

The Relevance of the Subject "Fundamentals of Variety-Jazz Musical Styles" in the Preparation of Students of Higher Education in the Field Of Music Education for Practical Work as a Teacher of Music

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ABSTRACT

Jazz is one of the "light" layers of music that emerged in the United States during the 19th and 20th centuries as a result of the fusion of African and European musical cultures. It is a synthesis of African rhythms and European harmony.

The course "Fundamentals of Variety-Jazz Musical Styles" develops students' conscious attitude to musical events and the ability to understand them; plays an important role in shaping and developing students' musical outlook and thinking, directing and enriching their musical and aesthetic tastes, developing their creative abilities, and preparing students for the practical activities of a music culture teacher.

This article gives you a brief overview on the basics of pop-jazz music.

KEYWORDS: jazz, musical elements, ensemble, composer, saxophone, jazz musicians, flute, layers of music, folklore, Jazz era.

Introduction. There is a huge interest in jazz around the world. This includes the early work of trumpet player Dizzy Gillespie, his synthesis of jazz traditions with black Cuban music in the 1940s, or pianist Dave Brubeck, as well as Duke Ellington, a brilliant composer and jazz orchestra leader who mixed African, Latin American and Far Eastern musical heritage. The fact that jazz was later combined with Japanese, Eurasian and Middle Eastern music is a clear example. Jazz has absorbed not only Western but also Eastern musical traditions. For example, jazz masters try to use elements of Indian music. Such movements can be seen in flute player Paul Horn's tape-sealed recordings at the Taj Mahal Palace and in the Oregon band's work or in the "world music" stream of the John McLoglin Ensemble in collaboration with Shakti. During his collaboration with Shakti, J. McLoglin's music, which was mainly based on jazz, began to use Indian instruments such as gatama and tabla, mixed rhythms, and the widespread use of Indian raga forms. The Chicago Art Ensemble was one of the first pioneers to combine African and jazz forms. Shortly afterwards, the world became acquainted with the saxophonist and composer John Zorn and his research on Jewish music culture. These works inspired entire bands of other jazz musicians. As the world continues to globalize, jazz is constantly interacting with unique musical cultures that feed on future research and prove that jazz is truly world music.

Jazz is one of the "light" layers of music that emerged in the United States during the 19th and 20th centuries as a result of the fusion of African and European musical cultures. It is a synthesis of African rhythms and European harmony. The distinctive feature of jazz is the swing, which is a wonderful combination of improvisation, syncope, and rhythmic texture.

Jazz is a combination of Negro folklore: speri chuel, gospel, blues, soul, white rural and urban folklore: country, jiga, regtime, boogie-woogie. The basis of jazz can be traced back to the times when African slaves were brought to the American region. Gradually, there was a mix of cultures not only among the peoples of Africa, but also among the white population of America (Spanish, English, French, etc.). This intervention led to the emergence of African-American culture, especially music. The intermingling of African and European musical cultures led to the emergence of "protojazz" and later jazz in general. The new style of music was first written as "Jass" and then as "Jasz", and it was not until 1918 that it acquired its present form of "Jazz".

The cradle of jazz is New Orleans. Surprisingly, the first recognized jazz musicians were white. On February 26, 1917, five white musicians from New Orleans recorded their first jazz record at Victor's New York studio. Until the release of this audio recording, jazz music remained a folklore genre. And after the magnetic tape was released, it shocked the whole of America in a matter of weeks. The audio recording belonged to the legendary jazz band "Original Dixieland Jazz Band".

Commonly referred to as "New Orleans jazz," it refers to the style of musicians who played jazz in New Orleans between 1900 and 1917. This stage in the history of jazz became known as the "Jazz Age". The term is also used to describe music performed by members of the New Orleans Renaissance in various historical periods. They aspired to perform jazz in the style of Yangiorlean school musicians.

With the closure of the New Orleans entertainment district, jazz will shift from regional folklore to a nationwide musical genre and spread throughout the northern and northeastern United States. But it wasn't just the closure of the entertainment district that made it so popular. Along with New Orleans, cities such as St. Louis, Kansas City and Memphis also played an important role in the development of jazz. The regimen originated in Memphis in the 19th century and spread throughout North America from 1890 to 1903.

