



THE HISTORY OF THE DEVELOPMENT OF JAZZ GUITAR

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Abstract: In this article, there are opinions about the specific features of the Jazz genre in music culture and the performance style of the Guitar musical instrument in the Jazz music genre.

Key words: Jazz, Guitar, creativity, art, exercises.

Introduction.

Many books have been written about the origins of jazz, but their authors give different versions of its origins, and most of them agree that jazz began around 1895. Some may not agree that the guitar, although in a primitive form, was the first jazz instrument. The first organized jazz began in the form of marching bands in New Orleans, and a photograph of the earliest known jazz group, Buddy Bolden's band circa 1894, shows a guitarist among other musicians. Guitarist Jeff "Brock" Mumford (1870–1937) appeared in one of New Orleans' most famous ensembles, which was led by clarinetist Buddy Bolden in the 1890s. The ensemble is believed to have played in the Dixieland style, with guitar accompanying brass and reed instruments. Early black blues performers, before and after 1895, used the guitar for accompaniment. The music notations left by early performers are just notes made just before the performance, and do not give us a true idea of the music they performed, like the sound recordings made by later well-known performers such as Big Bill Broonzy, Leadbelly, and Blind Willie McTell. Due to the lack of sound power, the guitar should have become one of the last jazz instruments, classified mainly as a rhythm group, until the first microphones and primitive amplifiers appeared in the 19-20s. The banjo, because of its bright, loud and cutting sound, was the favored instrument in early jazz bands, although the guitar was the preferred instrument used for accompaniment by blues singers. There were famous jazz artists such as Bud Scott, who often performed with Kid Ory, and Johnny St Cyr, who played both banjo and guitar with Louis Armstrong, but the main role of these instruments performed in a rhythm group.

The first jazz guitarist who could play a solo comparable to improvisations on other jazz instruments was the black blues singer Lonnie Johnson. He started out as a support artist on many recordings in the 19-20s. and became a soloist by 1928. on the recording of Duke Ellington and his orchestra 'The Mooche'. Lonnie Johnson was an early violin student and this training, coupled with his musical talent, made him a remarkable solo guitarist. Eddie Lang, a brilliant white guitarist from Philadelphia, also an early fiddle student, adopted Johnson's blues style and quickly achieved international fame. Johnson, an artist of color, was famously unable to gain recognition due to racial prejudice. However, Lang fully understood Johnson's true talents and recorded several timeless guitar duets with him, under the pseudonym Blind Willie Dunn.

Many of these recordings made by Johnson and Lang, with their solos and duets, are now fortunately available and demonstrate the greatness of both guitarists. Lang was a guitar virtuoso and was able to blend authentic blues lines with long and exciting flowing arpeggios, chords and passages. His guitar was often heard with other jazz masters of the twenties such as Bix Beiderbecke and Joe Venuti. From 1929 Lang was a soloist with Paul Whiteman's orchestra. The only other lead guitarist in the late twenties was Snoozer Quinn.

He had an excellent reputation among jazzmen in New York, but due to illness and other reasons he did not achieve fame. Eddie Lang, at the height of his career, became the accompanist of his friend and famous singer Bing Crosby, but in 1932 he died suddenly as a result of tonsillectomy. His death was a tragic loss that delayed the development of jazz guitar in the US for some time.

Carl Kress, Dick McDonough, and George Van Eps stand out as America's best-known jazz guitarists in the early thirties, especially after the death of Eddie Lang. They were great rhythm guitarists, and their solo style was a successful mixture of solo lines and rhythmic chords, derived from the banjo solo style developed in jazz ensembles in the twenties. Carl Kress, Dick McDonough, and George Van Eps were all original banjo players. Colored guitarist Teddy Bunn, who performs with the vocal group The Spirits of Rhythm, continues the tradition of Lonnie Johnson's guitar style.

They started talking about jazz guitar in Europe in 1934, when the brilliant Django Reinhardt appeared on the scene.

Django, a Belgian gypsy, despite being unable to use the third and fourth fingers of his left hand (this occurred after a fire in his camp in 1928), developed a new technique that allowed him to portray on the guitar a fantastic mixture of musical improvisation, fiery gypsy temperament, and his love for American jazz, which he heard in early recordings. His virtuosic guitar playing raised the bar for solo jazz guitar playing that had been set by Eddie Lang. His skill virtually eclipsed American jazz guitarists of the time, especially after the early death of Dick McDonough in 1938.

