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## ABOUT THE MAIN STYLES AND TRENDS IN JAZZ

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National Institute of Pop Art named after Batir Zakirov

### Abstract

The article examines one of the most significant branches of musical art — jazz. Particular attention is paid to the historical prerequisites for the emergence of jazz, its stylistic diversity, and the artistic features of performance. Improvisation, as a key principle, has led to the formation of more than forty independent styles within jazz, each reflecting the spirit of its era, its social environment, and the individuality of performers. The author analyzes the main jazz styles, their distinctive characteristics, prominent representatives, and the influence of jazz on the development of world musical art.

**Keywords:** Jazz, style, improvisation, rhythm, development, creativity, professionalism, directions, performers, culture.

### ОБ ОСНОВНЫХ СТИЛЯХ И НАПРАВЛЕНИЯХ В ДЖАЗЕ

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### Аннотация

В статье исследуется одно из важнейших направлений музыкального искусства — джаз. Особое внимание уделено историческим предпосылкам возникновения джаза, его стилистическому разнообразию и художественным особенностям исполнения. Благодаря импровизации, как ключевому принципу, в джазе сформировалось более сорока

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самостоятельных направлений, каждое из которых стало отражением эпохи, социальной среды и индивидуальности исполнителей. Автор рассматривает основные стили джаза, их характерные черты, выдающихся представителей и влияние джаза на развитие мирового музыкального искусства.

**Ключевые слова:** джаз, стиль, импровизация, ритм, развитие, творчество, профессионализм, направления, исполнители, культура.

### Annotatsiya

Maqolada musiqa san'atining eng muhim yo'nalishlaridan biri — jazz san'ati tahlil qilinadi. E'tibor asosan jazzning paydo bo'lishiga sabab bo'lgan tarixiy omillar, uning uslubiy xilma-xilligi hamda ijro san'ati xususiyatlariga qaratilgan. Improvizatsiya — jazzning asosiy tamoyili sifatida — bu yo'nalishda qirqdan ortiq mustaqil uslublarning shakllanishiga olib keldi, ularning har biri o'z davrining ruhini, ijtimoiy muhitini va ijrochilarning individual uslubini aks ettiradi. Muallif jazzning asosiy uslublarini, ularning o'ziga xos xususiyatlarini, mashhur ijrochilarni hamda jazzning jahon musiqiy san'ati taraqqiyotiga ta'sirini ko'rib chiqadi.

**Kalit so'zlar:** jazz, uslub, improvizatsiya, ritm, rivojlanish, ijodkorlik, professionallik, yo'nalish, ijrochilar, madaniyat.

### Introduction

Jazz is one of the most distinctive phenomena of twentieth-century musical culture. Its emergence was the result of a unique cultural synthesis—the interaction of African rhythmic traditions with the European harmonic system. African musical culture, characterized by improvisation, flexibility, and syncopated rhythm, merged with the melodic and harmonic principles of the folk

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music of European settlers. This interaction, which developed throughout the nineteenth century in the multinational environment of the American South, gave rise to an entirely new musical phenomenon—jazz, which became a reflection of spiritual and social transformations in the New World.

As V. D. Koenen notes, “jazz did not arise merely as entertainment music, but as an artistic expression of a new social reality, where freedom and rhythm become forms of spiritual self-expression” [1]. Indeed, jazz absorbed the idea of freedom—the freedom of sound, form, and the performer’s individuality. Its essence lies not only in improvisation but also in a special attitude toward musical time, toward a “living” sound that is constantly renewed.

From its birth, jazz has traveled a path from the street improvisations of New Orleans to academic stages and university programs. Today, it has become a universal language of communication among musicians worldwide. However, despite its global spread, jazz remains faithful to its roots—a synthesis of rhythm, emotion, and inner freedom.

The development of jazz has been accompanied by the emergence of numerous styles, each reflecting a particular stage in the evolution of the genre and the spirit of its time.

### **Blues as the origin and foundation**

Blues (from the English “blues”—“melancholy,” “sadness”) is a musical form and style that emerged in African American culture at the end of the nineteenth century. Its intonational nature is based on the fusion of African improvisational elements and European modal structure. In its classical form, the blues consists of solo songs that originated in the African American communities of the Deep South. They are inseparable from instrumental accompaniment, primarily the guitar [2].

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Initially, the blues existed as vocal chants filled with deep emotional intensity and philosophical reflection. Over time, it also became an instrumental genre, laying the foundations of jazz thinking.

The blues structure is not merely a musical scheme but also a form of expression. It embodies the idea of resistance and hope. In this sense, the blues became a metaphor for the human spirit seeking harmony in a world of contradictions. Compositions by Louis Armstrong and Duke Ellington were built on the foundations of the blues, and later this tradition was continued by Miles Davis and John Coltrane.

