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About the Genre in Pop Music, Jazz - Genesis and Evolution

Dashkinova Iroda Muradjan kizi

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ANNOTATION

This article talks about the role of jazz art in the direction of pop singing. Many jazz genres and samples of works that are recommended for use in the pop art of Uzbekistan are presented in full.

KEYWORDS: Pop singing, musical genre, jazz, improvisation, Chicago style, swing, modern jazz, progressive jazz, bebop, scat, hardbop, soul jazz.

In today's time in the direction of pop art, there is more regression than progress. President Shavkat Mirmonovich Mirziyoyev expressed his opinion on this issue: "You yourself feel that at present people of culture and art lack activity, new creative ideas and initiatives, and an exploratory spirit

When we observe today's creative atmosphere in our country, one gets the impression that it seems to be stagnant and somehow discouraged, that many of our creators are surrounded by their worries and problems. But shouldn't cultural and art workers always be at the forefront of society, inspire people with their works, active citizenship, guide them to noble goals and milestones? Based on these speeches of our president, we can say that the same stagnation is observed in pop singing. The diversity of genres in the work of performers is practically absent. While pop music is dominated by genre styles that are not reflected in the art of Uzbekistan.

Each person has their own aspects, and therefore all people are different. The same goes for musical taste. Someone likes pop music, someone is inspired by jazz music. Another person creates his musical ideal universe in several genres. But the fact is that all genre styles have arisen from the mixing of two or more styles, and almost all of them are in harmony in terms of style, rhythmic aspects, tempo and form.

Jazz is one of the layers of music that emerged in the United States at the turn of the 19th-20th centuries, as a result of the synthesis of African and European musical cultures. Distinctive features of the musical language of jazz are improvisation, synchronized rhythm and rhythmic form - original styles of swing performance. The origins of jazz can be traced back to the time when slaves were brought from Africa to the American continent. Gradually there was a mixture of cultures (Spanish, English, French, etc.) not only between the peoples of Africa, but also between the peoples of the white population of America. The mixing of African and European musical cultures served as the basis for creating a common concept of "proto-jazz", and then jazz.

Jazz first appeared in New Orleans from a mixture of ragtime, Creole and Haitian folk and country blues. New Orleans was not only home to the Dixieland Band, but also a major port for Cuban travelers, and was also close to the French colony.

The music was not as raw and emotional as the blues, but rather heavy and balanced. The instrumental ensemble of New Orleans consisted of the main trio - trumpet, trombone and clarinet. The seemingly very simple trio actually complemented each other with their improvisational skills. Examples include the works of such authors as King Oliver's Creole Jazz Band – "Snake Rag", Original Dixieland Jazz Band – "Livery Stable Blues", Kid Ory – "Ory's Creole Trombone", King Oliver – "Shake It and Break It", Buddy Bolden – "Dixieland" (no record), Lu Watters – "Skid Da De Dat", Louis Armstrong – "New Orleans Stomp", George Lewis – "Burgundy Street Blues", Freddie Keppard – "High Fever".

The Chicago style of jazz became an intermediate between New Orleans and swing. One of the distinctive aspects of the Chicago jazz style is its formation of new big bands - jazz orchestras, which occupy a leading position in the development of classical jazz. Unlike Dixielands, where music is played in exchange for collective improvisation, in the big band the soloist improvised. The rest of the performers performed according to the score recorded on the disc. Examples of Chicago jazz style include Bud Freeman's Windy City Five – "Craze-ology", Miff Mole & His Molers – "The Darktown Strutters Ball", Eddie Condon – "China Boy", Muggsy Spanier – "At the Jazzband Ball", Jelly Roll Morton – "Dr. Jazz", Jimmy MacPartland – "Donna", E.C. Cobb & His Corn-Eaters – "Transatlantic Stomp".

It would not be an exaggeration to note the style of swing jazz as the logical conclusion of the style of Chicago jazz. The "Swing Era" is considered the first milestone of entertainment music in America. Brilliant arrangements, musicianship, new styles of performance and musical experimentation awaited American jazz on the international music scene. Vivid examples of the swing-jazz style are Benny Goodman – "Sing Sing Sing", Count Basie – "Swingin' the Blues", Duke Ellington – "It Don't Mean a Thing", Fletcher Henderson – "Shanghai Shuffle", Gene Krupa – "The Madam Swings It", Chick Webb & His Orchestra – "When I Get Low I Get High", Jimmie Lunceford – "My Blue Heaven", Claude Thornhill – "Anthropology", John Kirby Sextet – "Anitra's Dance".