Also, the performance of sharp mosaic minstrels of African-American folk music genres such as jiga and reggae quickly spread throughout the area, paving the way for the introduction of jazz. Many jazz celebrities started their careers at the Menestrel Show.

Orchestras playing on steamboats traveling up the Mississippi also expanded the area significantly as a result of the jazz effect. From the end of the 19th century, cruises from New Orleans to St. Paul became popular, first on weekends and then throughout the week. Beginning in the 1900s, New Orleans orchestras began performing on these cruise ships, and their music became a relatively pleasant form of entertainment for passengers. In one of such orchestras, Louis Armstrong's future wife, the first jazz pianist, Lil Hardin, began his career.

Steamers flying along the river often stopped at stops, where orchestras gave concerts for local audiences. These concerts were the creative debuts of Bix Baderbeck, Jess Stacey and many other jazz musicians. Another popular route was from Missouri to Kansas City. Due to the strong roots of African-American folklore, the blues was formalized in this city, and the virtuoso performance of New Zealand jazz found a very good environment for its development. By the early 1920s, Chicago had become a center for the development of jazz music, creating a style known as "Chicago Jazz" through the efforts of many musicians from across the United States.

Although the history of jazz began in New Orleans at the turn of the twentieth century, the music only reached its peak in 1920 when trumpeter Louis Armstrong left New Orleans to create a new revolutionary music in Chicago. The subsequent move of New York Jazz masters to New York marked the trend of a constant movement of jazz musicians from South to North. Chicago embraced New Orleans music and made its pressure even hotter and stronger through L. Armstrong's famous ensembles such as "Hot Five" and "Hot Seven," as well as teams of masters such as Eddie Condon and Jimmy McPartland. The teams of Eddie Condon and Jimmy McPartland helped rebuild the New Orleans school. Other popular Chicagoans who extend the boundaries of New Orleans classical jazz style include pianist Art Hodes, drummer Barrett Dims, and clarinetist Benny Goodman. L. Armstrong and B. Goodman, who moved to New York, created a real jazz capital of the world there. At the time, Chicago was the main recording center, and New York was home to legendary clubs such as Minton Playhouse, Cotton Club, Savoy and Willie Venjuard, as well as arenas such as Carnegie Hall. became a concert venue.

Swing. The classic form of the big band, known in jazz since the early 1920s. This form remained relevant until the late 1940s. As a rule, musicians who entered the Big Band path performed full-length parts that were learned in training or on a note-by-note basis from a young age. Careful orchestration through a section of copper and wood-clad instruments creates a rich jazz harmony and creates a world-renowned sound that is known as the "big-band sounds." The Big Band was the most popular music of its time, reaching its peak in the mid-1930s. This music has become a major source of inspiration for swing dances. Famous leaders of jazz orchestras: Duke Ellington, Benny Goodman, Artie Shaw, Glen Miller, Charlie Barnet, and others. they created, arranged, and recorded original hit parade tunes that were played not only on the radio, but in dance halls everywhere. Many big band members performed their improviser solos at concerts that turned into "orchestral battles." Although the popularity of big-bands declined significantly after World War II, orchestras led by D.Ellington, V.German, S.Kenton, and many other jazz leaders often toured, and for the next few decades over the years they have managed to release their own gramophone records. Their music gradually changed under the influence of new trends and directions. B.Rybern, S.Ra, O.Nelson, Ch.Mingus, and b. ensembles led by him explored new concepts of harmony, instrumental and improvisational freedom. Today, big bands are the standard for jazz. Repertoire orchestras such as the Lincoln Center Jazz Orchestra, Carnegie Hall Jazz Orchestra and the Chicago Jazz Ensemble regularly perform original arrangements of big-band compositions.

