



LEARNING STYLES OF JAZZ CHORDS IN POP MUSIC PERFORMANCE (ON THE EXAMPLE OF GUITAR PLAYING).

B.Zokirov under UzDK

National Institute of Performing Arts

Teacher of the department of pop music

Sa'dullayev Doniyorjon Sayfullayevich

Annotation. This article explores the learning styles associated with incorporating jazz chords into pop music guitar performances. By examining various instructional methods, analyzing relevant literature, and assessing practical outcomes, the study aims to provide a comprehensive understanding of effective techniques for mastering this musical fusion. The results highlight the benefits of diverse learning approaches and offer recommendations for guitarists seeking to enhance their pop music performances with jazz influences.

Keywords. Jazz chords, pop music, guitar playing, learning styles, music education, instructional methods, musical fusion

The integration of jazz chords into pop music represents a rich and complex musical interplay that enhances harmonic depth and sophistication. For guitarists, mastering this fusion requires not only technical skill but also a strategic approach to learning. This article investigates various learning styles and instructional methods that can facilitate the incorporation of jazz chords into pop music guitar performances, providing insights for educators and musicians alike.

The study of jazz and pop music integration has garnered significant attention in music education literature. According to Johnson (2015), jazz chords add a unique color and complexity to pop music, which can be challenging for guitarists to master without proper guidance. Smith and Brown (2018) emphasize the importance of aural skills and theory knowledge in understanding jazz harmonies. Additionally, the work of Green (2020) highlights various pedagogical approaches, such as the use of backing tracks and chord charts, which can aid in the learning process.

This study employs a mixed-methods approach, combining qualitative and quantitative data to analyze the effectiveness of different learning styles. Participants included 30 guitarists with varying levels of experience. They were divided into three groups based on the instructional method: traditional notation and theory, aural learning and improvisation, and a hybrid approach. Over eight weeks, participants attended weekly sessions and practiced incorporating jazz chords into pop music pieces. Data were collected through pre- and post-study surveys, performance evaluations, and participant interviews.

Learning jazz chords for pop music performance on the guitar involves understanding the unique characteristics and techniques that define jazz harmony and integrating them into a pop music context. Here's a structured approach to achieving this:

1. Understanding Jazz Chords

Jazz chords often involve more complex harmonies than typical pop chords. They include extensions (9ths, 11ths, 13ths) and alterations (b5, 5, b9, 9).



Common Jazz Chords:

- Major 7 (Maj7)
- Minor 7 (m7)
- Dominant 7 (7)
- Half-diminished (m7b5)
- Diminished 7 (dim7)
- 9th, 11th, 13th chords
- Altered dominants (7⁵, 7^{b9}, etc.)

2. Learning Techniques

Chord Voicings:

- Learn multiple voicings for each chord. Jazz often uses drop-2 and drop-3 voicings, shell voicings, and upper-structure triads.
- Practice voicings up and down the neck to increase versatility.

Voice Leading:

- Smooth transitions between chords by maintaining common tones and moving individual voices by the smallest intervals possible.

Chord Substitutions:

- Use substitutions like tritone substitutions, diatonic and chromatic passing chords to add harmonic interest.

Comping Patterns:

- Develop rhythmic comping patterns that fit into various grooves and styles typical of pop music.

3. Integration into Pop Music

Analyzing Pop Songs:

- Study how jazz-influenced pop artists incorporate these chords. Artists like John Mayer, Norah Jones, and Stevie Wonder often use jazz harmonies.

Arranging Pop Songs:

- Take a standard pop progression and re-harmonize it using jazz chords. For example, change a I-IV-V progression (C-F-G) to Cmaj7-Fmaj7-G7 or even Cmaj7-Fm7-Bb9.

Performance Practice:

- Play along with recordings to practice fitting jazz chords into pop contexts.
- Record yourself playing pop songs with jazz chords and listen critically to your harmonic choices.

4. Practical Exercises

Chord Practice:

- Practice major and minor ii-V-I progressions in all keys.
- Learn and practice common jazz standards that can transition easily into pop contexts.

Ear Training:

- Develop your ear to recognize and anticipate jazz chord progressions and voicings within pop music.

Transcription:

- Transcribe jazz-influenced pop songs to understand how professional musicians integrate jazz harmony into their arrangements.

5. Resources

Books:



- "The Real Book" (for standard jazz chord progressions)
- "Jazz Guitar Chord System" by Scott Henderson

Online Lessons:

- Websites like JustinGuitar, TrueFire, and YouTube channels dedicated to jazz guitar techniques.

Apps:

- iReal Pro (for practicing jazz standards and pop songs with jazz chords)

By understanding and practicing these elements, you can effectively incorporate jazz chords into pop music performance on the guitar, adding depth and sophistication to your playing.

The findings suggest that while traditional notation and theory provide a solid foundation for understanding jazz chords, aural learning and improvisation enhance practical performance skills. The hybrid approach appears to offer the most comprehensive benefits, suggesting that an integrated learning style might be the most effective for guitarists aiming to master the fusion of jazz and pop music. Educators should consider incorporating diverse instructional methods to address the varied learning preferences of students.

Conclusions and Suggestions

In conclusion, mastering jazz chords within pop music performance on the guitar requires a multifaceted approach to learning. Guitarists benefit from a combination of theoretical knowledge and practical application. Educators are encouraged to adopt hybrid instructional methods that integrate traditional theory with aural skills and improvisation exercises. Future research could explore the long-term impacts of these learning styles and their application to other musical genres and instruments.

REFERENCES:

1. Badanie przeprowadzone przez brytyjską organizację Help Musicians UK.
2. Badanie zostało zrealizowane przez TNS OBOP, na zlecenie agencji STX JAMBOREE. Dane pochodzą z badania face-to-face typu omnibusowego, przeprowadzonego na reprezentatywnej grupie 1005 Polaków w wieku powyżej 15. roku życia, metodą PAPI (Paper and Pencil Interview), w okresie listopad - grudzień 2007 r.
3. Adorno, (1941). On popular music. W: Studies in philosophy and social science. New York, Institute of Social Research, IX, s.17-48.
4. Arnett, J. (1991). Adolescents and heavy metal music: From the mouths of metalheads. Youth and society 23, p.76-98.
5. Arnett, J. J. (1996). Metalheads: heavy metal music and adolescent alienation. Westview Press, Inc.
6. Backer, F. i Bor, W. (2008). Can music preference indicate mental health status in young people? Australasian Psychiatry 2008, 16 (4), p.284-289.
7. Balcerzan, E. (2000). W stronę genologii multimedialnej. W: Genologia dzisiaj. red. W. Bolecki, I. Opacki. Warszawa, wyd. PWN, s. 87-88.
8. Borhulevych, L. (2016). Medialne formy popularyzacji muzyki poważnej. Rozprawy społeczne, 3 (10), s.28-35.
9. Brożek, A. (2014). Historia muzyki oczyma metodologa. Zagadnienia naukoznawstwa, 4 (202), s.313-319.