



History and Development of Jazz Music

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ABSTRACT

This article is devoted to the history of creation and stages of development of jazz music, the emergence of Gospel, Spiritual, Ragtime, Blues, Dixieland jazz styles and their founders are described in detail.

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Jazz is one of the layers of "light" music that emerged as a result of mutual synthesis of American, African and European musical cultures during the 19th and 20th centuries. It is a synthesis of African rhythms and European harmony. Jazz appeared on the basis of the fusion of Negro folklore: spiritual, gospel, blues, soul, white rural and urban folklore: country, jiga, ragtime, boogie-woogie. The roots of jazz can be traced back to the time when African slaves were brought to America. Gradually, there was

a mixing of cultures not only among the African peoples, but also among the white inhabitants of America (Spanish, English, French, etc.). This intermingling led to the emergence of African American culture, particularly musical culture. The process of intermingling of African and European musical cultures led to the emergence of "proto-jazz", and later jazz in general.

The new style of musical performance was first written as "Jass", then as "Jasz", and only from 1918 it got its current appearance "Jazz". The birthplace of jazz is New Orleans. Surprisingly, the first jazz musicians to be recognized were white. On February 26, 1917, five white musicians from New Orleans recorded their first jazz record at the Victor studio in New York. This remained jazz folklore until the advent of audio-recording. After the magnetic tape was released, it shocked the whole of America within a few weeks. The audio recording belonged to the legendary jazz group "Original Dixieland Jazz Band". Spirituals – spirituals (English - Spirituals, Spiritual music) are spiritual songs of Protestant African Americans.

As a genre of Sprichuelles, it was formed in the United States in the last third of the 19th century as modified spontaneous songs of African Americans in the American South (the term "JUBILIZ" was used in those years). The hymns are taken from hymns brought to America by white settlers. The songs were adapted to the specific circumstances of the daily life of African Americans, causing a reworking of folklore. They combine specific elements of Africans (collective improvisation, specific rhythm with clear polyrhythm, glissandos, intact chords, special emotionality) with the stylistic features of American Puritan hymns that arose on the Anglo-Celtic basis. Often the singing was accompanied by clapping and less dancing. Spiritual personalities had a significant impact on the emergence, formation and development of jazz. Most of them are used by jazz musicians as subjects for improvisation.

Gospel is a genre of spiritual Christian music that appeared at the end of the 19th century and developed in the United States at the beginning of the 20th century. Gospel as a purely religious music genre developed in the late 19th century from a mixture of folk tunes and Christian hymns. Over time, Gospel has found its place in the world of music. One of the first successful gospel artists was the Carter Family, who were famous in the 1920s and 1930s. The term Gospel was first used by Philip Biss in 1874 in *Gospel Songs, A Collection of Old and New Selected Hymns and Songs for Sunday Schools*. The gospel genre developed in the 1930s, continuing African-American church settings and spiritual traditions. Charles Tindley (ca. 1859-1933) was the founder of the genre, a Methodist clergyman who wrote lyrics and tunes for them. Mahalia Jackson is rightfully considered the queen of the genre, bringing gospel music from the churches of Chicago to the world. His followers were Marion Williams, Della Ritz (who conquered the American hit parade several times with his songs), Ruthie Foster (who combined gospel, blues and rock and roll in her albums) and many other performers. In popular music, gospel has also been performed by artists such as Ray Charles, Elvis Presley, Little Richard, Mariah Carey.

Ragtime (English Ragtime) is an American music genre that was most popular in 1900-1918. The origin of the word ragtime is still unclear. There are also assumptions that this word probably comes from the English word "Ragged time". It is one of the first mature jazz genres performed on the piano, which was formed at the end of the 19th century. Ragtime spread widely at the beginning of the 20th century and gained great fame. The years 1905-1910 can be called the "golden age" of ragtime. This genre is a dance genre in 2/4 or 4/4 time, with a flat rhythm in the bass like a marching rhythm; and the theme is strongly syncopated. Ragtime is one of the fundamental styles of jazz. Since the piano was the leading instrument in ragtime performance, the creators of ragtime were mostly pianists. Later, ragtime was performed not only on the piano, but also by small orchestras - Antonin Dvořák's "New World"

symphony based on American folk music, "American Quartet" for string instruments, Igor Stravinsky's "Ragtime" (1918) for eleven instruments. can be cited as an example. Notable ragtime composers and piano players include Scott Joplin, James Scott, and Robert Hampton.

Blues is an English word meaning "sadness". According to B. Ulanov, a researcher of American jazz music, this term has been widely used since 1912 and was popularized due to the work of U. Handy, who was named "Father of Blues" in 1914. Since 1933, the famous Billie Holiday has been recognized as the founder and performer of modern blues. Blues is a genre of jazz, a form of music, a specific sound line, harmony, cadence, etc. The blues is one of the foundations of jazz, and learning it is a must for every jazz musician. Because even one of the current modern jazz directions, jazz-rock, is based on blues characteristics. In addition, jazz, blues, rhythm & blues, funk, soul directions were created on the basis of blues. The blues is still played by all jazz musicians today. Musicologist V. Ozerov stated that "under the influence of blues music, the blues trend was formed in American poetry (L. Hughes, J. Kerouac) and literature (J. Baldwin, S. Fitzgerald)." The current English music scene lived in America's shadow until 1964, but even then, the blues had been developing in England for decades, playing to small audiences with little fans and mostly in small clubs.

