




The Historical Evolution of the Popularization of Classical Music and the Development of the Fusion of Multiple Musical Styles

Ang Li ^{1*}

¹ PhD Candidate, Department of Fine Arts, International College, Krirk University, Bangkok, Thailand

* **Corresponding Author:** lianglyon1990517@gmail.com

Citation: Li, A. (2024). The historical evolution of the popularization of classical music and the development of the fusion of multiple musical styles. *Herança*, 7(1), 113-125. <https://doi.org/10.52152/heranca.v7i1/810>

ARTICLE INFO

Received: 17 Aug 2023

Accepted: 28 Oct 2023

ABSTRACT

The historical evolution of classical music and its fusion with different musical genres is an important phenomenon in the field of music. The aim of this thesis is to explore the historical evolution of the popularization of classical music and its fusion with a variety of musical genres. First, we define the characteristics of classical and popular music. Then, we examine the development of classical music in the history of popular music, including its relationship to blues, jazz, and American country music. Next, we summarize the history of the fusion of classical and popular music and analyze contemporary examples. Finally, we discuss the impact and future trends of the popularization of classical music. By examining this topic, we can better understand trends in musical preferences and the role of classical music in music culture.

Keywords: Classical Music; Popular Music; Historical Process; Cultural Integration; Development Trend.

INTRODUCTION

In the intricate and dynamic tapestry of music, historical cycles and the convergence of diverse cultures have woven a vibrant narrative. This paper embarks on a journey through the evolution of classical music's popularization and its fusion with various musical styles. It is essential to examine this phenomenon in its historical and cultural context, analyzing the impact of technological innovations and the resulting cross-genre fusion on contemporary music landscapes. Within the rich tapestry of music, history's rhythms and the interplay of diverse cultures have woven a vibrant and complex canvas. The evolution of classical and popular music, two distinct genres with their own temporal contexts, has unveiled a compelling trend of convergence (Kh, 2021). This fusion extends beyond stylistic intersections, encompassing cultural, societal, and technological elements that have sparked a musical and innovative revolution (Burkholder, 1984; Dreyfus, 1983).

Before delving deeper, it is imperative to define the terms "classical music" and "popular music" within this context. As one of the essential carriers of spiritual life and value pursuit, music is not only a part of cultural soft power but also carries the pursuit of the human spirit and value performance (Zhang & Su, 2023). Classical music is characterized by its historical roots, complexity, and adherence to traditional frameworks. In contrast, popular music is often associated with accessibility, emotional resonance, and contemporary appeal. For clarity, we define classical music as a genre characterized by complexity, formal structure, and historical origins. In contrast, popular music is defined by accessibility, contemporary appeal, and commercial success. Classical music, steeped in ancient tradition, exuded elegance and finesse within the courts and churches of Europe. Its adherence to strict norms and traditional frameworks endowed it with a unique aesthetic identity. However, as waves of industrialization, urbanization, and societal change swept through, a yearning for more diverse and relatable musical experiences emerged, leading to the rapid rise of popular music (Mabry, 2002; Middleton, 1990). Emphasizing emotional expression and mass interaction, popular music shattered the shackles of tradition,

becoming a shared cultural symbol. While classical and popular music diverged in style, structure, and audience focus, the passage of time witnessed an increasing interaction and merging of the two.

In the history of music, the period from the Baroque era to the early 20th century is traditionally referred to as classical music. However, as the 20th century unfolded, classical music gradually lost favor with those seeking individuality, and popular music took center stage. Concurrently, classical music began to meld into popular music (Selamat, Zaidi, Muhamad Hanafi, & Jumintono, 2021; Peterson, & Berger, 1975). Thus, the contemporary music landscape exhibits a phenomenon of interwoven classical and popular development.

The annals of history bear witness to the gradual popularization of classical music—a journey marked not by instant transformation but by multiple revolutions and breakthroughs (Parakilas, 1984). In the early 20th century, classical musicians embarked on new creative directions by incorporating elements from popular music, infusing their compositions with vivacity and wider audience appeal. Elements such as jazz and blues subtly infiltrated classical compositions, imbuing them with newfound dynamism. Concurrently, advances in recording technology and the expansion of music dissemination channels facilitated the widespread propagation of classical music, embedding it deeply into people's daily lives (Tagg, 1982, 2000).

This paper is structured as follows: First, it explores the historical evolution of the popularization of classical music. It delves into the early 20th century, a pivotal period when classical musicians began incorporating elements from popular music, infusing their compositions with vibrancy and accessibility (Tagg, 1982, 2000). Next, it examines the fusion development of diverse musical styles and their role in the convergence of classical and popular music (Katz, 2010). In an era of globalization, cross-cultural influences have expanded classical music's stylistic horizons, fostering innovation and diversification (Schippers, 2009; Berliner, 2009). This cross-boundary fusion has expanded classical music's stylistic horizons while bestowing deeper meaning in popular music. The emergence of electronic music, folk genres, and historically themed compositions has diversified musical expression, unveiling a richer realm of musical diversity (Heine, 2023; Raveendran & Krishna, 2023).

This paper contextualizes the evolution of classical music's popularization and cross-genre fusion within historical, cultural, and technological frameworks. It employs historical analysis and considers technological advancements in recording and music dissemination. Moreover, it discusses the limitations and scope of this study, recognizing the vastness of this multifaceted subject.