Before Lang and Johnson, the guitar was an integral part of the rhythm section in many jazz ensembles. This tradition, started by artists like Johnny St Cyr and Bud Scott, was continued in the thirties and forties by two musicians in particular Eddie Condon and Freddie Green. Eddie Condon, who played the four-string guitar (an instrument that eased the transition to guitar for early banjo players) for many years until his death in 1973, was one of the greatest champions of the Chicago jazz style. The legendary Count Basie Orchestra had a pulse and driving force for the next forty years in the form of the Amazing Freddie Greene, who raised the bar for standards in the art of rhythm guitar.

The next important step in the development of jazz guitar came in 1939, when jazz promoter John Hammond discovered guitarist Charlie Christian in Oklahoma. Christian's talent in a very short period of time opened new horizons not only for the guitar, but also for jazz in general. But even more important was the emergence of trombonist, guitarist, and arranger Eddie Durham, who accelerated the transformation of the acoustic guitar by enhancing its sound. Eddie Durham has been experimenting with guitar amplification for several years. He first tried attaching a resonator to his instrument, and with this device he made a successful recording of 'Hittin the Bottle' with Jimmy Lunceford in 1935. In 1937, while working in Count Basie's trombone ensemble, Eddie Durham recorded on one of the first electric guitars with the small band Kansas City Six. And it was Eddie Durham who

introduced Charlie Christian to the electric guitar as early as 1937. The young black guitarist quickly realized the potential that the electric guitar offered. He saw that the saxophone style of improvisation was also possible for the guitar and could put it on par with other instruments. Early listeners of Christian's playing initially thought they were listening to a saxophone. As the forties approached, other excellent solo jazz guitarists emerged, but they played mainly acoustic guitar. Al Casey with the Fat Waller sextet and Allan Reuss with Benny Goodman and Jack Teagarden were the best of them. Their music was a combination of amplified guitar and Christian's advanced and brilliant harmonic concepts, which suddenly opened wide doors, not only for jazz guitar, but for jazz itself. On the recommendation of John Hammond, Charlie was invited in 1939. as principal soloist in Benny Goodman's orchestra.

Just as banjo players switched to acoustic guitars in the early thirties, so the transition from acoustic to electric guitars was made in the early forties. The thirties were the era of big bands and the boom of swing music. In the early thirties, guitarists Carl Kress, Dick McDonough, and George Van Eps, despite their genuine talent as virtuosos on the instrument, were in a relatively dependent role in the big band, but we were lucky that some of these artists' solos survive on record. Their style of playing was continued by other white guitarists such as Carmen Mastren and Allan Reuss, and increasingly by the colored blues singer Al Casey. These guitarists were virtually uninfluenced by the continental style of jazz that was widespread in Europe at the time thanks to the playing of Django Reinhardt, and to a lesser extent the Argentinean Oscar Aleman. We know that Charlie Christian greatly admired Django, and often played him solo in jazz clubs in Oklahoma and New York.

Christian, unfortunately, lived only two years from the time he began working in the Goodman orchestra, but during this time, he strengthened the position of the guitar in jazz. The style and ideas he developed set new standards for jazz that were unsurpassed for many years to come.

The early forties produced two prominent guitarists from Chicago: one was Les Paul, a big fan of Django Reinhardt, and the other was George Barnes, who was credited with his distinctive style, emulating clarinetists and saxophonists rather than guitarists. Les Paul was one of the first guitarists to experiment with the development of the electric guitar and was actually playing the amplified instrument as early as 1937.

Both Paul and Barnes were not really followers of Christian, unlike other guitarists of the early forties such as Oscar Moore, later Irving Ashby and John Collins with the trio (Nat King Cole).) Nat King Cole, who were inspired by the performance of Charlie Christian. The only woman at the time, jazz guitarist Mary Osborne, was also a devotee of Christian, especially after meeting him and the support he gave her. Other ensembles, inspired by the success of Benny Goodman's big band, began to invite electric guitarists and achieved the same success. In 1944, renowned jazz promoter Norman Granz produced the film Jammin' the Blues, which featured many of the great jazz stars of the day. The only white musician in the film was a twenty-one-year-old guitarist from Muskogee, Oklahoma named Barney Kessel. Like Mary Osborne, he also dated and became influenced by Charlie Christian. According to many jazz critics, Barney Kessel was the true successor to Charlie Christian. For the next few years, right up to his arrival in the Hollywood studios in the mid-fifties, Barney Kessel was generally regarded as the leading jazz guitarist in the United States of America.