### **Swing as the era of the big band**

Between the jazz fever of the 1920s and the rock boom of the 1960s, there existed a period known as the “Swing Era.” It was characterized by its own views on popular music, its fashion (the “stylish” suit with wide lapels and baggy trousers), its dances (jitterbug, truckin’, lindy hop), and its slang [5]. Swing (from the English “swing”) emerged in the 1930s, becoming the symbol of an entire epoch. This was the time of the flourishing of jazz big bands, when music acquired orchestral power and mass popularity. Swing is distinguished by a specific rhythmic organization—an uneven division of beats that creates a sense of inner motion. This feature generates the famous “groove” that makes swing unique.

Among its leading representatives were Glenn Miller, Benny Goodman, Tommy Dorsey, and Count Basie. It was they who transformed jazz from a камерное явление into a form of mass art. As E. V. Ovchinnikov notes, “swing became the first truly nationwide form of jazz, in which improvisation gained discipline and the orchestra acquired the voice of collective feeling” [4].

### **Bebop as an intellectual revolution**

In the 1940s, a fundamental turning point occurred in jazz with the emergence of bebop. The music of Charlie Parker, Dizzy Gillespie, Thelonious Monk, and Bud

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Powell symbolized a transition from a dance-oriented genre to an art form intended for a listener capable of analytical perception. Bebop was characterized by fast tempos, complex harmony, and highly individualized improvisation.

J. E. Hasse rightly observes: “Bebop broke the previous boundaries of popular jazz, transforming improvisation into philosophical reflection and the performer into a thinker of sound” [3]. Bebop became the first attempt to establish jazz as a serious art form comparable to the classical tradition.

### **Cool jazz and hard bop as a search for balance**

In the late 1940s, cool jazz emerged, distinguished by moderate dynamics and refinement of form. This is music of contemplation, built on transparent timbres and soft sound. Miles Davis, Chet Baker, and Dave Brubeck became the leading figures of this direction. Cool jazz stood in contrast to the emotional intensity of bebop, affirming an aesthetic of inner balance and intellectual restraint.

Hard bop, on the other hand, brought back expressiveness and a dense sound to jazz. It incorporated elements of gospel and rhythm and blues, enhancing emotional expressiveness and the role of drums. Among the masters of this style were Charles Mingus, Sonny Rollins, Art Blakey, and John Coltrane.

Hard bop became not just a style, but a form of spiritual expression, where improvisation served as an expression of the performer's personal strength and sincerity.

### **Free Jazz and the Avant-Garde**

In the 1960s, free jazz emerged, radically rejecting tonal and metrical organization. It was an art of complete freedom, in which every note became an act of self-expression.

Ornette Coleman, Cecil Taylor, Albert Ayler, and John Coltrane took jazz beyond conventional notions of harmony and form.

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Free jazz became a musical analogue to the philosophy of existentialism and social protest. At the same time, avant-garde jazz developed, focusing on the exploration of new timbres, structures, and techniques. This movement paved the way for further experimentalism and creative forms in the 1970s.

### **Soul, Funk, Fusion, and Smooth Jazz**

In parallel with the avant-garde, more applied and popular forms of jazz developed from the 1950s to the 1970s: soul jazz, funk, Latin jazz, and fusion. Soul jazz combined elements of gospel and blues, and its expressiveness was akin to the emotionality of a vocal sermon. Funk, by contrast, shifted the emphasis to rhythm and danceability. Fusion became a synthesis of jazz and rock, and smooth jazz symbolized the softness and sophistication of modern sound.

These trends made jazz a universal cultural code, uniting Africa, America, and Europe in a single musical space. The Modern Development and Globalization of Jazz

In the second half of the 20th century, jazz finally established itself as an international language of musical communication. While initially a local phenomenon, associated primarily with African-American culture in the United States, by the 1950s and 1960s it had become a truly global phenomenon, transforming into a universal means of artistic expression for musicians from around the world.

The expansion of jazz's geography was accompanied by the formation of national schools, each of which not only borrowed American models but creatively reinterpreted them in accordance with their own cultural and aesthetic traditions. Thus, in Europe, jazz acquired a distinctive intimacy and intellectuality, drawing closer to classical music. Musicians from the Old World began actively experimenting with form, harmony, and instrumentation. Characteristic features of European thinking emerged—refinement, architectural form, a striving for sonic purity, and a contrast between silence and sound. This was particularly

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evident in the Scandinavian school, where the work of Jan Garbarek, Terje Rypdal, Boog Wesseltoft, and other musicians shaped a distinctive aesthetic of "spatial jazz." Here, improvisation became less an emotional statement than a philosophical reflection on sound and silence, which partly links this approach to the traditions of European modernism and minimalism.