In conclusion, this paper aims to provide a comprehensive exploration of the historical evolution of classical music's popularization and its fusion with diverse musical styles. By analyzing historical contexts, technological innovations, and musical compositions, it seeks to elucidate the significance of the convergence of classical and popular music and its influence on contemporary music landscapes. This study contributes to a deeper understanding of music's developmental trajectory, shedding light on the dynamics of stylistic convergences and how cross-genre fusion fuels musical innovation and enriches auditory experiences (Gaunt et al., 2021).

HISTORICAL EVOLUTION OF THE POPULARIZATION OF CLASSICAL MUSIC

Definition and Characteristics of Classical Music and Popular Music

"Classic music" and "classical music" seem to be most of the same (Kertz-Welzel, 2020), but, there are great differences in terms of time and scope. In the 17th century, there were many schools of culture and art in Europe (Willey, 1952), among which classification was the most popular. Classicism "in art" references to the historical tradition or aesthetic point of view based on ancient Greek and Roman art. In music (Gazda, 2002; Grafton, Most, & Settis, 2010), the great classic is the period of communication in the 18th century, dominated by composers from the German-speaking parts of Europe, such as Haydn, Mozart, Handel, Christoph Gluck, and the young Beethoven (Marshall, 2004). Their music is refined, beautiful, and memorable. This genre is also known as "Vienna Classic Music." In addition to the development period of Vienna Classical Music, classical music also includes the period from the Vienna Classical Music period to trace the roots. It dates back to the Baroque period in the 16th century and extended from the historical period of Vienna classical music to the European and American professional music in the late 19th and early 20th century. From the above discussion, we can at least clarify one concept (Dahlhaus, 1989): Vienna classical music is only European music. A period in the centuries-long history of classical music (Franklin, 2022).

Classic music generally has a broad sense and a narrow sense. In a broad sense (Hauser, Chomsky, & Fitch, 2002), classical music refers to Western classical music under the European cultural background that has been passed down from the Western Middle Ages to the present. There are many complex creation techniques (Boheng, 2021), and some cultural annotations. In a narrow sense, classical music refers to the period from 1750 to 1827 called the period of classical music. The main style of classical music is dominant, the language of music will be

more refined and friendly, the form will be clear, and some contradictions and conflicts in music will be strengthened, so classical music is an independent general, and its artistic techniques are very refining

There are 17 types of classical music, and the categories and representative reproducible are shown in Table 1. Classic music has made external achievements in the Western music tradition, and it is also the art music in the Western music tradition at that time, and it also includes related music and regular music.

Table 1. Body Language of Dance in Different Periods

Category	Sonata	Symphony	Concerto	Narrative
Representative repertoire	Piano Sonata No. 16 in C Major	Symphony No. 5	Clarinet Concerto in A Major	Peter and the Wolf
Category	Overture	Fantasy	Rhapsody	Etude
Representative repertoire	Overture to Romeo and Juliet	Wanderer Fantasy	Italian Capriccio	La Campanella
Category	Fugue	Scherzo	Intermezzo	Prelude
Representative repertoire	The Art of Fugue	Scherzo from Piano Sonata No. 2	Intermezzo in E-flat Major	Prelude to the Afternoon of a Faun
Category	Romance	Tone Poem	Symphonic Poem	Song Without Words
Representative repertoire	Scarlatti's Romance	Scheherazade	Romeo and Juliet	Song Without Words, Op. 62 No. 6

There is currently no clear definition of what "pop music" is, but these statements share a common characteristic: Pop music is a concept that is relative to traditional folk music, art songs, and classical music (Shuker, 2012). So far, popular songs are still a constantly evolving and changing concept. "Pop music" is a type of music within the category. It has the characteristics of simplicity, popularity, comprehensibility, and easy acceptance (Connell & Gibson, 2003). It stands in stark contrast to large-scale art forms such as symphonies, concertos, choruses, and orchestras. The classification and representative repertoire of popular music are shown in Table 2. Among the general population, popular music has an extremely wide popularity rate and has a wide range of social and spiritual significance.

Table 2. Classification of Popular Music and Representative Repertoire

Category	Jazz	Blues	Rock	Country	Disco
Representative repertoire	Summertime	Crossroad Blues	Hotel California	I Walk the Line	Y.M.C.A
Category	Soul	New Age	Hip-Hop	Rap	Latin
Representative repertoire	What's Going On	Adagio in G Minor	Empire State of Mind	99 Problems	Livin' La Vida Loca

The style and characteristics of popular music are more lively and witty than other forms of music, especially its melodies are particularly beautiful (Graus & Ferwerda, 2021). Some symphonies, orchestras, choruses, and other works often rely on the help of technical means such as harmony, orchestration, and polyphony in their techniques. In addition to this, popular music also relies more importantly on the beauty of melody and popular lyrics to complete. The unique expression of these popular music forms their unique style.

The structural form of popular music is usually short and concise, and instrumental music often involves mechanical repetition and simple variations, combined with dance (Butler, 2006). Many pop music also emphasize the improvisation of performance, which also means that performers should have superb skill and a keen sense of music, which is similar to traditional Folk music.

Pop music strives for easy-to-remember and sing melodies, with a relatively narrow range (Zinsser, 2006). Vocal music is mostly composed of segmented songs. Many popular songs are closely related to Folk music, often using scales and modes rich in local color, so they have a certain mass and local characteristics.