The center of English blues was London, where the main rhythm & blues groups were concentrated. The promoters and musicians of this direction were Alexis Corner and John Mayall. Many musicians collaborated with the group founded by A. Korner, who later became world-famous artists. Among them were Dick Hextell-Smith, Charlie Watts and Mick Jagger, Graham Bond, Jack Bruce, Ginger Baker, Robert Plant, Lee Jackson and many other musicians.

New Orleans jazz - "New Orleans jazz" refers to the style of musicians who played jazz in New Orleans between 1900 and 1917. This phase of jazz history became known as the Jazz Age. After the New Orleans entertainment scene closed, jazz began to transform from regional folklore into a national musical trend, spreading throughout the North and Northeast of the United States. In addition to New Orleans, cities such as St. Louis, Kansas City, and Memphis also played an important role in the development of jazz. Ragtime originated in Memphis in the 19th century and spread throughout North America from 1890 to 1903. Also, the sharp mosaic minstrel shows of African-American folk music trends such as jiga and ragtime quickly spread everywhere, paving the way for the arrival of jazz. By the end of the 19th century, cruises from New Orleans to St. Paul also became popular, first on weekends and later throughout the week. Starting in 1900, New Orleans orchestras began performing on these cruise ships, and their music became a kind of pleasant soundtrack for the passengers. Louis Armstrong's future wife, Lil Hardin, the first jazz pianist, started her career in one of these orchestras. Steamboats traveling along the river often stopped at the station, where orchestras performed concerts for local audiences. Such concerts became creative debuts for Bix Beiderbecke, Jess Stacey and many other jazz musicians. The traditional jazz revival movement arose in response to the swing and bebop orchestral sounds of the 1940s (bebop was perceived by many as a musical disorder; Louis Armstrong called bop "Chinese music", captured by Dixiele); During this time, musicians who revived the traditional jazz of the "Old South" began to call the word "Dixieland" early jazz. At this time, bands called themselves Dixieland, deliberately imitating records and bands from decades earlier. In the 1940s, musicians such as Wilbert de Paris, Tour Murphy, Lou Watters, Art Hodes, and Chris Barber played in this style. Dixieland continued to play an important role in New Orleans musical life, especially during Mardi Gras, and its tradition was carried on in later years by famous musicians such as clarinetist Pete Fontan and trumpeter Al Hirt. Other musicians continued to create new ways of

playing and new tunes. For example, in the 1950s, Progressive Dixieland combined polyphonic improvisation with a be-bop rhythm.

The original Dixieland jazz band, drummer "Papa" Jack Lane, who led bands in New Orleans since 1891, often traveled from Missouri to Kansas City as the father of white jazz. Thanks to its strong roots in African-American folk, the blues was formalized in this city, and the virtuoso playing of New Orleans musicians found a perfect environment to develop. By the early 1920s, Chicago had become a center for the development of jazz music, with the efforts of many musicians from various parts of the United States creating a style known as "Chicago Jazz".

Dixieland is sometimes called hot jazz or traditional jazz. Initially, Dixieland performers copied the black style that emerged in New Orleans in the early 20th century, but later elements of European compositional techniques entered Dixieland. As a result, the tone became smoother compared to traditional jazz. Dixieland has become a trend in New Orleans today. The first use of the term "Dixieland" to refer to music was by the Original Dixieland Jazz Band of New Orleans (which soon changed its name to the Original Dixieland Jazz Band). Their 1917 recordings helped popularize this new style of music. At that time, there was no "genre" division within jazz, so the word Dixieland only referred to the group, not the musical style. The band's sound was a blend of African-American New Orleans ragtime and Sicilian music. Sicilian music was one of many genres on the New Orleans music scene in the 1910s, along with church music, funeral music, and blues music.

In the 1930s and 1940s, the group's early style of improvisation, like the black performers in the movement, did not appeal to many listeners; At the same time, performers of both races continued to perform in the same style. The traditional jazz revival movement emerged in response to the swing and bebop orchestral sounds of the 1940s. During this time, musicians who revived the traditional jazz of the "Old South" began to call the word "Dixieland" early jazz. By the early 1940s, however, the old ways began to make a comeback. Traditional jazz has become an important part of the American cultural landscape. Younger black musicians avoided contact with the past. Nick La Rocca, a student of "Papa" Jack Lane, known as the "Father of White Jazz," formed his Original Dixieland Jazz (originally "Jazz") (ODJB) group in 1916. ODJB also took over the tradition of using turbe clarinet and trombone. In 1917, ODJB recorded Livery Stable Blues. It is considered the first jazz record and became the first millionth seller in history.

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