Bi-bop is a jazz style introduced in the 1940s that is characterized by its rapid pace and intricate badiha (improvisations) based on harmonic games instead of melody. Bi-bop revolutionized jazz. The founders of this style are: saxophonist Charlie Parker, trumpet player Dizzy Gillespie, pianists Bad Powell and Telonius Monk, and drummer Max Rouch. The bi-bop stage was a significant mix of jazz accents: a move from mass dance music to a higher, more artistic intellectual music, but it was "less popular music" for musicians. Bop musicians are complex badiha based on too many chords instead of melody (improvisations). Bop was quick, sharp, "ruthless to the listener."

The main difference of the new style was the harmony, which was based on complex and unique principles. The fast pace of the performance was introduced by Ch. Parker and D. Gillespie to prevent non-professionals from "grinding their teeth" into the new improvisations

they created. The complexity of the structure of musical phrases in relation to the swing is, first of all, an initial contribution. The improvisational phrase in the bi-chapter may begin with a syncopated contribution, or a second contribution; often the phrase prefers a popular theme or a harmonic grid. Apart from all this, the main characteristic of the beekeepers was their outrageous behavior. D. Gillespie's bent trumpet called "Dizzi," Ch. Parker's character, T. Monk's silly hats, and so on. In the end, the revolution that befell Bi-bop turned out to be rich. In the early stages of his career, E. Garner, O. Peterson, R. Brown, J. Schiring and many other musicians were considered bopers. Of the founders of Bi-Bop, only D. Gillespie was lucky. He continued his experiments, founding the Cubano style, popularizing Latin jazz, and introducing Latin American jazz stars A. Sandoval, P. De Rivero, C. Valdes, and many others.

The bi-bop style required the musician to know virtuosity and complex harmonies. Jazz musicians quickly gained fame. They created melodies that completed "zigzags" and "rotations" in response to high-complexity chord changes. The soloists used tonal dissonance notes in their improvisations, creating somewhat sharp exotic music. Bi-bop is more suited to the performance of small-format groups in the quartet and quintet categories, as they turned out to be perfect in terms of both economic and artistic reasons. The music flourished in the city's jazz clubs, where listeners-spectators come not to dance to any hits, but to listen to exploratory soloists. Bi-bop musicians have turned jazz into an artistic form that appeals not only to the senses but also to the intellect.

Along with the bi-bop era, new jazz stars also entered the art world, including trumpeters such as Clifford Brown, Freddie Hubbard and Miles Davis, saxophonists such as Dexter Gordon, Art Pepper, Johnny Griffin, Pepper Adams, Sonny Stitt and John Coltrane, and more. Jay had a trombone like Jay Johnson.

In the 1950s and 1960s, bi-bop underwent several mutations, including hard-bop, cold jazz, and soul-jazz. The small jazz (kombo) format, consisting of one or more (usually no more than three) wind instruments, piano, double bass, and drums, remains the standard jazz composition to this day.

Throughout the history of jazz, there has been a constant change of stages, which, by their means of expression, have drawn the jazz to some hot (hot) or some cold (gray) sides. By the end of the 1940s, the bi-directional explosion was replaced by a new era, which, even by its name, coincided with the exchange of decorations. In essence, the gray (cold) style suited the cooling of musical energy only in terms of formality. In fact, the transformation of active means of expression has transformed this energy into a new form, which has shifted from a state of external effect to a state of deep structural effect. The form of musical performance in the bi-chapter is based on solo improvisations performed in more complex rhythmic-harmonic conditions. The new generation of musicians of the late 1940s was fascinated by the unique intricacies and the unique approach based on collective improvisation based on them.

Signs of gray could be traced back to 1945, when Davis was a member of the Parker ensemble. The impossibility of imitating Gillespie's nervous and virtuoso performance led him to find his own language. A similar trend can be seen in the performance of young pianist John Lewis, who appeared in the D. Gillespie Orchestra. Similar research was used by pianist Ted Dameron in his arrangements for orchestra and small bands. The cold concept

was first realized in the "cool" solos of tenor-saxophonist Lester Young, ten years before the new style. The theoretical foundations of ash were developed by pianist Lennie Tristano. As an inventor of melodies, Tristano improvised on a special level of freedom.

