Abstract

The following theoretically oriented thesis from the music-sociological field – which traditionally includes at least two different disciplines: music sociology on the one hand and sociology of music on the other hand, as it is presented in the chapter Music-sociologically investigation [Hudebně-sociologická zkoumání] –, based on conceptions of classical social thinkers, aims to present the notion of the musical field as being a fertile concept which enables an unconventional – sociologically based – analysis of both musical work and musical life (considering musical institutions, etc.).

Firstly, Adorno’s conception of music sociology (Musiksoziologie) – based on the “musical immanent analysis” – is presented as it strives to uncover the social aspect (das Gesellschaftliche) of music. The succeeding part of the thesis is engaged with another German sociologist – Norbert Elias – aiming to present his Mozart essay by interpreting it in the context of the civilisation theory. The core of the thesis lies in the chapter named Musical field [Hudební pole] which follows the considerations of the French sociologist Pierre Bourdieu: With its roots in the notion of the social field (champ social), this chapter presents the concept of the musical field itself as well as it aims to interconnect the seemingly different conceptions which have been presented in the previous chapters and to highlight both strong and weak points they compass.

Key words

Music sociology, sociology of music, social field, music field, Theodor Wiesengrund Adorno, Norbert Elias, Pierre Bourdieu.