

...what happens now?...

Never like this historical moment, there is a great need in music to find new inspirations and new horizons. The Covid-19 pandemic has also drastically and suddenly contributed to the development of new forms of communication and relationship between culture and the surrounding world.

Which tracks and which changes will henceforth be assumed as "normal" in music? Which „formats“, to use a modern expression, will henceforth be considered as standard in musical production and performance?

It is absolutely clear that these factors will greatly influence musical production, because producing a concert as it was done just two years ago and producing a concert today with new media is not absolutely the same thing, first of all from a composition/production point of view, but also from an instrumental/performance point of view.

In these two years we have seen two important changes:

- Covid-19, no longer allowing performances with many musicians, has given a very strong push to the „electronification“ of music, thus pushing the creation of new musical and executive forms;

- Covid-19, forcing everyone to use forms of „communication in distance“, and therefore also of music production through the internet, has allowed many more musicians to be known and to have visibility, in a sort of "democratization" of the music production.

If lived in the correct way, this innovative and creative drive can represent a great prospect for the future, because it allows to break down a whole series of musicological, philosophical and economic limitations, and therefore allows music to be opened to all kinds of suggestions. Culture in general and therefore also music in particular, have always had great transformations and evolutions through the most different contaminations.

Every smallest and apparently insignificant idea can have devastating effects on the whole music production. The concept is that the more ideas circulate and the more discussed, the more they contribute to the development of high-value music.

Because in the end what matters is that you can produce music of high conceptual and technical value. Far be it from us to consider everything as „beautiful“ only because it is the result of a creative process or, worse, because it is functional to market logic. Democratization of music does not absolutely mean accepting everything as equally and indistinctly „significant“, but on the contrary it is allowing everyone to refine and elevate their compositional technique and to be free to express it. For many years now we have witnessed in every field of cultural production a sort of mystification for which anyone who has „followers“ has unquestionably quality. We are experiencing a strange distortion of a concept of the free market: the more you sell, the more you have value. But this goes against the

concept of the big brands in the market, for which the greatest added value lies in the niches. For a good, the higher the quality, the higher the added value and therefore the more expensive and exclusive its use. In the consumer goods market it works like this, strange that in the world of culture and art, one tries to propose the opposite as valid ... To the point that even in the search for musicians for the concert seasons, often more recourse is made to the study of social media than in studying executions.

Is it therefore possible precisely from a moment of crisis like this to draw new inspirations and lay new foundations for a turning point in music production?

There are many cultural institutions less known on a global level that have a great value both from a technical and aesthetic point of view. Perhaps because, as the Argentine composer Fernando Maglia says, they do not have to respond to any commercial or commission skill but only to higher technical and aesthetic standard? Or because they not necessarily have to belong to any philosophical current, but can express themselves freely without „paying duty“ to the trend of the moment? Perhaps, as often happened in history, will these “peripheral” realities shape the culture and therefore the music of tomorrow?

In recent years, many musicians and composers have preferred to return to their birthplaces after their academic studies, to continue producing freely and according to their own ideas. This has helped to empty the most important institutions of their cultural production and to transfer this to other places, keeping it free but making it hardly visible outside the "elected" circuits.

Making this cultural production central with current technologies must be the today mission.

In the coming weeks we will show you the new realities and we will give ample space to the debate as always.

It is certainly an interesting challenge and any contribution to this idea will be welcome.

The curiosity to find out where all this will lead is obviously very great!

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