Tea Development of Classical Music in the History of Popular Music

Blues

Blues is one of the important sources of popular music and has had a significant impact on other forms of popular music such as jazz, rock, and solo (Pecknold, 2007). Bruce is an ancient folk song of African Americans, originating from the work songs of African slaves in the southern United States and the black folk songs used to

express sadness and emotions through field songs

Since the Dutch first warehouse sold black people to North America in 1619, these painful and sorrowful songs have been nurtured, developed, and transformed, constantly accompanying this group of black and suffering people. In the fieldwork where freedom of speech was lost under the surveillance of slave owners, singing replaced crying, and was more heartwarming than crying. These songs vividly continue the traditional music culture of black people, just like music in Africa. Their singing is high-pitched, loud, and elongated, with rising or falling glides and trembling shouts and falsettos mixed in the intonation. They often use a single-word polyphonic melody, with a strong rhythm and a traditional singing form of response rotation. As generations of black slaves passed it down through oral transmission, this musical tradition has been preserved, reflecting certain important features of blues, heralding the arrival of the blues era, and laying an important foundation for the birth of blues.

Overall, as one of the sources of popular music development, blues is a musical style formed by the genetic transformation of African black music culture in the United States. Whether it is the sadness and sadness of traditional blues or the strong passion of modern blues, blues embodies the dignity and spirit of generations of black people. The traditional essence of black music, such as free improvisation, dynamic rhythm, direct expression of emotions, roughness without modification, and strong emotional color, has been inherited in blues. The development of blues has gone through rural blues, classical blues, urban blues, rhythm blues, rock blues, and contemporary blues. Each development and transformation cannot be separated from the original continuation of black traditional music culture and the adjustment and breakthrough that follow the pace of the times.

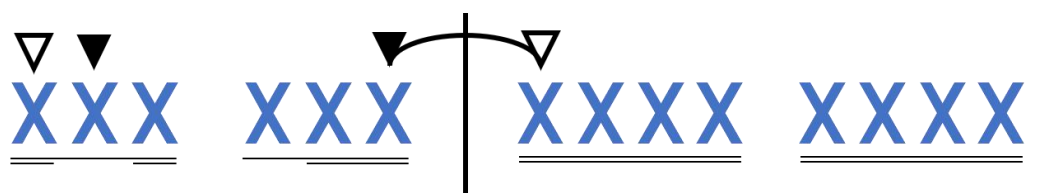
Jazz

Jazz originated in the early 20th century in New Orleans, a port city in the United States with Spanish, French, and African nationalities (Starr, Waterman, Clack, & Neely, 2008). In this colorful city with European classical art (such as opera, Chamber music, etc.) and African traditional music (such as black labor songs, and black spiritual songs) as its cultural life, this dynamic and characteristic bar entertainment music was born. In just over a decade thereafter, jazz spread throughout the United States and even the world, forming various styles and having a huge impact on the development of world pop music.

From the city background and cultural life of the birth of jazz, we can easily see that jazz is the spark of the collision between the Culture of Africa and European culture, and the result of long-term multicultural precipitation. It successfully integrates African black music, European classical music, and European-style military music. The integration and influence of Ragtime, who represents European classical music, and Bruce, who has the blood of black traditional music, is undoubtedly the greatest.

Ragtime is mainly popular among Creole people (black and white mixed-race people). Many Creole pianists have received good classical music training. In the environment of bars in the red light district, the pianists began to play freely, modify tracks, and try new creations, so there was a performance mode of "improvisation" and "syncopation". So Ragtime not only has the strict standards of European classical music but also has the idea of black improvisation.

Ragtime's "syncopation" is achieved by breaking the traditional rhythm pattern and moving the original stress backward, as shown in Figure 1.



**The original accent position of the hollow triangular watch,
and the accent position of the solid watch after moving**

Figure 1. Ragtime Accent Backward

In addition, Ragtime often uses the method of "stress shifting" to change the rhythm, as shown in Figure 2.

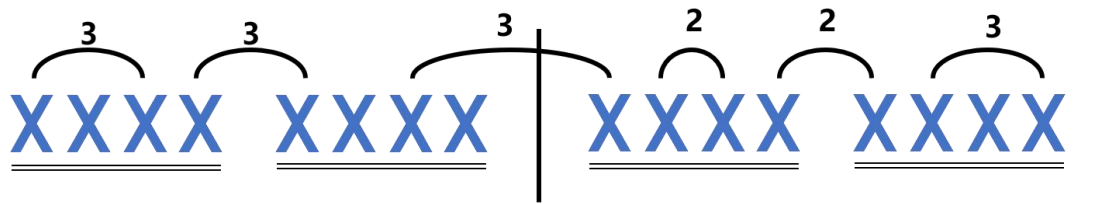


Figure 2. Ragtime Accent Movement

Jazz rhythm often adopts frequent "syncopation", which is characterized by the influence of Ragtime's special rhythm, as shown in Figure 3.

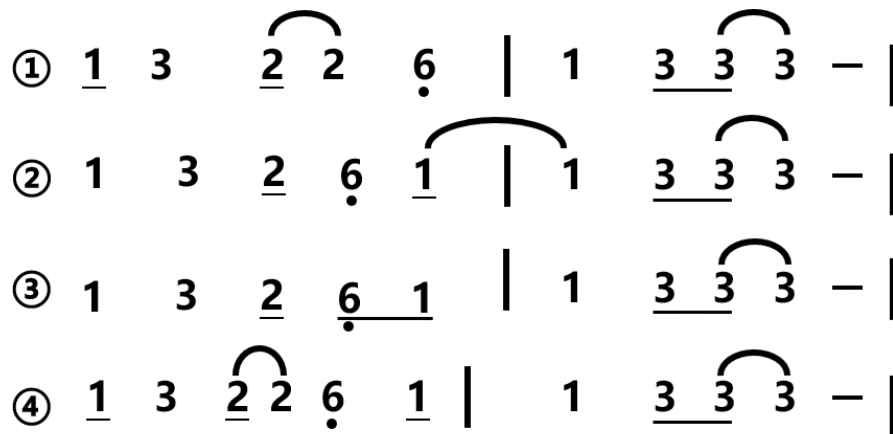


Figure 3. Splitting in Jazz

The free singing form of jazz inherits the essential elements of black blues, such as emotional sincerity and freestyle. The singers in blues are good at using special and strong singing methods, such as falsetto, shouting, groaning, crying, mumbling, etc., to exaggerate emotions, which have a profound impact and enlightenment on the singing style of jazz.