All jazz music was sometimes divided into 3 categories or "streams": the first was traditional jazz, which was the exact opposite of experimental jazz, the second was modern jazz, and the third was a category in which classical music and jazz were combined. Experiments with classical music and jazz existed long before modern jazz. The term progressive jazz was coined by composer Günther Schuller in 1957. But progressive jazz is not defined as a separate jazz style, but simply as a musical category that arose as a result of experimental musical research and lost its meaning after free jazz. In the late 1950s, chords were replaced by modal jazz, a style of jazz that is characterized by improvisation in a sequence of scales. Modal jazz style is represented by its technique, rationality and mathematical structure. Progressive and modal jazz include: Gunther Schuller – "Variants on a Theme of John Lewis", Bill Russo – "An Image of Man", George Russell – "All About Rosie", Eric Dolphy & John Lewis – "The Stranger", Modern Jazz Quartet – "Exposure", Paul Whiteman – "Changes", Charles Tolliver – "Mournin Variations", The Gil Evans Orchestra – "Into the Hot", Stan Kenton – "Innovations in Modern Music".

Bebop (or simply "bop") is one of the revolutionary types of jazz. Because it speeds up the music by slowing it down. The pieces of music featured open intervals, which were improvisationally complemented by percussion instruments, rhythmic pauses, and fast harmonic melodies. Alternatively, the musicians practiced a new musical technique called "scat", imitating the trumpet with their voice. The difference between past and

present jazz was so great that people coined the term "modern jazz". The term later included hard bop as well as free jazz experimental jazz styles. Examples include the work of creators such as Dizzy Gillespie – “A Night in Tunesia”, Charlie Parker – “Groovin’ High”, Thelonious Monk – “Round Midnight”, Dexter Gordon – “Lady Bird”, Kenny Clarke Group – “No Details”, Max Roach – “Cherokee”, Fats Navarro – “Ko Ko”, Roy Haynes Trio – “Reflection”, Babs Gonzales – “Professor Bop”.

In the late 1940s, bebop was replaced by a new era of cool jazz. Cool jazz was performed predominantly by white musicians with a notable influence from classical music. This genre style declined early due to the lack of energy found in other genres in cool jazz. Based on the synthesis of bebop and cool jazz, West Coast Jazz arose. This style is characterized by surprise in bebop, as well as deep contemplation in cool jazz. Vivid examples of cool jazz are works Dave Brubeck – “Take Five”, Chet Baker – “But Not For Me”, Stan Getz – “Autumn Leaves”, Claude Thornhill – “There’s a Small Hotel”, Modern Jazz Quartet – “Softly as in a Morning Sunrise”, Stan Kenton – “Rhapsody in Blue”, Mel Lewis Septet – “In a Mellow Tone”, Chico Hamilton – “Beanstalk”, Gerry Mulligan – “Night Lights”.

To win back fans who turned to R&B, jazz artists simplified their performance a bit: hardbop was a modern evolution of bebop that, as the name suggests, wasn't even "heavy". The musical performance was in the style of "questions and answers", which gave the musicians the opportunity to play more solo parts and demonstrate their skills. Since the founding of hard bop, it has become the leading genre style in jazz music. This genre can be cited as an example of the work of such composers as Horace Silver – “Song for My Father”, John Coltrane – “Blue Train”, Art Blakey & Jazz Messengers – “Moanin’”, Wes Montgomery – “Round Midnight”, Charles Mingus – “Devil’s Blues”, Art Farmer – “Sometime Ago”, The Cannonball Adderley Quintet – “Work Song”, Lee Morgan – “The Sidewinder”, Sonny Rollins – “The Most Beautiful Girl in the World”

Soul jazz is considered one of the smallest genre styles of jazz. But his influence leads directly to the style of the funk genre. Soul jazz is music for small bebop groups with the addition of rare jazz instruments such as organ (Hammond) and tenor saxophone. These instruments create themed relaxing music that gives the listener a feeling of warmth and comfort. This musical atmosphere can be heard in such works as Grover Washington Jr. – “Knucklehead”, Cannonball Adderley Quintet – “Walk Tall”, Jimmy Smith – “Root Down”, Lou Donaldson – “Alligator Boogaloo”, Horace Silver – “Acid”, “Pot or Pills”, Richard Holmes – “Living Soul”, Stanley Turrentine – “Sunshine Alley”, Shirley Scott – “411 West”, The Headhunters – “Straight from the Gate”, Bobbi Humphrey – “Smiling Faces Sometimes”

After the creation of Bibop, the way was paved for high level experimental jazz. Group improvisation was more important than ever, jazz bands performing songs that no one knew about with such skill that the listener could not understand how the music would end. In Free Jazz, the performer was exempt from any musical law or form. For a deeper understanding of this style of jazz, you can explore such works as Sun Ra – “Space is the Place”, Ornette Coleman – “Lonely Woman”, Albert Ayler – “Ghosts”, Pharaoh Sanders – “Astral Traveling”, Cecil Taylor – “Lena”, Roland Kirk – “Serenade to a Cuckoo”, Sonny Sharrock – “Peanut”, Anthony Braxton – “Impressions”, Archie Shepp – “Hypnosis”

At present, the development of pop art in our country, based on all the achievements and experience gained by world musical art in this genre, has created all the opportunities to enrich our national diversity and rise to the top. In order to properly take advantage of these opportunities, we must first of all turn to our national heritage, that is, to the creative activity of composers and singers who laid the foundation for our variety art, to the traditions of performance, the study of the musical heritage that they left us.

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