

Abstract

The thesis „Music Industry and Autonomy of the Field of Artificial Music“ describes the relationship of music industry and classical music in contemporary society. The fundamental theory of this study is Pierre Bourdieu’s account of the structure of the artistic field. According to his theory, each artistic genre is allocated between two antagonistic poles. The pole of the pure art, which represents high aesthetic values, is the first one and the pole of large scale production that is based on economical logic is the second one. The basic claim in the study says that the principles of music industry, which occupies a nearby position to the pole of large scale production, are gradually diffusing into the classical music. Thus, the classical music is loosing autonomy due to leaving its original anti-economical logic and as a genre it is approximating to the pole of large scale production. This movement is especially caused by three processes: the regression of listening, described by Theodor Adorno in his critical concepts of culture industry; the expansionism of the music industry and the financial dependence of media and other institutions on advertisement producers or on sponsors.