The free singing form of jazz inherits the essential elements of black blues, such as emotional sincerity and freestyle. The singers in blues are good at using special and strong singing methods, such as falsetto, shouting, groaning, crying, and mumbling, to exaggerate emotions, which have profound influence and enlightenment on the singing style of jazz.

American Country Voice

Figure 4 shows the whole development flow of American country music.

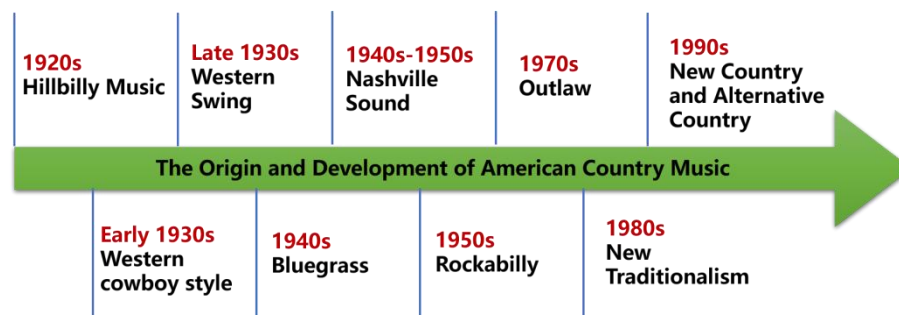


Figure 4. The Origin and Development of American Country Music

Origin

Before 1920: After Columbus discovered America, the United States, as an immigrant country, had a large number of British immigrants, and their descendants lived in a closed environment all year round. Culture is preserved. This has become an essential part of the festive gatherings of the agricultural South.

In the 1920s, the broadcasting industry spread the private entertainment music of rural people to the cities. The "Old Grand Theater" became the most famous country music radio program in the United States. The home of country music.

After the radio industry succeeded in country music, the recording industry also began to have a strong interest in it (Knauer, 2016). They sent producers and sound engineers to the countryside to find talent. Among them, Ralph Peer made the greatest contribution to country music.

Hillbilly Music (1920s)

The original term "hillbilly" was a derogatory term for mountain farmers in the United States. As country music entered the city from the mountains in the 1920s, "hillbilly" was gradually used to refer to this kind of earthy and vulgar country music, that is, the early southern country music. Synonymous with music. The main accompaniment of mountain music is mainly folk violin, banjo, and guitar. The tunes of the songs are simple and narrative-based, and they sing about rural people's hometowns, lovelorn, wandering, religious beliefs, and other themes.

Western Cowboy Style (early 1930s)

Country music began to develop from the South to the West in the 1930s, and the appearance of Western cowboy songs was formed through the improvement of Western cowboys. The western cowboy style is similar to mountain music, the difference is that the former began to attract the attention of the American people with the help of Hollywood movies in the 1930s. Representative: Gene Autry

Western Swing (late 1930s)

The swing music that became popular after the economic crisis in the United States in 1929 also influenced country music, thanks to the violin, an indispensable instrument in country music, whose dance characteristics make the two kinds of music better combined. In the 1930s, the economic downturn in the eastern part of the United States caused a decline in record sales, and singing also shifted from the original singing group to individual singing. The accompaniment was fleshed out thanks to a swing big-band setup, and even distorted electric guitars were introduced later.

Bluegrass (1940s)

Folk music originated in the mountains of Kentucky in the 1940s. Frequent use of fast-paced mandolin, violin playing, and multi-part vocal singing retains the narrative characteristics of the southern mountains.

Nashville Sound (1940s-1950s)

Nashville was first known as the holy land of country music because of the "old-fashioned grand theater", and it was a "concentration camp" for country music until after World War II. In 1942 Roy Acuff and Fred Rose joined forces to start a music company dedicated to country music publishing in Nashville. Slowly, Nashville became a brand. No matter what style of song, as long as it is recorded in Nashville, it will be labeled as "The Sound of Nashville". In terms of music, the Sound of Nashville is a style between country music and pop music. The traditional violin and banjo are abandoned on instruments, and pianos, strings, and vocal accompaniment are used to make them more popular. It is more popular and commercialized.

Rockabilly (1950s)

In the middle and late 1950s, rock music became popular in the United States, which led some young country artists to come into contact with rock music. Based on traditional mountain music, they abandoned the violin and banjo and adopted rhythm and blues instrument configuration. It can even be said that mountain rock is Rhythm and blues sung by white singers. Representative: Johnny Cash

Outlaw (1970s)

The popularity of country music in the 1960s led to an unprecedented challenge to the centrality of the Nashville area, including Austin, where country music developed. Until the early 1970s, country artists everywhere were dissatisfied with Nashville's traditional production model. , made many protests, which triggered a "rebel movement" about country music.