As the fifties arrived, a number of fine jazz guitarists developed on both coasts of North America. They set standards that were virtually unsurpassed by other guitarists outside

America for many years, with the exception of Django. Particularly prominent were Tal Farlow, Jimmy Raney, Jim Hall and Herb Ellis, Mundell Lowe, Johnny Smith, Chuck Wayne), Billy Bauer, and Sal Salvador. These and many other American guitarists were fortunate that famous instrumentalists playing in small ensembles began to develop their own schools, which contributed to the training and development of guitarists' skills. The most famous of them were pianists - Nat King Cole, Art Tatum, Oscar Peterson, George Shearing, drummer - Chico Hamilton, saxophonists - Stan Getz, Jimmy Giuffre. The first hints of avant-garde jazz appeared with the arrival of a group led by saxophonist Lee Konitz, pianist Lennie Tristano and guitarist Billy Bauer. In Europe, Django Reinhardt still reigned supreme, his natural musical genius easily absorbing and accepting all new movements and changes in jazz.

The electrified f-hole acoustic guitar allowed Christian and his followers to play in the style of saxophonists Lester Young and Charlie Parker. In California during the late forties, George Van Ips, performing with big bands and becoming famous in the thirties, was still fascinated by the full harmonic possibilities that the guitar offered. Even though he was using acoustic guitar as early as 1949, his recorded solos during this period show that he had a remarkably modern harmonic concept of music. He also had incredible technique to show these concepts. He showed that the guitar could solo not only with single notes, but also in a similar piano manner with a mixture of chords, octaves, double notes and single notes.

Van Ips' acting obviously influenced Barney Kessel. Kessel suddenly realized that he had the ability and desire to play in his own individual jazz style rather than copy the patterns established by Christian. He also saw that the guitar was truly a "small orchestra" and that in a small band form it could only show its full abilities, removing the piano. His experiments finally led to the first recording in 1957 of his band, The Poll Winners, with himself on guitar, Ray Brown on bass, and Shelley Manny on drums. This and other recordings were a great success although the band's line-up, having a standard form for today's guitarists, was a great innovation at the time. Kessel proved that if the guitarist had the right technique, concept and talent, the guitar could serve as a soloist and accompanist like a piano, and thus gave the guitar a freedom of performance and expression previously unknown.

In 1953 At the age of forty-three, Django Reinhardt died suddenly of a heart attack in France. Fortunately, he had many followers who imitated his music and the sound of the Hot Club de France quintet.

In 1953 In America, a new sound was added to the jazz guitar repertoire. Brazilian guitarist Laurindo Almeida, who had come to the United States several years earlier to play with the Stan Kenton Orchestra, conceived the idea of mixing traditional Brazilian melodies and rhythms with jazz improvisations. His band, Brazilliance, led by saxophonist Bud Schenk and Laurindo himself playing classical guitar using high-quality microphones and amplifiers, proved that a finger-picked nylon-string classical guitar could have an effective sound in jazz. He also showed that the horizons of jazz music could be expanded by incorporating South American melodies and rhythms. The Brazilliance group gained great popularity, but its concept was premature. It would take another finger style guitarist, Charlie Byrd, to bring the great school idea of Laurindo Almeida to fruition. Charlie Bird, successful in playing his own jazz style on classical guitar, was selected by the State Department and sent with his trio to South America. While Bird was there, he realized the potential of mixing some popular Brazilian songs with the jazz of guitarist composers such as Antonio Carlos Jobim and Luis Bonfa. Upon returning to the United States in 1961. Bird joined forces with saxophonist Stan

Getz, and together they launched the bossa nova boom with Dezafinado, O Pato, and The Girl from Ipanema, which eventually took the world by storm. Bossa Nova's success brought other talented South American guitarists such as Bola Sete and Baden Powell to the attention of jazz lovers around the world.

By the early sixties, jazz and jazz guitar had flourished and enjoyed great popularity for many years. But gradually jazz lost popularity, and many of the best jazz guitarists were forced to seek financial refuge in films, television and recording studios. The onslaught of rock and roll took some of the popularity away from jazz. However, jazz guitar has never had so many great and individual instrumentalists. Mainstream, directly descended from Charlie Christian, who had great followers like Barney Kessel, Jimmy Raney, Tal Farlow, Kenny Burrell, Grant Green, Jimi Hall (Jim Hall) and Herb Ellis. The rhythm guitar tradition was still maintained by artists like Freddie Green, while finger-style guitarists like Charlie Bird and Bol Sethe added innovations to jazz on the classical guitar. Many guitarists were forced to rethink their technique by Johnny Smith's best-selling recording of Moonlight in Vermont with Stan Getz. George Van Ips made a new discovery with the development of the seven-string electric guitar, which was later picked up by Bucky Pizzarelli, and at the same time blues singers and guitarists like Lonnie Johnson were in demand.