In France and Germany, jazz became closely intertwined with theater and poetry. Paris became one of the centers of European jazz life, attracting musicians from around the world, including American artists like Dexter Gordon, Bud Powell, and Sidney Bechet. The French school brought formal sophistication, harmony, and refined lyricism to jazz. German musicians, by contrast, emphasized sonic experimentation and free improvisation, leading to the emergence of free jazz and avant-garde jazz, which synthesized music and performance.

In Latin America, jazz merged with the region's rich rhythmic and melodic traditions. Cuban, Brazilian, Argentine, and Mexican schools created unique hybrid forms—Afro-Cuban jazz, samba-jazz, bossa nova, and Latin fusion. Thanks to composers and performers such as Antonio Carlos Jobim, João Gilberto, Chano Posso, and Tito Puente, jazz acquired a new emotional palette. Latin American rhythms brought a vibrant, physical, cheerful, and sensual quality to jazz, making improvisation more danceable and expressive. This synthesis of musical cultures gave rise to the phenomenon of "musical transnationalism"—when jazz became not just a form, but a cultural bridge between North and South, East and West.

In Asia, jazz developed along its own path. In Japan, Korea, India, and China, it embraced the philosophical contemplation of the Eastern worldview. Japanese jazz musicians such as Toshiko Akiyoshi, Sadao Watanabe, and Hiromi Uehara introduced elements of traditional Japanese music to jazz—pentatonic scales, monochromatic sound, and restrained dynamics. In India, jazz merged with raga and the rhythmic cycles of the tabla, giving rise to a distinct genre: Indian ethno-jazz. Thus, in the East, jazz acquired not so much an emotional as a meditative

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depth, turning into a means of spiritual self-knowledge, akin to traditional Zen philosophy.

The Russian school of jazz, which began to develop rapidly in the mid-20th century, occupies a special place. The first jazz ensembles and orchestras appeared in the 1920s and 1930s (L. Utesov's orchestra, A. Varlamov's ensemble), but their true heyday came in the post-war decades.

Soviet jazz developed under ideological pressure, but this very pressure stimulated its inner strength and originality. Musicians such as Oleg Lundstrem, Igor Butman, Georgy Garanyan, and Anatoly Kroll succeeded in combining Western improvisational traditions with Russian melodicism and the academic school of performance.

Russian jazz is characterized by lyricism, deep emotional expression, and structural clarity of form. It can be considered an independent movement, incorporating both the traditions of romance and the intonations of folk song. Thus, in the second half of the 20th century, jazz emerged as a polyphonic phenomenon of global culture, with each country and region creating its own "dialectal" form of this language.

While American jazz remains the source of tradition, national schools ensure its development and renewal. It is precisely this diversity that gives jazz its resilience and vitality.

Contemporary musicians increasingly use jazz as a platform for cultural dialogue. It has become a kind of "musical Esperanto," allowing communication without words, through emotions, images, and sonic associations. Improvisation remains its core, but its forms and timbres have expanded significantly.

In the age of digital technology and global communications, jazz interacts with electronic music, minimalism, ambient music, as well as folk and ethnic instruments. This gives rise to new genres—ethno-jazz, nu-jazz, and electro-jazz—where acoustic and electronic elements are synthesized with other genres. Today, jazz knows no boundaries: it resounds in university auditoriums and on

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street stages, in symphony halls and clubs, in Tokyo and Paris, Moscow and Havana. Its vibrant nature, openness, and capacity for assimilation have made jazz a universal model for the musical interaction of civilizations.

Just as blues once expressed the hopes and pain of the African-American people, so now jazz expresses the diversity of the modern world—its contrasts, cultural dialogue, and striving for harmony.

As V.D. Konen wrote, "Jazz is not just a style, but a way of musical thinking in which improvisation becomes a means of understanding the world" [1].

This idea remains relevant today: in the age of globalization, jazz continues to unite cultures and people, remaining a symbol of freedom and creative balance.

The history of jazz is the history of human freedom embodied in sound. From blues and swing to avant-garde and fusion, each movement reflects not only the musical but also the spiritual evolution of society. Jazz has become a phenomenon that combines improvisation and structure, individual and collective, African and European principles.

Despite its variability, jazz retains its core characteristic—its improvisational nature, which makes it a living and dynamic art.

As E. V. Ovchinnikov wrote, "in jazz, a moment of inspiration turns into an instant of truth" [4].

This is precisely what makes jazz an inexhaustible source of spiritual energy and one of the highest forms of modern musical creativity.

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