

UNDER CONSTRUCTION

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Music Video 2.0: Visualization of music in the digital age – Aesthetics and Transformations

Since the decline of music television and the advent of Web 2.0, the music video has undergone numerous transformations. Distribution- and reception conditions have changed radically. New technological possibilities and collaborations with major companies such as Apple and Google have enabled the emergence of new forms of music video. The visual worlds of Web 2.0 have long since found their way into a music video aesthetic that can be recognized as an Internet-related self-referentiality. In addition, the handling of the musical templates is particularly striking. Especially in the so-called mainstream of contemporary popular music, it can be observed that considerable interventions are made in the musical source material. It is not uncommon for the underlying pop song to be fragmented and segmented, as well as overlaid and obscured by additional sound- and musical layers. Occasionally new interpretations of the musical material are even used, so that it is no longer the studio version, the supposed “original”, that is advertised in music videos. Interactive music videos usually provide the musical arrangement as flexible material that can be reassembled by the „user“. The contemporary “official music video” no longer presents the popular musical work as a self-contained entity and provokes questions concerning the basic functioning of the music video as well as the role of the work-concept in popular music. The lecture provides insights into segments of the dissertation, which is based on the evaluation of more than 200 music videos of the past ten years.