

The music is changing in the last decades - slowly but so far without any precedent. Its character is still less estetic but still more social. So many music styles do not differ from each other in the music itself, as in their environment, their universe. These styles look like socially constructed networks, from the constructivistic point of view. This text aims particularly at the music generally called classical, because its construction is simply the best of all music constructions. I do not want to show the classical music as something imaginary, constructed just in minds of individuals. I intend to describe its real existence, which consists of institutions, people and also non-humans. This paper is inspired by the Bruno Latour's sociology of science and by the actor-network theory that regards non-humans and aswell allows to watch the constructing of network as something still again built and changable, not as stable constructions.

Through the description of actors that hold the construction of classical music together this text explains not only what the classical music actually is, but also answer questions like how became possible that there is so little distance between classical music and jazz, or why and how media use it.