



MÁTYÁS WETTL

CLASSICAL MUSIC VIDEOS

DOCTORAL DISSERTATION

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THESES

I.

The music video is an artistic product containing both musical and moving image elements, designed to promote the musical work on which it is based, or the musician performing it. It possesses artistic qualities as well as a promotional function.

II.

The music video, as a form of expression that developed in the second half of the 20th century, evolved primarily on the basis of pop music. Although in the beginning all conditions were present for the genre to develop alongside classical music and flourish simultaneously, forming its own independent set of conventions, from the very outset the dominance of popular music became evident.

III.

The genre-specific characteristics that crystallized over time, can easily become dissonant when transferred to a fundamentally different musical discipline, at best creating a sense of unnecessaryness in the viewer, at worst blasphemy.

IV.

It was precisely the same technical innovation and turning point in media history that led to the emergence of classical music videos as it did to the resurgence of mainstream music videos. The appearance of affordable yet high-quality handheld cameras coincided roughly with the spread of online video-sharing platforms, placing the genre on an entirely new foundation.

V.

Looking at the history of classical music videos, numerous parallels can be drawn with those of popular music—yet one can observe a delay of 20–30 years. Given that time has proven the validity of the pop music video genre, the same can be assumed for its classical music counterparts.