In new music, the focus is on finding new means of expression: the balance of timbres, the balance of different instruments, the nature of the phrases, the unity of the overall movement of the musical texture. Academic music developments were involved in the field of orchestration. The orchestra included non-traditional jazz instruments such as the horn, flute, horn, and tuba. The number of such ensembles has grown to 7-9, and similar combinations are called combo. The music performed by these compositions was, of course, more entertaining than philharmonic. In this way, the process of moving away from the pop music and entertainment of jazz continued.

One of the first such ensembles was formed in 1949 in the studio of the Capitol under the name of M. Davis to write music. The ensemble recorded a historical tape called *The Birth of Ash*. The significant effect of the new music was due to the unique arrangements developed by the main participant of the composition - pianist, arranger and future leader Gil Evans, who created the music under the strong influence of the French Impressionists.

In the 1950s, the composition of the gray style gradually declined at the quartet and quintet levels, and was distributed in the direction of brightly expressed individual styles. The role of the arranger remained important, harmonic instruments were improved, and polyphony was widely used. Swing, as a performance feature, is characterized by a special ease of improvisation and freedom of performance. special attention was paid to light, non-stop movement. The sound of the instruments is characterized by pure musical sound without the use of vibration. Gray was characterized by bright thematicism and the use of rare scales. Leading musicians of the ashes (excluding members of the Miles Davis Orchestra) were saxophonists Paul Desmond, Stan Gates, trumpeters Chet Baker, Shorty Rogers, trombone player Bob Brookmayer, pianists Lenny Tristano and Dave Brubek, percussionists Joe Morello and Shelley.

In parallel with the emergence of bi-bop, another new style in the jazz environment - progressive jazz - is developing. The main difference of this style was the attempt to break out of the rigid mold of big-bands and outdated methods such as the symphony introduced by Paul Whiteman in the 1920s. Unlike the boppers, the progressive artists did not seek to sharply reject the jazz tradition of the time. They sought to update and refine swing phrase models, incorporating the latest achievements of European symphony in the field of tonality and harmony into more compositional practice. Pianist and conductor Stan Kenton was instrumental in the development of the Progressive concept. Progressive jazz from the early 1940s dates back to his early works. The music performed by the first orchestra under the direction of S. Kenton was close to S. Rakhmaninov, and his composition embodied the aspects of evening romance. However, it was close to symphony in terms of genre. Later, in the years leading up to his famous album series, jazz elements did not play the role of coloring, but were smoothly absorbed into the musical material due to the skillful arranger Pete Rugolo. The new symphonic sound, the specific technique of the staccato performed by the saxophones, the bold harmonies, the politonality and the rhythmic pulsation of the jazz, as well as the frequent seconds and blocks - these were the different aspects of the music. S. Kenton remained in jazz history for many years as an innovator who found a common platform for European symphonic culture and bibop elements through this music. This

commonality is especially evident in the verses in which the soloists seem to oppose the other voices of the orchestra.

In his compositions, S. Kenton focused on the improvisational parts of soloists such as drummer Shelley Maine, double bassist Ed Safransky, trombone player Key Winding, and the most talented vocalist of the time, Jun Christie. Kenton has remained true to his chosen genre throughout his career. In addition to S. Kenton, brilliant arrangers and musicians such as B. Ryburn and G. Evans also contributed to the development of progressive jazz.

Beginning in the late 1950s, trumpet player M. Davis and tenor-saxophonist D. Coltrein experimented with melodies and improvisations in the form of frescoes directly derived from classical music. These musicians began to use a small number of specific modes instead of chords to form the melody. The result was a stable harmony and a jazz form built almost entirely to the tune. Sometimes the soloists took a risk by deviating from the given tonality, but it was this movement that created a sharp feeling of tension and freedom. Slow, fast-paced music was used, but the music was changeable, unstable, and slow. To create a more exotic effect, performers sometimes used non-European gammas (such as Hindi, Arabic, and African) as the "modal" basis for their music. The vague tonal center of modal jazz became the starting point for the free-flying flights of experimenters, especially tenor-saxophonist Faro Sanders, who began operating in the later stages of jazz history. Classical examples of modal jazz are poems from M. Davis's repertoire "Important Periods", "So" and "Flamenco Sketches".

