



**UNIVERSIDADE FEDERAL DE SÃO JOÃO DEL-REI
PRÓ-REITORIA DE PESQUISA E PÓS-GRADUAÇÃO
PROGRAMA DE PÓS-GRADUAÇÃO EM MÚSICA
MESTRADO ACADÊMICO - EDITAL 001/2019**

PROVA ESCRITA EM LINGUA INGLESIA

INSTRUÇÕES



Não assine.
Insira aqui seu
número de inscrição

1. Esta prova é constituída de 1 (um) texto em língua inglesa, seguido de um excerto do mesmo texto que deve ser traduzido para a língua portuguesa e uma questão referente ao texto.
2. Leia atentamente o texto.
3. Traduza o excerto do texto e responda a questão em português de acordo com o texto, a tinta e em letra legível.
4. A duração da prova é de 3 (três) horas.
5. A tradução e a resposta da pergunta devem ser feitas em folhas rubricadas e entregues ao candidato pelo aplicador da prova.
6. Os rascunhos deverão ser entregues ao examinador, junto com a prova.

You Call This Fun? Reactions of Young First-time Attendees to a Classical Concert

Introduction

There is an increasing awareness among classical music organizations that the current audience is aging and there is a resulting need to develop the future audience for classical music concerts (Kotler and Scheff, 1997). Since research confirms that patrons of classical music have a high education level, university students are a prime future market segment. Unfortunately limited research has been conducted on the attitudes and preferences of this age group and how they may be attracted to attend. While classical music may be considered “timeless,” changes in education and technology have resulted in young consumers with very different needs and priorities than the current patrons of classical music. These different needs and priorities must be

addressed if today's young students are to be converted into the classical music audience of the future.

The traditional classical music concert was designed to appeal to the intellectual interests of a middle-class audience. Emotional behavior was discouraged as it was associated with the behavior of the lower-classes, a group not welcome in the concert hall (Levine, 1988). The music is presented without explanation or even introduction since it is assumed that an appreciation of classical music is part of the lifestyle of the middle-class audience (Bourdieu, 1996). The concert hall is kept free of visual distraction and the performers are dressed conservatively so as not to divert the attention of the audience. It is expected that the audience will sit in darkened silence respectfully watching mostly anonymous performers while keeping their attention focused solely on the music.

The popular music concerts which most young people have experienced are dramatically different. All aspects of the performance are designed to appeal to the emotions, from the lighting to how the performers are dressed. The audience is not expected to silently observe the performers. In fact, the audience and its reaction to the music is an indispensable part of the concert experience. That is why live concerts continue to be important to young people even though the music is available on CDs (Frith, 1996).

The Research Study and Methodology

The research study was designed to provide information on how this young potential audience, raised on popular culture, can be attracted to attend classical concerts. Rather than rely on anecdotal or secondary information, primary research was conducted to determine how a classical music concert might be made more attractive to young people. The subjects of the research were students of the University of Westminster, a large university located in central London. The methodology consisted of taking non-attending students to a classical concert and

then exploring their reactions to the event. The study consisted of three groups of students each attending a concert at London's Royal Festival Hall. Each group of five to seven students would attend a different type of concert and participate in a focus group prior to and again immediately after the concert.

The concerts included a traditional classical concert with music by Wagner, Dvorák, and Sibelius. This is the type of program which most people would consider a typical "highbrow" classical music concert. The second concert chosen was a "pops" classical concert. Pops concert programs are planned to be more entertaining and less "elitist" than traditional concerts. The third concert featured new compositions written for a science fiction film by the modern composer Michael Nyman. His music is very atmospheric and somewhat minimalist and often contains elements of dissonance and repetition. The focus groups held prior to attending the concert concentrated on determining the students' preconceptions of classical music, classical music patrons and the experience of attending a concert. The focus groups after the concert focused on what they liked best and least about the concert and how they felt the concert experience could be improved.

The focus groups were planned to be as informal as possible. Because students might be hesitant to give opinions in front of their peers, multiple participatory techniques were used to elicit information, including asking the students to write advertisements for a classical music concert and to draw a picture of the typical classical music patron. To put the students at ease, a young graduate student facilitated the focus groups. It was hoped that the students would speak more freely with someone close to their own age conducting the sessions.

The students were recruited from the University of Westminster's undergraduate business program. The targeted population were students aged 18-22 who had never attended a classical concert. It was quite difficult to recruit the students as the opportunity to attend a classical