New Traditionalism (1980s)

In the 1980s, country music became more and more popular and gradually lost its rustic flavor. Country singers headed by George Strait began to advocate returning to the folk and local characteristics of country music, setting off a "traditional country music revival movement". In this stage of country music, the violin, electric guitar, and electronic synthesizer became common instruments. Representative: George Strait

New Country and Alternative Country (1990s)

The two are the continuation of "neo-traditionalism" and "country rock" in the 1990s.

Country music has developed from the southern United States in the 20th century to the present, not only absorbing many musical cultural elements of traditional folk songs but also shrouded in the atmosphere of religious music elements. In the course of its development, American country music contains many musical elements, such as; traditional folk songs, and the relatively remote Celtic music even contains many musical cultures in ancient times. The development of country music culture is inseparable from the help of multi-element music culture. After nearly a hundred years of development, American country music culture has experienced many trials. What began as early country music has transformed, progressing from mountain music to blueberry music and finally evolving into musical performance forms. It can be seen from this that the continuous change of the style and characteristics of country music is changed with the musical cultural significance contained in the music development period.

THE FUSION TREND OF CLASSICAL MUSIC AND POP MUSIC

A Historical Overview of the Fusion of Classical and Popular Music

No matter whether in the past music history or today's music life, it is not difficult for us to find that the fusion between classical and popular music has been developing, but the degree and manifestation have different characteristics in different eras (Pecknold, 2007). This objective existence strengthens the possibility of the fusion of various forms of art. The combination of classical music and popular music has this possibility. Historically, the fusion of classical and popular songs is very common. If it is difficult to distinguish the boundary between classical and popular fusion before the Baroque period, then the nature of the popular music culture in European society after the 18th century can be seen.

By the beginning of the 20th century, the more elegant popular music belonging to the upper class was still dominated by light opera and French comic opera. The combination of seriousness and popularity established by Johann Strauss Jr. in Austria and Offenbach in France finally contributed to the popularity of musicals in Britain and the United States. The musical performance seen today can be called an organic combination of elegant bel canto singing and popular culture. The harmonious combination of elegant singing and popular culture not only truly reflects the musical life of our time, but also has a profound impact on social influence or commercial operation. For example, the famous "Three Highs", that is, the concert of the three tenors, is a successful example of this fusion. A concert jointly organized by three famous opera tenors, Plácido Domingo, José Carreras, and Luciano Pavarotti. From July 7, 1990, on the night of the World Cup final, the three singers gathered at the ancient Caracalla Baths in Rome, Italy, for the first time to join forces on the stage, with Zubin Mehta as the orchestra conductor. The idea for this concert came from music producer and manager Mario Draghi. The main purpose of the first concert was to raise money for the cancer fund but also to welcome Domingo and Pavarotti's friend Carreras, who had successfully been cured of leukemia and returned to the opera stage. After Zubin Mehta held the first "Three Highs" concert in 1990 as the conductor, three more "Three Highs" concerts were held during the World Cup, as shown in Figure 5. Zubin Mehta Tower was the conductor of the 1994 World Cup final night held at the Dodego Stadium in Los Angeles, USA, and during the 1998 World Cup, James Lewin, permanent conductor of the Metropolitan Opera, performed under the Eiffel Tower in Paris, France. At the same time, the "Three Highs" also hold tenor concerts in other cities around the world, usually at stadiums or outside famous buildings.

Pavarotti is a renowned Italian tenor singer known for his exceptional voice and acting talent. His charity performances were usually in support of charitable causes and humanitarian activities. One of his famous charity performances was in 1992 when he performed a massive concert in Modena, Italy to raise money to help solve the problem of global famine. In 1992, Pavarotti held the "Thalassemia Medical Expenses Fundraising Charity Performance" in Modena, Italy, which made good use of the combination of classical and pop forms. For the first time, he assembled rock, new age music, folk, and pop. Each participating artist is the world's top singer, such as Italy's greatest rock singer Su Keluo, the former police choir lead singer Sting, and the world's new music spokesperson Mike Oldfield, Queen's chorus guitar Brian May, Susan Wiger and other superstars, they respectively sang and co-starred 15 classical and popular songs, which caused a great sensation at that time. Since then, Pavarotti's concert with pop stars every year has been the most anticipated and concerned event in his hometown of Montana and among music fans all over the world. At the 2008 Beijing Olympic Games, the duet "You and Me" by the famous Chinese singer Liu Huan and the famous British singer Sarah Brightman was sung among the common people with its rich connotation and warm and lyrical style. It is still due to the singer's unique handling of singing, and the use of bel canto and popular singing to perform different interpretations to create a wonderful artistic conception of sounds of nature.



Figure 5. The "Three Highs" in Concert

In recent years, it has become a fashion for singers born in bel canto to enter the pop music scene. For example, Sarah Brightman is another diva who has emerged in the world music scene after the world's three major tenors. She and the famous Italian blind singer Andrea Bocelli are known as iconic artists who straddle classical and popular. Figure 6 shows the song "Time to Say Goodbye" sung by the two together, which has been widely sung by singers all over the world and received unanimous praise from the industry. The song straddles the fields of classical and pop music in terms of singing and has achieved excellent distribution around the world. When singing this song, its gorgeous voice and the background music created by the symphony band and the electro-acoustic band make people feel hallucinations and dreams. These two representative examples of combining classical and popular performances have their uniqueness in terms of singing skills and fusion of music styles. But the performance of singers like Sarah Brightman and Andrea Bocelli is an exception. It is difficult for you to classify them independently into a certain singing style because they can In the singing, they perform songs purely and freely, very charmingly, bel canto can also sing pop songs, and they can also combine the two singing styles to sing a unique and beautiful singing voice like the sound of nature. The scope is also quite broad, both refined and popular. In terms of singing skills, it can be said to be a successful example worth learning from.



