potter, Tully. "The Concert Explosion and the Age of Recording" in *The String Quartet*, edited by Robin Stowell. Cambridge University Press, 2003.

In this essay, the author talks about how recording music and the quality of attending a live performance of classical music have affected each other. When recordings first came around they were recordings of live performances. This influenced the expectation of the players and those recordings by how accurate both of them were. Now it is so simple to record yourself or the group you are playing with to help critique the groups accuracy almost instantly. This helps support my paper topic by talking about the invention of recording is so beneficial for accuracy of performance and technique for music, as well as having an audience from another country watch it live, but it does not serve the purpose of having audience members sitting in the same room or venue to experience the live music.

Schultz, Kimberly B. "How Symphony Orchestras In Chicago, St. Louis, and Peoria Use Social Media to Connect With the Public." MFA diss., Webster University, Missouri, 2009. ProQuest Dissertations Publishing. ProQuest Dissertations Publishing.

In this dissertation it talks about the use of social media within the modern age and how nonprofit groups should use it to their advantage. It describes the different uses nonprofit groups can use social media to attract our modern culture to live performances. I think this dissertation would be very helpful to my paper because social media is a big part of our younger culture in today's world and it would give a lot of reasons why the younger generation is not attending live performances of classical music.

Sergei Rachmaninoff, "Rhapsody on a Theme of Paganini – Anna Fedorova – Live Classical Music." Filmed March 2018 in Het Concertgebouw Amsterdam. The Sunday Morning Concert, 26:42. <https://www.youtube.com/watch?v=ppJ5uITLECE>.

In this recording you can see that it is a live performance of Philharmonie Südwestfalen performing *Rhapsody on a Theme of Paganini* featuring Anna Fedorova as the piano soloist. You can see the type of audience members for this performance and how they act within the performance and for the applause. This is beneficial information for my paper because it shows what age group attended this concert and how they participate within the performance. On the other hand, it doesn't show what happens before the performance begins. If they showed how the performers entered the stage and interacted

with each other as well as the audience reacting to the performers entering, it would have been more helpful for the paper in explaining the culture of live classical performances.

Sims, Wendy L., Kuhn, Terry L. "Effects of Required Concert Attendance on Attitudes of College Students Enrolled in Music Courses for Nonmusic Majors." *Research Perspectives in Music Education* no. 4 (Fall 1993): 28-31.

files.eric.ed.gov/fulltext/ED375032.pdf.

This journal article is about the study of non-music major students taking Music Appreciation and their impression of attending live classical music performances. The assignment they are given involves attending a live classical performance for the first time, for most of them, and writing their reaction about the performance. A lot of the students have the reaction of being impressed by how engaging the experience was for them. The gathering of data also involves the student telling if they know about free opportunities to see live performances on campus, if they enjoyed the performance, if they would attend performances in the future, and if their perspective on the environment of classical performances. This helps with my paper because it provides information on how young adults hear about classical music performances, their perspectives, and why they do or do not attend live performances of classical music.

Shaheen, Jacqueline. "Etiquette For the Concert Hall." *New York Times* November 2, 1980.

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[accountid=14608.](https://search-proquest-com.du.idm.oclc.org/docview/121416693/fulltextPDF/DE0AC33A82B847C3PQ/1?accountid=14608)

This *New York Times* article is written by professional musician and music teacher that expresses delight in seeing an increase in attendees for classical music performances and for museums but the author also shows frustration. They are frustrated with how naïve new audience members are to understanding the culture and unspoken expectations that are expected in a performance. This shows that attending concerts have certain expectations from the performers and the audience members. I can also compare and contrast the expectations what was expected in 1980 and what is considered normal in current time.