Soul-jazz. Soul jazz, a close relative of Hardbop, was formed in the mid-1950s and was performed by small, mostly organ-accompanied mini-bands that continued to perform in the 1970s. Soul-jazz music based on blues and gospel is inspired by the African-American spirit. Many of the great organists came on stage during the jazz era. These are: Jimmy McGriff, Charles Erland, Les McCain, and b. They all formed their own groups in the 1960s, performing frequently in small buildings as part of the trio. The tenor-saxophone played an important role in such ensembles, adding its own voice to the overall composition, in line with the leading voice in the gospels. Gene Emmons, Eddie Harris, Stanley Terrentain, Charles Mingus, as well as members of the Ray Charles ensemble are also considered to be representatives of the soul-jazz style of the 1950s and 1960s. The violently twisted melodies of the soul-jazz became ostensible bass figures and repetitive rhythmic sketches, making them accessible to a wide audience. Soul-jazz should not be confused with "soul music" as it is known today. Despite partial gospel influences, soul jazz sprouted from bibop, and soul-music has its roots directly in the end-blues rhythm that became popular in the early 1960s.

Free jazz. Probably the most controversial movement in jazz history was the advent of free jazz. Although elements of free jazz existed outside the jazz musical structure before the term itself emerged, it takes on a somewhat original look in the "experiments" of innovators such as Coleman Hawkins, Pi Vi Russell and Lenny Tristano, but by the late 1950s. with the efforts of the late saxophonist Ornett Coleman and pianist Cecil Taylor, the line is formalized as an independent style.

Among the innovations introduced through imagination and great musicality was the abandonment of the chord sequence, which allowed the music to move in any direction. Another fundamental change was observed in the field of rhythm, in which the "swing" was either reconsidered or completely ignored. In other words, the pulsation, the meter, and the

band were no longer an important element in the reading of jazz. Another crucial component was atonality. Now the musical phrase was not built in the usual tonal system. Loud notes have taken over this new world of sound. Free jazz continues to live on today as a viable form of expression, and it is no longer considered a controversial style.

Fyujn. The fusion of jazz, which began as a mix of not only pop music and 1960s rock, but also soul, funk and end blues rhythms, emerged as a musical style in the late 1960s under the name jazz-rock. Iidi. Bands, as well as guitarist Larry Coriell, drummer Tony Williams, as well as individual musicians such as M. Davis, have incorporated elements such as electronics, rock rhythms, and extended tracks into practice, eliminating much of what jazz "established". went at the beginning of the stream. They started with the beginning of jazz, exactly the swing bit, and based on blues music. The blues repertoire included both blues material and popular standards.

The term fusion came into practice shortly after the formation of the Mahavishnu Orchestra, the Weather, and Chik Koria's Eternal Return. The music of these ensembles has always had an emphasis on improvisation and melody, which connected their practice with the history of jazz. In the mid-1970s, fusion became a music option for light listening. In terms of composition, it has been significantly simplified. In the 1980s, jazz musicians turned the fusion form of music into an original means of expression. Jazz masters such as drummer Ronald Shannon Jackson, guitarists Pat Meteni and John Scofield, as well as saxophonist and trumpet player Ornett Coleman, have mastered the music in a variety of creative ways.

Conclusion. The main tasks of the subject "Fundamentals of Variety-Jazz Musical Styles" are defined as follows:

- to cultivate in students a conscious attitude to musical events and the ability to perceive them;
- Formation and development of students' musical outlook, thinking, orientation and enrichment of musical and artistic taste, development of creative abilities;

Requirements for knowledge, skills and qualifications of students in the subject "Fundamentals of Variety-Jazz Musical Styles":

- have an understanding of music;
- The connection of music with jazz music;
- history of music;
- music theory;
- have the knowledge, skills and abilities to independently analyze works.

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