Figure 6. Sarah Brightman and Andrea Bocelli Sing "Time to Say Goodbye"

A Case Study of the Fusion of Contemporary Classical Music and Popular Music

Classical music, as an art form full of historical heritage and spiritual connotations, has gone through a long and brilliant development process. In the past few centuries, classical music has gradually shifted from exclusive enjoyment in the upper class to an art form accepted and appreciated by a wider group (Kassabian, 2002). During this transformation process, many important milestone events played a crucial role in promoting the popularity of classical music.

Humanism in the Renaissance

The Humanism trend of thought in the Renaissance (from the 14th century to the 17th century) had an important impact on the popularity of classical music. The trend of Humanism emphasizes the central position and dignity of human beings and advocates attention to human individual emotions and emotions. This trend of thought has given rise to people's pursuit of music, promoting the development and popularization of classical music. Composers began to take inspiration from human emotions and experiences, creating a series of emotional and expressive works, further stimulating people's interest and love for classical music.

The Development of the Orchestra in the Baroque Period

The Baroque period (from the 17th century to the early 18th century) was one of the important stages of the popularization of classical music. During this period, the development of orchestras played a key role. Composers represented by Johann Sebastian Bach created many music works with complex structures and gorgeous decorations. These works require large-scale orchestras and choirs to be performed, attracting the attention of a large audience. The development of the orchestra in the Baroque period laid the foundation for the popularity of classical music, enabling more people to enjoy and participate in the performance of classical music.

The Popularization of Saxophone Performance: Taking Takashi Yoshimatsu's "Cyber Bird Concerto" as an Example

For the saxophone, fusion, and diversity are its defining attributes and synonymous with its identity. Invented in 1840, the saxophone is gradually completing a remarkable comeback. While it nearly missed the entire classical period of Western music and faced controversy and scepticism in its early days, only a few innovative composers like Berlioz, Ravel, and Debussy were willing to create works for the saxophone. Its developmental journey was arduous, but over the 20th century, the saxophone underwent transformative changes. The two World Wars altered many destinies, concurrently triggering an intellectual explosion in human history. People's lifestyles and spiritual pursuits were evolving, leading to subtle shifts in their attitudes and demands towards music. In the collision and evolution of a century, the saxophone rapidly matured, with substantial progress evident in both the quantity and variety of its compositions.

The emergence of jazz, rock, and pop music ignited the entertainment aspect of music, commercializing it and enhancing its disseminative potential. The audience for these genres vastly outnumbered traditional music's listenership, thereby opening new avenues for the saxophone. Leveraging its rich tonal qualities and expressive capabilities, the saxophone became extensively employed and even emblematic, enjoying immense popularity. This phenomenon significantly contributed to the saxophone's rapid advancement over the century.

Takashi Yoshimatsu, regarded as one of Japan's most popular composers, has crafted numerous globally acclaimed works. Among them, two compositions centered around birds, namely "Fuzzy Bird Sonata" and "Cyber Bird Concerto," were exclusively created for the classical saxophone. The virtuosic section of the first movement of this composition boasts an exceptionally wide tonal range. The lower register descends almost to the lowest notes of the tenor saxophone, while the upper register frequently surpasses the typical range of the alto saxophone, extending into the altissimo range. Throughout this virtuosic segment, whether in terms of compositional design, performance execution, or sonic presentation, a distinct pop music essence prevails. Simultaneously, the rhythmic dynamics, accompaniment, and harmonies of this passage consistently imbue it with the vivid hues of jazz music. This combination of diverse musical elements is very popular among the public.

Gershwin's Rhapsody in Blue

George Gershwin was a famous American composer and pianist. His *Rhapsody in Blue*, one of his most famous works, was first premiered in New York in 1924. Blending elements of classical music and jazz, the work became an important experiment in early 20th-century music, marking a cross-border fusion of music. The premiere of the piece, performed by Gershwin himself and accompanied by a jazz orchestra, drew widespread attention and popularity and is considered a classic of jazz and classical fusion. *Rhapsody in Blue* is set in 20th-century America in an atmosphere of musical innovation and cultural fusion.

In the history of Western music, the first choice for the fusion of pop and classical music was the American composer Gershwin's "Rhapsody in Blue". Composers integrate American popular jazz music and classical music on a large scale in musical form, harmony, mode, Steps and skips, and orchestration. Another aspect of the structural form is reflected in the continuous variation of the music theme. The variation mentioned at this point does not refer to the traditional theme melody variation, but rather to the harmonic variation that accompanies the theme melody. Taking the initial theme as an example, as shown in Figure 7. Since then, the theme has appeared 6 times, none of which has the same harmony, while the theme has been completely repeated every time. This is the overlap of different aspects and forms of variations used in jazz music.



Figure 7. Rhapsody in Blue Harmony Variations

THE INFLUENCE AND DEVELOPMENT TREND OF CLASSICAL MUSIC POPULARIZATION

The Influence of Classical Music Popularization

Classical music and popular music, as two major genres in the field of music, each represents distinct historical contexts, aesthetic preferences, and musical styles. However, over time, these two music genres have gradually converged and blended, leading to the emergence of the concept of classical music popularization, which has become a hot topic in the music industry. This popularization not only affects the music itself but also has profound implications for culture, the market, and society.