In 1960, Wes Montgomery, a colored guitarist from Indianapolis, reinvigorated jazz guitar by developing a personal, warm guitar sound using his right thumb instead of a pick. His solos never lose interest thanks to his amazing mixture of chords, melodious notes, and unusual use of octaves. His solo style was so attractive that even later recordings were sold and enjoyed popularity in the music market. Montgomery marked the beginning of a new wave in jazz and subsequently guitarists began to imitate his guitar style. The most famous of them are Pat Martino and George Benson. Over the years, sad fate made its own adjustments to the development of jazz guitar, taking wonderful guitarists from life early: Eddie Lang at 29, Charlie Christian at 23, Dick McDonogue at 34 and Django Reinhardt at 43. Fate also decided that Wes Montgomery died. him at the age of 44. But like all the other legendary giants of jazz guitar, Wes Montgomery left a deep and lasting mark on jazz history, one that is never forgotten.

By the late sixties, jazz guitar had come a long way since the primitive blues guitarist singers of the late nineteenth century. Such high standards were set for all musical instruments that would have been unimaginable at the beginning of the century. The incredible rise in popularity of Rock and Roll, Soul and Rhythm and Blues throughout the world in the sixties, on the one hand, caused a temporary decline in the popularity of jazz. On the other hand, a large number of people were attracted to the guitar and other instruments due to their interest in popular music. Many of them had progressed technically to such a stage that they began to look for a style of music that would offer them qualities that could not be found in the mainstream forms of popular music.

As the seventies approached, a new worldwide boom in jazz began. This boom enabled the great jazz guitar masters of the fifties and sixties, such as Barney Kessel, Tal Farlow, Jimmy Raney, Herb Ellis, Kenny Burrell, Jim Hall, to leave commercial studios and begin to play successfully all over the world in jazz clubs, concerts and festivals, settling standards that push the boundaries of jazz guitar to greater possibilities. Next to these masters arose a new generation of young guitarists who, using all the early styles of jazz, enriched them with a whole spectrum of modern music - avant-garde, rock, soul, Latin, Indian, African, oriental,

Arabic and oriental and free music. Therefore, the seventies were marked by the emergence of new jazz guitarists whose playing amazes us with the fullness of these idioms. Larry Coryell, John McLaughlin, John Abercrombie, and Lee Ritnauer are a few of the major figures who added new dimensions to jazz and jazz guitar in the seventies. English guitarist Derek Bailey is one of the main pioneers of the free jazz movement, a movement that is gaining recognition throughout the world. These young musicians recognize the attitudes of the great jazzmen of the past, but feel that they must fight for fresh ideas in jazz, ideas as yet unheard of. Among all these artists fighting for new ideas in jazz, it would be worth highlighting the figure of Joe Pass. An amazing guitarist, a continuator of the mainstream in jazz, he became popular in the early sixties, but the full extent of his genius was revealed by jazz promoter Norman Granz. Through recordings and concerts, Granz introduced the world to the virtuoso abilities of Joe Pass. Like many great jazz artists, Joe developed his own based on the motherhood of early jazz artists. His technique allowed him to play at concerts with his own style, creating new standards in the field of jazz guitar. In addition, Joe Pass was the first jazz guitarist to record an entire record without accompaniment (something previously only possible for classical guitarists).

With the onset of the eighties, new directions began to emerge, united under the common name (Modern Jazz) modern jazz. Modern jazz includes: bebop, Afro-Cuban jazz, progressive, cool, West Coast jazz, East Coast jazz, hard bop, third movement, free jazz, bossa nova, modal jazz, jazz rock, fusion and some others.

The last quarter of the 20th century brought jazz guitarists to the forefront, working with new sounds borrowed from rock and developing original music around original compositions with a penchant for impressionism and free jazz. Innovations in approach have expanded the role of the guitar and its potential.

Guitarist John Scofield, a bright and energetic representative of funk and jazz rock with elements of free jazz, in his latest lineup uses the latest computer technology, where Avi Bortnik is a guitarist and programmer. One of the famous representatives of the fusion style, guitarist Pat Metheny, who combined jazz, rock and American folk music, created melodic, intense and meditative jazz-rock. Stanley Jordan was one of the first to develop the tactile method of playing (tap technique), using a MIDI guitar. Bill Frisell is one of today's leading innovators, creating futuristic guitar textures with extensive and elaborate electronic and synth processing.

With the advent of the 21st century, the world of jazz guitar has acquired new colors that have never been so diverse. Jazz guitar is thriving all over the world. Record companies are reissuing CDs as quickly as possible, and jazz guitar enthusiasts can purchase recordings from jazz greats and study and learn from them. It seems without a doubt that the coming years will be the most exciting period that jazz has known, a period in which the role of the guitar in the development of jazz will contribute even more than it has to date.

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