

Classical music

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Insert Introduction Indeed ical and romantic composers developed a genre of music that many folks instantly loved and related to. However, contemporary classical works such as those of Boulez and Stockhausen are not as popular in present times as Mozart and Beethoven were in theirs. There are numerous factors that have worked in tandem to result to this changed relationship between contemporary classical music and audiences. One of the main reasons behind this notable decline in classical music is media influence. Most media outlets, the internet, television and radio stations play very little classical music in contemporary times (and even if they do, they choose very odd hours to do so, leading the notion of out-dated music) while giving other genres greater coverage. The consequence is many audiences shifting preferences over time to other forms of music. Even in movies, television series and so on, very little classical music is promoted in the form of themes, soundtracks and content, as other forms of music take center-stage. The education sector has also played some role in the observed shunning, as classical music has often been left behind even in music classes (Horowitz, 312).

Another reason why this decline has been inevitable is the rise of new music genres such as hip hop, rock and RnBs, that have so effectively won over hearts. Stereotypically hence, and with research evidence pointing to the same too, most blacks are now into rap music as whites are with rock, with most females taking into Rhymes and Blues. These claim a huge chunk of the fan base that was once a domain of classical music. Many of our children are now growing into a world where rock and hip hop are the way to go. And with the financial and reputation glamour these new genres offer, many

young aspiring talents opt for these forms over classical music. There are also the rivalries predominant in such other forms as hip hop and rock that serve to excite fans and at the same time better artists' performance and wittiness. These other genres are getting better and their artists seriously getting down to business, always striving to best one another – a trait sadly missing in contemporary classical music (Horowitz, 413).

Works Cited

Horowitz, Joseph. *Classical music in America: a history of its rise and fall*. New York: W. W. Norton, 2005: 312, 413. Print.