Traditional classical music is renowned for its rigorous structure, exquisite techniques, and refined emotional expression. However, this form might seem somewhat detached from the popular musical landscape. To appeal to a broader audience, many classical musicians have started incorporating elements of popular music into their compositions, resulting in more dynamic and contemporary works. This fusion not only brings vibrancy and excitement to classical music but also infuses it with new vitality. Concurrently, the popularization of classical music has given rise to cross-genre collaborations, bringing together musicians and creators from diverse backgrounds to produce innovative and diverse musical pieces.

The popularization of classical music also exerts a significant influence on market expansion. With the rise of digital music platforms, music consumption patterns have undergone substantial transformations. By infusing classical music with popular elements, it becomes more accessible for promotion and dissemination on these platforms. This also offers classical musicians a broader market and room for development. Moreover, the popularization of classical music contributes to attracting new sponsors and collaborators, thereby fostering the growth and development of the music industry.

Looking at the current higher education landscape, most university-level music programs focus primarily on classical music education. Ignoring classical music might lead to a smaller societal demand, causing a mismatch between employment opportunities and societal needs. Adapting classical music through popularization efforts could entice people to appreciate classical music and significantly contribute to the promotion and propagation of classical music. This would play a pivotal role in fostering a thriving classical music market and addressing the challenges faced by classical music graduates in terms of employment prospects.

In conclusion, the popularization of classical music not only transforms music creation and expression but also has far-reaching impacts on culture, the market, and society. This trend plays a critical role in enhancing musical diversity, innovation, and accessibility, maintaining the unique charm and vibrancy of classical music within modern society.

The Future Development Trend of Classical Music Popularization

Examples The church worship music activities in the Middle Ages went from glory to the extreme of Asceticism and collided and contradicted secular music with a humanistic spirit, which broke away from the spiritual shackles and gained perceptual freedom (Bandopadhyay, 2022). In Struggle, the secular music representing the new music spirit gradually took the weight advantage of the other end of the scale and gained new life in the continuation of tradition. The self-development of jazz in popular music also experienced such collision and breakthrough. The traditional mode of playing Swing music according to the score suppressed the personality of the musicians. This old mode led to the decline of Swing music in the 1940s. The emerging jazz was opposed by Bebop, and the other end of the scale turned to the free, improvised, free, and wild young Bebop jazz.

In the course of musical development, new musical forms often break free from the constraints of traditional music, leading to transformation and innovation, accompanied by a reconnection to traditions from different eras. For instance, in the confrontation between bebop and cool jazz, bebop musicians pursued a liberated and passionate style of free improvisation, simultaneously representing a return to the improvisational and dynamic essence of African-American traditional music. During the struggle between secular music of the Renaissance and medieval religious music, there was also a revival and reconnection to the artistic trends and spirit of ancient Greek and Roman culture.

Throughout the evolution of music, innovative movements tend to challenge old paradigms, fostering a dynamic interchange between the new and the traditional. This process not only revitalizes established forms but also enriches the artistic landscape by drawing inspiration from the past while propelling music forward into uncharted territories. The complex interplay between innovation and tradition contributes to the dynamic tapestry of musical evolution.

CONCLUSION

In conclusion, the historical evolution of classical music's popularization and its fusion with diverse musical styles has been a multifaceted journey marked by significant shifts in musical preferences and cultural contexts. The convergence of classical and popular music, though initially distinct in style and audience focus, has become increasingly evident over time.

From its origins within the courts and churches of Europe to its adaptation in response to industrialization and urbanization, classical music has evolved while retaining its unique aesthetic experience. Simultaneously, popular music, emphasizing emotional connection and mass appeal, has reshaped the musical landscape. The interplay between these genres reflects the broader societal changes that have unfolded throughout history.

The fusion of classical and popular music has not only expanded the stylistic horizons of both genres but has also enriched the musical experiences of listeners. As globalization continues to facilitate cross-cultural influences, this convergence is likely to persist, leading to further innovations and diversification in music.

Looking ahead, the impact of classical music's popularization is expected to grow, offering new opportunities for creativity and artistic expression. While the future development of classical music may take unexpected forms, its enduring influence on popular music is evident in contemporary compositions that draw from both traditions.

In essence, the intertwining of classical and popular music reflects the dynamic nature of musical evolution, demonstrating that music is a living art form that continually adapts to the changing tides of culture and technology.

REFERENCES

- Berliner, P. F. (2009). *Thinking in jazz: The infinite art of improvisation*. Chicago, MI: University of Chicago Press.
- Boheng, C. (2021). *The role of classical music as a means of formation of musical and aesthetic abilities*. Retrieved from <https://rep.vsu.by/bitstream/123456789/27584/1/244-247.pdf>
- Burkholder, J. P. (1984). Brahms and twentieth-century classical music. *19th-Century Music*, 8(1), 75-83.
- Bandopadhyay, S. (2022). *Optimizing Indian classical music [ICM] to cater to a larger listening public and generating a sustainable market*. doi:10.5281/zenodo.6558975
- Butler, M. J. (2006). *Unlocking the groove: Rhythm, meter, and musical design in electronic dance music*. Indianapolis, IN: Indiana University Press.
- Connell, J., & Gibson, C. (2003). *Sound tracks: Popular music, identity, and place* (Vol. 17). New York, NY: Psychology Press.
- Dahlhaus, C. (1989). *Nineteenth-century music* (Vol. 5). Oakland, CA: Univ of California Press.
- Dreyfus, L. (1983). Early music defended against its devotees: A theory of historical performance in the twentieth century. *The Musical Quarterly*, 69(3), 297-322.
- Franklin, E. (2022). *Going beyond the page: Reintroducing improvisation into classical music pedagogy through partimenti* (Doctoral dissertation, Indiana University, Bloomington, IN). Retrieved from <https://scholarworks.iu.edu/dspace/handle/2022/28619>
- Gaunt, H., Duffy, C., Coric, A., González Delgado, I. R., Messas, L., Pryimenko, O., & Sveidahl, H. (2021). Musicians as "makers in society": A conceptual foundation for contemporary professional higher music education. *Frontiers in Psychology*, 12, 3159.
- Gazda, E. K. (2002). *The ancient art of emulation: Studies in artistic originality and tradition from the present to classical antiquity* (Vol. 1). Ann Arbor, MI: University of Michigan Press.
- Grafton, A., Most, G. W., & Settis, S. (2010). *The classical tradition*. Boston, MA: Harvard University Press.
- Graus, M. P., & Ferwerda, B. (2021). The moderating effect of active engagement on appreciation of popularity in song recommendations. In *Diversity, Divergence, Dialogue: 16th International Conference, iConference 2021, Beijing, China, March 17-31, 2021, Proceedings, Part I* 16 (pp. 364-374). Berlin, German: Springer International Publishing.
- Halík, T. (2023). *Touch the wounds: On suffering, trust, and transformation*. South Bend, IN: University of Notre Dame Press.
- Hauser, M. D., Chomsky, N., & Fitch, W. T. (2002). The faculty of language: What is it, who has it, and how did it evolve?. *Science*, 298(5598), 1569-1579.
- Heine, M. (2023). *Resonant fabrics: Listening to urban worlds*. Bielefeld, Germany: Transcript Verlag.
- Kassabian, A. (2002). *Hearing film: Tracking identifications in contemporary Hollywood film music*. Abingdon, UK: Routledge.
- Katz, M. (2010). *Capturing sound: How technology has changed music*. Oakland, CA: University of California Press.
- Kertz-Welzel, A. (2020). "Kim had the same idea as Haydn": International perspectives on classical music and music education. *Philosophy of Music Education Review*, 28(2), 239-256.
- Knauer, W. (2016). "Do you know what it means..." The myth called New Orleans in jazz history, its origin and its influence on jazz up to the present day. *Potsdamer inter-und transkulturelle Texte (POINTE)*, 201.
- Kh, I. T. (2021). Musical currents and the formation of Russian classical music. *Вестник магистратуры*, (5-1 (116)), 7-8.
- Mabry, S. (2002). *Exploring twentieth-century vocal music: A practical guide to innovations in performance and repertoire*. Oxford, UK: Oxford University Press.
- Marshall, R. (Ed.). (2004). *Eighteenth-century keyboard music*. Abingdon, UK: Routledge.
- Middleton, R. (1990). *Studying popular music*. London, UK: McGraw-Hill Education (UK).

- Park, D., Bae, A., Schich, M., & Park, J. (2015). Topology and evolution of the network of Western classical music composers. *EPJ Data Science*, 4, 1-15.
- Parakilas, J. (1984). Classical music as popular music. *The Journal of Musicology*, 3(1), 1-18.
- Pecknold, D. (2007). *The selling sound: The rise of the country music industry*. Pittsburgh, PA: Duke University Press.
- Peterson, R. A., & Berger, D. G. (1975). Cycles in symbol production: The case of popular music. *American Sociological Review*, 158-173.
- Raveendran, R., & Krishna, Y. (2023). Auditory-Perceptual Judgment of Vocal Resonance in Carnatic Singers by Different Groups of Listeners. *Journal of Voice* Advance online publication. doi: 10.1016/j.jvoice.2023.05.005
- Schippers, H. (2009). *Facing the music: Shaping music education from a global perspective*. Oxford, UK: Oxford University Press.
- Selamat, A., Zaidi, M. T. S., Muhamad Hanafi, N., & Jumintono, J. (2021). Teaching and learning assessment: An empirical study at Advanced Technology Training Center (ADTEC) Malaysia. *Educational Administration: Theory and Practice*, 27(4), 1180-1189.
- Shuker, R. (2012). *Popular music culture: The key concepts*. Abingdon, UK: Routledge.
- Starr, L., Waterman, C. A., Clack, G., & Neely, M. S. (2008). *American popular music* (p. 624). Washington D.C., WA: US Department of State, Bureau of International Information Programs.
- Tagg, P. (1982). Analysing popular music: Theory, method and practice. *Popular music*, 2, 37-67.
- Tagg, P. (2000). Analysing popular music: Theory, method, and practice. *Reading pop: Approaches to textual analysis in popular music*, 1982, 71.
- Willey, B. (1952). *The Seventeenth Century Background: Studies in the thought of the age in relation to poetry and religion*. New York, NY: Columbia University Press.
- Zhang, F., & Su, Y. (2023). Crossing the border: Cultural identity and historical integration of national music and popular music. *Herança*, 6(1), 8-21.
- Zinsser, W. (2006). *Easy to remember: The great American songwriters and their songs*. Boston, MA: David R. Godine Publisher.

ETHICAL DECLARATION

Conflict of interest: No declaration required. **Financing:** No reporting required. **Peer review:** Double anonymous peer review.